

December 2009

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## NEXT MEETING:

Wednesday, December 16, 2009

**Holiday Celebration Pot Luck Dinner and  
Gift Exchange: 5:45 p.m.**

**HQ1 Bistro, HQ1-02-400**

**Followed by Presentation and Judging**

**Meeting Hall B (HQ1 03-500B)**

700 19<sup>th</sup> Street, NW, Washington, D.C.

## December Speaker:

**Sherwin Kaplan**

**"The American Southwest"**

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**December Theme:  
OPEN for all Competitions**

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## UPCOMING EVENTS:

- 2010 – Field Trip (details to follow)
- 2010 – Photography Class (details to follow)

## 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 Members:

**Firman Dharmawan  
Anthony Delannoy  
Yssouf Bamba**



IPS is a member club of the Photographic Society of America ([www.psa-photo.org](http://www.psa-photo.org))

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## Presidents Notepad:

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Dear IPS members,

The holiday season is upon us and this is the occasion in IPS to celebrate with our traditional **holiday potluck dinner**. The dinner will take place in-lieu of our pre-presentation cheese & wine. All members are asked to **contribute a dish from their country or region of origin** to share. Carmen has kindly agreed to coordinate this event and we look forward to discovering many of the cooking talents in IPS. The party will also be an opportunity for our holiday gift exchange. Each member is requested to bring a small print of his photographic work 4x6 or 5x7 to give to a fellow IPS member. The print can be framed or not, it could also be gift wrapped or put in a sealed envelope. Each member who brings a gift will go home with a nice print from another fellow IPS member to enjoy.

As I indicated in my notepad last month, the EC met earlier this month to begin plans for our much anticipated annual exhibit. The exhibit will open on **May 3, 2010** so mark your calendar. We plan to return to a juried annual exhibit format, with three judges selecting the various winners. The lucky winners will be announced on the day of the opening. So this is an added incentive to work even harder for the chance to impress your guests at this event. We have three working teams to focus on logistics, printing, and judging. Each team is headed by a seasoned IPS member. The teams will begin work soon and will be asking for ideas and suggestions from all members to ensure a great success to our flagship event. **The annual exhibit is our collective responsibility, so again, please come forward and offer to volunteer your time and talents for the Annual Exhibit.**

Following our November meeting, many of you have commented on time management. We will experiment with a specific time limit for our presenters so that we can allow adequate time for Q and A and for the competition to take place in a timely manner.

Our December speaker and judge is Mr. **Sherwin Kaplan**. Mr. Kaplan specializes in nature, wildlife, macro, travel and landscape photography. His presentation will be on his images of the **American Southwest**. Mr. Kaplan has won many photographic awards, his images have been published in magazines and he has exhibited in the Smithsonian Institution. Sherwin is an attorney in the Washington, D.C. office of Nixon Peabody. We look forward to his presentation and judging.

That's all from me for this month.

Please join me in congratulating our colleague Alex Hoffmaister, for his silver award in the current B&W magazine.

Best wishes and happy holidays to you and your families.

*Bassirou Sarr, IPS President*

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## December Speaker/Judge:

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### Sherwin Kaplan "The American Southwest"

Sherwin has been a member of the Northern Virginia Photographic society since 1986 and has served in various NVPS Board positions, including President in 1990-91. In June, 2005, NVPS awarded him the Joe Acheson Memorial Award for his service to the club.

He uses Nikon 35 mm equipment, and has recently begun his belated transition to digital photography with the purchase of a Nikon D300. He specializes in nature, wildlife, macro, travel and landscape photography. He uses a tripod for just about everything. Prior to his purchase of a digital camera, he shot slides exclusively using Velvia film.

He has been NVPS' "Photographer of the Year" six times in the Advanced Slides competition category, won NVPS' "Slide of the Year" twice in that category and, when he competed in GWCCC competitions, won numerous awards, including First Place in Master or Advanced competitions in the Architectural, Pictorial and Nature categories. Three of his slides were included in the submission to *Nature's Best* International Photo Competition which won First Place in the Camera Club category for NVPS in 2003. As a result, one of his images was published in the magazine and exhibited in the Smithsonian Institution. He has also judged and presented programs at numerous camera clubs and other forums in the Washington, DC area.

When not involved in photography, Sherwin is an attorney in the Washington, D.C. office of Nixon Peabody, LLP specializing in ERISA compliance, litigation, pension and health law matters.

*By Caroline Helou*

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## November Speaker:

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### Jean-Louis Monfraix "Washington DC: Wonder and Light"

At the last meeting, the award-winning and published photographer Jean-Louis Monfraix presented some of his most successful DC images. Jean-Louis started by saying that photography was his third career, the first one being as a musician and the second one as a biology teacher. He then gave us his personal account of the challenges encountered in trying to create unique fresh looks of the Nation's Capital architecture and scenery. Jean-Louis described what he had in mind when

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he planned the images, what he watched for when he took them, the good locations to capture DC images, and the equipment and techniques he used.

**Approach:** Washington being one of the most photographed cities in the world, Jean-Louis feels it is not an easy task to make unique shots. Most of his pictures stem from an initial idea or concept and he then tries to make the image. This is exemplified by his multiple exposure scene of the stages of the eclipse of the moon over the Capitol and his picture of the Washington Post's front cover of Obama's Inauguration taken in front of the Martin Luther King's stone inscription of "I HAVE A DREAM" at the Lincoln Memorial. He recommends shooting recognizable landmarks, especially if one wants to sell the images. For example: Rock Creek is not Rock Creek without the Boulder Bridge.

**Challenges:** These are accessing the ideal shooting locations at given times and getting past security guards watching out for tripods and preventing pictures from being taken of the building they watch over. Also, he has been able to usually go without getting releases for shooting buildings. His advice is to not consciously trespass private property while taking pictures and it is better to tell security guards what you are doing and drum up a good story rather than argue with them. If you can't get the shot then, leave and come back later or another day when their shifts are over. It's really a question of approach and who you are dealing with.

**Best Times and Locations:** His favorite shots are at the crack of dawn, being on location early with cloud action in the skies. His best shots are often those that he feels are about to develop and that is when he jumps on his bike and dashes to capture the scene. His favorite times are the golden hours of morning and late afternoon, but it is undeniable that many of his shots are also in the twilight hours of night. The FDR series is one that he thought would look better at night or early morning and that would be also a good time since there would be fewer tourists around at those times. Jean-Louis also mentioned that all seasons offer fresh looks of the city and that people are interested in varied looks.

Jean-Louis's favorite shooting locations include, the reflecting pool in front of the Capitol either facing the Capitol or the Washington Monument, the Netherlands Carillon near Iwo Jima memorial for sunrise or moonrise, vantage points surrounding the American Indian Museum for sunrises over the Capitol, and if you can get access to them: the Prospect House, the Terrace of the Kennedy Centre, 101 Constitution Square and some the high towers over Rosslyn.

**Techniques:** Shoot at the lowest ISO speed possible, especially with reflections in the water, but do not be remorseful and boost the ISO, if you really want the shot - newer cameras are really getting good at countering noise at higher ISO speeds. Do not weigh yourself down with too many lenses and cameras, keep it simple and know your wide angle lenses very well. Always have a camera with you and if you are serious about your work, have the tripod with you - I'm sure you had guessed that one.

Be patient with tourists and passers-by in your shots, they will eventually go away and software can eliminate them with multiple images taken on a tripod. Also keep High Dynamic Range processing in mind when planning your shots. It works well for this kind of work. For capturing fireworks, Jean-Louis suggests ISO 100, shutter priority of about 1/30 sec., camera on the tripod and shoot wide open - depth-of-field is not an issue since it is usually quite far. It is important to leave enough time for the light to reflect off the monuments and then capture the momentary starburst.

Jean-Louis's first book "Washington DC: Wonder and Light" is published by Mountrail Press and is available in DC bookstores. Jean-Louis invited us to visit him every weekend at his booth at the outdoor markets across from the historic Eastern Market where he likes to meet people and sell his DC and other fine art images. His website is at [www.jlmview.com](http://www.jlmview.com).

by Richard Quesnel

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## Multiple Choice Quiz #4

(See answers on p.10)

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1. When a lens is described as a "fast lens," it means:
  - (A) The lens has a relatively wide aperture (e.g., f1.4 or f2), allowing more light to reach the sensor or film, enabling a faster shutter speed.
  - (B) The lens is capable of fast shutter speeds (i.e., 1/1000 second and higher).
  - (C) The lens is of leaf shutter or similar uniform opening and closing mechanism, ensuring that all areas of the image receive equal exposure.
  - (D) The lens can be quickly attached or removed from the camera.
2. In portrait photography, which two of the following techniques are considered crucial by many professional photographers?
  - (A) Take a multiple sequence of shots over an extended session to capture the subject after they have become accustomed to and are no longer self-conscious about posing.
  - (B) Set up lighting to depict variations of tone between the two sides of the face, typically using a primary light source and at least one secondary, softer light source.
  - (C) Add charisma to the portrait by having the subject slightly raise their chin from normal poise.
  - (D) If photographing just one side of the face is considered more attractive than a frontal view, aim to depict variations in tone along the face.

3. Imagine that you wish to digitally restore an original photograph dating from the late 1800s, and desire to produce a substantial enlargement as well. You realize, however, that the image is warped and already seriously cracked, so that flattening the image for scanning would further damage if not break the photograph into pieces. In professional photo restoration, what is the ideal course of action to resolve this predicament?
- (A) Proceed with the scan, since flattening the image will result in the best possible rendition in any case, accepting that the original image will likely be damaged albeit superseded by a superior, digitally restored copy.
- (B) Proceed with the scan after applying a purpose-designed plastic coating to the back of the image to ensure it will not break apart or develop further cracking in the course of the scan.
- (C) Photograph the warped image resting on an easel with a quality digital camera (6+ megapixel resolution) using flash, then commence restoration using the digital copy.
- (D) Photograph the warped image resting on an easel using a large-format film camera, preferably outdoors in cloudy-bright sunlight; then digitally scan the negative or transparency, and commence restoration.
4. Imagine you are interested to acquire a new, premium-quality digital SLR camera. On the one hand, the highest-end models feature full-frame (24x36mm) sensors with 21-25 megapixel resolution, but cost upwards of \$3000. Less expensive but nevertheless highly refined cameras with smaller, more typically sized sensors (e.g., 18x28mm) with 12-16 megapixels could alternatively be purchased for \$1500 or less. Which two of the following capabilities would be main benefits from acquiring the more costly, high-end cameras with full-frame sensor and more megapixels?
- (A) Richer saturation and slightly better contrast control in bright sunlight or other extreme conditions.
- (B) Improved quality and ease of use in moderate to extreme wide-angle photography.
- (C) Improved quality and ease of use in moderate to extreme telephoto photography.
- (D) Improved autofocus capability.
- (E) Improved quality of enlargements.
5. Photojournalism was among the first photographic occupations to wholly engage digital photography. What cardinal rule was quick to emerge with respect to use of digital images in reporting?
- (A) Photographs must be “tagged” for identification with the camera used by the photographer, to assure both proper credit and accountability.
- (B) Photographs cannot be digitally enhanced for cosmetic purposes, e.g., to improve contrast or clarity.
- (C) No person or other object in a photograph may be singularly modified in appearance; nor may any subject or object be deleted, added, transposed or moved in relation to other objects in the image.
- (D) Photographs may not be cropped.
6. What is “bokeh”?
- (A) A mix or medley of lively colors in an image, derived from “bouquet.”
- (B) A collection or group of images of similar theme, derived from “bouquet.”
- (C) The quality of the area of an image that is not in focus, derived from the Japanese word “boke” meaning “fuzzy.”
- (D) The quality of light falloff around the periphery of an image.
7. Images from powerful wide-angle optics are usually affected by distortion near the periphery, typically in a range of 1-4%, which may be noticeable in architectural photography. What is the one make of wide-angle lens that has virtually no such distortion (but which unfortunately cannot be fitted to SLR cameras, only to rangefinder or view cameras?)?
- (A) Zeiss Biogon
- (B) Schneider Super-Angulon XL
- (C) Leica PC Digitar
- (D) Canon TS-E (Tilt-Shift) Series
8. According to US laws, a photographer should not sell or publish for income purposes a photograph of another person unless the subject has given express authorization to use the image for commercial purposes. What is the major exception to this rule that would permit publishing a photograph for revenue purposes without the consent of the person photographed?
- (A) Permission is not necessary if the photograph was taken candidly (i.e., without the subject being aware at the time that the picture was taken).
- (B) Permission is not necessary if the photograph is to be used by a registered non-profit organization.
- (C) Permission is not necessary if the photograph is to be used by a newspaper or other media outlet as a component of a news story.
- (D) Permission is not necessary if the photograph was taken with a cellphone camera or other digital device with less than 2 megapixel resolution.
- (E)
- Historical Questions
9. The renowned portrait photographer Yousef Karsh produced the famous image of a defiant Winston Churchill during the early days of World War II. How did Karsh manage to evoke Churchill’s expression?

- (A) Using a technique often applied by portrait photographers, Karsh encouraged Churchill to talk about what was engaging him emotionally—in this case, the war.
- (B) Karsh had appeared to imply in passing that the course of the war had yet to turn in the Allies favor, upsetting Churchill.
- (C) Churchill had been smoking a cigar while posing, which Karsh rather brusquely removed from his mouth, angering Churchill.
- (D) No particular action on Karsh’s part—Churchill had simply let his impatience show after some 30 minutes of photography.

10. Color photography had a long development period dating from the 1800s. A complex and laborious process, it was not until 1914 that the first color photograph appeared in National Geographic Magazine—a picture of a flower. Color film would not be sold commercially until 1935. Yet one country pioneered fine color photography beginning in 1909, resulting in a collection of more than 2000 images, many of which were published and which today provide a fascinating record “as if photographed yesterday.” In what country was this pioneering color photography commissioned?

- (A) Japan, for the Imperial Palace Museum, to document life and customs among the remaining Ainu population.
- (B) United States, for the “Trans-Mississippi” exhibition in St. Louis celebrating the centenary of the opening of the American West.
- (C) Russia, for Tsar Nicholas II.
- (D) Great Britain, for HM Explorers Society.

*by Bill Katzenstein*

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## In Focus

### Interviews with club members

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This month’s Q&A is with **Manorama Rani**, who is a World Bank staff member who works on Social Safety Nets within Social Protection at the Human Development Network



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

**Manorama:** I joined IPS about four and half years ago. I was introduced to IPS by Bill when he invited me to attend a monthly meeting. When I saw the rich and versatile photographs and an opportunity to see well known photographers’ work every month and also get an opportunity to see fellow photographers work, I couldn’t help, I had to join IPS.

**IPS: What are your future photographic goals?**

**Manorama:** Keep on learning and improving and keep on taking photographs. I love to travel and someday would like to go to not so popular places to take photographs and publish them.

**IPS: What is your favorite place to shoot?**

**Manorama:** I simply like to take photograph of anything and everything but most of all I like and enjoy nature photography of all kind. I am an outdoor person.

**IPS: Do you have a favorite photo?**

**Manorama:** I picked this one. Hope, you like it.



**IPS: Who is your favorite photographer?**

**Manorama:** All photographers are good. I focus more on photographs. I learn something from each photograph I come across.

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

**Manorama:** My father. He passed away at an early age when I was quite young and I didn’t get a chance to take his photographs.

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

**Manorama:** I have too many hobbies. I enjoy music, singing, dancing, cooking, watching movies, collecting all kinds of stuff. But, I am an outdoor person – I like walking, camping, hiking. I simply love to travel throughout the world and meet and interact with local people.

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**IPS: What is it that draws you to photography?**

**Manorama:** To be able to capture an image in its moment. Having said that, I need to get more into staged and planned photography.

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

**Manorama:** I have plenty of hobbies, as I mentioned before but I just cannot see myself not taking photographs. Photography has to be part of all the activities.

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

**Manorama:** I have quite a few memories and continue to enrich them. A few to note would be when one of my images won the 1<sup>st</sup> place in all the categories including the photograph of the year. Another would be my struggle to get the electronic image competition (EIC) going at IPS. I brought in the concept of EIC but had to go through quite a bit of resistance at IPS and struggle to get it going. But, when the first electronic image competition took place, that was a very exciting and proud moment for me. All the hard work paid off to the extent that we almost didn't have print and slides competition. Rest is history. I am glad that the print competition is back and picking up again. Going to IPS field trips have been memorable also.

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

**Manorama:** I have learned and continue to learn from the monthly meeting speaker photographer. And, also by seeing our fellow photographers images inspire and motivate me. We have a lot of good photographers at IPS. Unfortunately, due to lack of time, I am not being able to give as much time to my photography as I would like to.

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

**Manorama:** My images have received quite a bit of exposure due to IPS. Due to monthly meeting competition where I have won quite a bit of recognition and my images have been selected for various competitions within the Bank and IMF. In addition, my photographs have been and continue to be exhibited at various places outside the IPS parameters and facilities.

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

**Manorama:** Yes, just go and take photographs. Don't get too much bogged down with what kind of camera you should have and about all kinds of fancy lenses you need to have. I believe, that the camera does not make a good image, the Photographer does. Whatever camera you have, just go and shoot. And, also keep your eyes open. One thing to learn would be to be able to "See the Image" before you take the shot. And, if possible, take more than one shot of any scene. This will give you an opportunity to analyze your own shots. Try to learn something from each image that you come across, including your own.

by Hannah Faux

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## Member Article

### "The Pleasures of Fall Photography"

Last Winter and Spring I signed up for Fall workshops and made plans to capture migratory wildlife in the refuges of the Eastern Shores. This is how it went.

*St-Jacques – New-Brunswick, Canada:* I first attended a six-day workshop with Freeman Patterson and André Gallant at the end of September. I have wanted to do this since Freeman came to Ottawa in November 1977 and autographed my copy of his first book *Photography for the Joy of It*. Now you know why my Flickr username is *Late Bloomer 60*. On a wet Sunday morning, I drove from Montreal to St-Jacques where the New Brunswick Botanical Gardens is located amidst rolling country hills and delightful rural scenery. Because the course material called for it, and for good measure, I bought a pair of knee-high insulated SwampWalker rubber boots – the "camouflage design" is even guaranteed against ducks recognizing them. More later on this. Upon arriving at l'Auberge les Jardins, it was quite a surprise to find both Freeman and André waiting to welcome each of us in the quaint reception area. We felt important and it was a wonderful foreteller of the week.

During the workshop, it rained or drizzled every day for except for a bit of sun on the day I shot the image that got me my first ever IPS Honorable Mention.



I now wished the sun had lasted a few more minutes for a chance to merit a second place in the IPS competition but realistically, I think I will need more Photoshop practice – maybe also on a rainy day. However, getting to the point, the rain made for splendid autumn colors. The workshop was excellent, it redefined my notions and language of photography, composition and visual design, the qualities of light and awakened (somewhat) my sense of sight in recognizing strong images within what might otherwise be a very drab subject. (BTW there are only 2 diagonals in a rectangular picture, the others are all obliques and, yes, they add strength and direction to the image.) We learned and practiced to create dreamscapes, montages, panning, multiple exposures and

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various other panoramic techniques. It is also interesting to note that for Freeman Patterson, there are no ‘bad images’ but only images that can be improved and that for every place you stand, there is an image waiting to be taken – if you dare take the time and make the effort to capture it. For Freeman, a great image is attributed a “yummy pooh” and it is a great honor to receive one from such an illustrious photographer. Lastly, the absolute best learning was the emphasis on taking pictures for oneself, challenging the golden rule of composition, making a weekly date with your hobby, photographing what pleases oneself and forgetting the contest judges. Hum... wisdom well spoken.

**Shenandoah Valley:** Since my first drive on Skyline Drive I have wanted to find out about the good locations to photograph and my choice was set on spending 2.5 days with the instructors from Blue Ridge Workshops. So my wife and I spent the third weekend of October in the Shenandoah Valley, in the village of Sperryville.

As we drove down, there were sunny periods intermingled with light drizzle and the colors were standing out and generated excitement.



However, upon arrival I was startled to find that the comfy bed and breakfast I expected to find was in fact a full-fledge 3 bedroom house with the beds upstairs and the breakfast in the fridge and freezer. No wonder it seemed a bit expensive when I rented it. However, it was lovelier than the Internet pictures and the credit card already paid – so, we’re good. But let there be fair warning, if you’re the guy of the couple, you will need to turn on the furnace BEFORE you go to bed. Otherwise you will have to get up, in the total blackness of the country night – my little right toe is still sensitive, go down the steep staircase and find the thermostat. Pssst – its under the main staircase in front of the basement door. To avoid a trip back up, bring your reading glasses and a flashlight to ensure you are turning on the heat and not the A/C. Believe me, it helps.

On Friday afternoon, after the “meet-and-greet”, we entered the Park and drove south about 1.5 miles on Skyline Drive to the second overlook on the left past the tunnel. This is a stunning Eastern view. From there, in the drizzle, the cloud formations and canyon mist made for incredible images. Then the fog rolled

in and back down we went. It was also from this location that we shot the sunrise the next coldest and windiest morning I have ever experienced this side of the US-Canada border.



After that the rain started again. In the afternoon, we drove to White Oak canyon and shot waterfalls, creeks and farms in Fall foliage settings. Sunday, we hiked a trail alongside the Hazel River, which has beautiful reflecting pools – where again my now indispensable boots (and tripod) allowed casual roaming in the stream to capture my best reflection shots of the blue skies and fall foliage. On the way back down the group stopped at a local farm to take barn shots by a creek setting - pretty awesome. BTW, the instructors of Blue Ridge were very helpful and generous with their picture-taking tips, they helped out with camera settings, had one instructor for about 5–6 participants and they brought us to locations overlooked by others.

**Blackwater National Wildlife Refuge:** On the invitation of Alex and Lili my next stop was to the refuge in Cambridge, Md. According to the pamphlet we would see over tens of thousands of ducks and geese during the ongoing migratory season on more than 25,000 acres of swamp and wetlands. On Saturday morning, we saw about 300 Canada Geese alongside the road to the entrance, a few wary ducks swimming and keeping their distances on irrigation channels, you see - hunting is allowed nearby, one lonely bald eagle on its man-made perch, 5-6 cormorants a-diving, one blue heron fishing and 3 fully equipped photographers taking flash blazing shots of a poor garter snake lost on the pavement of Wildlife Drive, wanting nothing more than to return to its natural habitat – no, I did not take a shot of this pathetic display. The next morning I went to the Marshlands Trail, which is a paved 3-foot wide path into the forest and along the shore. Then it dawned on me, this refuge is built for and is crowded by city folks – no wonder the wild life is scarce. To be fair, I will return with a naturalist to appreciate it more and, this time, I will wear my camouflage boots so the wild life will not see me approaching.



**Chincoteague National Wildlife Refuge, VA:** My last outing was the second weekend of November. I drove the 3+ hours in the rain from DC to Chincoteague.



Little did I know that I was driving towards an area affected by an historic Nor’ester storm.



Arriving at the causeway leading to the Island I noticed two state roadmen driving a snow plow – an important missed clue impacting my future. You see, it was nearly high tide and the water pushed by the wind would fully engulf the road and the plow would be used to clear the debris carried with it. I tried to take pictures from the truck but I was being somewhat pushed by other vehicles behind me. So I drove up to the iron refuge gate to find it incredulously locked. Two Park rangers eventually arrived to tell me that most of the facilities had either been partially destroyed or displaced by wave, wind or water action.

Having lost my goal and being somewhat dismayed I replied that I would be returning home. “Sorry” they said “we heard on the 2-way radio that the causeway is closed until morning”. So there...

“So Freeman”, I ask you, “where’s my next shot?” I wait for the response – then I heard a faint distant voice – “Its still early in the afternoon – put on your photo journalist hat.” So, I dragged out my trusty tripod, put on my boots, put a shower cap on the camera and drove, strolled and walked around the flooded town areas shooting and finding images until about 2 hours after sundown. I was really happy with myself. Good job, ole chap! That evening, after fine dining at Bill’s restaurant, I met a few disheartened white haired participants from faraway places who were attending other workshops. They had blank stares and were roaming around aimlessly without a Plan B and without images. The next day I shot from about 6:00 a.m. to 2:30 p.m. and there again I am happy with the results - I witnessed the 5 minutes the sun shone through the clouds, saw the receding tide and had done it all for myself. And would you believe it, I got all my duck pictures when I went back to the hotel to checkout. These were taken with a 300 mm lens on a tripod right from my room’s first floor balcony overlooking a small boat landing area on the bay. Amazing!

*by Richard Quesnel*

### **IPS Workshop Series Feedback “Photographic Portraiture: Lighting and Posing” by Bob Blanken (November 19, 21 & 24, 2009)**

Over three sessions, spread across the six days of November 19, 21 and 24, IPS arranged a successful workshop on “Photographic Portraiture: Lighting and Posing”, taught by Bethesda-based professional portrait and wedding photographer, Bob Blanken.

During the first session, Bob introduced eighteen IPS members to the essential theory of successful photographic portraiture, including controlling exposure, selecting white balance settings, using on-camera and professional studio flash, placing lights – main light, fill light, hair light, background light – and determining the relevant exposure of each, choosing wardrobe and posing both female and male subjects.

For the Saturday practical session, the IPS group reconvened at *Sly Horse Photographic Studios* in Rockville for a three-hour shoot, where Bob demonstrated how to set up and use professional studio lights, pose models and use a variety of props to achieve a range of portrait effects and moods. Each of the workshop participants took their turn as shoot “Director”, exercising full control over the studio lights and models, drawn from other willing and fun-loving IPS members, with Bob offering his expert guidance to ensure that our photographers got just the portraits they were after. For the final session,



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participants reconvened for a critique session, where Bob offered his invaluable assessment of the strengths and weaknesses of 39 portraits submitted by 13 photographers, gauging each image by the success with which the photographer had applied the theory learned in the first session. The workshop concluded with an informal portraiture contest, with Bob selecting the best three portraits, as well as two Honorable Mentions. Here are the top five portraits.

Congratulations to Gerda de Corte, whose pensive, black and white portrait of fellow IPS member Dirk Mevis was selected as the best photographic portrait. Gerda wins a poster of the Lincoln Memorial, photographed by Bob Blanken.

*by Shaun Moss*

1st Place: *Portrait of Dirk Mevis by Gerde de Corte*



2nd Place: *Portrait of Severina de Bias by Shaun Moss*



3rd Place: *Portrait of Richard Quesnel by Severina de Biasi*



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HM. *Portrait of Dirk Mevis by Shaun Moss*



HM. *Portrait of Gerda and Shaun by Dirk Mevis*



## PSA Corner

For the benefit of new members I thought I would recap the mission of the Photographic Society of America: It is to promote and enhance the art and science of photography in all its phases, among members and non-members alike. The PSA is a worldwide interactive organization for serious amateur and professional photographers or for anyone interested in photography. The Society offers its members a number of services which include a monthly magazine – the *PSA Journal*, photo competitions, photo study groups via mail and on the internet, annual conference – the next one is in Charleston SC, in October 2010, and a very comprehensive web site at [www.psa-photo.org](http://www.psa-photo.org).

I currently hold about 5 photo magazine subscriptions, but have started to reduce these numbers because there is much repetition in each, especially when new camera and lenses test results are announced. Also, I can just manage so much of personal and scientific views on correct exposure, depth of field, ISO, white balance and shutter speed. It's all becoming somewhat like sensor "noise" to me. But one subscription I will keep is that of the *PSA Journal*, which comes freely with a

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membership in the PSA. Each time I open it, I cannot help but be impressed with the quality and conciseness of articles, the wide range of topics, the limited advertisements and the little gems of information I overlooked the times before. I am most impressed with the articles which focus on being helpful and cater to the needs of members, at all levels of proficiency. The Journal in itself makes a PSA membership worthwhile.

I encourage you to join the PSA if you are not already a member – check the website for individual or joint rates. If you join, get ready for personal attention and commitment rarely seen nowadays. You will receive a personal welcome letter by the National President, one from the Mid-Atlantic Regional Chairman, an email from the Membership Vice-President also inciting you to submit your first New-Member photo which will be shown on PSA website, your name will appear in the New Members list of the PSA Journal, a Member certificate will come in the mail, and lastly, your membership card. The IPS is a Club Member of the PSA and this confers individual members with all the privileges of the Society. For those wishing to advance their techniques the Society offers 3 online courses: Individualized Photography, Advanced Photography, and the new Image Analysis Course. Next month I will cover the missions of the various PSA Departments and more specifically that of Travel for those that may wish to get an early start on Spring.

by Richard Quesnel

### Answers to Multiple Choice Quiz on page 3

- (A) A “fast” lens has a relatively wide aperture, allowing more light to reach the sensor or film, enabling a faster shutter speed.
  - In portraiture, many photographers:
    - Set up lighting to depict variations of tone between the two sides of the face, which may range from subtle to obvious, typically using a primary light source and at least one secondary, softer light source.
    - Alternatively, if portraying just one side of the face is considered more attractive, the photographer will highlight variations of tone along the contours of the face.  
(Explicit source credit: Fil Hunter and Paul Fuqua, *Light Science & Magic: An Introduction to Photographic Lighting*)
  - (D) To scan a warped or otherwise fragile photograph, the ideal course of action is to photograph the image resting on an easel using a large-format camera with black-and-white or (for color images) transparency film, preferably outdoors in cloudy-bright sunlight. Then digitally scan the negative or transparency to capture original detail with maximum resolution at 100+ megapixels, and commence restoration.
  - Two main benefits of a high-end digital SLR camera with full-frame sensor with 21-25MPs:
    - Improved quality and ease in moderate to extreme wide-angle photography, because the larger sensor covers more area of view (whereas smaller digital sensors are better for telephoto photography.)
    - Improved quality of big enlargements due to more megapixels..
- (C) In photojournalism, as a rule, no human subject or object in a photograph may be singularly modified in appearance from the original image capture; nor may any subject or object be deleted, added, transposed or moved in relation to other objects in the image, no matter how small or relatively insignificant.
  - (D) “Bokeh” is the quality of the out-of-focus area of an image. The word is derived from the Japanese “boke” (same pronunciation as “bokeh”) meaning fuzzy.
  - (A) The Zeiss Biogon lens has virtually no distortion.
  - (C) Permission to publish an image of an identifiable person for revenue purposes is not necessary if the photograph is to be used for news reporting through a newspaper or other media outlet.
  - (C) Churchill had been smoking a cigar while posing, which Karsh took the initiative to remove from his mouth, angering Churchill.
  - (C) The earliest significant collection of fine color photography was produced in Russia, by Sergei Mikhailovich Prokudin-Gorsky under commission to Tsar Nicholas II. A specially equipped train and boat were put at the photographer’s disposal to enable the exacting color process in remote regions.

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## Announcements:

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### Congratulations

To Alex Hoffmaister (IPS's 2009 Photographer of the Year), who's image "Three Red Pears (see below) won the **Silver Award** in the "Flowers/Plants/Fruits" category in the 2010 Single Image Contest Awards **B&W (magazine) Special Issue**. In this issue, 671 photographers from around the world competed in 15 categories submitting a total of 4,397 images of which 207 were awarded. The magazine is in newsstands now.



© Alex Hoffmaister

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## Photoshop Resources:

FOTOWEEK DC hosted a 4 hour free even with digital imaging evangelist Julieanne Kost. It was a great event! I would like to share with you her website. There you will find lots of free videos and actions you can download. She showed us one that she developed that allows you to see your picture in all the possible B&W channels and decide which one would look best for your photo, all you have to do is plug your picture and the action runs.

Here are the links she shared with us:  
[www.jkost.com](http://www.jkost.com)  
<http://blogs.adobe.com/jkost>  
[tv.adobe.com](http://tv.adobe.com)  
[labs.adobe.com](http://labs.adobe.com)

by Carmen Machicado

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## Call for Entries for World Bank Group:

### IFC launches “Focus on Infrastructure” Photo Contest



Calling all photo buffs to participate in *Focus on Infrastructure*, IFC’s first infrastructure photo contest. The contest seeks to collect and feature photographs of how IFC’s infrastructure and social infrastructure (health and education) projects are having a positive impact on people’s lives.

The contest gives staff and consultants an opportunity to showcase their photographs and projects to the thousands of people who visit IFC’s website and read its publications worldwide.

So what makes a photograph a winner? Skills and technique as well as composition are key, but more so is a photo’s aesthetic and emotional impact and its ability to tell a story. In the words of Lewis Hine (American Photographer, 1874-1940), “*If I could tell the story in words, I wouldn’t need to lug around a camera.*”

#### Summary of Contest Rules:

- Open to all World Bank Group staff and consultants.

- Photographs must feature IFC infrastructure or social infrastructure projects and/or their development impact--children studying at home under a bare light bulb, a woman visiting a health clinic, a bustling port scene with containers being unloaded from cargo ships, or people working at a project site are all good examples of what we are looking for. Preference will be given to photographs that include people.
- Only online entries will be eligible. Files should be at least 2400 x 3000 pixels (8”x 10” @ 300 dpi). Formats accepted are jpeg or tiff.
- Deadline is COB Friday, January 29, 2010.
- Winners will be announced in NewsflashPlus at the end of February.
- Sponsors are IFC Infrastructure Advisory and Infrastructure Departments.

#### Prizes:

- 1st: Epson Stylus Photo 1400 printer
- 2nd: Wacom Bamboo Touch & Pen tablet
- 3rd: Photography book

#### For More Information:

To see the **Official Rules**, please go to Infrastructure Advisory’s iCollaborate space: CASnet –follow the link or type casnet in your browser.

Any questions or comments should be sent to [jdelay@ifc.org](mailto:jdelay@ifc.org).

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## Workshops:

### Frank Van Riper classes/field trips, Spring, 2010 PhotoWorks, Glen Echo Park, Md.

#### Master Class with Dr. Flash (\$300)

Four-week hands-on studio class helps you master small flash units and studio strobes. Students will learn still life, tabletop and portraiture techniques in step-by-step demonstrations and individual exercises with professional flash gear. Level:

Intermediate

Tues. eve. April 6-27<sup>th</sup>, 7-10:30pm

Contact: [GVR@GVRphoto.com](mailto:GVR@GVRphoto.com)

#### Tasting Menu: Photography from A to Z (\$325)

Spend an enjoyable five weeks learning all aspects of photography from an acclaimed photographer/author. Frank will cover a different subject each week, including basics, portraiture, flash, still life and landscape, in a relaxed, welcoming atmosphere. Film or Digital.

Level: All levels

Thurs. eve., April 22-May 20, 7-10:30pm

Contact: [GVR@GVRphoto.com](mailto:GVR@GVRphoto.com)

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### Flash Photography Demystified (\$95)

Intimidated by your flash? One-evening short course will help you beat it into submission. Practical tips, creative ideas from lighting master Frank Van Riper.

Level: All levels

#1: Thursday evening, May 27<sup>th</sup>, 7-10pm

#2: Thursday evening, June 3<sup>rd</sup>, 7-10pm

Contact: [GVR@GVRphoto.com](mailto:GVR@GVRphoto.com)

### Field Trip: National Gallery of Art, East Wing (\$150)

Rain or shine, endless opportunities for shooting--people, architecture, abstracts--all in wonderful light. Lunch at gallery cafe for ongoing critique and discussion. A brief organization meeting a week before; final critique during potluck dinner at Frank's home. A very popular event.

Level: All levels

#1: Sunday, March 7th, beginning 11am

#2: Sunday, March 21<sup>st</sup> beginning 11am

Contact: [GVR@GVRphoto.com](mailto:GVR@GVRphoto.com)

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## Correction:

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**Editors Note:** This technical article by Bill K. in last month's Shutter Release appeared on the Internet with two crucial stanzas missing. The full article is reprinted here, with the restored stanzas colored blue

### A TEST OF FILM VS. DIGITAL RESOLUTION: LESS THAN MEETS THE EYE

The bi-monthly magazine *Photo Techniques* is among the best in photography, featuring excellent articles on the mechanics of both digital and film photography. Moreover, the magazine has little of the tedious advertising found in most trade publications. I highly recommend at least a browse the next time you find yourself at a Barnes & Noble or Borders magazine rack.

*Photo Techniques* of July-August 2009 featured an excellent article by Neil Lipson that compares the resolution of 35mm film and digital imaging. Resolution is the ability to discern and record fine detail. The smaller the detail that can be recorded, the higher the image quality with respect to sharpness, contrast, color rendition and potential for enlargement. Resolution is quantitatively measured by visible lines per millimeter (lp/mm).

In the film vs. digital test, a Canon EOS 630 film camera was tested against a new Canon 50D (15.1 megapixels) using the same lens (a Canon 50mm f/1.8) in both cameras. Five years previously, Mr. Lipson did a similar test using the Canon EOS 630 and the Canon 10D digital camera (6.3 megapixels). In sum, he concluded at that time that film offered roughly twice the resolution of state-of-the-art digital photography.

For his recent test, Mr. Lipson made hundreds of exposures, both on film and digitally, at different f-stops and focusing points. His results in summary:

Film resolution (Canon EOS 630):

90 lp/mm at center (i.e., lines per millimeter)

55 lp/mm at edge

Digital resolution (Canon 50D):

58 lp/mm at center

52 lp/mm at edge

Digital resolution tested in 2004 (Canon 10D):

36 lp/mm at center

36 lp/mm at edge

Digital resolution improved greatly since 2004, but film still shows superior resolution at the center. Yet the higher resolution at the center is superfluous in practice. Film resolution drops off sharply towards the edge of an image because all lenses provide

higher resolution at the center than the periphery; yet visible image quality is normally unaffected. The digital sensors did not have the capability to record the high resolution at the center, but again, image quality would typically not appear affected.

Notwithstanding the quantitative results of the film vs. digital test, resolution per se affects sharpness, contrast and color rendition, yet is but one factor in image quality. For nearly all intents and purposes, images from the digital Canon 50D appeared more or less equally attractive as film images from the Canon EOS 630. With the possible exception of some enlargements bigger than 20x25 inches, the higher resolution indicated at the center of film images should not make a difference.

Mr. Lipson notes, "The (Canon) 50D features improvements beyond the resolution. The blowups of the 50D images possessed a higher-than-expected image quality—the photos looked like they were closer to 80 lp/mm. I found I could easily create 16x20 enlargements that looked as good as, or better than 35mm (film) enlargements. How can this be if the actual resolution is slightly less? Apparently the 50D's improved color balance, low noise at low ISOs, and the high dynamic range of its sensor improve the image more than the jump to 55 lp/mm-resolution alone would lead you to believe."

As a point of interest, film can render up to a maximum of about 150 lp/mm resolution using the best film and optics under absolutely optimal conditions. Such high resolution is useful for projects entailing creation of large mural images.

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## November 2009—Winning Images



*School Boy* © Marco Pinon



*Cambodian Children at Play* © Shaun Moss



*Assateague Ponies* © Carlos Franzetti



*Even in Poverty* © Raphael Titsworth Morin



*Milous Et Miloux* © Manuella Lea Palmioli



*Gross National Happiness* © Alex Ergo

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## November 2009—Winning Images (cont'd)



*Leaves or Foliage???* © Alex Hoffmaister



*X-1* © Dirk Mevis



*Devotion* © Marco Pinon



*Tatounet* © Lionel Gahima



*Peacock Splendor* © Emine Gurgun



*At the Pool* © Manuella Lea Palmioli

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## November 2009—Winning Images (cont'd)



*A Pensive Hug* © Lyndsey Thomas



*Gazing Yonder* © Hannah Faux



*No Hope* © Gerde de Corte



*The Thrill of a Slide* © Alex Ergo

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## November 2009 Results:

<b>EIC Group A – 36 Entries</b>		
<b>1<sup>st</sup> place</b>	Marco Pinon	School Boy
<b>2<sup>nd</sup> place</b>	Manuella Lea Palmioli	Milous Et Miloux
<b>3<sup>rd</sup> place</b>	Marco Pinon	Devotion
<b>HM</b>	Manuella Lea Palmioli	At the Pool
<b>HM</b>	Lyndsey Thomas	A Pensive Hugo
<b>EIC Group B – 38 Entries</b>		
<b>1<sup>st</sup> place</b>	Shaun Moss	Cambodian Children at Play
<b>2<sup>nd</sup> place</b>	Alex Ergo	Gross National Happiness
<b>3<sup>rd</sup> place</b>	Lionel Gahima	Tatounet
<b>HM</b>	Gerda De Corte	No Hope
<b>HM</b>	Alex Ergo	The Thrill of a Slide
<b>HM</b>	Raphael Tisworth Morin	Even in Poverty
<b>Prints Group A – 20 Entries</b>		
<b>1<sup>st</sup> place</b>	Carlos Franzetti	Assateague Ponies
<b>2<sup>nd</sup> place</b>	Alex Hoffmaister	Foliage 1
<b>3<sup>rd</sup> place</b>	Emine Gurgun	Peacock Splendor
<b>Prints Group B – 14 Entries</b>		
<b>1<sup>st</sup> place</b>	Hannah Faux	Gazing Yonder
<b>2<sup>nd</sup> place</b>	Dirk Mevis	X-1

### 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

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep -09</u>	<u>Oct -09</u>	<u>Nov -09</u>	<u>Dec -09</u>	<u>Jan -10</u>	<u>Feb -10</u>	<u>Mar -10</u>	<u>Apr -10</u>	<u>10A/E</u>	<u>May -10</u>	<u>Year-End</u>	<u>Total</u>
Mevis	Dirk	B	10	10	8									28
Pinon	Marco	A	5	10	12									27
Singh	Raju	A	11	10	5									26
Franzetti	Carlos	A	5	9	10									24
Hoffmaister	Alex	A	5	11	8									24
Gahima	Lionel	B	10	5	7									22
Moss	Shaun	B	5	7	10									22
Palmioli	Manuella	A	5	8	9									22
Boyd	Jean	A	8	13										21
Thomas	Lindsey	A	9	5	6									20
Vollerthun	Sigrid	A	10	5	5									20
Ergo	Alex	B	5	5	9									19
Machicado	Carmen	A	8	6	5									19
De Corte	Gerda	B	5	7	6									18
Tabada	Lili	B	8	5	5									18
Gürgen	Emine	A	5	5	7									17
Sarr	Bassirou	A	7	5	5									17
Wilson	Mary	A	7	5	5									17
Gasiorowski	Pawel	B	6	5	5									16
Jirousková	Markéta	A	6	5	5									16
Rani	Manorama	A	6	5	5									16
Cochard	Fred	A	5	5	5									15
Helou	Caroline	A	5	5	5									15
Thurein Win	Aung	B	5	5	5									15
Musatova*	Maria	B	5	6										11
Quesnel	Richard	B		6	5									11
Titsworth Morin*	Raphael	B		5	6									11
Arin	Tijen	A	5	5										10
Faux	Hannah	B			10									10
Forest-Sarr	Louise	B		5	5									10
Lacombe	Gaston	B	5		5									10
Morin*	Denyse	B		5	5									10
Tyapkina	Marina	A	5	5										10
Hukka*	Janne	B		6										6
Almansi	Aquiles	A	5											5
Borowik*	Iwona	B		5										5
De Biasi	Severina	B		5										5
Goldberg*	Lynn	B		5										5
Nguyen	Khai	A			5									5
Pasha*	Amjad	B		5										5
Sikkema	Dawn	B	5											5
Titsworth*	Jack	B		5										5
Xiao	Yuan	B		5										5

\* Eligible for Rookie of the Year

Check your awards & score, for questions email: [chelou@verizon.net](mailto:chelou@verizon.net)

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

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit pre-selection, as follows:

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

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it’s called **Rookie of the Year**.

### Art 1.7 of the IPS Competition Rules

“Unless otherwise notified, contestants must deliver their 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](http://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 21, 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



<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
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<p><b><i>SHUTTER RELEASE</i></b> 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				<b>No form required</b>	
2					
3					
4					
5					
<b><i>Five entries per member. Maximum of 3 entries per medium (EIC and Print)</i></b>					

### 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](mailto:EIC@ips-imfwb.org), Friday before the IPS meeting which takes place on 3<sup>rd</sup> Wednesday of each month.

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# 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](http://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.*

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