

April 2010

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NEXT MEETING:

Wednesday April 14, 2010

Refreshments: 5:45 p.m.

Presentation at approx. 6:30 p.m.

IMF Meeting Hall B HQ1 03-500B

700 19th Street, NW, Washington, D.C.

April Speaker:

Clay Blackmore

"How to Photograph Everyone"

April Theme:
OPEN

UPCOMING EVENTS:

- 2010 – Field Trip (details to follow)
- IPS Annual Exhibit May 3-June 4

Note to Contestants:

Please bring print 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 Carlos Franzetti (202) 473-1631

Welcome New Member:

David McKee



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

Presidents Notepad:

Dear IPS members,

Our most anticipated event, the 2010 Annual Exhibition is coming soon. You have all seen our email announcements on arrangements for matting and printing. Please be sure to respect the deadlines that the volunteers have proposed. It is great to see many members involved with the exhibition both as exhibitors as well as in the planning and organization. I take this opportunity to thank all the exhibition organizers who have taken on the added responsibility to work on the AE. We will continue to need your assistance over the next few days to make this year's exhibition a great success. As we get closer to the AE, we will be communicating more on this event.

This year's Annual Exhibit will be a juried event, and we are lucky to have lined up a team of three experienced judges for this Annual Exhibit: **Mollie Isaacs** who is a professional photographer and a respected instructor with over 3 decades of experience; **Mary Lindhjem** is a full-time free-lance photographer for the past two decades and a career photography teacher; and **Bruce McKaig** is a lecturer on photography and teaches at The Corcoran College of Art and Design, and Georgetown University. He has been making photographs for over thirty years.

Our Speaker and Judge this month is Clay Blackmore. Clay is one of the few Canon Explorers of Light. He is a true innovator in the world of wedding photography and portraiture. His portraits are simple, direct, and yet make powerful statements. The title of his presentation is **"How to Photograph Everyone"**. Mr. Blackmore will be judging our completion this month. The theme for the EIC competition is **Open**.

Happy Spring shooting to all.

Bassirou Sarr, IPS President

April Speaker/Judge:

Clay Blackmore "How to Photograph Everyone"

Clay Blackmore is one of the true innovators in the world of wedding photography and portraiture. Working out of Washington, DC, Blackmore's style blends the beauty and timelessness of classical portraiture with spontaneity and appeal of photojournalism. Clay's portraits are simple, direct, and yet make powerful statements.

A celebrity and society favorite, Blackmore's clients include such luminaries as Tiger Woods, Forrest Whitaker, Jenna Elfman, Maria Sharapova, and corporate entities as diverse as the PGA and USGA to political inaugural balls.

One of only a few Canon Explorers of Light, Blackmore lectures all over the world and was selected for the first satellite broadcast of "Wedding 2000". Clay is also an instructor for Disney photographics. Blackmore's latest creation, a coffee table book entitled, Extraordinary Women, Fantasies Revealed, has been a great success. He retains membership in the elite Cameracraftsmen of America and a Board position in the International Hall of Fame of Photography.

Fun and engaging, Blackmore has created a new program for those who wish to learn how to create great portraits of everyone.

Consistent results are at the heart of this new program with an emphasis on posing, lighting, composition and expression. Working outdoors or in the studio Blackmore will show you how to harness the light and create beautiful images of men, women, children, families, brides, individuals, couples and groups.

Confidence is key, explains Blackmore. I can help anyone gain a better understanding of what people like and don't like in their portraits. We simply concentrate on a few simple thoughts each time we get behind our camera. Once we have the techniques memorized our hands can form unbreakable patterns allowing us to work from the heart.

Blackmore is one of the most passionate photographers working in the country today. One of Canon's Explorers of Light and a member of the elite Cameracraftsmen group, his love for this industry is evident in every image he creates and his lectures have been embraced worldwide.

Youtube links:

Trailer <http://www.youtube.com/watch?v=aGUJoMgZO84>

Infra Red <http://www.youtube.com/watch?v=HTzF0M3Bcy4>

Sunflowers:

<http://www.youtube.com/watch?v=cDaOg7G4bQU&feature=related>

Wedding Commercial:

<http://www.youtube.com/watch?v=vtS9Z0-W9Kk>

Pocket Wizard Snow Video:

<http://www.youtube.com/watch?v=-Dqe-jfWV6w&feature=related>

Pro-Foto Commercial:

<http://www.youtube.com/watch?v=OKfG5H61Ds0&feature=related>

Dancing Lights <http://www.youtube.com/watch?v=NPXDIOtOa3c>

Tiger Woods <http://www.youtube.com/watch?v=dwmRM-TQvM>

Family Movie <http://www.youtube.com/watch?v=8ZojmkeThZo>

Hanson Blocks <http://www.youtube.com/watch?v=jxj10RpPJZk>

Wedding Portraits:

<http://www.youtube.com/watch?v=6LqjdIOkPIA&NR=1>

City of Lakes : <http://www.vimeo.com/9856236>

by Caroline Helou

March Speaker:

Ron Blunt “The Romantic Landscape (Or, Who is Your John Constable?)”

Ron Blunt took us through a romantic sensory journey of how he confers his personal touch on landscapes, gardens and pathways, architecture, interior spaces, and people photography. Ron studied in Surrey England with Martin Parr and moved to Washington DC in the early 90s.

He recognizes that much of his work has been influenced by British romantic landscape artists and most notably, John Constable. He often thinks he approaches his photography with a painter's eye. Ron talked about his style of landscape photography and his mindset in composing the image. He led us to the reasons why he composes images the way he does, his influences, and accompanied his presentation with wonderful images. We were fortunate to have this award-winning architectural, interior design and landscape photographer within our midst.

Landscapes: Ron believes that it is quite appropriate for photographers to obtain their inspiration from painters since they usually spend a lot of time simplifying and selecting items to be included. He outlined similarities in the positioning of the center of interest, the pathway or water in the foreground, the ‘L-Shaped’ land massing leading to the center of interest and the light sky in either corner. Ron thinks he does it quite unconsciously but these proportions and displays often provide the balance, depth of field, light movement and people elements that he seeks in his compositions.

One of Ron's favorite places for landscapes is Glen Burnie Gardens, Winchester, VA from which he projected splendid images of the Moon Gate, Knot Garden, Grande Allée and Pleached Alley, each with their very own pathways, human elements, and center of interest – even when shot in full daylight to get the dampening effects of overhead plant canopies. Ron reminded us that vertical compositions work well in landscapes when they allow the viewer to focus on the foreground and then gradually bring them in contact with the distant features of the landscape. Both wide-angle and telephoto lens will work well as long as they contain the view. Having worked extensively with the 4” x 5” format, Ron believes in taking time over a shot, trying to pre-visualize the image, working like a painter until it starts to come together and staying with the shot until it comes through and gels in place. Clicking the image is then a matter of seconds.

Architecture: Ron's clients include architects who require special photos intended to be submitted in architectural contests or included in architectural magazines. Ron recalled when he photographed Philip Johnson's Glasshouse in New Canaan, Connecticut for the *National Trust for Historic Preservation*. Ron wanted to change the position of the book and ashtray on the living room table, but with Mr. Johnson at the other end of the telephone line –threatening to have him thrown out if he did not put them back in their original places; he replaced them and took the picture.

Ron suggested simplifying the image by reducing any clutter and using space to convey the feeling or the experience of being there. A notable example is Washington National Cathedral, which is so vertical, expansive, and narrow. Adding the pulpit in the shot, for example, adds a sense human dimension. At any time of day there is always something – a picture of the Rose window and one of the George Washington statue in mid-morning light. There are also some great shots in the catacombs with their fantastic little chapels where the light is magical. Simply check your histogram so you do not blow your highlights nor lock in the shadows. Ron admits to working at a snail's pace and can walk around for hours just to find the right spot. “One cannot rush these things...” Then, he spends a few minutes to grab the shot.

Ron also mentioned a similar approach when he photographed Daniel Chester French's Sculpture Studio in which he obsessed for many hours moving articles around, in and out to get it just right and then took the shot and got out. Ron's favorite DC memorials are the WWII and FDR. He feels they should be treated as finite spaces - like exterior rooms and he approaches them that way.

People: Ron again approaches the scene to create space and balance letting the subject move around initially, and then carefully selecting where he can get hold of the scene and where he will position himself to take the shot. The idea is to simplify, move everything out and then selectively bring items back in to try to create depth and balance around the person of interest.

What I remember most from Ron's presentation on romantic landscapes and composition is that rooms and interiors can be seen as romanticized architecture and not just intersecting planes, that interior landscapes can have their own foreground and pathways, and that memorials are finite interiors – or was that landscapes? Ron's photography is about balancing the light, creating depth and perspective with the added touch of human element to add to one's own romanticism. In closing, Ron left us with one question... “So, I ask you....who's your John Constable...?”

Ron Blunt's website is: <http://www.ronbluntphoto.com/>
Glen Burnie Gardens website: <http://www.shenandoahmuseum.org/>
Philip Johnson's Glasshouse website: <http://philipjohnsonglasshouse.org/>
National Trust for Historic Preservation website: <http://www.preservationnation.org/about-us/>

by Richard Quesnel

In Focus

Interviews with club members

This month's Q&A is with **Lili Tabada** who is in charge of Membership for the IPS and is also a member of the EIC Team. Lili works as a Resource Management Assistant at the PREM Vice Presidency at the Bank.



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

Lili: I joined IPS in January 2009. I've seen the posters around the Bank and I thought it would be good to join the group especially since I heard that the club was full of very good photographers so I thought it would be a great way to learn more about photography.

IPS: What are your future photographic goals?

Lili: Right now I just take immense pleasure in improving my photographic skills. I get so excited each time I learn a new technique. The immediate goal is really simple. I just want to be able to capture a scene or moment and be able to share what I see as I see it and move the viewer the way I am moved. In order to do that, one has to learn the techniques about light and motion and all these other elements that allow you to make a moment come alive in a photograph. So that is where I am right now. In the distant future, I would like to explore joining more competitions, getting more exposure for my photographs, maybe getting published hopefully. It's a long way to go before I am at that stage. We'll see....

IPS: What is your favorite place to shoot?

Lili: Lately I have been leaning towards nature photography so I've been visiting National or State Parks. Actually it's my dream to visit and photograph as many of the National Parks in the United States and Canada as I can.

IPS: Do you have a favorite photo?

Lili: This one called "Wealth Destruction" is one of my favorites. It was my entry last year for the Fire Theme competition. I just love it because it brings back so many fun

memories of that time. We at the IPS Flickr group had some hilarious exchanges about our entries for the competition and I can't even begin to tell you all that I did to come up with fire shots. The idea and methods used for "Wealth Destruction" came from a friend who is a chemist and he dared me to use a \$100 bill for effect. I had a lot of fun comments about this picture. It didn't place in the IPS competition but the judge's reaction was fantastic. He exclaimed, "Who took this? I think this is illegal!" It was great!



IPS: Who is your favorite photographer?

Lili: I have not really familiarized myself much with the works of many professional photographers. I should but I haven't gotten around to it yet. However, I have gone on workshops with Corey Hilz and Joe Roszbach, who both presented at the IPS before and I think they are wonderful photographers and I really love their styles. I hope someday to be able to take nature photographs like they do. I like that they are both local and accessible. I read their blogs and have picked up a lot of information from them and it's great to know the stories behind the photographs.

IPS: If you could photograph any person, who would it be and why?

Lili: It would have to be Mother Teresa because she was a beautiful person and you could see that in her face and expressions. Apart from the fact that she would have been an amazing person to talk to, just from a visual perspective, I think she had all the elements of being a perfect photographic subject. You have there the wrinkles on the face indicating a life of hardship and yet you see in her eyes and her smile expressions of compassion, peace and joy. It's a beautiful combination.

IPS: Tell us something about yourself that people would not necessarily know?

Lili: I have another artistic outlet. I used to be a professional floral designer for many years before I joined the Bank. I used to do a lot of floral arrangements for big parties, weddings and funerals. I really miss it sometimes....working with flowers.

IPS: What is it that draws you to photography?

Lili: I've always been inclined towards artistic endeavors. Actually it's more like a need. My first love is really painting but I was too busy to sit and paint so I decided to take pictures instead. The idea at first was to use the photographs as studies and references for when I can actually have time to pursue painting but then I realized that I could do so much with photography especially with digital photos and I could get results faster than painting so I decided to pursue photography as a hobby instead and it has been a wonderful switch.

IPS: If you were not able to take pictures, what would you do with your time?

Lili: I would be drawing or painting but it would take me longer to finish a piece of work.

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

Lili: I have really been enjoying our IPS Flickr Discussion group. I've learned a lot from fellow IPS members there and it's a great way to stay connected in between the monthly meetings. The lighthouse field trip that we took earlier this season was also a lot of fun and I got some great images from the trip.

IPS: How has the IPS helped you become the accomplished photographer you are today?

Lili: I've seen a noticeable improvement in my photography since I joined the IPS and that is because of all the tips that I have learned from the presenters and also from other IPS members. The sharing of information has really been a great help from advice on what tripod to buy and how to improve my competition entries. Also, the IPS made me aware of local resources such as workshops by local photographers, where to get prints done, what software to use, where to go to take pictures. Being part of the IPS has kind of provided a structure for my learning and has been really helpful to me in improving my photography.

IPS: What exposure have your images received within IPS and/or outside (because of the IPS)?

Lili: I am pleased that my image from last year's Annual Exhibit has been on display at the IMF tunnel for so many months now and this year I have four images that will be on display at the Annual Exhibit. Exposure and winning is not really the goal for me right now. I am just enjoying the experience and learning as much as I can but it does feel good that some of my images got some recognition especially since there are so many excellent photographers in the club. It encourages me to keep on pursuing the hobby.

IPS: Do you have any words of wisdom or advice for prospective and/or current IPS members?

Lili: I have found that engagement in the club has really maximized my IPS experience, more than what I would have gained in membership by just going to the monthly meetings.

So I would encourage current or prospective members to become more involved by volunteering to help in the many tasks that need to be done to keep the club operating and also do join and participate in the IPS Flickr group. I found that it is a lot more fun and motivating to take pictures if there are other people looking at them and providing valuable feedback.

by Hannah Faux

Technical Article:

BOKEH:

THE STUDY OF WHAT IS NOT IN FOCUS

*There is a fifth dimension,
beyond that which is known to man.
It is a dimension as vast as space,
and as timeless as infinity.
It is the middle ground between light and shadow,
science and illusion. . .
This is the dimension of imagination. . .*

Introduction to "The Twilight Zone", an American television program in the late 1950s

At one time or another, you have probably been impressed by an image with a large blurry or totally out-of-focus area that added mood or intrigue to a subject in sharp focus. Or made you wonder what was actually there. This is the appeal of bokeh. Specifically, **bokeh** is defined as the quality of the blur or haziness of a purposefully out-of-focus area of an image. Pronounced as *bouquet*, the word is derived from the Japanese "boke" meaning "blurry."

While not a household word, the notion of bokeh has become increasingly familiar to photographers since 1997 when Photo Techniques magazine featured articles publicizing the concept. More recently, photographers have been discussing bokeh on Internet forums, while it is often explained in books on technique.

What may first come to mind as an example of bokeh is close-up portraiture in fine focus composed against a vaguely rendered, obscure or semi-defined background, which adds drama to the image. Bokeh can vary widely, at one extreme leaving an impression so hazy it is left completely to the imagination; on the other hand, background may be only slightly out-of-focus (although a number of commentators consider this "bad" bokeh, reasoning that it is a halfway measure that only muddles the image.) Between these two poles, the out-of-focus area may consist of gelatinous shapes, some barely recognizable, some not; some lighter and some darker; some that may be circular or polygonal (multi-sided) especially if light sources. Such images will appear as round balls of light if the lens (aperture) is wide-open, or polygons (multi-sided forms) of light if the aperture is stopped-down as is more frequently the case.

It should be kept in mind that some situations clearly call for a large area of an image to be out of focus, whether or not an artistic effect of bokeh is desired. Not only may close-focus situations be mandated by very limited depth of field, but having a background in soft or indecipherable focus is an excellent way of placing most attention on the subject, by reducing background distraction.

This image of railings in Georgetown was photographed using a 90mm telephoto lens wide-open at $f/2$, my objective being to illustrate a graduation to bokeh, beginning with a segment of railing in sharp focus, moving to background of weak focus and with further background out of focus. In discussion of bokeh, it is presumed that out-of-focus areas are intentionally included in a composition by the photographer, either for artistic effect or by technical necessity.



Quality of Bokeh

Bokeh has been analyzed and its features assessed from a variety of perspectives, some purely aesthetic but others from a technical standpoint utilizing mathematical formulae (e.g., relationship of out-of-focus areas to optical design and shutter characteristics). The diversity of approaches to bokeh can be readily seen by googling the term and perusing the commentary and tutorials.

A point of limited consensus previously noted is that out-of-focus areas of images should be largely so—with barely recognizable shapes, or without any discernable objects—in order to effectively complement the main subject without distraction. Some IPS judges have made this argument in competitions over the years.

Other observers analyze the quality of the globes or polygonal spheres that appear when light sources or reflected light sources are out-of-focus (e.g., a night scene focusing on people close-up with street lamps or carnival lights in the

background). If such a globe of light has a solid ring around it, the effect is considered “bad” bokeh by some commentators. According to this school of critique, bokeh is considered “neutral” if the globes are of solid color without separate borders, while “good” bokeh occurs when the globes are both of solid color and blend hazily into the image without any distinct borders. In my view these are rather subjective critiques, lest we forget that beauty is in the eye of the beholder.

How to Achieve Bokeh

How do you take a photograph with either the background or foreground largely if not completely out of focus? The wider the aperture opening and/or the longer the focal length of the lens (telephoto is best) the easier it becomes to make large areas of an image blurry for lack of focus. In plainer English, the lens should be wide-open or at low aperture number (e.g., $f/1.4-4$, although this is not always necessary if using telephoto lenses) while the subject that is placed in sharp focus should ideally be either in the close foreground or infinite background.

Using state-of-the-art digital equipment, shooting for bokeh means switching to manual operation—manual exposure and manual focus—in order to counteract most automatic operation programmed to achieve optimal focus throughout an image (i.e., aperture is automatically stopped-down to maintain depth of field, while autofocus may have been set to achieve optimal focus of all areas in an image). Under manual control, aperture can be set wider-open than usual (an incidental benefit of which is faster shutter speed) which together with manually focusing the lens at either the close-in foreground or distant background will blur the other.

Finally, photographers should be aware that plug-in software is available (e.g., Alien Skin) to help create or improve bokeh after an image has been photographed.

by Bill Katzenstein

Field Trip Report:

Stay Cool and Store all Your Gear

Last week I attended a 4-day Fine Art photography workshop in Charleston, SC given by Tony Sweet and Susan Milestone. This is a story of what can happen, even to a nice guy, when he rushes to try to get as many shots as possible in the early mornings.

Its Friday morning April 2, 2010, the workshop is over and despite being overly tired I get up at 5:30 a.m. to get a very early morning shot of Ravenel Bridge. (Sorry folks, I already have the night shot for the upcoming competition.) So, from Charleston I cross over to the Mt-Pleasant side using—you guessed it, Ravenel Bridge. On the way there, to my disappointment, I noticed that the pylon lights were turned off, but I am quite conciliatory on saving power.

Once at the waterfront, I take my shots and I'm happy. I then store my camera and those few 2-3 "go to" lenses on the back seat of the pickup truck and I use the tailgate to repack my "red plaid Burton camera backpack" with the older telephoto, macro and other lens I use less often. The sun is rising quickly and I can just imagine the good light in Historic Charleston. I so leave the location below the bridge and head back to Charleston.

Once across the bridge and after driving about 10 minutes to the French Quarter I can't help but notice a silver Lexus SUV following me all the way down East Bay St., Elliot St. and then Prioleau St. where I had spotted a few nice doors earlier. I waved the gentleman to proceed in front of me, but instead he gets out of the SUV, walks up to my window and asks if I had just come from Ravenel Bridge, 'cause he had seen a white straw hat (old photo prop) come out of the back of the truck and since the tailgate was opened he figured I might be the one that dropped a red plaid backpack in the middle of the 'on ramp' from the waterfront to get onto 17 Hwy South via Ravenel Bridge. He said, and get this, 'You should go back, it might still be there.' My eyes popped out, my heart sank and my head started to spin in disbelief. 'How could I have been so...@#!*&... careless? I turned around and sped back across Ravenel where for sure some car would have driven over a now ragged "red back pack" that is so good at catching people's attention and that my wife got on a super special deal. I get there, - no red back pack, no broken glass or lenses pieces, no black paint on the pavement, and no tire marks. My optimism is on the rise - things are looking up, I tell myself. Now all I have to do is try the 15 or so pawn shops on Savannah Hwy to see what might come in.

Gosh what was in that bag anyway and what will the insurance rider cover? Do I tell them I left the tailgate open? Lisa at State Farm is going to think I am really dumb-I can't bear that thought. Also why did I keep those older Nikon model lens in the same bag? The insurance firm will think I am trying to update to new lens for the price of the deductible. Now I am sweating a little bit more as I cross the bridge for a 4th time in the span of 1.5 hours.

But, the worst is still to come-I have to tell Fran my wife, who is still sleeping. What attitude should I have? Cheery? Who am I kidding! Depressed? One is bad enough-not her too! So I walk in and test the waters and let her wake up smoothly. Her antennas are already up because I am unusually early to return! 'So, did you get good shots?' she asks. 'Yes' I reply. Then I blurted out the news. She is quiet and then says 'I think we both need showers and then go for breakfast- and you are paying'. She then turns around and asks 'what did you have in the red back pack and was it insured? After hearing the answer she said-'forget the shower for now, let's go have breakfast!'

Upon returning from breakfast, I decided to call the Classified section of the Post and Courier-the local paper. I ask for the

'lost and found section' the young gentleman asks me 'did you find it or did you lose it' I felt a little embarrassed to say I had lost it 'cause it carried 2 meanings but I swallowed my pride and said I had 'lost it-at least temporarily'-so to speak. As I am completing the description and the call, the gentleman says to me-'You will not believe this- but my colleague just took the call from the man who has found a red plaid camera bag. Here is the phone number he left.' I was elated..! So a half-hour later I crossed Ravenel again to meet Mr. Wilson Rumph who had picked up the back pack. Nothing was broken, dented, missing or otherwise damaged. I offered compensation, Wilson refused, but after some insistence, he agreed to accept enough for him and is buddy to have a few beers when they return from fishing that afternoon. Now this is what I call a genuine southern gentleman. No wonder they called this day "Good Friday".

Somehow, I wish there were more Wilsons in this world and less Ravenel Bridges-no more picture taking of that one - for a while anyway. I think I would rather go fishing with Wilson and his buddies.

by Richard Quesnel

PSA Corner:

Returning home Friday night, I found April's edition of the PSA Journal tucked in my mailbox which has a full spread on Charleston, SC - which you must know by now is the site of the upcoming PSA Annual Conference of Photography from October 3 to October 9, 2010. On the covers, Ravenel Bridge (see other SR article), Cypress Gardens, Middleton Gardens, houses in Historic Charleston, St-Michael's church steeple and photos of sweet grass baskets. All this brought, and could bring you, wonderful memories should you decide to attend. Charleston is a busy seaport, with fortresses, famous landmarks, varied architectural styles, prominent churches, unique ironwork, and the landscape of coastal Low Country with Cypress trees, plantations and gardens, rice ponds, rivers, and the famous cable stayed Ravenel Bridge.

This year's conference classes and guided photo tours are scheduled for Sunday, Monday, and Tuesday. The first showing of the Divisions' International Exhibitions is scheduled to begin on Tuesday evening and ending with the grand opening of the Print Exhibition. Programs, workshops, division activity centers, meetings, and vendor presentations are scheduled from Wednesday -Saturday and keynote photographers presenting each of those evenings and on Saturday morning. Models will also be available during that time. The week concludes with a Banquet on Saturday evening.

The Journal also lists the programs for the various conference division presentations along with the conference registration form. There is also a very interesting article on how to photograph subjects through water drops on flat glass surfaces with the subjects

underneath. For those who like to photograph birds, there is a captivating article on making your backyard 'bird friendly' and having the proper natural settings. There are stunning bird images, - shot right from inside the author's house window. I was impressed. I will bring the Journal to the next IPS meeting. See you then.

by Richard Quesnel

IPS Announcements:

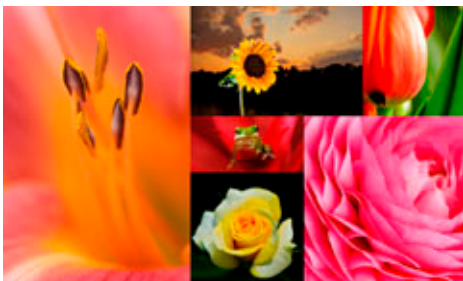
The 40th Annual Exhibition of the International Photographic Society

The IPS 40th Annual Exhibit will run from May 3 to June 4, 2010 at the IMF HQ1 2nd Floor Gallery. The opening reception will take place on Monday, May 3, 2009, at 6:00 p.m., and the photographs will be on display until Friday, June 4, 2009.

On display will be photos by IPS members that won awards in the monthly competitions (from March 2009 to March 2010)

Announcements:

Spring Gardens Photography Workshop
April 29 - May 2, 2010 (Richmond, VA)



There's no better way to "dig in" to Spring than with a weekend full of photography in the amazing gardens of Richmond, Virginia!

We will be shooting at three incredible locations: Lewis Ginter Botanical Gardens, Agecroft Hall & Gardens, and Maymont Park & Gardens.

[Jamie Konarski Davidson](#) will share her knowledge and passion for nature photography to help you "notice" and capture visual treasures in the gardens. Imagine being able to spend over 20 hours immersed in these beautiful gardens and having plenty of hands-on instruction in the field to help you learn and fine tune shooting techniques!

Classroom sessions will focus on garden, flower & macro photography as well as image processing techniques and workflow using Lightroom and Photoshop. [Chris Barnes](#), workshop co-instructor, photographer & Adobe Certified instructor will lead you through what to do after you've captured images. We'll also have time for image sharing and critiques.

Home base for the workshop is Baymont Inn & Suites, with an unbeatable group rate of just \$39.99/night on Thursday, and \$49.99/night on Friday/Saturday (single or double). Go to www.newlifephotos.com to download the workshop brochure for more details and to register! For more information, call or email Jamie at 252.327.4567 or jamie@newlifephotos.com.

March 2010—Winning Images



Vianden Castle ©Alex Hoffmaister



Access Denied ©Lili Tabada



City Sky ©Lionel Gahima



Geometry 2 ©Dirk Mevis



Table for Two ©Manorama Rani



Game Time ©Lili Tabada

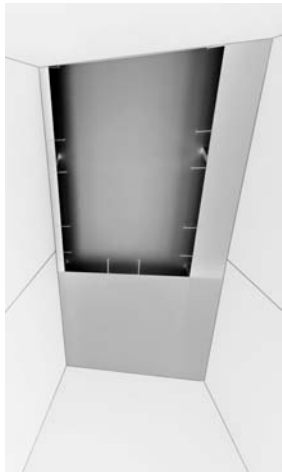
March 2010—Winning Images (Cont'd)



Salone Pikin ©Hannah Faux



Rusty Pole ©Mary Wilson



Ceiling interpretation ©Alex Hoffmaister



Townhouses and Cadillac Dupont Circle ©Bill Katzenstein



Spinning Tops ©Lyndsey Thomas



Solitude ©Gerda de Corte

March 2010—Winning Images (Cont'd)



German Parliament Building ©Jean Boyd



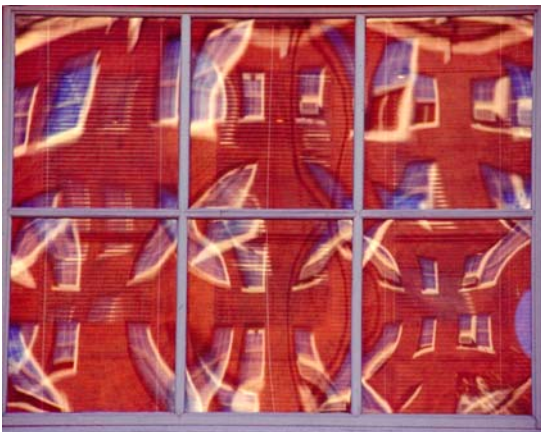
Sculpture ©Nese Erbil



Chair Diversity ©Gerda de Corte



Cross Over ©Gerda de Corte



Disfigured Shapes ©Tijen Arin



Boats ©Xiao Yuan

March 2010—Winning Images (Cont'd)



Opera in the Sky ©Bass Sarr



Rain ©Gerda de Corte

March 2010 Results:

EIC Group A – 51 Entries		
1 st place	Alex Hoffmaister	Vianden Castle
2 nd place	Tijen Arin	Disfigured Shapes
3 rd place	Alex Hoffmaister	Ceiling Interpretation
HM	Jean Boyd	German Parliament Building
HM	Dirk Mevis	Geometry2
HM	Bass Sarr	Opera in the Sky
HM	Lindsey Thomas	Spinning Tops
HM	Mary Wilson	Rusty Pole
EIC Group B – 55 Entries		
1 st place	Lili Tabada	Access Denied
2 nd place	Xiao Yuan	Boats
3 rd place	Gerda de Corte	Solitude
HM	Gerda de Corte	Chair Diversity
HM	Gerda de Corte	Cross Over
HM	Erbil Nese	Sculpture
HM	Lionel Gahima	City Sky
HM	Lili Tabada	Game Time
Prints Group A – 24 Entries		
1 st place	Manorama Rani	Table for two
2 nd place	Bill Katzenstein	Townhouse and Cadillac Dupont Circle
3 rd place	Marco Pinon	Class Break
HM	Marco Pinon	Religious Symmetry
Prints Group B – 10 Entries		
1 st place	Hannah Faux	Salone Pikin
2 nd place	Gerda de Corte	Rain

Competition Reminder

**No comments or interruptions of any kind from the audience
are allowed under any circumstances.
Q and A session will follow the judging**

POINTS STANDINGS 2009/2010 SEASON

Last Name	First Name	Class Opening	Sep-09	Oct-09	Nov-09	Dec-09	Jan-10	Feb-10	Mar-10	Apr-10	10A/E	May-10	Total
Hoffmaister	Alex	A	5	11	8	9	10	5	12				60
Mevis	Dirk	A	10	10	8	10	10	6	6				60
Pinon	Marco	A	5	10	12	7	8	6	8				56
Singh	Raju	A	11	10	5	10	5	5	5				51
Franzetti	Carlos	A	5	9	10	5	5	11	5				50
Gahima	Lionel	B	10	5	7	5	5	12	6				50
Machicado	Carmen	A	8	6	5	10	6	8	5				48
De Corte	Gerda	B	5	7	6	5	5	6	12				46
Gürgen	Emine	A	5	5	7	5	6	13	5				46
Tabada	Lili	B	8	5	5	5	5	6	11				45
Thomas	Lindsey	A	9	5	6	8	6	5	6				45
Wilson	Mary	A	7	5	5	6	10	5	6				44
Quesnel	Richard	B		6	5	11	8	8	5				43
Ergo	Alex	B	5	5	9	5	7	6	5				42
Rani	Manorama	A	6	5	5	5	6	5	10				42
Faux	Hannah	B			10	6	5	10	10				41
Moss	Shaun	B	5	7	10	9	5	5					41
Thurein Win	Aung	B	5	5	5	8	6	5	5				39
Titsworth Morin*	Raphael	B		5	6	7	11	5	5				39
Boyd	Jean	A	8	13		5		6	6				38
Sarr	Bassirou	A	7	5	5	5	10		6				38
Helou	Caroline	A	5	5	5	6	5	5	5				36
Cochard	Fred	A	5	5	5	5	5	5	5				35
Vollerthun	Sigrid	A	10	5	5	5		5	5				35
Palmioli	Manuella	A	5	8	9	5	5						32
Nguyen	Khai	A			5	8	8	5	5				31
Arin	Tijen	A	5	5		5		7	8				30
Morin*	Denyse	B		5	5	5	5	5	5				30
Forest-Sarr	Louise	B		5	5	5	8		5				28
Jirousková	Markéta	A	6	5	5			6	5				27
De Biasi	Severina	B		5		5	6	5	5				26
Gasiorowski	Pawel	B	6	5	5	5	5						26
Xiao	Yuan	B		5			6	5	8				24
Eken*	Sana	B				6	5	5	5				21
Kundu*	Pritthijit	B					6	5	5				16
Musatova*	Maria	B	5	6					5				16
Dilek Sen*	Asmin	B					5	5	5				15
Lacombe	Gaston	B	5		5	5							15
Hukka*	Janne	B		6		5							11
Jayasinghe*	Tash	B					6		5				11
Gray	Christy	B				5	5						10
Pasha*	Amjad	B		5			5						10
Tyapkina	Marina	A	5	5									10
Katzenstein	Bill	A							8				8
Erbil*	Nse	B							6				6
Almansi	Aquiles	A	5										5
Bhateja*	Ashish	B					5						5
Borowik*	Iwona	B		5									5

POINTS STANDINGS 2009/2010 SEASON (Con'td)

Last Name	First Name	Class Opening	Sep-09	Oct-09	Nov-09	Dec-09	Jan-10	Feb-10	Mar-10	Apr-10	10A/E	May-10	Total
Goldberg*	Lynn	B		5									5
Järtby	Per	A					5						5
Malysheva*	Natalia	B							5				5
Sikkema	Dawn	B	5										5
Titsworth*	Jack	B		5									5
*Eligible for Rookie of the Year			Check your awards & score, for questions email: chelou@verizon.net										

Congratulations to Gerda De Corte and Lionel Gahima for their promotion to Class A

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 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 5 images may be submitted, with a max. of 3 images per competition (EIC and Print).
- 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 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 2009/2010

Kindly check Shutter Release or IPS Website

www.ips-imfwb.org for latest updates

September 16, 2009: REFLECTION—Images of reflections of any object (living or otherwise) on any surface. The reflections have to be the main component of the image.

October 21, 2009: OPEN in all competitions.

November 18, 2009: EMOTION—Image showing strong feelings of any kind i.e. fear, joy anxiety, anger, love...etc. This could be human or animal.

December 16, 2009: OPEN in all competitions.

January 20, 2010: 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 17, 2010: OPEN in all competitions.

March 17, 2010: THE GEOMETRY AROUND US—Images that capture the geometric shapes that we see around us in our daily lives, be it in a natural or man made setting (excluded are studio images). The geometric shapes have to be the dominant feature.

April 14, 2010: OPEN in all competitions.

May 19, 2010: NIGHTSHOTS—Any subject but photo must be taken at night.

***Dates may change dependent on Circumstances outside of our control.**

to be inserted in your camera bag



❑ IPS EXECUTIVE COUNCIL ❑			
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<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 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)			
		Print		EIC	
		Theme	Open	Theme	Open
1				No form required	
2					
3					
4					
5					
<i>Five entries per member. Maximum of 3 entries per medium (EIC and Print)</i>					

GUIDELINES FOR SUBMISSION

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back along with an arrow indicating 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. Mats that fall apart will be disqualified. 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: Lili-Anne Tabada (World Bank), Room MSN MC4-405, 1818 H Street, NW, Washington D.C. 20433

www.ips-imfwb.org

☐ NEW APPLICATION

☐ RENEWAL

Last Name: _____ First Name: _____

☐ IMF ☐ World Bank ☐ Spouse/Domestic Partner ☐ 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.*
