

April 2009

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UPCOMING EVENTS:

May 2009: Annual Exhibit

Welcome New Member:

Adrian Fernandez

NEXT MEETING:

Wednesday, April 8, 2009
Refreshments: 5:45 p.m.
Presentation at approx. 6:30 p.m.
IMF Auditorium HQ1-RD-710
700 19th Street, NW, Washington, D.C.

April Speaker:

Jim Guzel
**“The De-Mystification of Portrait
Lighting: A demonstration of lighting
techniques for the human figure”**

April's Theme:

OPEN

EIC, Print, and Slide Competitions

Note to Contestants:

Please bring print and slide entries to the meeting with entry form appended at the end of this issue. Entries will be accepted between 5.45 and 6.15 pm ONLY.
For inquiries please call Carmen Machicado (202) 473 5761



IPS is a member club of the Photographic Society of America (www.psa-photo.org)

Presidents Notepad:

Greetings from the field.

Preparations are ongoing for our Annual Exhibit. As I am drafting these lines between two flights on my way to Africa, our volunteers are working hard ordering the mats and the prints, and preparing the 2009 AE program. Thank you for all your efforts! Among all this excitement, **I would urge all members to mobilize in order to ensure that the club will continue to thrive.**

As the old saying goes, “time flies when you are having fun”: my two-years as President of our Club will touch to an end this season. In just a couple of months, we will need to elect the officers for next season. According to the IPS by-laws, the President and the Treasurer must be elected, as well as the Executive Council. We will be appointing a Nominating Committee in the coming weeks to which we will ask you to submit your nominations.

These are usually difficult times for our Club, as it is struggling to find candidates. There is often a reluctance to assume responsibility – people are all too often willing to criticize or support, but not lead. This year will probably be even more challenging, in light of the increased work pressure resulting from the global crisis and the downsizing of the Fund.

From my experience, both as the former editor of Shutter Release, Vice-President, and current President, this is a great opportunity to shape the future of our Club and correct any perceived flaws. We have the chance to count many experienced volunteers who will help the incoming team and the continued support from Fund management. After more than forty years of existence, it would be a shame to close or suspend our activities.

I will therefore close this month’s Notepad with a call to all photography enthusiasts to unite their energies and ensure the survival of our Club.

Thank you

Raju Singh

April Speaker/Judge:

Portrait Artist Jim Guzel and fine art model Stephanie Grant

"The De-Mystification of Portrait Lighting: A demonstration of lighting techniques for the human figure"

Jim Guzel is the owner of Aphrodite Photography www.aphroditephoto.com, Board Member and Education Chairman of the Professional Photographers Society of Greater Washington and Faculty Member of the Washington School of Photography. His portraiture has received national and international recognition in competitions and has been published in magazines such as Popular Photography and Ebony.

Stephanie Grant is a professional model and multi-discipline artist. She is the author of numerous prose and poetry writings on the personal benefits of being in front of a camera. www.modelmayhem.com/vdbnudes and www.modelmayhem.com/vandenbudenmayer. Please note that attendees will have an opportunity to enroll in a special workshop on the above topic, presented by Jim and Stephanie.

According to Jim, lighting is not complicated unless you make it that way. His presentation will guide us into why we light a portrait from a particular angle, be it with ambient light or studio equipment. We will learn how to control shadows with fill lights, reflectors or existing elements. This demonstration will teach us everything that we need to know to light a beautiful portrait (at least everything that can be crammed into 45 minutes).

Raju Singh

March Speaker:

Michael Stewart “Foto Tech—Top 12 Technologies for Photographers”

The few casual words of Michael overheard with other IPS members before the presentation foretold of an evening that would require one’s full attention. Also, catching a glimpse of Steve Uzzell in the crowd added a sense of mystery to it all.

Barely into the first 30 seconds of his presentation, there was little doubt that Michael’s presentation would require our fullest attention or else details would slip by - I consider myself your first witness. There was an instant awe when most of the audience was grabbed by the collage - pardon me, the “stitching” of over 90 images of a Baltimore scene and by the now familiar 3D / 360 degree image of President Obama’s Inauguration created from thousands of photos that were “crowdsourced” and digitally stitched using Microsoft Photosynth and displayed using Silverlight. Already we had overgrown the little known imaginative tricks of Photoshop and workflows. So here are the top 12 technologies. These will also be featured in Michael’s upcoming book.

12 – Computing and Video Technology Advances: The next two years hold the promise of extremely fast image

processing times. Quad-processors on single cards are being further improved and coupled with expanded video cards that increasingly will share fast solid state hard disks (SSD). These technologies will be harmonized through the use of Windows 7 (PCs) and Snow Leopard (Mac OS X) and make for instantaneous image processing leaving more time for creativity.

11 – High Dynamic Range (HDR): HDR software is used to fuse exposure bracketed photographs into one image with increased dynamic range (exposure fusion) and reveal highlight and shadow details in high contrast scenes (HDR Mapping). Typically, one would fuse 3, 5, 7, 9 or more images - taken on a tripod, to achieve the desired result. Expect the initial HDR created image to be a very large 32-bit file that when later tone mapped to 8-bit support will give it that ‘grungy look’ that many find interesting. HDR has the added advantage of making the grain disappear since noise pixels appear in different places in each image. This may well be the Foto-tech # 13. Photomatrix is the tool of choice for HDR either in stand-alone or plug-in version to Photoshop CS4.

10 – Image Stitching: Photo stitching has been practiced since the early days of photography but few were able to fully avoid parallax distortion. There are now more tripod head attachments that make it easy to find the nodal point of each lens and software that will correct much of distortion when the images are stitched. Now everyone can use a regular 50 mm lens to achieve 360 degree panoramic shots. For better results, overlap images by about 1/3 to 1/2 of the frame.

9 – Virtual Reality: This is about imaging software that manages cubic and spherical space and allows the viewer to pan around or zoom into a scene giving a sense of presence within the space – thus a virtual reality experience. I see it as something akin to ‘going on a trip but never leaving the farm’.

8 – Synthetic Depth of Field (SDOF): Similar to HDR, SDOF is the process of merging a number of “focus point bracketed” images into one image that is in focus from near to far - provided the camera was held steady and the subject did not move. Otherwise, you will be in the realm of exercising your creativity. Helicon Focus was suggested as the product of that makes this the simplest.

7 – Parametric Image Editing (PIEware): Most DSLRs create a database section within the image file that provides information on the settings of the camera at the time the image was taken. When the RAW information is analyzed, these camera settings can be digitally altered by the software – say Adobe Lightroom using Camera Raw. This is an excellent approach to correct exposure errors that occurred during the shoot. However, don’t count on PIEware to reset the focus points of your images.

6 – IPTC Core and Extension: Most of us have seen the IPTC acronym but who knows for sure what it stands for?

The International Press Telecommunications Council’s Core (2004) and Extension (2008) data schemas are two extensible markup language (XML) metadata schemas developed with a focus on news and stock photos. This allows for the standardized recording of information about the image, the photographer, hyperlinks and much more. See IPTC link below for more information.

5 – Visual Content Recognition: This is the ability to recognize and utilize content within the image. According to Michael, this is affecting every aspect of digital photography and the technology is already being used in numerous ways and the future is mind boggling. The camera detects face features then sets focus and exposure. A number of products can now recognize the specific features of a given person and include the name in the metadata of the file. It can even recognize your cat or dog but differentiating identical twins or triplets is a tad more difficult.

4 – Digital Negative (DNG): Raw file formats are becoming extremely popular in digital photography however, many camera manufacturers create different raw formats. This limits the number of software applications that can read them across complex workflows and makes it more challenging to create and retrieve archived images over the longer-term. The Digital Negative is a publicly available standardized archival format for raw files to help ensure that anyone will be able to access photo files in the future. It is like having three bubbles that include Raw, Extensible Metadata Platform (XMP) and corrected JPG. See the link below.

3 – Live View: This camera feature has long been available in video and consumer digital cameras, but is a more recent addition in DSLRs. It is especially useful for focusing and zooming while making the shot. Black and white shows up as... well – black and white, and so does infrared for infrared adapted cameras. It is very handy in studio work when tethered to a computer or laptop.

2 – Wireless Connectivity: Offers instantaneous and limitless photo sharing capability around the world. Checkout SMUG-MUG as an example – it’s quite remarkable. Wireless connectivity can remotely control flashes, strobes, cameras, printers and other photo wares without having to route and deal with countless wires.

1 – Geotagging – Global Positioning System: Having the latitude and longitude tagged to the photo metadata makes it easy to remember exactly where the photo was taken and can be very helpful when linked to Google earth to actually see the location. Linking the GPS with camera and wireless technologies holds much promise for many photo applications.

I have yet to figure how much all of this is going to cost me, but one thing is for sure – I now have plenty of ideas of what to spend it on. However, one should not despair on how to proceed. For advice, consult Michael’s blog site for tips on how to go about updating your technology in this maze.

QUICK LINKS:

Michael Stewart: <http://foto-tech.com>,
<http://fototechnology.blogspot.com/>
 Steve Uzzell: <http://steveuazzell.com/> and
<http://blueridgeworkshops.com/>
 Photomatix: <http://www.hdrsoft.com>
 Helicon Focus: <http://www.heliconsoft.com/>
 International Press Telecommunications Council:
<http://iptc.cms.apa.at/cms/site/index.html?channel=CH0086>
 Digital Negative from Adobe:
<http://www.adobe.com/products/dng/>
 SMUG-MUG: <http://www.smugmug.com/>

by Richard Quensel

Technical Article:

Multiple Choice Quiz #4

(See answers on page 7)

- In assessing entries in a photo competition, what factor is the judge most likely to look for and critique *first*?
 - Subjective aesthetic or artistic qualities.
 - Problems of composition, if any (e.g., excessive unfilled space)
 - Technical flaws, if any (e.g., problems of focus or sharpness)
- “All significant areas of an image should be adequately exposed to show at least some detail and texture—neither too dark nor excessively bright.” While some would dispute this maxim, it has been generally accepted for the past half-century. What famous photographer strongly promoted this guideline?
 - Ansel Adams
 - Henri Cartier-Bresson
 - Andre Kertesz
 - Alfred Steiglitz
- While you are canoeing, your camera is accidentally drenched by a serious splash of water. What is the first thing you should do?
 - Detach the lens from the camera, and dry the electronic interface and exposed areas within the instrument with a soft cloth or towel.
 - Remove the batteries.
 - Dry the exterior of the camera with a cloth or towel, but do not open.
 - If a digital camera, remove the memory card or other media device, and pat dry remaining water at the point of detachment. If a film camera, open the back, remove the film, and pat dry any water that collected there.
- Which three of the following activities are illegal?
 - Photography in the New York City subway (metro).
 - Photography in the Washington DC metro.
 - Photography from Amtrak trains between Washington DC and New York City.
 - Photography from aircraft within 5 minutes after takeoff or before landing to the west of Washington National Airport.
 - Carrying loose (uninstalled) lithium batteries in airline baggage.
- What will be the effect on an enlarged image of a few specks of dust on the front of the lens when the picture was taken?
 - No discernible effect.
 - Slight decrease in clarity but which would have to be pointed out to notice.
 - Significant decrease in clarity.
 - No change in clarity but slivers of shadow may be noticeable in the image depending on the composition.
- What will be the effect on an enlarged image of a few specks of dust on the *back* of the lens (i.e., inside the camera close to the sensor or film) when the picture was taken?
 - No discernible effect.
 - Slight decrease in clarity but which would have to be pointed out to notice.
 - Significant decrease in clarity.
 - No change in clarity but slivers of shadow may be noticeable in the image depending on the composition.
- In assessing images of people in photo competitions, judges often want to see not only the subjects’ eyes, but also ideally:
 - The subjects gazing straight ahead or slightly upwards rather than downwards.
 - The subjects not looking directly into the camera.
 - A “catch-light” or subtle gleam in the eyes.
 - Rounded, unobtrusive facial features that do not distract from the overall setting.

8. What is a generally accepted definition of “art” as applied to photography?

- (A) The image is presented in a setting conducive to art, such as a gallery or juried competition.
- (B) The image does not have any discernible technical flaws.
- (C) The image can or could conceivably be sold.
- (E) The image evokes emotion.
- (F) The image is original in its style.

9. According to the U.S. Copyright Law of 1976, photographers own the rights to their images over their lifetimes, plus how many years?

- (A) 5 years.
- (B) 10 years.
- (C) 25 years.
- (D) 50 years.
- (E) 70 years.

by Bill Katzenstein

In Focus

Interviews with club members

This month our Q&A is with Raju Singh, who is a Senior Economist in the African Department of the International Monetary Fund.

IPS: When did you join IPS? What made you join?

Raju: I joined IPS about 3 1/2 years ago. I was looking for an opportunity to get back into photography. IPS offered interesting monthly meetings with professional presenters and competitions. I spent almost the first year just listening to their comments and figuring out what made a great picture (by the way, I am still figuring this out).

IPS: What has been your involvement over the course of your membership?

Raju: I have been the editor of Shutter Release for a year and IPS President for two.

IPS: What are your favorite recollections about your years with IPS?

Raju: Spending time with members over a glass of wine and cheese is always a fond recollection. But I think like many members the most defining memory is the first time one my images received an award.

IPS: What would be your advice to members?

Raju: Try out new ideas. Never trust what you see. Test your limits. And ... exchange, exchange, exchange. Only in this way can IPS remain a vibrant and creative group.

IPS: Is there anything you would change about IPS?

Raju: As IPS President, I am trying to make IPS a friendlier place where members can develop their photographic skills. I have noticed that there was little interaction among our members outside our monthly meetings. Therefore, in addition to our monthly competitions, I have encouraged members to share tips and tricks over luncheons. We will have a series on Photoshop soon. A Flickr group has also been created where members can exchange and organize events (e.g. field trips, visits). I have also tried to make IPS more integrated in our community. IPS is involved in promoting photography among the upcoming generation with the Fund Family Association and took part recently in a fund- raising operation at the Bank in favor of Martha's Table.

IPS: What is it that draws you to photography ?

Raju: My father is a photographer and I started early on shooting away. I remember the hours we spent in the lab when he was preparing a book on a Swiss artist, Hans Erni, in the midst of the sound of dripping water, smells of chemicals, and the touch of papers. Life had then drawn me away from photography and I returned to it only a couple if years ago with digital. What draws me to photography is both its ability to produce an objective rendition of a subject and yet a very subjective interpretation of it at the same time.

IPS: What are your future photographic goals?

Raju: Being involved in running IPS has in fact taken time away from photography. I am looking forward to stepping down and attempt to understand the joys of working in RAW. I am also more and more involved with fashion photography. With the arrival of Mrs. Obama, the local fashion scene has been energized and this should lead to interesting shooting opportunities.

IPS: Favorite photographer?

Raju: I have to confess a fondness for French photographers like Brassai, Doineau, and Cartier-Bresson. Beyond their work, there is the notion that a good image takes time to make. Doineau would not storm in a café and shoot two thousand frames. Asked how he managed to get his amazing portraits of French life, he would reply that it took him a lot of red wine... He would go to a café regularly, first without even a camera, to mingle and get accepted. Once nobody paid attention to him anymore, he would bring his camera and start work. I think we have become too impatient and have lost this time dimension.

IPS: What photo do you think best describes you?

Raju: *Sunday morning (photo below)*. This image has been taken in my living room: proof that you don't need to travel far to shoot an interesting image. Take the right moment of the day with the right light and perspective, and the most mundane subject (a table and chairs) could turn into ... well you can decide what.



© Raju Singh

IPS: If you were unable to take pictures, what else would you do with your time?

Raju: Well, I am trying to be a dad and a husband. Before returning to photography, I was with my wife a dancer in a performing ensemble. We even performed at the Kennedy Center (do you believe it?). But I think I have become too old for that ...

by Christy Gray

Announcements:

Corey Hilz Photography Workshops and Classes

For additional information and registration visit

www.CoreyHilz.com

Contact info: corey@coreyhilz.com or 703.473.4618

HDR and Focus Stacking Workshop

May 2 in Arlington VA, 12:30-4:30pm, \$100

Learn about two techniques that expand the creative possibilities for your photography: HDR photography for greater shadow and highlight detail and Focus Stacking to create unlimited depth of field. This workshop combines demonstrations and photographing to help you learn how to take the photos and use the associated software.

Photoshop Skills for Photographers

May 9 in Arlington VA, 12:00pm – 6:00pm, \$125

This class focuses on the features of Photoshop that are useful for photographers, enabling you to use Photoshop confidently and effectively. Topics covered include: layers, masks, brushes, selections, cloning, Levels, Curves, sharpening, correcting distortion and more.

Garden Photography Workshop

Location: Gainesville VA, \$135

Workshop includes outdoor shooting sessions, classroom instruction and critiques. We'll be photographing in a private garden that offers excellent photographic opportunities including a diverse collection of plants and flowers, as well as insects, a greenhouse and unique decorative elements.

Butterfly & Garden Photography Workshop

Location: Brookside Gardens, Wheaton MD, \$150

Join Corey Hilz and Josh Taylor to photograph flowers, garden landscapes and butterflies. You'll receive special access to the butterfly conservatory and learn from presentations, shooting sessions and critiques.

Other upcoming workshops:

Nikon Flash: Using the Creative Lighting System, Part 1:

April 18 in Ashburn VA, 12:30pm – 4:30pm, \$125

St. Michaels, Maryland: June 4-7

Ireland Photo Tour: June 23 - July 3

Great Smoky Mountains National Park: September 17-20

Fall Color in West Virginia: October 8-11

China Photo Tour: October 20 - November 2

Corey Hilz Photography

Sign-up for our newsletter:

<<http://coreyhilz.com/contact.html>>

Web: <<http://coreyhilz.com>>

Email: corey@coreyhilz.com

Blog: <<http://web.me.com/coreyhilz>>

Workshops:

Documentary Photography Workshops

with Nancy Libson

PEOPLE AND PLACE

Boiling Springs

Date: June 5-7, 2009

Time: Dinner hour Friday through Sunday lunch

Instructor: Nancy Libson, nancy@nancylibson.com or (202)244-6271

Workshop fee: \$305.00 (\$270.00 for club members postmarked 4/20/09)

Location: The workshop is held at The Allenberry Resort Inn at Boiling Springs, PA., If you choose to stay at this inn meals and accommodations are not included in the workshop fee. Package includes 2 breakfasts and 2 dinners. Weekend single occupancy is

\$310.00. Double: \$245.00/person. To make reservations at inn, state that you are with this group and please call 1800-430-5468 or 717-258-3211.

Come explore Boiling Springs in Cumberland County, PA picturesque village founded in 1845. The Appalachian Trail and beautiful lake surround the town. We will photograph Boiling Springs highlighted by a local craft fair, nearby villages with interesting history, architecture, rolling farmland and local personalities. We will explore the subtleties of photographing people and the land, and learn the art of photographing with natural light while learning to see with the camera. We will also learn how to put images together to tell a story. Slide shows, group and individual critiques will be held. This workshop is for the photographer who is comfortable with basic camera techniques and is ready to discover a variety of subject matter.

Washington DC-based Nancy Libson is a documentary photographer who has exhibited and taught workshops nationally and internationally. Collections include the Library of Congress. Exhibits include Harvard's Fogg Art Museum in Cambridge, MA, and Galerie St. Benezet in Avignon, France. Nancy has photographed for National Geographic Traveler and studied at the Maine Photographic Workshops.

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Marketa Jirouskova will be leading two exciting outdoor photography workshops during second half of April

There are still few places available on both workshops organized by Washington Photo Safari. Please send Marketa an email if this is something you or your friends would like to attend.

16-19 April 4-days photographic workshop in Amsterdam, The Netherlands including the famous tulip fields.

23-26 April 4-days photographic workshop in Prague, Czech Republic, one of the most photographed cities in Europe.

More infos:

<http://www.marketajirouskova.com/>

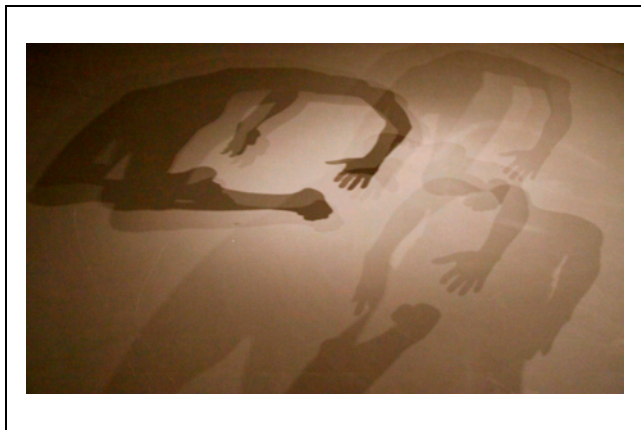
Email: info@marketajirouskova.com

Washington Photo Safari
4545 Connecticut Ave. NW #620
Washington, DC 20008
Toll Free - 1-877-512-5969
Local Phone - 1-202-537-0937
E-mail: info@washingtonphotosafari.com

Answers to Multiple Choice Quiz #4

1. (C) The majority of judges first mention any technical problems, which in the process of elimination starting with the basics is usually enough to disqualify an entry from further consideration.
2. (A) Ansel Adams strongly promoted the standard that all significant areas of an image should be exposed to show at least some detail and texture.
3. (B) Remove the batteries immediately to reduce the chance of short-circuiting that would destroy the electronics.
4. The following activities are illegal:
(B) Photography in the Washington DC metro (as is photography illegal in the overwhelming majority of metros worldwide without a special permit; New York City is an exception).
(C) Photography from Amtrak trains between Washington DC and New York City.
(E) Carrying loose (uninstalled) lithium batteries in airline baggage.
5. (A) A few specks of dust on the front lens or filter will have no discernable effect.
6. (B) or (C) depending on lighting and composition. Dust or other interference on the rear lens element can have a visible impact.
7. (C) Judges frequently want to see a "catch-light" or subtle gleam in the eyes.
8. (E) Whether an image evokes emotion has been considered a standard of photographic art for over a century. While it is presumed that photographic art will have no technical flaws, the absence of technical issues alone does not qualify an image as artistic.
9. (E) Photographers (and designated heirs) own the rights to their images during their lifetimes plus 70 years.
10. (B) The first camera designed and developed by the fledgling Japanese camera company that would eventually take the name *Canon* was a 35mm rangefinder called the *Kwanon*, named for the Buddhist Goddess of Mercy. To boost export prospects, the name was soon modified to Canon.

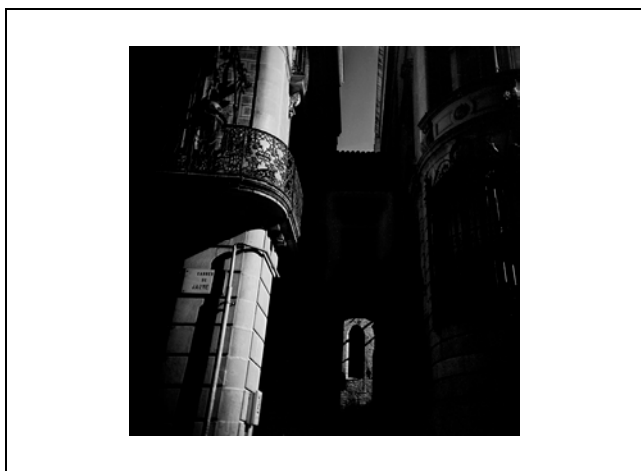
March 2009—Winning Images



Louise's Shadow © Gerde de Corte



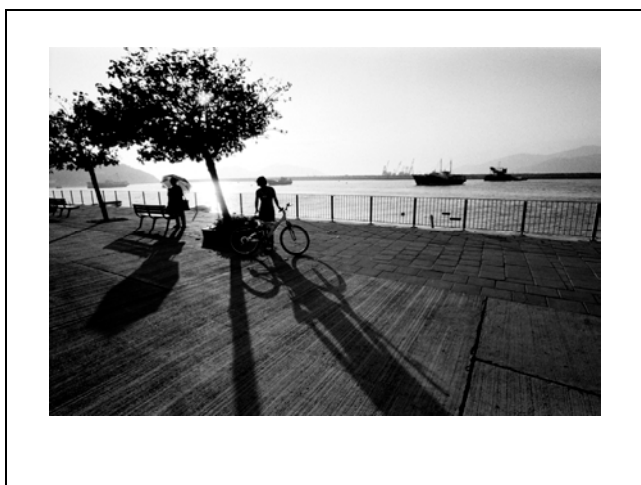
Roosevelt Memorial Bridge © Fred Cochard



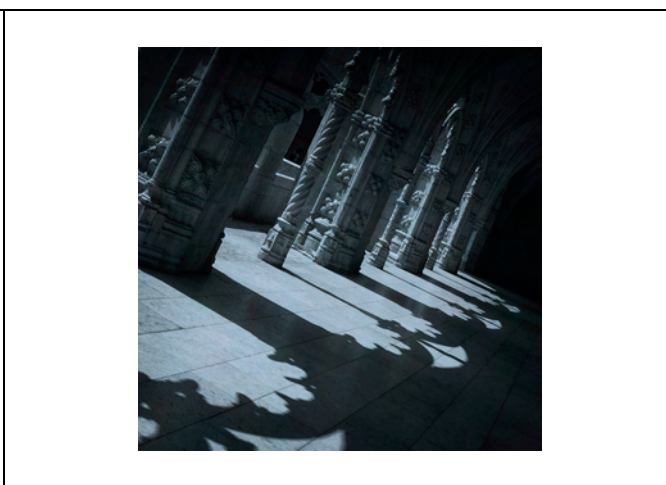
Jaume 1st Street © Alex Hoffmaister



Cloud Shadow © Yuan Xiao

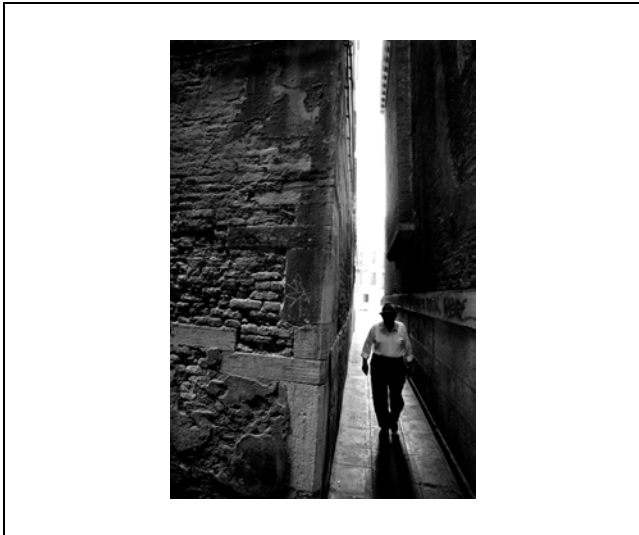


As Time Stretches in Macau © Brice Richard

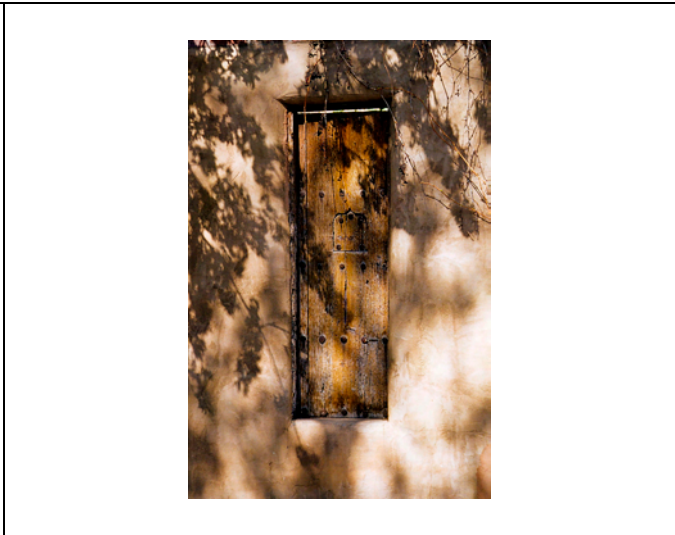


Monastery © Yuan Xiao

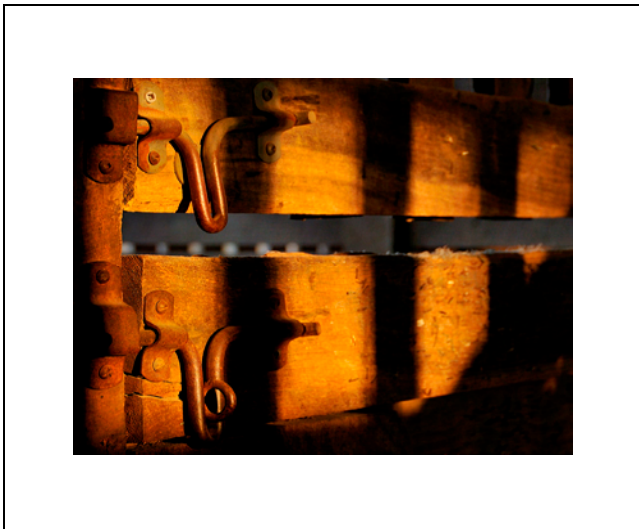
March 2009—Winning Images (Cont'd)



Venezia © Richard Brice



Door and Shadows © Carmen Machicado Lacombe



Barn Bolts and Shadows © Shaun Moss_



World War II Veteran © Subramanian Sriram

March 2009 Results:

EIC Group A – 36 Entries		
1 st place	Fred Cochard	Roosevelt Memorial Bridge
2 nd place	Alexander Hoofmaister	Jaume 1 st Street
3 rd place	Brice Richard	As Time Stretches in Macau
HM	Carmen Machicado	Door and Shadows
HM	Brice Richard	Venezia
EIC Group B – 28 Entries		
1 st place	Gerda de Corte	Louise's Shadow
2 nd place	Yuan Xiao	Cloud Shadow
3 rd place	Yuan Xiao	Monastery
HM	Shaun Moss	Barn Bolts and Shadows
Prints Group B – 7 Entries		
1 st place	Sriram Subramanian	World War II Veteran

Competition Reminder

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

POINTS STANDINGS 2008/2009 SEASON

At time of printing, no data were available.

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer 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 EIC competition only not to slides or prints (except in January, the mandatory theme is "People" in all Mediums).
- In January, the mandatory theme is "People".
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 3 images may be submitted in any of the competitions.
- Five points are awarded for entering the monthly 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 slide and print entries to the Chairperson [for Competitions] at least 30 minutes 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."

IPS Competition Themes for 2008/2009

Kindly check Shutter Release or IPS Website www.ips-imfwb.org for latest updates

September 17, 2008: FOOD—Food has to be the main focus of the image, be it natural or processed.

October 22, 2008: OPEN in all competitions

November 19, 2008: 'DETAILS' for EIC—Defined as images depicting close-ups of a subject, **OPEN for Print and Slide**

December 17, 2008: OPEN in all competitions

January 14, 2009: PEOPLE (Mandatory)—Defined as images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins.

February 18, 2009: OPEN in all competitions

March 18, 2009: SHADOWS for EIC competition—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image. **OPEN for Print and Slide.**

April 8, 2009: OPEN in all competitions

May 20, 2009: FIRE for EIC competition—Defined as images in which the main point of interest is fire. Fire can be either man-made or natural. **OPEN for Print and Slide.**

***Dates may change dependent on circumstances outside our control.**

☐ IPS EXECUTIVE COUNCIL ☐			
President	Raju Singh	(202) 623-9372	IMF HQ1 8-548H
Vice-President	Bassirou Sarr	(202) 623-7247	bsarr@imf.org
Treasurer	Subramanian Sriram	(202) 623-7673	IMF HQ1 8-511
Programs/Ex-Officio	Caroline Helou		
Membership	Mary Wilson	(202) 623-0004	mwilson2@imf.org
Competitions	Carmen Machicado	(202) 473-5761	WB I4-405
Webmaster	Marina Tyapkina	(202) 623 6437	mtyapkina@imf.org
Hospitality	Brice Richard	(202) 623 6696	brichard@imf.org
Annual Exhibit	Manorama Rani	(202) 473-2057	WB G7-703
Publicity	Manuella Lea Palmioli	(202) 473 1630	WB G5-060
☐ IPS VOLUNTEERS ☐			
Awards and Trophies	Sigrid Vollerthun		svollerthun@verizon.net
Competitions-EIC	Manorama Rani Shaun Moss	(202) 473-2057	WB G7-703
Competitions-Prints	Carlos Franzetti Sigrid Vollerthun Bill Katzenstein Carmen Machicado	(202) 473-0447 (202) 473-5761	IFC 7P-184 svollerthun@verizon.net Bill@IconicPhoto.com WB I4-405
Competitions-Slides	Caroline Helou		
Presentation Write-Up	Frederic Cochard	(202) 473-1631	WB I3-360
Publicity	Marina Tyapkina Bill Katzenstein	(202) 623-6437	IMF HQ1 2-200 Bill@IconicPhoto.com
☐ SHUTTER RELEASE ☐			
Editor	Mary Wilson		Mwilson2@imf.org
Distribution	Aung Turein Win	(202) 623 5685	IMF HQ1 3-300
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com
☐ OTHER ☐			
PSA Representative	Linda Galantin		cvmlinda@verizon.net
<p><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <u>close of business on the last business day of the month prior to the issue month</u>. Please send submissions by e-mail to the editor@imfwb-ips.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>			

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

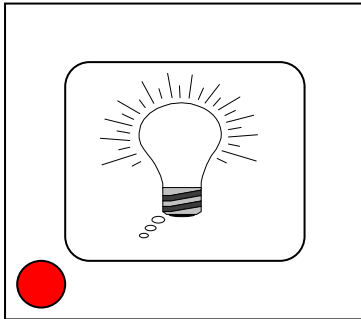
(Please complete and submit with your entries)

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

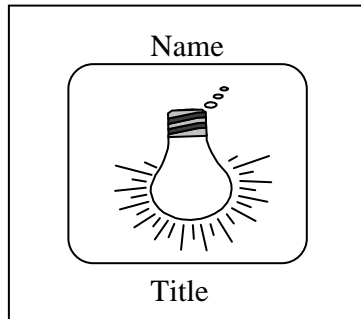
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

	Title	Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1							No form required>
2							
3							
<i>Three 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".

DIGITAL

All images must be sent to EIC@ips-imfwb.org, Friday before the IPS meeting which takes place on 3rd Wednesday of each month.

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Mary Wilson (IMF), Room HQ1 6-700, 700 19th Street, NW, Washington D.C. 20431

www.ips-imfwb.org

NEW APPLICATION

RENEWAL

Last Name: _____ First Name: _____

IMF World Bank Spouse Retiree (please check one)

Phone No.: _____ Mail stop: _____

Email: _____ (required)

Mailing address (if outside Fund/Bank): _____

IPS is run solely by member volunteers. We rely on each member to volunteer for **at least one** activity per year (several volunteers are needed for each item). **Please indicate below which activities you can help with:**

I can volunteer for the following activities:

- Annual Exhibit—assist with all aspects of organizing the exhibit
- Classes/Workshops/Field Trips—assist in the organization of these educational events
- Monthly Electronic Image Competition—receive images via e-mail, compile into slide show and run on competition night
- Hospitality—assist with refreshments prior to our monthly meetings
- Membership—maintaining database of members, process membership applications
- Print/Slide Competitions—assist with setting up for competitions each month
- Programs—assist with planning and organizing monthly presentations and judging sessions
- Publicity—assist with posting monthly meeting announcement in WB and IMF buildings
- Shutter Release* Newsletter—assist editor with production and/or distribution of the monthly newsletter
- Web Publishing—assist with the updates of the IPS Website
- Other: (please specify)

Training, workshops and programs you would like IPS to offer: _____

Additional comments and ideas are welcomed: _____

Signature: _____ **Date:** _____

**Note to new members: if you joined in April, May or June, you do not have to renew for the new year; you are paid through to the end of the season.*
