



# Shutter Release

A newsletter for members of the International Photographic Society

December 2011

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## NEXT MEETING

Wednesday, December 21, 2011

**5.45 pm: Pot-Luck & Gift Exchange in the IMF HQ1 Bistro**

**6.45 pm: Presentation and Competition in the IMF Auditorium, RD-710**

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

## December Speaker

**Susan Bloom**

**“Interpretations”**

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**December EIC Theme:  
OPEN in all competitions**

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## UPCOMING EVENTS

- December 21: Pot Luck Dinner:
- Spring 2012: Workshop
- May 2012: Annual Exhibition

## 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.

## Welcome New Members

Yoko Enomura  
 Viktoriya Maslova  
 Hernan Winkler  
 Aletta Von Meibom  
 Karel Leon

For inquiries please call Carmen Machicado  
(202) 473 5761



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,

Season's Greetings to you all.

I hope you are enjoying the holiday season—this is always a busy time of year for everyone.

Last month's guest speaker, Maria Korab-Laskowska, was a great success. We are especially grateful that Maria traveled all the way from Canada for the presentation/judging event, and the feedback from members was very positive. Maria proposed a workshop to Bonaventure Island, Quebec, July 1–4, 2012 and several members expressed their interest in attending. More details are on page 3. If you are interested please let me know sooner rather than later, as Maria has to receive a commitment by January (July 4<sup>th</sup> weekend will be sold-out very quickly).

Last month's workshop by Ron Aira was a great success too. Everyone on the course said they learned a lot and Ron has offered 2 more sessions in the Spring on "Flash Photography". More information will follow in the New Year, once details are confirmed.

As is the tradition, December's IPS meeting is slightly different, in that we have our Annual Pot Luck Dinner and Gift Exchange. This takes place on the same day as the meeting i.e. 5:45 pm on Wednesday, December 21 (in the IMF HQ1 Bistro). More details are on page 6. Please email Denyse with details of the dish you will bring.

In January, we will have to begin planning for the Annual Exhibit. I know it's a few months away, but—as in previous years—there is a lot of organizing that goes into such events. Please volunteer to help with this IPS flagship event—we need as many volunteers as possible—and it's a great learning experience for those who participate.

So all that remains is for me, is to wish you all a Happy New Year and my very best wishes for 2012.

*Mary Wilson*  
*IPS President*

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## December Speaker/Judge

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### Susan Bloom "INTERPRETATIONS"



Susan Ruddick Bloom is known for her fine art photography. She uses alternative photographic processes and digital manipulation. Sue has been involved in making art on the computer for over twenty-seven years. She holds a BFA and a MFA from the Maryland Institute College of Art. She is Professor and Chair of the Department of Art and Art History at McDaniel College, in Westminster, Maryland.

In addition to her college and workshop teaching and exhibitions Sue leads photo tours throughout the world.

Sue's book, **Digital Collage and Painting**, by Focal Press, was released in 2006, and has been translated into Chinese and Russian. This 608 page book is seen as the Bible for digital collage and painting manipulation and is used as a text in college's with a digital fine art curriculum. A second, revised version of that book, was released in October 2010. Sue's is also the author of **Digital Painting in Photoshop** (2009).

She is part of a four person show traveling throughout the US for over a year. The show is all infrared photography and contains over 100 images. The work can be viewed at [www.fourvisions.com](http://www.fourvisions.com).

Sue writes articles for leading photography magazines including Shutterbug and After Capture. She is a regular contributor to Australia's Better Photoshop Techniques. She conducts live webinars. Her work may be viewed at [www.suebloom.com](http://www.suebloom.com).

*by Carmen Machicado*

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## November Speaker

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### MARIA KORAB-LASKOWSKA “PHOTOGRAPHING ANIMALS”

Maria Korab-Laskowska is a freelance photographer based in Montreal, Canada. She photographs many subjects ranging from the environment and architecture to animals and sports. Her favourite assignments involve travel and exploration. She is very comfortable with using digital tools to process photographs. She organises trips to Poland, and enjoys sharing her regional knowledge and passion for photography.

Her photographic interest started in Maryland in 2002, where she became a member of the National Institute of Health’s Camera Club. She took a basic camera course, joined a couple of photographic trips and was hooked. Currently she is an executive member of the Lakeshore Camera Club, member of the Photographic Society of America and a 2009 graduate from the Commercial Photography programme at Dawson College.

Maria’s presentation to the IPS on photographing animals was very comprehensive, structured and detailed. Under the heading Animal Behaviour she underscored the need to be conscious of animals’ and one’s own body languages, to be perceptive about animals’ sensitivities, to be aware of the effects of sunglasses, lens, camera flash, fast movements and holding an animal’s gaze (because many of them perceive it as challenging or threatening). And one should undertake to know animals’ typical expressions and behaviours, e.g., happy horses tend to have their ears erect whereas concerned or aggressing horses flatten their ears. Animals’ eyes and expressions always communicate such emotions as anger, uneasiness, calmness, curiosity, etc. Animals’ muscles tense or relax under different situations, and their stances can change markedly when they are nervous, aggressing, retreating, fleeing, etc. She said one should zigzag when approaching animals because it increases their level of comfort, and advised that one should stand tall and turn sideways if one meets a bear.

Referring to aesthetic considerations, Maria emphasised the need for patience and persistence, e.g., in catching a beaver in an interesting pose. She spoke to the importance of depth-of-field to include, blur or hide backgrounds. She urged the avoidance of cluttered backgrounds. Vantage points are important and one should do one’s best to find ones that flatter the subject. Shooting height is an important variable—try to get higher or lower as need be to get the best perspective.

Timing likewise is important—one wants to catch the legs in the right position, e.g., it is often best if the leading, inside legs of running animals are in the full-forward position.

One also wants to catch the rare moment, e.g. when dogs or birds are playing and one has the other’s head in its mouth. Catching eye-contact with animal subjects in photos is very important (but don’t forget the possibility that your lens can distract them).

One needs the right equipment to maximise one’s chances in each situation or circumstance, e.g. shorter lenses may be best for animals around home, in the stable or paddock, but longer lenses are usually best for catching birds and wildlife in general, or for smaller animals and birds in trees. Tripods are very useful and converters can also be helpful. Props can help a lot with playful domestic animals.

Speaking to focusing and camera settings, Maria said one has to be aware of shutter lag (the time-lapse between the click and the photo actually being registered). She suggested manual focussing as one means of dealing with shutter lag acknowledging that this, of course, is not always possible. She advised that one should focus on the eyes of approaching animals and usually, but not always, on the bodies of running animals. She said that tripods and pre-focusing are almost always “musts” when photographing jumping animals.

Maria said that one can take portraits of animals but this usually requires a good deal of patience to capture the right moment be it a yawn, a sudden focusing of the animal’s eyes on something, a flickering of the mane, an instant of alertness or even moments of joy or dejection.

She suggested one can get action shots by finding ways to get animals to perform by throwing balls, bits of food or making sounds that catch their attention. She said one should set the camera speed at 1/1000<sup>th</sup> and up and the ISO at 400 and up for such shots, and that one can pan at 1/15<sup>th</sup> or 1/30<sup>th</sup>.

Maria described how one could do low-light panning to achieve interesting effects that usually included a degree of blurring.

She showed some examples using low-light flash of a robin feeding its young in a nest, and of a wistful-looking dog in an animal care home. This required setting up the flash in advance and doing one’s best to pre-visualise the results.

Maria finished her presentation with some studio shots of a girl with her pet dog. This entailed the setting up of the background (white-white in this case) and the lighting. In this case the two subjects were very comfortable with each other posing, with and without props.

*by Jack Titsworth*

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## Technical Article

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### THE WISDOM OF THE JUDGES: A GUIDE TO ASSESSMENT OF PHOTO COMPETITIONS

*By Bill Katzenstein*

Deeply appreciated is the competition judge with the knowledge, empathy and wit to provide constructive praise and criticism of each and every entry. This may not always occur because of personal style or time constraints, but all competition judges add to our learning, and we can only be grateful for their efforts on our behalf. As an assist to the perplexed photographer whose masterpiece may have been turned aside in competition by an “Out,” “Next,” or “We’ll keep this in for now,” this article discusses the artistic objective and considerations weighing in photo competitions, and summarizes technical reasons why submitted images don’t make the grade.

#### **The Main Criterion: Photography as Art**

To place in IPS and club competitions generally, a photograph has to be seen as art. When is photography art? The most uniformly accepted criterion over the past century and a half defines art in photography as an image that evokes emotion, be it beauty, contrast, pathos, intrigue, pity — any one of innumerable human feelings.

To be considered art, a photograph has to be virtually free of technical flaws that would distract from the image. Since the absence of technical flaws is normally a prerequisite for qualification of a photograph as art, most judges begin a critique of an entry by noting any significant technical flaws.

#### **Common Technical Flaws in Photo Entries**

In normal vision, our mental image is of a naturally composed scene in focus, with appropriate contrast and perspective, and unimportant effects diminished (e.g., glare on a polished floor is nearly as bright as the lights above it, but when we view the scene, the effect appears quashed and the impact of the glare muted). On the other hand, when a photographer captures the same scene in a two-dimensional image, it becomes a step removed from our unconscious mental processing, and the reflection of the glare appears very distracting. If the glare is not toned down, it will become an object of attention and distract from the artistic potential of the image. Similarly, it is incumbent on the photographer to provide correct focus, proper exposure, adequate contrast and sensible composition, since the mind’s eye does not adjust for such factors once an image is set to monitor, projection screen or print.

Most technical flaws cited by competition judges can be summarized as follows:

1. Out of focus: A main subject or a part of it may be blurry (or “soft”). Another potential distraction occurs when background intended to be out of focus, as in a vague blur, instead appears partly in focus (a “tweener”) which can distract from the main subject.
2. Vacant space: A sizable part of the photograph is empty or has no meaningful content, to an extent that the view appears wanting.
3. Objects “out of synch” or cut off: Even slight distractions such as an odd hand, bright color or shadow appearing in front of or behind a main subject may cause an image to be rejected. Viewer focus may also be interrupted when a significant element or parts of the image are cut off by the borders of the photograph.
4. Excessive contrast: One or more areas or colors appear too bright or dark. Unless an image is obviously abstract or includes an intended area of dark shadow, all significant areas of a photo should be lit adequately to show some texture or other detail.
5. Hot spots: When lighting is not uniform, a photograph may have a few areas of particularly bright illumination that detract from the image.
6. Weak coloration: Faded color, or a gaping absence of tone where strong color saturation would normally be expected, is considered a technical fault by many judges (for example, a substantial white (or “bald”) sky.)
7. Over-Saturation: Colors appear too strong or exaggerated for effect.
8. Over- or Under-Exposure: Only rarely in IPS competitions is a photograph entered with such a flaw.
9. Glare and the like: Offputting reflections, blurs of motion and other unintended consequences of capturing an image under challenging conditions may also dilute artistic effect.
10. Image not level: Applies particularly to landscapes with horizon, and to architectural photography. Images taken with wide-angle lenses are particularly susceptible. Notwithstanding opportunities for digital correction, a tripod and/or spirit level continue to be recommended for use with wide-angle lenses.
11. Presentational faults: Judges may reject print entries because the size is considered too small to effectively illustrate the content. At the other extreme, note that IPS rules (as revised November 2011) specify that for print competition, prints must be mounted on a board not exceeding 20x20 inches, with the image not exceeding 17x17 inches. A print must have a white overlay matt securely fixed to the mount.

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Serious photographers, of course, are not unaware of these issues. Some flaws can be avoided with adequate preparation, or digitally corrected; yet many shooting situations are so impromptu or otherwise difficult to perfect that technical issues remain a challenge for the most expert photographers.

### **Aesthetic Considerations: Photography as Art**

Clear of the technical obstacle course, a photograph may illustrate beauty or other impression, powerful or subtle, but still not win an award. The bar is high and may seem unreasonably difficult because of the subjective nature of art together with the straight odds against placing in a competition. In IPS competitions, 15% of entries can win or place.

Of numerous descriptions of the singular impression a superior image may offer, one that succinctly sums it up was remarked by photographer (and competition judge) Lucian Perkins in a talk to IPS in January 2001. He advised that a winning photograph, “. . . must have something that drives me further than the norm. Subtlety with complexity, and that you are compelled to study more, which grabs you.”

In my experience, a great photograph and sure winner evokes awe, a sense of wonder and admiration that returns with anticipation when the picture is viewed again.

Further, especially in situations of tight competition, merit may enter into consideration with aesthetics. That is, more than one IPS judge has commented that they assess photographs at least partly according to the care and expertise that appear to have gone into creating the image. Other judges have remarked that they are more likely to select a quality entry that appears to be accompanied in the competition by pieces of obviously similar style, in recognition of photographers who have submitted more than a single example of fine work.

### **The Judge's Call**

Many judges stress the subjective nature of photography as art, indicating that what most impresses them would not necessarily sway others. Some admit to certain biases in assessing photographs. A few judges have confessed to not being flower buffs; others may prefer particular kinds of entries. Since most photo clubs feature various theme nights, photographers keen on competition know their odds improve by diversifying.

### **Individual Characteristics of Winning Photos**

While there is no step-by-step recipe for producing award-winning, artful photos, certain characteristics are evident. Over and above an absence of technical flaws, finalist photos are frequently:

1. Of character! The subject, whether human, flora, fauna, geographic or architectural, has a distinctive and appealing presence or intrigue. The essence may be entirely innate—an expert rendition of reality by

The essence may be entirely innate—an expert rendition of reality by the photographer—or the effect may have been enhanced by the photographer, using techniques to bring out the best of the subject.

2. Creative! Judges tend to prefer subjects and composition they have not seen before, rather than common subjects. While most judges would not rule out selecting a sunset as a winning photograph, such a piece would have to be absolutely spectacular in order to make up for its commonality (such a rare event occurred recently in an IPS competition). Photo entries featuring popular landmarks (e.g., national monuments) and what appear to be family pictures fare even worse, because of a sense that these subjects lack the originality expected of art.
3. Direct and to the point: The subject and theme of a great photo are immediately obvious. A not infrequent critique is that an image is “too busy” or multifaceted, which is an aesthetic rather than technical judgment.
4. Either rich in color saturation or delicately shaded. Both approaches accentuate mood. In black-and-white images, high contrast with strong blacks and whites without sacrificing detail creates a compelling tension.
5. Composed to the “Rule of Thirds”: An image composed as if set out on a grid of thirds tends to appeal to the aesthetic senses of balance and order. Yet this is certainly not an ironclad rule.
6. Light transcendence: Highlighting the essence of the subject through a delicate interval of sunlight or other bright illumination tends to create inspiring photographs.

### **Caution on Application of HDR**

In the past two years, a number of judges at IPS have expressed dislike for what appears to them as excessive application of HDR (high dynamic range) as indicated by “unreal” or “unnatural” skies or other features.

The subjective nature of art cannot be overemphasized. In assessing photos in competition, there frequently comes a point when judges narrow the field through the reluctant, albeit straightforward admission that one photograph impresses them personally more than another. Lesson: If you believe you have a winning photo, are sure it projects a strong impression and has no technical flaws to speak of, do not be discouraged. Continue to compete the image (i.e., up to three times in a season, per IPS competition rules, and it will likely achieve the recognition it deserves.

[Note: Bill Katzenstein competed actively in IPS in 2001–2008. He has trained in photographic assessment and served as a competition judge outside of IPS.]



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## Announcements

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## PSA Corner

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### IPS Annual Pot Luck on December 21, 2011

In Keeping with IPS holiday tradition, our **Annual Pot Luck Dinner** and gift exchange will take place on **Wednesday, December 21 at 5.30 pm**, just before our monthly meeting.

Each member will be requested to **bring a main dish or side dish or side dish or an appetizer** from his country or region to share.

Member are asked to **bring a 4X6 photograph** as a gift for another member in an unmarked brown envelope, please mark on the back of the image your name if you wish the receiver to know.

We will need **volunteers** to help coordinate this important event with our Director of Hospitality, Denyse Morin, so please watch out for her email coming very soon.

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### Maria Korab-Laskowska Workshop



Bonaventure Island, QC

LCC field trip July 1st-July 4th

Bonaventure Island-Its remarkable flora and fauna, including its world-renowned Northern Gannet colony, contribute to the Park's reputation as a must-see destination.

I plan to organize Lakeshore Camera Club field trip to Bonaventure Island and you are invited to join us.

We should have opportunity to photograph newborn gannets and participate in night trip to Island which park organizes during the full moon (July 3).

We will stay in village of Perce and visit the Island each day. Birds are in hundreds and in close distance- you do not need very long lenses. Abundance of activity allows photographing variety of situations and practicing shooting action.

Due to the high pick season reservation has to be made way in advance and I would like to know how many people might be interested. If you think you might go send your name to me [mariakorab@gmail.com](mailto:mariakorab@gmail.com), feel free to ask questions. I will make reservation for accommodation and you will be asked to pay deposit.

Maria Korab-Laskowska

Dear Shutter Release readers,

Greetings from the PSA corner! Each month PSA members have the opportunity to read feature articles in the full-color PSA Journal (started in March 1935). These articles are written by members, for members. The articles include many "how-to" ideas and techniques, and cover a variety of topics of interest to the photography enthusiast. The PSA Journal also includes recurring articles by member-columnists, for example: photography software and hardware reviews, photography book reviews, a "Social Networking for Photographers" series, the "Just for Beginners" series, selections from the online New Member Gallery, "Distinctive Image" articles, updates from PSA Board members, a list of current PSA-recognized International Exhibitions, news items, and a calendar of events.

The Charles Keaton Award is presented to a PSA Journal contributor who has supported the magazine for a long period of time with feature articles. The Elmore R. Chatham Memorial Award is presented to the author of the article considered the best feature story in the PSA Journal from the prior calendar year.

Once a year PSA publishes Who's Who in Photography, a separate publication which is delivered with the May issue of the PSA Journal. PSA's Who's Who in Photography is the only publication of its type in the world.

A searchable Index of Articles appearing in the PSA Journal has been maintained from 1934 to 2010. This index is an invaluable reference when writing an article for the PSA Journal or when preparing a photography-related program.

You can view a sample journal online by visiting <http://184.107.73.50/docs/journal-sample/index.html> and the history of the journal at [http://www.psa-newmember.org/getting\\_started/pas\\_history/HistoryofPSAJournalOct09.pdf](http://www.psa-newmember.org/getting_started/pas_history/HistoryofPSAJournalOct09.pdf).

Quarterly, the Managing Editor of the PSA Journal chooses a member of the Society to be featured in the Distinctive Image Series.

I'll conclude with the announcement of the 2012 PSA Annual Conference. It is planned in San Francisco from September 16-22, 2012 (San Francisco Airport Marriott Waterfront Hotel). For more details, please visit <http://psa-photo.org/>.

*by Ashish Bhateja*

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## November 2011—Winning Images



*Milous & Miloux2* © Manuella Lea Palmioli



*Hippos in a Pond* © Bass Sarr



*Kings of the Desert* © Emine Gurgen



*Snake in the Grass* © Jean Boyd



*Sad Captive in Miami Zoo* © Michele Egan



*The King* © Pritthijit (Raja) Kundu



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November 2011—Winning Images (cont'd)



*Queue in the Crater* © Denyse Morin



*Crowned Pigeon* © Michele Egan



*Untitled I* © Stephan Eggli



*Itchy Eye* © Manorama Rani



*Zebra Portrait* © Yuan Xiao



*The Stray Cat* © Aung Thurein Win



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## November 2011—Winning Images (cont'd)



*Lonely Giant* © Raphael Titsworth Morin



*Mixie* © Aung Thurein Win



*Crossing by 4* © Alex Hoffmaister

## November 2011 Results

<b>Electronic Image Competition-Theme: ANIMALS (Group A – 48 Entries)</b>		
<b>1<sup>st</sup> place</b>	Manuella Lea Palmioli	Milous & Miloux2
<b>2<sup>nd</sup> place</b>	Bass Sarr	Hippos in a pond
<b>3<sup>rd</sup> place</b>	Yuan Xiao	Zebra Portrait
<b>HM</b>	Jean Boyd	Snake in the grass
<b>HM</b>	Emine Gurgen	Kings of the Desert
<b>HM</b>	Manorama Rani	Itchy Eye
<b>HM</b>	Raphael Titsworth Morin	Lonely Giant
<b>Electronic Image Competition-Theme: ANIMALS (Group B – 37 Entries)</b>		
<b>1<sup>st</sup> place</b>	Stephan Eggli	Untitled 1
<b>2<sup>nd</sup> place</b>	Aung Thurein Win	The Stray Cat
<b>3<sup>rd</sup> place</b>	Michele Egan	Sad Captive in Miami Zoo
<b>HM</b>	Michele Egan	Crowned Pigeon
<b>HM</b>	Denyse Morin	Queue in the Crater
<b>HM</b>	Raja Kundu	The King
<b>Prints Competition—OPEN (Group A&amp;B Combined – 16 Entries)</b>		
<b>1<sup>st</sup> place</b>	Alex Hoffmaister	Crossing by 4
<b>2<sup>nd</sup> place</b>	Aung Thurein Win	Mixie

### 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 2010/2011 SEASON

Last Name	First Name	Class Opening	Sept. 2011	Oct. 2011	Nov. 2011	Dec. 2011	Jan. 2012	Feb. 2012	March 2012	April 2012	Annual Exhibit 2012	May 2012	Total
Hoffmaister	Alex	A	14	11	10								35
Rani	Manorama	A	5	14	6								25
Eggl	Stephan	B	8	6	10								24
Dagher	Jihad	B	7	10	5								22
Kundu	Pritthijit (Raja)	B	11	5	6								22
Nguyen	Khai	A	11	5	5								21
Thurein Win	Aung	B	5	5	11								21
Palmioli	Manuella Lea	A	5	5	10								20
Pelland*	Suzanne	B	10	5	5								20
Titsworth Morin	Raphaël	A	5	8	6								19
Lumanau*	Angela	B	6	6	5								17
Boyd	Jean	A	5	5	6								16
Gürgen	Emine	A	5	5	6								16
Morin	Denyse	B	5	5	6								16
Franzetti	Carlos	A	5	5	5								15
Sanghani	Chirag	B		10	5								15
Titsworth	Jack	B	5	5	5								15
Voytsehovska	Galina	B	5	5	5								15
Wilson	Mary	A	5	5	5								15
Machicado	Carmen	A	8	6									14
Egan	Michelle	B		5	8								13
Sarr	Bassirou	A	5		8								13
Ergo	Alex	A	5	7									12
Akchurin	Alexandra	B		5	5								10
Eken	Sena	B	5	5									10
Forest-Sarr	Louise	A	5	5									10
Oner*	Ceyda	B	5	5									10
Cochard	Fred	A	7										7
Xiao	Yuan	A			7								7
De Corte	Gerda	A	6										6
Arin	Tijen	A		5									5
Daberko*	Christopher	B	5										5
Kuhn*	Amy	B	5										5
Maslova*	Viktoriya	B			5								5
Plante*	Caroline	B			5								5
Quesnel	Richard	B	5										5

\* Eligible for Rookie of the Year

Please check your awards & score. For questions, email Manuella Lea Palmioli @ [mpalmioli@worldbank.org](mailto:mpalmioli@worldbank.org)



## 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 2011/2012

Kindly check Shutter Release or IPS Website [www.ips-imfwb.org](http://www.ips-imfwb.org) for latest updates

**September 21, 2011: Motion** — Images should capture motion.

**October 19, 2011: OPEN** in all competitions

**November 16, 2011: Animals** — The main subject should be any animal (excluding humans).

**December 15, 2011: OPEN** in all competitions.

**January 18, 2012: 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 15, 2012: OPEN** in all competitions.

**March 21, 2012: WHITE** — image should have white as the dominant color.

**New Date: April 25, 2012: OPEN** in all competitions.

**May 16, 2012: INSIDE OUT or UPSIDE DOWN** – The main subject of the image is seen from inside and outside **or** the subject is upside down.

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

to be inserted in your camera bag



<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
President	Mary Wilson	(202) 623 0004	<a href="mailto:MWilson2@imf.org">MWilson2@imf.org</a>
Vice-President	Richard Quesnel	(202) 473-6934	<a href="mailto:rquesnel@worldbank.org">rquesnel@worldbank.org</a>
Treasurer	Aung Thurein Win	(202) 623 5685	<a href="mailto:AWin@imf.org">AWin@imf.org</a>
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<p><b><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 <a href="mailto:editor@imfwb-ips.org">editor@imfwb-ips.org</a> as unformatted word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</b></p>			

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# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Please complete and submit with your entries)*

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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 20x20.

#### 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: Marina Tyapkina (IMF), Room HQ1 02-200, 700 19<sup>th</sup> Street, NW, Washington D.C. 20431

[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): \_\_\_\_\_

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**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: \_\_\_\_\_

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Additional comments and ideas are welcomed: \_\_\_\_\_

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**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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