

**TIME TO RENEW
YOUR IPS
MEMBERSHIP**

THIS MONTH AT THE IPS

Wednesday, September 13, 2006 at 5:45 p.m.

IMF Meeting Hall A
700 19th Street, N.W.
(HQ1 – 3rd Floor)

PRESENTATION

“Photographic Portraiture: Digital and
Otherwise”

by

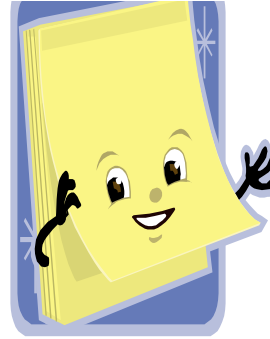
Don Becker

**COMPETITION THEME:
(SLIDES ONLY)**

Kitchen Items

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

COMPETITION RULES



(To keep)

SEPTEMBER 2006

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NOTE TO CONTESTANTS

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

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

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

☐ IPS EXECUTIVE COUNCIL ☐			
President	Samuel Otoo	(202) 548-7256	WB-J-2-135
Vice-President	Raju Singh	(202) 623-9372	IMF 3-120
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<p>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 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.</p>			

FROM THE PRESIDENT'S NOTEPAD

Greetings! And, welcome to the 2006/2007 season of the IPS.

Hopefully, you have had a pleasant summer. Had a chance to rest, relax and seek cultural refreshment. Maybe shoot a few frames ?

I have had a fantastic summer, highlighted by a photo-safari in Tanzania with seven other IPS members and three guests from the North Bethesda Camera Club. I will have much to say about this "field-trip" in the coming months. Let me simply state here that the experience was totally magic. Big kudos to Bassirou and Louise Sarr for originating the idea and their meticulous and patient organization of the trip.

We have a very exciting and challenging year ahead. The IPS is one of the oldest clubs in the Bank-Fund community and one of the best regarded camera clubs in the region thanks to the talents and dedication of my predecessors and many other members over the years. Building on this foundation requires particular effort in three areas. The first priority is to complete the digital project, and integrate it into our monthly competition program. Another is to develop a program of events that will attract new members and provide increased opportunities for existing members to improve and appreciate their craft. Finally, we are planning a number of special activities to enhance further the visibility and reputation of the IPS, including refurbishing of the website.

We look well positioned to meet the above goals. The new Executive Council is an excellent mix of veteran and newer members, and the roster of Volunteers is significantly expanded, tempering the loss of stalwarts such as Michael Wishart and Carolyn Johnson. Still, as in any voluntary organization, success will depend in large part on the extent of participation by the general membership. I welcome your ideas and suggestions, and look forward to your active involvement and support.

Let's start by ensuring membership dues are paid by end-September. Thanks.

—Samuel Otoo

SEPTEMBER PRESENTATION: DON BECKER

"Photographic Portraiture: Digital and Otherwise"

When Don was about 12 years old, he found some photography equipment and supplies in a neighbor's trash in Detroit, and proceeded to teach himself photography, and B&W processing and printing. Working with photographic chemicals, he then became interested in chemistry, and decided to pursue both science and photography as careers, retiring as a nuclear research scientist in 1999.

Don started his official photography business in 1976, and is still operating as **Don Becker Photography**. Some of his work can be found on his website at <http://www.donbeckerphoto.com>. Don also joined the Washington School of Photography (WSP) faculty in 1983, and since then has taught numerous photographic classes and workshops, ranging from Architecture through Classic Figure Photography, Copy and Macro Photography, Glamour Photography, and Wedding Photography.

Don's current primary photographic interests include: glamour portraiture, ballet and artistic gymnastic photography, scientific & technical photography, digital imaging techniques for all of the above, and sharing his expertise with other photographers.

Don describes his upcoming presentation as follows: People like to photograph other people. However, the "other people" often do not like the photographs taken, because "it doesn't look like them". "Other people" seldom complain if the resulting image of them makes them look more beautiful/handsome than they really are. In his portraits, Don tries to make people look better than they really do. This can be done with a variety of techniques, including lighting, posing, makeup, and more recently, digital manipulations. In his talk, he will try to show some of the techniques available to help people look better than they really are.

—Raju Singh

2005/06 END OF THE YEAR AWARDS

Print of the Year

<i>Are You Talking to Me ?</i>		<i>Manorama Rani</i>
2 nd Place	<i>Giraffe at Lunch</i>	<i>Nienke Oomes</i>
3 rd Place	<i>Hardship 2</i>	<i>Emine Gürgen</i>
HM	<i>Kerala Kids</i>	<i>Nienke Oomes</i>

Slide of the Year

<i>Nepalese Wedding</i>		<i>Emine Gürgen</i>
2 nd Place	<i>Landing Field</i>	<i>Sigrid Vollerthun</i>
3 rd Place	<i>Disney 2005</i>	<i>Aquiles Almansi</i>
HM	<i>Rooster</i>	<i>Emine Gürgen</i>
HM	<i>Secret</i>	<i>Lindsay Thomas</i>
HM	<i>Samba</i>	<i>José Cartas</i>
HM	<i>The Blues in Lagos Titicaca</i>	<i>Carmen Machicado</i>
HM	<i>Zongo Laguna</i>	<i>Carmen Machicado</i>
HM	<i>Namaqualand Ghosts</i>	<i>Sigrid Vollerthun</i>
HM	<i>The Mark of Time</i>	<i>Sigrid Vollerthun</i>
HM	<i>The Smile</i>	<i>Sigrid Vollerthun</i>
HM	<i>Gold in Red</i>	<i>Fred Cochard</i>
HM	<i>Orchids</i>	<i>Caroline Helou</i>

Photographer of the Year

Emine Gürgen (111 pts)
Sigrid Vollerthun (2nd, 90 pts)
José Cartas (3rd, 84 pts)

Rookie of the Year

Nienke Oomes (53 pts)
Raju Singh (2nd, 33 pts)
Per Jartby (3rd, 31 pts)

IPS Member in LA

In case you are in the neighborhood, Raju Singh, an IPS Member, will have some of his work on display at the Los Angeles Center for Digital Art (LACDA).

Dates: September 14 to October 7, 2006, LACDA, 107 West Fifth Street, Los Angeles.

PhotoPlus EXPO 2006

Jacob K. Javits Convention Center
New York City
November 2-4, 2006

PhotoPlus Expo is the leading photographic equipment show in the U.S. Some 175 exhibitors are expected to be on hand, ranging from elaborate displays and demos with the latest from Canon, Nikon, Hasselblad, Fuji, Kodak, Adobe, Hewlett-Packard and Polaroid, to individual entrepreneurs who custom build view cameras and other specialized equipment. Not only the newest optics, but virtually all photographic software, films, lighting, tripods, archival supplies, travel cases and backpacks, book publishers and schools of photography will be represented. Website of *PhotoPlus Expo*: <http://www.photoplusexpo.com>
Attendees can register over the Internet—there is no fee if registration is done early—or may register at the expo, at a nominal cost.

MEMBERS' FORUM**Field Trip**

"Into Africa"
by Mary Wilson

IPS periodically holds "field trips" for its members. One of this year's trips was a little further afield than usual—5,000 miles from Washington.

The participants met in mid-June in Arusha (Northern Tanzania) for an eight-day photographic safari organized by Bassirou Sarr, the Center Coordinator for East-AFRITAC in Tanzania (and

ANNOUNCEMENTS**Antartica**

Marketa Jirouskova, an IPS Member and former photographer of the year, will be presenting a program on "Antarctica": in the footsteps of great explorers. Marketa is an award-winning photographer/filmmaker, and documented expeditions to the Antarctica-Ross Sea Region and the High Arctic in 2006. Marketa is Czech born, living in the Netherlands.

Date: Wednesday, September 20, 2006 at 12:30 p.m. in the IMF Auditorium R-710 (Red Level)

former Vice-President of the IPS) and his wife, Louise.



photo by José Cartas

The so-called safari-capital of East Africa, Arusha, is located on a plateau in the Great Rift Valley, in the foothills of Mount Meru. It lies amidst a host of natural wonders, including the Serengeti Plain, Lake Manyara, Ngorongoro Crater, Oldupai Gorge, Tarangire, and Mount Kilimanjaro National Parks. The area is also home to the Maasai people, many of whom maintain their traditional pastoral lifestyle. Our photo safari began with Manyara National Park, home to 380 species of bird (e.g. Red Admiral, Grey-headed Kingfisher, Southern Red Bishop, and huge Ground Hornbills—which appear to defy gravity when perched in trees).

We stayed at a lodge where we were treated to a traditional Maasai tribal dance. While there, we visited a functioning Maasai *boma* (homestead) to take photos—with the chief’s permission—of the people and their surroundings. This was a very powerful experience, witnessing close-up how they coped with the hardship of their lives. I will never forget visiting inside one of the huts, built by the women of the tribe using dirt and cow manure for the walls and grass for the roof. There were no windows and, inside, it was hot, smoky, and completely dark.

We also visited Oldupai Gorge, where, in the 1950s, Professor Luis Leakey and his wife Mary discovered the remains of 3.5 million-year-old hominoid footprints. The footprints can be seen at the small

museum and Maasai jewelry can be bought on its grounds.



photo by Samuel Otoo



photo by Sigrid Vollerthun



photo by Bassirou Sarr

Ngorongoro Crater has been described as “one of the eight wonders of the world” the largest intact volcanic caldera in the world at 600 m deep and 265 sq. km wide and home to a permanent population of more than 25,000 wild animals. The beauty of the landscape in the early morning light simply has to be seen to be believed.

During our visit we were lucky enough to see the “Big Five”—lion, leopard, rhinoceros, buffalo and elephant—some on many occasions, some only once or twice. Other wildlife we encountered included hippopotamus, crocodiles, zebras, giraffes, wildebeest, cheetahs, baboons, monkeys, ostriches, kirks dik-dik (a tiny deer-like creature), impalas, gazelles, flamingos, and many exotic birds. On one of our last nights, I was startled to come across a scorpion inside my tent. I summoned the courage to take a photo before it was forcibly and carefully removed.



photo by Mary Wilson



photo by Manuella Palmioli

At the end of our trip, we stayed at the most beautiful inn just outside Arusha with a spectacular view from the “English-style” garden of Mount Kilimanjaro. A lovely place to end a wonderful safari.



photo by Caroline Helou

Soviet Snapshots

A Capsule History of Photography of the Soviet Era

By Bill Katzenstein

Photography in the Soviet Union was characterized by an initial exuberance of creativity followed by a distinctive formalism. After the October Revolution an avant-garde modernism emerged that celebrated form and function. By the early 1930s, ideology had become paramount. Life was depicted through rose-colored lenses. Nature was frequently pictured as a force to be overcome by joyful, Herculean effort. Orthodox photojournalism took on paramount importance. Yet the photomontage emerged, a flamboyant creation. As to the photographic record, it became impossible to predict the past with surety, as ex post deletion of purged officials from historic photographs became commonplace. Starting in the 1960s, a limited thaw allowed enough artistic license to portray more of everyday people, city and landscapes. From this liberalization emerged dissident photography, depicting lost souls in bleak surroundings, the opposite of Socialist Realism. Throughout the period of Soviet power, photographers as well as other artists were officially supported and nurtured provided their works upheld

the party line. It was a time, of course, when millions of people were imprisoned and died in terribly harsh conditions.

A few stories of the conflicted Soviet photography tell of irony and intractable human nature.

Alexander Rodchenko (1891-1956)

Alexander Rodchenko was a photographer for all seasons, an innovator and master of the medium. Among his famous works, you may recall seeing some of the following: A round-faced babushka with stern gaze squints through her eyepiece, an outstanding character study exemplified to students of photographic method and history (“Mother”). An acrobat is frozen in motion in the shape of a cannonball as he sails through the air, a classic premier of action-stopping photography (“Somersault”). Colossal columns of a great building of St. Petersburg contrast to human scale, not from street level but an aerial view with striking effect (“Gathering for a Parade”). A Young Pioneer blows his bugle with all his might, the lens so close to his inflated cheeks they seem to quiver (“Young Trumpeter”). A woman carries her child in the shadows of massive concrete steps, the photograph consisting almost entirely of alternating black and white lines (“Steps”).



“Lily Brik” (1924) by Alexander Rodchenko

Rodchenko began his career as a painter but switched to photography in 1924. Widely

considered the most influential photographer of the Soviet era, Rodchenko was counted among the leading lights of Europe and America who led the integration of photography into the fine arts. Initially known for his engaging portraits, he went on to pioneer the development of techniques such as arresting motion and capturing scenes of daily life from unusual angles of view. Rodchenko is uniquely credited with introducing these purely photographic techniques as art rather than adapt impressionistic features of painting to photography, which had become vogue abroad. Although his innovations may not have appeared to square well with the rigid ideology of the times, my sense is that Rodchenko managed to survive by suggesting rather tenuous links between his creative photography and the orthodoxy of the era. For example, he was quoted as stating that abstract photography helps mankind to see reality in new ways.

Several years ago in *Shutterbug* magazine, a high-school student in Pennsylvania, enrolled in an accelerated arts program, was interviewed and asked which photographer has most inspired him. His answer: Alexander Rodchenko. The reasons: Rodchenko’s innovative techniques in creating dynamic art of photography, together with his expertise in managing black and white tones in highly contrasting images.

Yevgeny Khaldei and the Reichstag Photograph

Among the most widely published photographs of the Soviet era, within the country and abroad, was a news breaking picture in 1945 of a soldier waving a Soviet flag from the roof of the Reichstag building against a backdrop of the ruins of Berlin. The photographer, Yevgeny Khaldei, was among the most well-known portrait photographers of the Soviet Union. In his recently released video memoir, “Photographer Under Stalin,” Khaldei relates the story behind the image.

The picture was not a capture of a spontaneous event, but was carefully engineered by Khaldei himself. The idea came to him the previous day, but since no Soviet flags were available, he managed to have one sewn together from army blankets. Khaldei then gathered some soldiers to ascend the

roof of the Reichstag building with the flag, where a number of poses were taken. The negatives were flown to Moscow the next day.

Enlargement of the most compelling photograph prior to publication revealed a serious flaw. The soldier holding the Soviet flag was wearing a wristwatch on each hand, indicating he might possibly have been looting or black marketeering. One of the offending watches was scratched out of the picture, which was then widely published, making the cover of *Time* magazine in America.

Interesting Soviet Cameras

The Soviet *Leica*: Alexander Rodchenko benefited from using the first mass-produced 35mm camera of high quality, the Leica rangefinder introduced in Germany in 1925. The model offered precision, high-resolution photography in a robust design. Manufacture of a premium camera was accorded priority in the Soviet Union. In 1934 a model of the high quality and features of the Leica 35mm rangefinder was introduced into quantity production. In fact the new camera was nearly an exact copy of the Leica II(D) with coupled rangefinder and f3.5/50mm lens. In a rare display of transparency, the new camera was publicized as produced in a “labor commune” of the NKVD. Through 1941 the serial plates on the camera were so inscribed. The Soviet Leica was named the FED—the initials of Felix Edmundovich Dzerzhinsky, the founder of the Soviet security police. Technically the quality of FED cameras was reported to be excellent.

Ionkor (“Young Correspondent”): Perhaps the closest a Soviet camera came to cult status, the *Ionkor* was an abbreviation colloquially translated as “Cub Reporter.” Produced in the early 1960s, the camera was a simple medium-format 6x6cm rangefinder built of rugged bakelite. Colored jet black or deep red with a catchy art-deco logo fronting the lens, the camera quickly became a collectible.

Other notable Soviet cameras include the *Zenith*, a quality SLR 35mm camera introduced in 1952, with auto exposure added in 1967. The *Narciss*, a vanity, sub-miniature 16mm camera, was produced in the

late 1960s; as was the *Photon*, designed to shoot instant (Polaroid-type) film, but which was not mass-produced because of difficulties in manufacturing the film. The camera used by Soviet cosmonauts in flight was the medium-format *Salyut* that has been produced in Kiev since 1957.

COURSES & WORKSHOPS

Fall 2006 Classes & Workshops

by

Colleen Henderson

Henderson Fine Art

www.colleenhenderson.com

colleen@colleenhenderson.com

301-229-1305

Bethesda, Maryland

Basic Photoshop

24 hours of instruction; \$450

Dates: October 10-12, 2006, 6pm - 10pm, October 17-19, 2006, 9am - 4pm (with one hour for lunch)

Professional Editing & Printing

24 hours of instruction; \$450

Dates: November 6-9, 2006, 9am - 4pm (with one hour for lunch), November 7-9 and November 14-16, 2006, 6pm - 10pm

File Organization & Management - Using Adobe Bridge

6 hours of instruction; \$150 (includes box lunch)

Date: October 20, 2006, 9am - 4pm (with one hour for lunch)

Understanding & Using Your Digital SLR Camera

6 hours of instruction; \$150 (includes box lunch)

Date: November 17, 2006, 9am - 4pm (with one hour for lunch)

Raw Files (What, Why & How)

6 hours of instruction; \$150 (includes box lunch)

Date: December 8, 2006, 9am - 4pm (with one hour for lunch).

Classes are kept small to facilitate learning. Each student works at his/her own workstation using a laptop with Photoshop installed. Included in each workshop is a detailed workbook which is used during class and can also serve as a handy reference at home when you are practicing what you have learned in class.

For more information about the classes, dates, and times, go to www.colleenhenderson.com and click on Digital Classes.

Horizon Photography Cruises

by

Steve Gottlieb

Horizon Photography Workshops

98 Bohemia Av., P.O. Box 9

Chesapeake City, MD 21915

Phone: (410) 885-2433

info@horizonworkshops.com

www.horizonworkshops.com

Horizon Photography Workshops' inaugural cruise will take place from December 7 to December 17, 2006, embarking from New York City and traveling to five Caribbean destinations. Travel will be on the Norwegian Cruise Line. Instruction will cover all aspects of travel photography (people, nature and architecture). Subsequent Horizon cruises are being scheduled for Alaska (early summer '07) and Canada/New England (October '07).

Check out: www.horizonworkshops.com/cruises

Fall Workshops at the Washington School of Photography

by

Don Becker

Make-Up and Techniques for Glamour Photography

One of the most difficult and most beautiful specialty today is glamour photography. This workshop is designed to challenge your creativity by

offering opportunities for experimentation and problem solving. Learn about building rapport with models, glamour lighting and selection, and use of props and costumes. Date: September 10: 2-8pm; \$180.

Lighting Techniques for Portrait Photography

This one-day class will briefly review the "standard" portrait lighting setups, and then emphasize special lighting techniques for all types of portraits. Included will be glamour lighting, use of hair lights, color temperature variations, shadow control, and correct metering in order to predict the visual effects of lighting. Corrective lighting techniques learned will apply to all types of lighting, including daylight. Date: October 7, 10am-4:30pm, \$175.

Documentary Photography with Frank van Riper

Frank van Riper, noted photographer and Washington Post columnist, will once again be offering his 6-week evening workshop in Documentary Photography and Project Printing this coming fall and winter at Glen Echo Park's PhotoWorks studio in Glen Echo, Maryland. The fall session will run from September 21st through October 26, 2006; the winter session will run from January 11th through February 15, 2007. Classes run from 7pm to 10:30pm each week. In the class students will be expected to initiate or continue a project of their choosing, with the goal of producing a finished picture story by the end of the session. Course includes basic location lighting instruction and practical hints on both assembling a picture story and approaching people in order to photograph them. Students wishing to accompany their photo essays with written text are encouraged to do so. Class size is limited. Early registration is suggested.

PhotoWorks at Glen Echo Park Maryland. For information, contact Frank and Judy directly : GVR@GVRphoto.com or go to the PhotoWorks section of the Glen Echo website: **Error! Hyperlink reference not valid.**

IPS FINANCIAL STATEMENT, 2005/06

In accordance with Article IX of the IPS by-laws, the following is the financial statement for the season 2005/2006.

International Photographic Society		
Statement of Revenues and Expenditures		
for the Period		
July 1, 2005-June 30, 2006		
Revenues		9,870.09
IMF subsidy	4,000.00	
World Bank subsidy	2,500.00	
Membership fees	1,600.00	
Tuition classes	1,640.00	
Earned interest	130.09	
Expenditures		8,019.90
Monthly meetings	1,462.50	
Annual Exhibit (net expenditures)	4,357.49	
Photo classes & workshops	1,547.66	
Supplies & trophies	289.63	
Website (hosting)	193.95	
Miscellaneous	168.67	

Assets at June 30, 2006

FCU – Current account	7,943.50
FCU – Current Savings	4,608.56
To receive reimbursement Tanzania trip	260.00

Liabilities at June 30, 2006

To reimburse Tanzania trip	470.00
Website hosting and domain name	193.95

I have reviewed on a sample basis the documents supporting this Statement. In my opinion it gives an accurate view of the revenues and expenditures of the International Photographic Society during the period July 1, 2005-June 30, 2006. I would like to commend the President and Treasurer for their careful and thorough record keeping.
July 12, 2006

—Raju Singh

IPS member (not a member of the Executive Council during the 2005-2006 season)

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

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-selection</u>	<u>Mar -06</u>	<u>Apr -06</u>	<u>06A /E</u>	<u>May -06</u>	<u>POY</u>	<u>Total</u>	<u>Class Closing</u>
Gürgen	Emine	A	5	12	12	8	5	5	13	11	11	6	10	13	111	A
Vollerthun	Sigrid	A	10	5	6	10	9	7	4	5	13	2	8	11	90	A
Cartas	José	A	11	8	5	10	5	5	13	8	8	4	5	2	84	A
Otoo	Samuel	B	10	5	8	5	13	7	2	12	8	6	6		82	A
Rani	Manorama	B			8	13	11	5	2	8	7	11	5	7	77	B
Machicado	Carmen	A		5	13	7	5	5	9	10		7	5	4	70	A
Katzenstein	Bill	A	5	10	5			13	13	8	5	2	8		69	A
Helou	Caroline	A	6	7	7	5	6	7	4	10	5	2	6	2	67	A
Tyapkina	Marina	B	7	5	5			14	4	10	5		10		60	A
Cochard	Fred	A			9	6	7	13	2	8	11			2	58	A
Palmioli	Manuella	A	5	8	5	5	5	5	2	5	5		10		55	A
Oomes*	Nienke	B	10	8	5	5		5					13	7	53	B
Franzetti	Carlos	A	7	10	5	5	5	5		5	5		5		52	A
Sriram	Subramaniam	B	5	10	5	7	5	5		5	5		5		52	B
Johnson	Carolyn	B		5	10	10	8	10		5					48	B
Dick	Malise	A		5	5	5	6	5	2	5	5	2	5		45	A
Van Bolhuis	Frederik	A				13	6	15	6			4			44	A
Almansi	Aquiles	A				5	11			6	9		5	4	40	A
Thomas	Lindsey	B				8	5	5		10			10	2	40	B
Singh*	Raju	B				5	5	8	2		5		8		33	B
Järtby*	Per	B		5	7	5	7						7		31	B
Nardello*	Renato	B	8		11	5						2			26	B
Guerrucci	Aude	B	10	10								5			25	A
Windheuser	Chris	B			5	5	5	5		5					25	B
Galantin	Linda	B	5	5			5	5							20	B
Majaha-Järtby*	Julia	B			5	5	7								17	B
Egilmezler*	Melike	B		8	5										13	B
Fekete	Elizabeth	A					5	5							10	A
Balkind	Jeffrey	B					5								5	B
Bao	Yongdong	B								5					5	B
Fernandez	Enric	B	5												5	B

Elegible for Rookie of the year

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES
(Revised June 2000)

I. GENERAL

These rules apply to all photographic competitions sponsored by the International Photographic Society (IPS). They are adopted, and may be amended, in the same manner as the IPS By-Laws.

Only members of the IPS may participate in IPS-sponsored competitions.

The following are competitions sponsored by the IPS:

Monthly competitions;
Preselection competition;
Annual Exhibition competition;
Photograph of the Year competition;
Photographer of the Year competition;
Rookie of the Year competition.

The competitions are held under the responsibility of the Chairperson for Competitions; or, in his or her absence, the person designated for the purpose by the President, except for the Annual Exhibition Competition, which is held under the responsibility for the Chairperson for Special Events. All decisions of the person responsible for a competition shall be final, except that a contestant dissatisfied with a decision of the responsible person may request, not later than two weeks after the decision, a ruling by the Executive Council, whose decision shall be final.

For all slide competitions, slides may be mounted in cardboard or plastic mounts, and must be sufficiently thin to fit in a Kodak Carousel-type tray (80 slide capacity).

For all print competitions, prints shall be mounted on a board not exceeding 30 x 30 inches. A print may have an overlay mat, provided it is securely fixed to the mount.

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

In any competition, a contestant may enter only one picture of essentially the same image. No other picture taken at about the same time, of the same subject, from the same position, and under similar lighting, may be entered in the same competition.

The IPS shall exercise all reasonable care in the handling and storage of entries, but the IPS accepts no responsibility for any loss of, or damage to, an entry.

II. MONTHLY COMPETITIONS

The Executive Council determines and publishes before the beginning of the season, which runs from September through May,

- (a) the dates of the monthly competitions and what, if any, other regular competitions (such as theme competition, print competition, etc.) in addition to slide competitions by class will be held each month. The dates may be changed and members notified in the course of the season if this becomes necessary in the judgment of the Executive Council;
- (b) the maximum number of entries which each contestant may submit each month.

A picture should be entered in an IPS monthly competition no more than three times in one calendar year. Winners from a monthly competition, including honorable mentions, cannot be resubmitted. Winners from the Preselection competition can no longer be entered in monthly competitions.

Contestants are divided into two classes: Class B and Class A.

2.3.1 Class B will comprise:

- (a) members who have never entered a competition in the IPS;
- (b) members who have won fewer than thirteen awards while competing in Class B.

2.3.2 Class A will comprise:

- (a) members who have been promoted from Class B as having won thirteen awards while competing in Class B; and
- (b) members to whom Rule 2.3.3 applies.

2.3.3 Class A members who rejoin the IPS after an absence of a year or more will retain the class standing at the time of their departure.

Competitions may be held within each class or between all classes combined. For the purposes of determining the classes and movements between classes, awards won in the monthly competitions (both by class and theme), the Annual Exhibition, the Preselection competition, and the Photograph(s) of the Year competitions are taken into account.

Points System: Regardless of the number of entries submitted, each contestant entering a monthly competition receives 5 points – even if there are not enough entries to actually hold that competition – towards the Photographer of the Year and the Rookie of the Year competitions.

IPS awards are given for the best fifteen percent (rounded to the nearest whole number) of entries in each competition or in each class within a competition which is run in classes. These awards, and the points they earn are:

- (a) Places, meaning those pictures judged first, second and third which earn 5, 3, and 2 points respectively; and
- (b) Honorable Mentions, meaning all other pictures selected for award which earn 1 point each

If, in any competition, there are fewer than five entries, or fewer than three contestants, there shall be no competition. If this is the case in class competitions, entries received for Class B shall be

included with the entries of Class A; entries received for Class A will be exhibited without competition.

III. THE ANNUAL EXHIBITION

For each season, the Executive Council shall determine or delegate the Manager of the Annual Exhibition to determine:

- (a) the dates of the Annual Exhibition;
- (b) the total number of prints to be exhibited, the maximum number of slides or prints members may submit for Preselection, and the number of pictures to be chosen by Preselection;
- (c) the members of the Preselection panel and the Annual Exhibition jury;
- (d) the deadline for submitting pictures;
- (e) the amount to be paid by members to cover the cost of printing, mounting, handling, and other costs associated with the Annual Exhibition.

The Annual Exhibition shall consist of one single category, irrespective of the original media of the photograph.

The following entries submitted by members shall be exhibited and shall be considered for award:

- (a) All winners of awards in monthly competitions since the last Annual Exhibition;
- (b) All pictures which have received an award (which, by GWCCC definitions, does not include honorable mention) in the Spring or Fall competitions of the Greater Washington Council of Camera Clubs (GWCCC); and
- (c) All slides and prints submitted by members which have been selected by the Preselection panel.

A picture may not be exhibited more than once, even if entered in a different category, or if it qualifies under a different rule (e.g., a picture exhibited as a slide one year may not be exhibited as a color print in another year, a monthly winner may not be exhibited as such one year, and be submitted to the Annual Exhibit Preselection panel in another year).

Annual Exhibition Competition. All entries will be judged in one category. Fifteen percent of the entries will receive awards, which shall be, at a maximum, a first, second, and third place, and as many honorable mentions (not ranked among themselves) as required to give awards to fifteen percent of entries.

Winners of places or honorable mentions in the Preselection competition as well as the Annual Exhibit win points as in Rule 5.2 below.

To ensure proper identification of entries, slides entered in the Annual Exhibition will be returned to contestants only after the opening and judging of the competition.

IV. PHOTOGRAPH OF THE YEAR COMPETITION

- 4.1 (a) At the end of the season all photographs that have received a first, second, third, or honorable mention in any class competition or any other regular monthly

competition or the preselection competition are eligible for entry into an open (not divided by class) competition for the Photograph(s) of the Year. There will be a separate competition for slides and prints. Fifteen percent of the entries are given awards in this competition.

- (b) For the purposes of paragraph 4.1, the expression “regular monthly competition” means a monthly competition pursuant to paragraph 2.1 of these rules scheduled for every month of the season.

4.2 First, second, third place winners, and honorable mentions in the Photograph of the Year competition win points as in Rule 5.2 below.

V. PHOTOGRAPHER OF THE YEAR COMPETITION

Points earned by each member in a season in the monthly competitions as stated in Part II, in the Preselection competition, the Annual Exhibition, Photograph of the Year, and in outside competitions as stated below, are added. The member awarded the highest number of points in the season will be declared Photographer of the Year. Second and third place awards will also be given in this competition.

Points system for non-monthly competitions: Winners of places or honorable mentions in competitions sponsored by or entered under the aegis of the IPS, such as the Annual Exhibition, the Preselection competition, the Photograph of the Year competition, and the Spring and Fall competitions of the Greater Washington Council of Camera Clubs (GWCCC), will be awarded points as follows:

- (a) for first, second, and third place winners: 7, 5 and 4 points respectively;
- (b) for honorable mentions: 2 points.
- (c) In the case of competitions where IPS (rather than members) is competing, the Executive Council shall organize the selection of the IPS entries and the Executive Council’s decision on selection shall be final. The Executive Council shall determine from time to time which outside Competitions, in addition to the two GWCCC competitions mentioned above, shall be recognized for the purpose of this rule.

VI. ROOKIE OF THE YEAR COMPETITION

New members who have joined the IPS during the current or the previous season shall be eligible to compete in the Rookie of the Year competition. Members who, at any time previously, have attained Class A status are not eligible to compete in this competition.

Points earned by such eligible members in a season in the monthly competitions as stated in Part II, in the Preselection competition and Annual Exhibition as stated in Part III, in the Photograph of the Year competition as stated in Part IV, and in outside competitions as stated in Part V, are added. The eligible member awarded the highest number of points in the season will be declared Rookie of the Year.

Second and third place awards will also be given in this competition. If the Rookie of the Year also has enough points to qualify for first place in the Photographer of the Year competition, he/she will be declared Photographer of the Year and the Rookie of the Year award will go to the eligible member with the next highest points. If the Rookie of the Year also has enough points to qualify for second or third place in the Photographer of the Year competition, he/she will be declared Rookie of the Year; and second and third places will then go to the members, as defined in paragraph 6.1, with the next highest points.

(Adopted March 1966, and amended August 1966, March 1968, October 1969, October 1971, September 1979, November 1979, September 1981, May 1984, October 1986, February 1987, February 1988, March 1989, October 1989, May 1991, September 1991, May 1992, May 1998, June 2000, and May 2004.)

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)

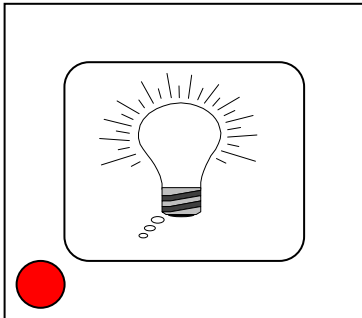
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

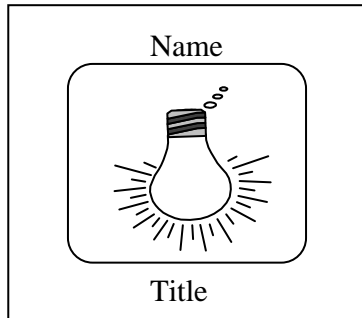
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".