

February 2009

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NEXT MEETING:

Wednesday, February 18, 2009
 Refreshments: 5:45 p.m.
 Presentation at approx. 6:30 p.m.
 IMF HQ1 Auditorium HQ1-RD-710
 700 19th Street, NW, Washington, D.C.

February Speaker:

Ian Plant

**“Nature Photography Composition:
 Techniques and Tricks For Making
 Great Wildlife and Landscape Images”**

February's Theme:

OPEN for all competitions

IPS Pre-Selection Competition

Friday, February 20, 2009

Time: 6:30 pm

Venue: IMF Meeting Hall B

This competition offers an additional opportunity to get your images selected for the IPS 39th Annual Exhibit in May 2009. All Classes are combined and the theme is open. There will be separate competitions for electronic images, slides and prints. A total of 10 entries are permitted for each IPS member, in any combination of competition formats. Fifteen percent of entries in each category (EIC, slides, and prints) will be selected for awards and points. Unlike the monthly competitions, there will be no points awarded for entering the competition (check IPS Rules on points awarded, p.20).

Note to Contestants:

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

UPCOMING EVENTS:

Feb 2009: Deadline for AE entries
Mar 2009: Photoshop Class
May 2009: Annual Exhibit
Jun 2009: Field Trip to Madagascar
 (Tentative) Details to follow.



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

Presidents Notepad:

Happy Saint Valentine!

Welcome to this month of love and friendship. As usual, our Volunteers have been quite active and the following few words hardly give justice to all the work that goes behind each of these operations. But here I go.

We have kick-started our new year with a field trip to VisArts in Rockville. VisArts hosts the Monte Zucker Center of Photography, a dynamic hub of photographers and artists. The trip was an opportunity to visit their facilities and included a two-hour introduction to studio lighting. You can find more details about this adventure in this issue of Shutter Release. Thanks Bassirou Sarr for organizing this trip.

Our fund-raising project with the World Bank Arts Program has materialized. Our images of food have been installed at the H Cafeteria in mid-January and the on-line auction has taken place end-January. I am pleased to announce that 36 images have been sold to date and the proceeds will benefit Martha's Table. IPS owes a lot to the community and to its volunteers, who generously give their valuable time, share their work, and provide guidance in our monthly meetings, workshops and classes. So I am very happy that IPS is also actively giving back to the community. Thanks Manorama Rani, who coordinated this operation.

We have resumed our IPS learning luncheons. As you may recall, IPS has opened a group on Flickr to offer a forum for its members to discuss and organize activities outside the regular monthly meetings and field trips. Alex Hoffmaister will go over the features of Flickr on February 4. In March, Brice Richard will be presenting a series of sessions on PhotoShop. The idea of these luncheons is to offer an opportunity for members to share their knowledge and experience. So if you want to present anything, please contact me (rsingh2@imf.org) and we will set something up.

February also begins the run-up to our 2009 Annual Exhibition. The pre-selection competition will take place on Friday, February 20th, starting at 6:30 p.m. in Meeting Hall B IMF HQ1. There will be separate competitions for electronic images, slides and prints, all classes combined. There is no special theme. A total of 10 entries are permitted for each IPS member, in any combination of competition formats. Fifteen percent of entries in each category (EIC, slides and prints) will be selected for awards and points. Unlike the monthly competitions, there will be no points awarded for entering the competition. The competition will be followed by a dinner at the IMF Bistro. The regular monthly meeting for February will be on Wednesday, February 18th.

The 2009 Annual Exhibition will be from May 11 to June 12, with an opening reception on Monday May 11. Winning images from the 2009 pre-selection competition and from monthly competitions from April 2008 through February 2009 will be eligible for the exhibition. Please look out for email announcements concerning display requirements and arrangements for mats and printing.

So a lot of excitement in the pipeline!

Raju Singh

February Speaker/Judge:

Ian Plant

"Nature Photography Composition: Techniques and Tricks For Making Great Wildlife and Landscape Images"

Ian Plant has been photographing the natural world since 1995. His work has appeared in a number of books and calendars, as well as national and regional magazines, including Outdoor Photographer, National Parks, Blue Ridge Country, Adirondack Life, Wonderful West Virginia, and Chesapeake Life, among others. Ian is a Contributing Editor to Nature Photographers Online Magazine. His sixth and most recent book is the critically acclaimed "Chesapeake: Bay of Light. An Exploration of the Chesapeake Bay's Wild and Forgotten Places." Ian's work has also appeared in five books of the "Wonder and Light" series. Ian is co-owner of Mountain Trail Press, an independent publisher of fine art nature photography books and calendars, and the Mountain Trail Photo website. Ian leads several Workshops every year through Mountain Trail Photo. Ian's work is available online at www.ipphotography.com and www.mountaintrailphoto.com.

Looking forward to an interesting evening in photography.

Caroline Helou

January Speaker:

Lucian Perkins

"Creating Photo Stories for the Web and Multimedia"

Can still pictures tell a good story? The two-time Pulitzer prize winner Lucian Perkins says "yes," especially when a series of still pictures is combined with sound using

multimedia. He developed an interest in this new approach while he was a “still” photographer and he discovered how amazing the results were from this experiment. In his presentation, Mr. Perkins showed some of his work (“Art Basel,” “Big Apple Circus,” “Fearless Planet,” “Grand Canyon,” and “Story of Memphis”) and shared with the audience the nuances of creating photo stories.

The major merit of creating a photo story is that one can freeze the moods, feelings, and emotions and/or detail the movements of the subject vividly while telling an interesting story. Appropriate background music adds more flavor to the story. To get the best effect possible, Mr. Perkins advises using a tripod and a high shutter-speed camera. “Creating photo stories for the web and multimedia is still evolving,” he said. The time is right to experiment with this new approach as technological improvements, falling prices of photographic equipment, and increasing availability of technical know-how on the web will be of greater help. The time is also right to make a mark in this area as the quality of available photo stories is not that great although many photographers are in this field. He said that since the work had not been perfected, there are a lot of opportunities to bring out one’s talent. It is expected to be a growing field, especially since publishers will be in need of more photo stories to help support their increasing online subscriptions.

Mr. Perkins’s lecture was very informative. He showed various websites that offer tools to make the photo stories possible. One good website is www.lynda.com that provides hyperlinks to many programs that can be used. He particularly likes “Finalcut Pro.” The program costs around \$1,000; but a stripped down version called “Finalcut Pro Express,” is available which costs around \$300 (the program still has about 99 percent of the capabilities of “Finalcut Pro”). Major camera makers are planning on releasing new cameras in the near future that will help make good photo stories.

A question arose about how to share one’s work, especially when the electronic files containing photo stories can be gigantic? Mr. Perkins recommends posting the files on a blog or website using a company called www.yousend.com which helps transfer larger files of up to 100 megabytes. And, another company called www.powweb.com provides an economical way to host websites (with 10 gigabyte space) and send e-mails with large attachments. Mr. Perkins website is www.lucianperkins.com.

by Subramanian Sriram

Pre-Selection Judge’s Bios:

Ed Funk, Victoria Restrepo and Jon Goell

Ed Funk:

Ed is a versatile photographer and writer. He has been producing award-winning impact images and travel articles for over thirty years, while presenting many lectures on all aspects of photography. A member of the National Association of Photoshop Professionals, Ed conducts workshops on creative photography and digital imaging.

Ed’s images have been published in leading magazines and newspapers and on Annual Report covers. He serves the community by judging photographic shows and competitions. Ed has written and coauthored several publications for the Northern Virginia Alliance of Camera Clubs. He is a Past President of the Northern Virginia Photographic Society and served on the Board for many years. He has earned “Photographer of the Year” six times. Ed taught photography in Italy, Turkey, England and Germany, and currently lectures on photography at Northern Virginia Community College.

Influenced by the writings and teachings of Freeman Patterson, Joseph Miller, Ernst Haas, John Shaw, Bill Allard and others, Ed has developed his own Personal Artistic Statement:

“Creative vision for some people is a ‘gift’ that comes naturally. I have found that what is often perceived to be creative vision is in reality creative ‘technique.’ My earliest creative work came not from vision but from the development of my photographic ‘craft/technique.’

“My creative vision developed slowly over a long period of time. I was largely unaware of the subtle changes as they were taking place. It was only after studying with Canadian photographer Freeman Patterson that I began to understand the nature of my developing creative vision. When I began re-organizing and cataloging my work, from the early days up to the present, the changing nature of my work and vision became apparent.

“Freeman Patterson said he can see his personal development including major life changing events when he reviews his work in a time line. I believe this is true for most artists who have been working over a long period of time. Life experiences are reflected in their work.

“Photography for me began with nature because of my love for the outdoors and quickly included travel photography.

Today I see images everywhere! Often when a scene or object captures my attention I try to abstract the strongest element and present it in a way that the viewer might feel the emotion that I felt at that moment. This is the essence of my work."

See www.edfunkphotography.com for an overview of Ed's photography and related activities.

Victoria Restrepo:

Victoria Restrepo was born in Colombia, where she grew up surrounded by her grandfather and great grandfather's photographs. They were some of the earliest photographers in South America and the Caribbean. The smell of the photographic chemicals, and the magical darkness of her family lab, marked her life forever.

She studied fine art in her Country, and photography at The New England School of Photography, in Boston.

She has worked as a Commercial Photographer and as a photography teacher.

She lives in the Washington DC area, where she has worked on her series of imaginary still lifes and landscapes, mixing photography, painting, and digital art.

Current Activity:

Her actual work combines several of her greatest passions: photography, writing and teaching. She is dedicated full time to her photography Spanish website: FOTOSIGNO.COM, where she writes about photography technique and composition, history of photography and step-by-step Photoshop tutorials.

Exhibitions and Awards:

Selected Solo Exhibitions

2007 Galería Duque Arango, Medellín Colombia
2007 Galería El Pequeño Formato, Medellín Colombia
2006 Art Gallery, Bradley Hills Presbyterian Church, Bethesda, MD
2005 Colombian Consulate, Washington DC
2005 Hillsborough County Center, Tampa, FL

Selected Group Exhibitions

2006 "*Bethesda International Photography Competition*", Fraser Gallery, Bethesda, MD
2005 "*Duperly, cinco generaciones en fotografía*" Universidad Eafit, Medellín, Colombia
2005 "*Duperly, una tradición vigente en fotografía*", Medellín Public Library, Colombia

2005 "*Art With Accent - Latin Americans in the Mid-Atlantic States*", Arlington Arts Center, Arlington, VA 2005
"Director's Choice", Apex Gallery, Washington DC
2005 JJ Watts Gallery, St. Petersburg, FL
2004 "VI Annual Art exhibition", OAS, Washington DC
2004 "*Latin American Artists exhibition*" Bolling Airforce Base, Washington DC

Selected Juried Exhibitions

2005 "*Juried exhibition*", Strathmore, Bethesda, MD
2005 "*Winter Juried Exhibition*", Maryland Federation of Art, Annapolis 2005 "All members juried exhibition, The Art League, Alexandria, VA
2004 "*Strathmore members Winter Exhibition*" Strathmore, Bethesda, MD
2004 "*Spectra 04: National Photography Triennial*", Silvermine Galleries, New Canaan, CT
2004 "*National Juried Show*" Washington Gallery of Photography, Bethesda, MD
2004 "*All media Juried Exhibition*" Maryland Federation of Art, City Gallery, Baltimore, MD
2004 "*International Landscape*" The Art League, Alexandria, VA
2004 "*Painting Alexandria*", Athenaeum, Alexandria, VA
2004 "*All Media Juried Exhibition*", Apex Gallery, Washington DC
2004 "*Fine Art of Fun & Leisure Show*", The Art League, Alexandria, VA
2004 "*2004 International Fine Art Photography Exhibition*", juried, The Center for Fine Art Photography, Museum of Contemporary Art, Fort Collins, CO
2004 "*Juried Exhibition*" Strathmore, Invitational Gallery, Bethesda, MD
2004 "*The 2004 Soho Photo National Photography Competition*", juried, New York, NY
2004 "*Spring Juried Exhibition*", Maryland Federation of Art, Annapolis, MD
2004 "*Food and Still Life*", The Art League, Alexandria, VA
1994 Museo el Castillo, Medellín, Colombia
1984 Universidad Pontificia Bolivariana, Medellín, Colombia
1982 Museo de Arte Moderno, Medellín, Colombia
1982 Galería La Oficina, Medellín, Colombia

Awards

Honorable Mention, The Center for Fine Art Photography, Fort Collins, CO. July 2004.
Honorable Mention, Maryland Federation of Art, Annapolis, MD, May 2004.
Juror's Award, The Art League, Alexandria, VA. May 2004.

Public Collectors

DC Arts and Humanities for the permanent collection at the Washington DC City Hall
Museo de Arte Moderno, Medellín, Colombia

Jon Goell:

Jon Goell originally set out to become an artist, but his life changed forever when, during his sophomore year at the American College in Paris in 1963-64, his dad lent him a 1935 Leica and light meter. Friends taught him how to process film, and he set off soon after to become a photographer. With Cartier-Bresson and Doisneau as his inspiration, Jon lived and breathed street photography in Paris. In spite of his inexperience and poor exposures, his early images contain a certain enthusiastic appeal. Jon returned to Europe several times over the next 15 years.

Back at BU (1964-67), Jon photographed for students and the college, worked as a photo assistant for photographer Steve Grohe, and shot Sunday Magazine stories for the Boston Globe.

While in graduate school at the University of Arizona (1967-69), Jon worked for the Tucson Daily Citizen, and shot a documentary about urban Indians with writer Art Smith. After Tucson (with the MFA unfinished), Jon free-lanced and worked for architectural photographer Morley Baer in San Francisco.

Back in Boston in 1969, Jon began seriously free-lancing, and started a photo review column for the Boston Globe, and during this time, he interviewed and got to know Walker Evans, Minor White and Paul Strand. He also began teaching art and photography part-time at the Art Institute of Boston, and later, photography for The New England School of Photography. In 1970 he worked as a site photographer on an archeological dig in Samsat, Turkey, which was directed by Theresa Goell (yes, related), the archeologist who excavated nearby Nemrud Dag. Such was his education in photography.

During the 1970s, '80s, and '90s, Jon Goell worked as an assignment photographer in the Boston area and later nationally, working his way up from news photography to corporate, magazine, and advertising assignments. His clients included Polaroid, *Business Week*, *Inc Magazine*, Fidelity, *Washingtonian*, *USA Today*, WGBH, *Mac World*, and many New England (and later Washington DC) area high-tech and design firms, magazines, ad agencies, corporations, and colleges. People and in-camera special effects images were his specialty during the 80s and 90s.

During those years, Jon exhibited personal and professional photography and art in professional galleries, colleges, and other venues. Many of his clients won design and advertising awards for projects containing his work.

In 1978, Jon co-wrote and starred in "*The Photo Show*", a photography "how-to" series for WGBH-TV, which broadcast and sold in cassette form for several years. Before this, Jon taught as much as he photographed. After the series, he went full-time into photography, cut back the teaching, and opened a photo studio in downtown Boston. During this time, Jon also served as a Boston A.S.M.P. chapter co-president, and as a board member for the Photographic Resource Center at Boston University.

In the late '80s Jon photographed wildlife in Kenya while on a research trip with his wife Chris, who was working on a thesis. In the early 90s, Jon took his aging father, songwriter Kermit Goell, to Latvia and Lithuania to visit the towns from which his family had immigrated, and documented the experience.

In 2000, after three decades in the photography business, Jon joined the photography faculty at Montgomery College in Rockville, MD, teaching traditional and digital photography, and advanced lighting courses. He finished an art M.A. at George Mason University in 2004, and that same year he worked on a cooperative Montgomery College photo project called "*Portraits of Life*", which documented Holocaust survivors living in Montgomery County. The show has since traveled widely, has a new published catalog, and will soon have a second book published on the topic. Jon is currently working on an extension of the project covering current foreign nationals at the college who have survived tumultuous histories in their home countries.

Since 1998, Jon has worked on several documentary television films as an interview subject, photographer, and restorer of old photographs. These projects have included Martha Lubell's *Daring to Resist* and *Queen of the Mountain* (both NPT broadcasts), a History Channel film, *The Hidden Tomb of Antiochus*, and a similar film for Turkish television. These last three partly dealt with the work of archeologist Theresa Goell.

Jon Goell has been deeply involved with photography in one form or another for his entire adult life, and continues to be.

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Technical Article

Ultimate Contrast Management: High Dynamic Range Photography

High dynamic range photography is a term that has recently evolved to mean digitally merging multiple exposures of the same composition but of varying brightness, to produce a single image with lower contrast than would otherwise be possible. Through this technique, extremes of lighting can be greatly reduced if not eliminated, by first suitably exposing all significant areas of the image through multiple takes as required, then applying Photoshop (ideally CS3 or CS4) or other specialized program to automatically select and combine the best exposure segments into one uniformly optimal image. Either digital or (scanned) film imagery may be applied in the process. Use of a tripod in high dynamic range photography was originally considered a must, but with improvements in image stabilization as well as digital processing, hand-held multiple exposures are often workable. People pictures, however, continue to be problematic as with any technique of multiple exposure.

The Need for Contrast Management

Conventional wisdom about balanced exposure in photography has yet to be overturned: All significant areas of an image should be adequately exposed to make the details of the subject visible: not too dark or too bright. Images that violate this seemingly natural dictum will often seem flawed to the eye or otherwise wanting; and in competition may be assessed as technically deficient. (Nevertheless, an abstract photograph of this nature will occasionally be understood and appreciated as an intended exception to the rule, if skillfully styled and crafted.)

Stepping back, it should be noted that contrast management is usually not a problem. The majority of photographic situations are more or less evenly illuminated, or involve flash or other fixed lighting, and as such do not require special effort to reduce contrast extremes has always been a challenge, especially in landscape, architectural, and travel photography in general.

The capability to accommodate extremes of bright and dark illumination within a single image is called "Dynamic Range." Digital sensors and films have a measurable capacity, quantitatively expressed in f-stops or "zones," to capture detail within a range of greater to lesser illumination. In practice, premium digital sensors have broader dynamic range than films. Among the latter, color negative film has the widest dynamic range, followed by black-and-white film. Color transparency film has the narrowest dynamic range (a positive aspect of which is its ability to capture and expand upon beautifully delicate hues).

Prior to and continuing into the digital era, a number of means have been employed since the origins of photography to improve upon the dynamic range of film. In some contrasty situations, graduated neutral (gray glass or plastic) filters can be applied in the photographic process to darken contiguous brighter areas of an image. More frequently, film exposure is set somewhat brighter than normal, to better capture darker areas; later in the darkroom, larger segments considered too bright are "burned in" (darkened). Areas that are too dark can likewise be "dodged" (brightened) to a lesser extent. But sometimes the darker and lighter areas are too intertwined for such techniques to be workable in the traditional darkroom. Nevertheless, these capabilities were carried forward to digital photography, including "burning" and "dodging" in original and contemporary Photoshop, but with limited effectiveness in my experience.

Emergence of High Dynamic Range Photography

Three years ago a paradigm shift emerged. The design, capacity and speed of digital imaging were improved to the point that desktop computing could be applied to analyze and selectively merge the best-exposed segments of multiple exposures of identical compositions of different brightness (Photoshop CS2) and most recently, optimize and create a single, optimized image from up to 20 near-identical compositions of different brightness (Photoshop CS3 and CS4). (While CS2 includes an auto-alignment tool, published reviews indicate it may not be completely effective.)

Basic Technique

In its most practiced form, a photographer appreciating that a high-contrast composition could benefit from high dynamic range photography would use a tripod, or if not feasible, a premium high-speed digital or film camera with capability of 4+ frames per second. In principle, of course, movement should not occur within the scene.

At minimum it is necessary to take at least three identical or near-identical images of the high-contrast composition, typically using automatic bracketing through which the camera is programmed to automatically adjust exposure from the indicated "average" exposure for the entire scene, to plus and minus one to two f-stops. Alternatively, for an especially contrasty scene, the photographer may wish to take many more exposures; as a rule, the more exposures the better, unless the possibility of movement within the composition (e.g., from wind or people) dictates as short an overall exposure time as possible. If film is used, the developed imagery must of course be digitally scanned.

An example of ultimate benefit from High Dynamic Range Photography would be photography of a dimly lit room with picture window looking out on a bright sunny day. Ideally both the room and the outside view should be suitably

exposed. With an exposure range of 6 to 8 f-stops or zones, no single digital or film image could adequately capture the scene. Applying high dynamic range photography, the camera would be placed on tripod, and a series of alternative exposures taken ranging from average exposure for the scene as a whole, to plus and minus 3 or 4 f-stops (or more precisely, the exposures necessary to capture full detail of the sunny day as well as in the room.) The images would be duly inputted for digital processing, and Photoshop (or other specialized program) applied. In brief, using Photoshop CS2, CS3 or CS4, the multiple exposures can be selected in Bridge, then executed in Tools > Photoshop > Merge to HDR. The resulting composite photograph would require tonal and other adjustment, but the basis for perfection of a most difficult composition, which for most of the history of photography would have been impossible to capture, will have been created.

by Bill Katzenstein

In Focus

Interviews with club members

This month our Q&A is with Hannah Faux, who works in the IMF's Monetary and Capital Markets Department.



© Christy Gray

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

Hannah: I joined the IPS about three years ago because, suddenly, I no longer had 6 pm after-school pickup duties! My 14-year-long mum-mobile duties were over! My daughter was off to college and I had time to do something I'd always wanted to do.

IPS: Is there anything you would change about IPS?

Hannah: Absolutely not! If the IPS has survived this long, since it's inception in 1966, it must be doing something right. As long as it continues to evolve and change with the times, then the IPS will continue to flourish and stay relevant. That said, I would like to see a variety of different themes added to future competitions. Themes such as still life, candid photography, framing, vantage point, strangers, water, action

photography, would all add further dimension to our work and challenge us to step out of our comfort zone and take pictures we would not normally take.

IPS: What are your future photographic goals?

Hannah: Well, I really want to continue to learn and improve my technical skills more than anything else. I really want to take good action photographs, but specifically, panning shots. If I could take great panning shots, I would be very happy.

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

Hannah: By participating in monthly competitions, I stay connected, motivated, and involved. I would however like to broaden my involvement if and when the appropriate opportunity comes up.

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

Hannah: My favorite recollection would have to be when the very first image I submitted won third place in an open monthly competition! I remember being very happy because it was such an encouragement for a first-timer and a validation of something that may well be called "a potential"? That was a defining moment for me.

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

Hannah: Being a member of the IPS is helping me become an accomplished photographer because the monthly competitions serve as assignments that oblige me to continually take pictures. Since practice makes perfect, I am improving my skills through sheer repetition and consistency.

IPS: What technical changes/challenges have you dealt with during your years in IPS?

Hannah: Not much comes to mind but I can foresee one. I am sure the upcoming theme "Fire" would pose quite a bit of challenge for me because I have no clue how I would tackle the assignment without *burning down the house*. We'll see.

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

Hannah: Winning in a few monthly competitions has meant that some of my images have been on display during the IPS Annual Exhibitions. Also, more recently, eight of my images were selected for the *5th Annual Community Connections Campaign Auction* and are currently on exhibition at the World Bank H Cafeteria. This year's theme is Food Photography. The photographs will be auctioned and the proceeds will benefit the Washington Food Bank, a very worthy cause.

IPS: Any words of wisdom or advice for prospective and/or current members?

Hannah: Being so new to the art, I can hardly pretend to have words of wisdom for anyone but to quote the words of the *Desiderata*: “*Speak your truth quietly and clearly; and listen to others, even the dull and ignorant; they too have their story.*” So my words of wisdom would simply be the old adage: “practice makes perfect.”

IPS: What’s your favorite place to shoot?

Hannah: My favorite place to shoot would have to be anywhere in Africa (East, West, North, and South) because the possibilities would simply be endless. Can you imagine, the colors, the people, the landscape, the wildlife, the complexity.... one continent, many countries, many cultures. A veritable Eden.

IPS: What is your favorite photo?

Hannah: I am such a fan of Cartier Bresson and I love so many of his photographs that I can’t even begin to settle on a favorite one. They are all so amazing! Such works of art.

IPS: Who is your favorite photographer?

Hannah: Henri Cartier-Bresson, master of candid photography.

IPS: If you could photograph any person alive or dead, who would it be?

Hannah: I would have to say Richard Wright (1908-1960), African American Author of *Native Son*, *Black Boy*, and *Uncle Tom’s Children*, among others. The masterpiece, *Native Son* was the first book by an African American Author to be selected by the Book of the Month Club. Unfortunately, he died too young at age 52!

IPS: What is it that draws you to photography?

Hannah: Photography first and foremost enables us to capture and memorialize a moment in time. It also challenges us to look at the world and visualize all sorts of creative, photographic aspects. Suddenly the most banal objects can become works of art, museum pieces, heirlooms. It all depends on how you look at it.

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

Hannah: If I were unable to take pictures, I would obsessively be beading. Beading is another hobby I am very passionate about.

by Christy Gray

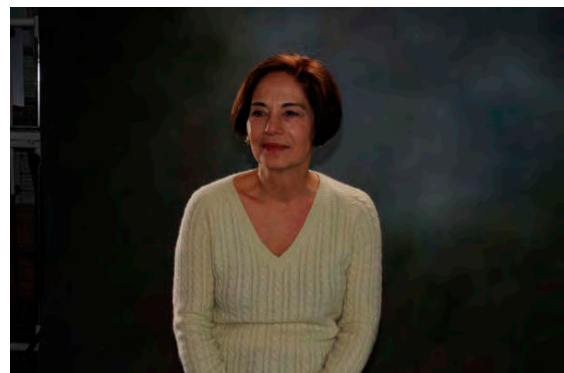
Field Trip Report:

Visart Center in Rockville MD



On Sunday January 11, 2009 a group of IPS members (see above group picture) participated in a field trip to the newly open Visart Center in Rockville MD and benefited from a guided visit of the center and a two hours hands on studio lighting class conducted by John Hoover, the photographic Director of the Center. The Visarts Center provides an opportunity for art training in various media such as ceramics, painting, glass, photography as well wood working and at relatively reasonable prices. The center has very good and functional multi use space that could be rented for special events. The group also explored in a workshop the principles underlying studio lighting. We worked with various lighting sources—main light, fill light, background lighting, hair lighting etc. Studio portraiture involves a lot of arrangements from the distance to the light source, the height and angle of its placement. It also involves studying shadows and light reflections to achieve various moods to the final portrait. The group tried a few setups using colleagues as models.

The workshop was useful as it provided IPS members with an opportunity for hands on experience of studio photography.





The Visart Center is completing a fully equipped studio that could be rented for private shoots at a very reasonable price of US \$ 50/per hour.

Check the Visart website for more information: www.VisartsCenter.org

by Bassirou Sarr

Call for Entries:

National Wildlife Federation Photo Contest—now through July 20, 2009



The National Wildlife Federation has announced its [2009 National Wildlife Photo Contest](http://www.nwf.org/2009PhotoContest). It is open to ALL photographers worldwide who are at least 13 years of age. There are 3 divisions and 7 categories. Up to 20 photos can be entered for a \$15 fee (which includes one-year NWF membership and six issues of *National Wildlife* magazine). Only digital image files are acceptable and they must be uploaded to the NWF website. Cash prizes totaling \$25,000 plus other prizes will be awarded.

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fotobamaweek Photography Contest

Dear Friend of FotoWeek DC,

In keeping with our mission to bring you the best of all things photographic, FotoWeek DC and The Newseum proudly announce **fotobama**week, an international photography contest celebrating the Presidential campaign and the Inauguration of Barack Obama.

Did you take an amazing image during Inauguration week?, or find one you have already shot that captures the spirit of the Presidential Campaign, and the Election. Amateur and professional photographers anywhere in the world are invited to enter the **fotobama**week contest. You may not have had a front row seat to the Swearing-In Ceremony, but what about that impromptu moment captured at a campaign rally, or election night at your own private party? You still have time to enter photos taken with digital, film or even cell phone cameras, but please submit them electronically.

- Top 100 winning images, selected by The Newseum's panel of judges, will be exhibited at The Newseum
- All 100 winning images will be published in a limited edition book sponsored by FotoWeek DC
- Grand prize winners will be announced at a reception at The Newseum.
- Cash prizes totaling \$5,000
- All images submitted will be on display at FotoWeek DC's on-line gallery, along with People's Choice winners

The **fotobama**week contest opens January 15, 2009 and closes March 15, 2009.

REGISTER NOW:

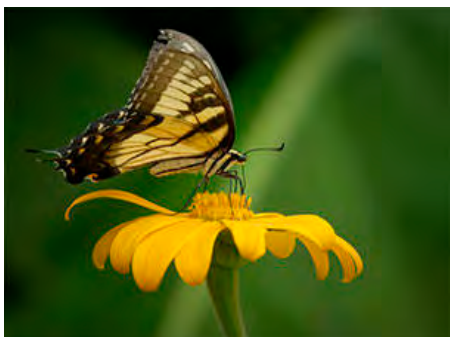
www.fotoweekdc.orghttp://listmanager.appliedi.net/lt/t_go.php?i=7835&e=ODU2ODEwNw==&l=http://www.fotoweekdc.org

Proceeds from the **fotobama**week contest will help continue to fund FotoWeek DC's nonprofit core activities, including community programs shared with visitors from around the world. Good luck with the contest!

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Announcements:

**The 2009 Meadowlark Nature Photo Expo
March 7 and 8, with Bruce Dale delivering kickoff keynote
address on Friday March 6 from 7-9:00pm at the Tysons
Corner Marriott, Virginia.**



The 7th annual Meadowlark Nature Photography Expo is fast approaching and once again there will be some amazing events, lectures and sponsors, not to mention the premier juried photography exhibition in the mid Atlantic featuring the work from the 6 Northern Virginia Photography Clubs.

Please make plan to join us for this premier event. More information on speakers, the keynote address, sponsors, the photo exhibition and expo activities below.

Expo Hours:

Saturday, March 7, 9:00am - 4:30pm

Sunday, March 8, 10:00am - 4:30pm

Admission:

\$5 per person/per day

Children under 16 are free

www.meadowlarkphotoexpo.org

Bruce A Dale (BAD) will show highlights of his career in photography and share some of the lessons he has learned. With over 2,000 photos published in National Geographic Magazine, his work ranges from a 6 month trip with Gypsies overland between England and India to high-tech holographic images. He'll include a selection of work during the past year in Tasmania and a provocative selection of images taken in the last few months with a shirt pocket camera in New Orleans, The American Southwest and Europe.

Lectures:

Saturday, March 7 2009

9:30am-Jim Clark and his son Carson Clark-Ocean and Bay: Lessons Learned from the Marsh & The Adventures of Buddy Beaver: A young photographer's story by Carson Clark

11:00am-Corey Hilz-Using layers and masks to enhance your images
12:30pm-Tony Swee-'Seeing' in the Digital Age
2:00pm-Will Hershberger-10 Steps to better macro photography
3:30pm-Mary Louise Ravese- More info coming soon!

Saturday, March 7 2009

10:30am-Joe Rossbach -Beyond the Basics: Tips and techniques for creating stunning nature and landscape images
12:00pm - Joshua Taylor - Garden Photography: Tips and Techniques
1:30pm - Ian Plant - Shooting to the Extreme: Techniques and Tricks for making unique nature images
3:00pm - Wayne Wolfersberger - Nature is wild photography

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Joseph Rossenbach Photography Notes from the field



Greetings!

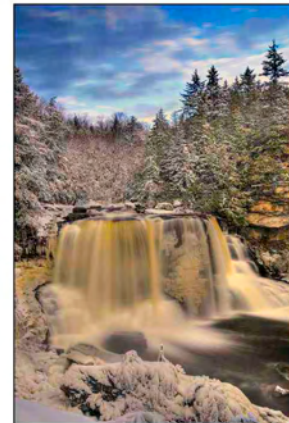
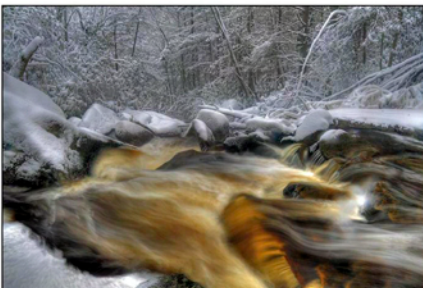
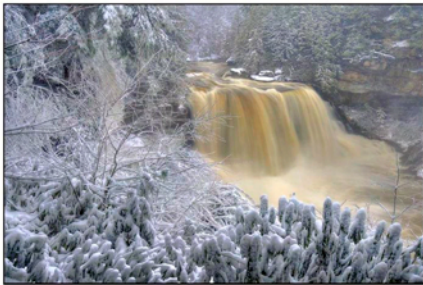
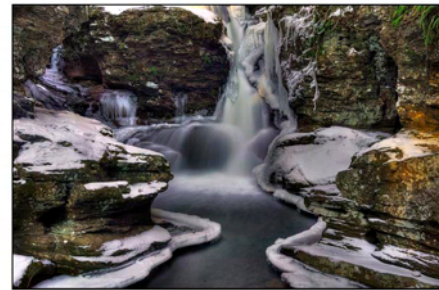
Winter is finally here and as the temps drop well below freezing the landscape begins to freeze the lakes and rivers become coated in thick fractured ice. The snow has been falling heavily in the mountains of West Virginia, Pennsylvania and Western Maryland. Right now is the perfect time to get out and capture those winter landscapes you've been dreaming about all year.

Look below for a few quick tips on creating stunning winter waterfall images, an overview of some of the recent work featured on our photo blog, a list of upcoming workshops on the horizon and a preview of Ian Plant's and my new book entitled "50 Amazing things you must see and do in the Greater D.C area".

Winter Waterfall Photography: 10 Tips and Tricks

- Get out after a long freeze
- Plan your shooting sessions for overcast days or when the waterfall is in shade

- Use a Circular Polarizing filter to remove glare and deepen saturation
- Strive for a shutter speed of at least 1/2 a second for the cotton candy look
- Get in the action: the best place for a shot is often in the middle of a stream
- When its overcast don't include the sky in the image
- Bracket 3 images at 1 stop over and under to tonemap for outrageous results
- A solid ND filter like the Singh Ray Vari-ND will help to increase the length of exposure in bright light
- Use a pair of crampons and an ice axe to get into the best spot for the photograph
- Get out after a fresh snowfall.



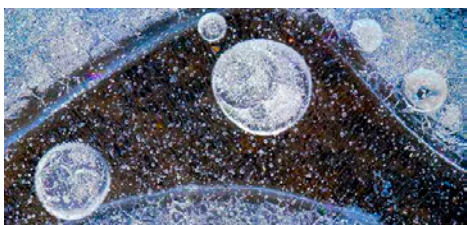
Photography Blog

Visit our photo blog for recent work, tips and tricks, processing techniques, announcements and trip reports.

[Click here](#) to read how to take a tonemapped image from Photomatix and a RAW file and blend them for awesome results!

Upcoming Photo Workshops and Seminars

Winter Photography Techniques 2 hour class and field session on February 15 from 12noon until sunset at Meadowlark Botanical Gardens and Great Falls National Park, Virginia. \$100.00 Only a few spots left!



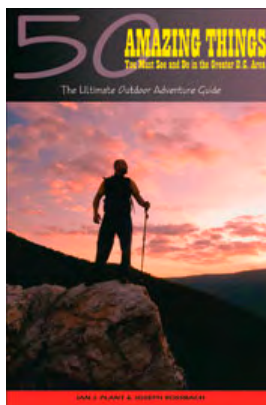
Raw workflow and tips and trick to master Adobe Lightroom V2 on February 28 from 12noon till 3pm at Meadowlark Botanical Gardens, Virginia. \$65.00



Great Falls National Park Spring Workshop on April 3 -5 at Great Falls National Park, Virginia. \$525.00 (group lodging rate available).



Springtime in the Smoky Mountains Workshop w/ Richard Bernabe on April 17-19 in Great Smokey Mountains National Park, Tennessee (group lodging rate in Townsend) \$525.00 Only a couple of spots left!



50 Amazing Things You Must See and Do in the Greater D.C. Area The Ultimate Outdoor Adventure Guide

Highlighting some of the most breathtaking scenery and wildlife in the eastern United States, this guide to the greater Washington, DC, area makes it easy to explore natural beauty spots in central Maryland and northern Virginia over a day or a weekend. With an emphasis on

efficiency, all the destinations listed can be reached within a three-hour drive from the nation's capital. To save time, the book goes after the best outdoor experiences, including the best hiking, biking, and paddling in the region; the best vantage points to glimpse birds and animals; and the best times for seasonal events such as the spring bloom and the peak autumn color. From hiking in the Appalachian Mountains or paddling the mighty Potomac River to watching the winter snow geese migrate on the eastern shore of Maryland, the book provides an inspiring range of adventures, all illustrated with stunning, full-color photos.

contact: rossbachphoto@hotmail.com for registration and more information

Joseph Rossbach Photography / 1210 Barbud Lane / Annapolis / MD / 21403

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The Merrimack Valley Camera Club (MVCC) will be conducting the 29th annual George W. Glennie Nature Interclub Exhibition and the International Photographic Society is expressly invited to participate.

The judging will take place on Saturday, March 28, 2009. **The submission closing date for the Exhibition is Tuesday, March 24, 2009.**

Although a Best Wildlife award will be given, this is a single section Exhibition. Each clubs images will be distributed throughout 10 rounds. Judging will be conducted on a round-by-round basis.

The Exhibition web site (www.glennie-exhbition.com) is the primary means of completing an entry form and submitting a clubs images. The vertical Submissions Table is located on the right side of the Home Page and contains three options. Instructions provide detailed information concerning

the submission of the entry fee, the on-line registration form and the uploading of images. The Registration Form enables you to directly enter the club identification, the club coordinators contact data and the images names and their makers. Image Submissions is the means by which copies of the images are uploaded to the web site.

The Instructions option also provides information for submitting entries via postal mail. By prior arrangement with the Exhibition Chair, Email may be used to send images and the Registration Form.

For your convenience, some of the more pertinent information is listed below.

- A club may enter a total of 10 digital images; but no more than two images per maker.
- Previous slide or digital award winning images are ineligible
- The PSA Nature definition will be used. Manipulation is limited by PSA guidelines. Wildlife eligibility is discussed as part of the PSA Nature definition.
- Maximum allowable dimensions (in pixels): 1024 horizontal (width); 768 vertical; (height), regardless of image orientation portrait or landscape).
- Maximum allowable file size: 1 Megabyte (MB).
- Images received that are oversized will be adjusted by the Glennie staff. The composition will not be changed, however there may be some loss of quality.
- Image files must be in JPG/JPEG format.
- Categories: Amphibians, Birds, Botany, Insects, Land and Seascape. Mammals, Marine Life and Reptiles. Some categories will be sub-divided, dependent upon the number of entries received.
- Club awards presented for the four highest cumulative scores.
- Plaques will be awarded to the best images in each category. A select number of Merit Awards will be given, based on the number of entries in each category. Some high scoring images not otherwise recognized will be presented Honor Awards. Also, each judge will select their favorite from the high scoring images not otherwise receiving an award; those images will be given a plaque. The Chairperson will make a selection, as well, and present a plaque, courtesy of the Yankee Photographic Society.
- The entry fee for all 10 of clubs images is \$15 USD in cash, by check drawn on a US bank (payable to the Merrimack Valley Camera Club) or by international postal money order (payable to Charlie Burke). Send it to the Exhibition Chair.

If you have questions or wish additional information, please do not hesitate to contact the Exhibition Chair.

We hope you will join us and help make this a truly outstanding Exhibition and Nature Showcase. We are looking forward to receiving your images.

Charlie Burke, PPSA
President, Merrimack Valley Camera Club and Chair, 2009
George W. Glennie Nature Interclub Exhibition. Email:
nichburke@yahoo.com, Tel: 978-534-6856, Skype:
workworkwork547

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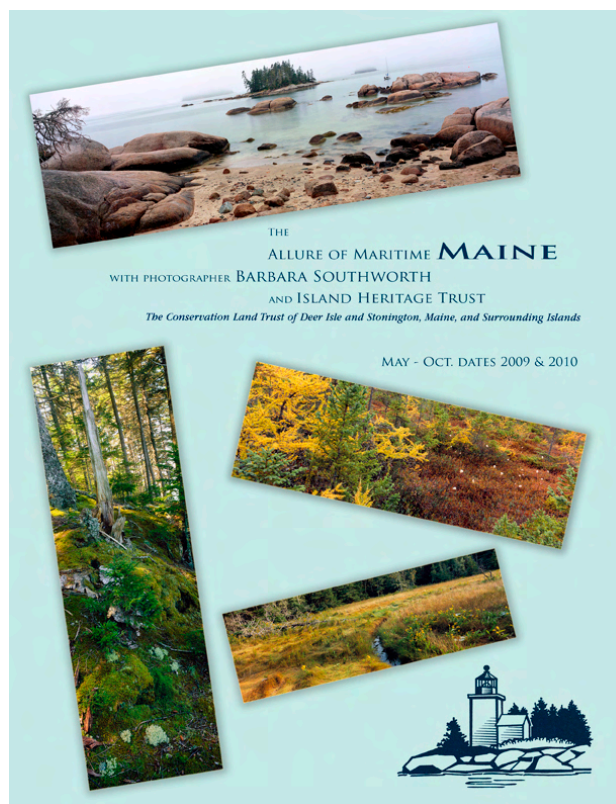
The Allure of Maritime Maine Led by Barbara Southworth, in support of Island Heritage Trust

2009

**May 23–30, August 29–September 5, September 5–12,
and October 10–17 (two week option August 29–
September 12, 10% discount 2nd week)**

2010

**May 29–June 5, July 3–10, August 21–28, September 4–
11, October 9–16**



Your itinerary is set on Deer Isle in island-studded **Penobscot Bay**, exploring fog forests and salt meadows, bold heights and tidepools from **Sunshine** to **Sunset**, **Oceanville** to **Mountainville**. Changing skies and sea colors magnetically draw artists, writers and craftsmen. Fishermen and women, and photographers too, venture forth with gear to land keepers. You'll visit places it would take years to discover on your own--coves, islands, trails, and hidden beaches protected on private island preserves. Experience spring flowering all over again in May-June, restorative coolness in high summer, clear light, ripe gardens and the year's warmest water in September, or the brilliance of October.

Rhythms of village life complement natural habitats. Busy working ledges and harbor fringe a hillside fishing village, where men and women land lobster, scallops, crab and finfish. Sailors and kayakers heed the call to prime cruising grounds. Deer Isle's rugged character and unspoiled beauty intrigue and inspire resourceful and creative natives and transplants of all stripes. You'll join the flow, get out on the water, sample local seafood.

This trip features gem-like preserves, intimate and uncrowded, perfectly scaled for exploration and photographic enchantment. Whether hiking lichen-covered woodland trails, kayaking along the shore, or documenting the active waterfront, distances to and within our sites are not long. Island Heritage Trust (IHT), a private, non-profit land trust, conserves significant open space, scenic areas, wildlife habitats, natural resources and historic and cultural features essential to the character of the Deer Isle area. You'll gain a greater understanding of the role of local land trusts in preserving local legacy places and building community. Trip participation includes IHT membership.

Join accomplished photographer **Barbara Southworth** and photographer/facilitator **Clifford Wheeler**, accompanied by knowledgeable local friends. They'll help photographers read their surroundings through lenses of multiple disciplines and perspectives. Sharing favorite spots, presenters talk informally about forests, plants, geology, the tidal zone and fisheries, sharing insights into local culture and human history to enhance your visual connection to the area.

Barbara Southworth is an experienced photographer and educator devoted to this special place. She leads field activities and teaches courses in traditional, color and digital photography and portfolio development independently and for Northern Virginia Community College and the Smithsonian Institution. Known for her panoramic landscapes, Barbara's vision is rooted in connecting people to place in wooded and watered places. She is committed to guiding place-based forays supporting land conservation.

She has a BFA in Photo Illustration (Rochester Institute of Technology) and an MS in Environmental Earth Science and Policy (Johns Hopkins). She has been artist-in residence at Acadia, Glacier and Provincelands National Parks and received fellowships to photograph in Maine, Vermont, and Ireland. Clifford Wheeler's photographic studio specializes in the documentation of fine art; he creates his own distinctive work.

While in Maine you'll be well located in a spacious, comfortable house on the water with deck and internet, within walking access to the village of Stonington. You may choose from a range of tasteful accommodations. From Master bedroom with king bed to single. You'll enjoy meals featuring locally sourced and organic ingredients, prepared by an acclaimed local caterer, breakfasts or lunches packable for daily excursions. Ground transportation is provided including Bangor Airport pick up and drop off if requested. Non-photographing companions can enjoy (and walk to) wine-tasting, galleries, artists' studios, birding, lily-covered Ames Pond, opera house events. A kayak excursion and a boat trip to an off shore island are included.

Highlights of your trip:

- Trip limited to 10 participants.
- Photo instructor, facilitator and local guides.
- Insight into local living, including community conservation and local issues.
- Ample time for individual photo coaching emphasizing personal vision and design.
- The focus will be outdoor photography, including land and people and natural history.
- Relaxed and flexible itinerary to make the most of opportunities and consider group interests.
- A wonderful home base with views of islands and working harbor, from windows, deck and ledges.

Itinerary:

Saturday: Afternoon arrival by personal transportation or pickup from Bangor airport. View islands of Merchant's Row and lobster boats from windows, granite ledges, wrap-around deck, and dock while settling in. Dinner.

Sunday--Friday Stonington takes its name from its granite quarries, which were the source of granite for New York's Williamsburg and Manhattan bridges, the Boston Museum of Fine Arts and, in its last major shipment in the late 1960's, the John F. Kennedy memorial at Arlington Cemetery.

Throughout the week you'll visit beaches, bars, forests, salt marsh and islands; also villages and docks at mid day to see crews landing their catch. It may not be possible to see everything, as we'll allow for unscheduled stops and extra time to linger or return to more extensive sites. We'll plan each day considering the interests of the group.

Saturday: Breakfast. Departure.

Tour cost and Terms:

Accommodations (based on double occupancy) include:

- All meals, except one dinner
- Membership in Island Heritage Trust
- The services of photographic and local guides
- Pre-tour information, including a reading list
- Excursions: A Kayak adventure and a boat trip to an island
- Local transportation including Bangor airport pick up and drop off.

Personal items such as wines, liquor and meals other than described, and room service are not provided.

The activity rating of outdoor activity is easy—daily walks at a comfortable pace and kayaking for beginners. Participants should be in good physical condition and have sufficient stamina to keep pace with an active group of photographers on long days. No smoking is permitted in the house. For the comfort of all participants, we ask that there be no smoking during all group activities, including excursions. Participants must sign a waiver and release form.

The number of accommodations in each category is limited; We will do our best to find someone of the same gender to share a room with "singles" wishing to share, otherwise you will be required to pay the single supplement. Please register early for best availability. Rates are per person, double unless noted. A \$400 per person deposit, payable by check to Barbara Southworth, or major credit card is required. Space is reserved in the order of reservation. Less than 90 days before trip the full amount is due. This attractively priced photography trip is based on a minimum of 7 participants. There is a small group surcharge of \$180 if 5-6 participants.

Master Suite with king bed, 2nd floor \$1640–1840.
Depending on date (\$515. single supplement).

Crow's Nest, dbl. bed, water side, 3rd floor \$1515–1715
Depending on date (\$435 single supplement).

Queen bed, water side, 3rd floor \$1450–1650
Depending on date (\$410 single supplement).

2 Twin Beds, 1st floor \$1385–1585
Depending on date (\$330 single supplement).

Studio twin, library, 1st floor \$1135–1300 Depending on date.

Studio twin, 3rd floor \$1135–1300. Depending on date.

NOTICE: 10% discount for 2009 Bookings Made Prior to April 1, 2009.

CANCELLATION FEES APPLY AS FOLLOWS:

Time of cancellation: 60 or more days prior to trip start date—Cancellation fee per person: Amount of deposit.

Time of cancellation: 14--59 days prior to trip start date—Cancellation fee per person: 50% of trip fee (deposit, if more).

Time of cancellation: 0--13 days prior to trip start date, "No-show" at the starting point, or you leave during a trip—Cancellation fee per person: Entire trip fee.

For information, INCLUDING ROOM PICTURES or to register, call 703.721.0734.

Supporting Island Heritage Trust—The Conservation Land Trust of Deer Isle and Stonington, Maine and Surrounding Islands.

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January 2009—Winning Images



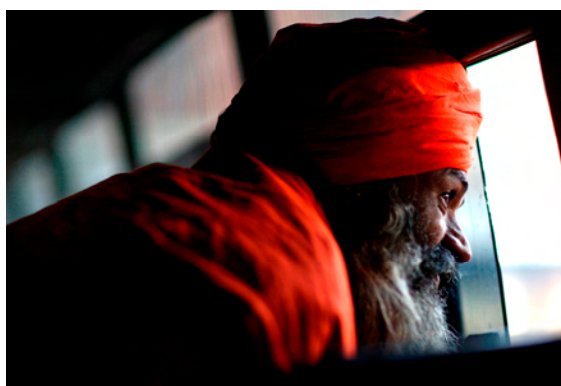
Class Reunion ©Emine Gurgun



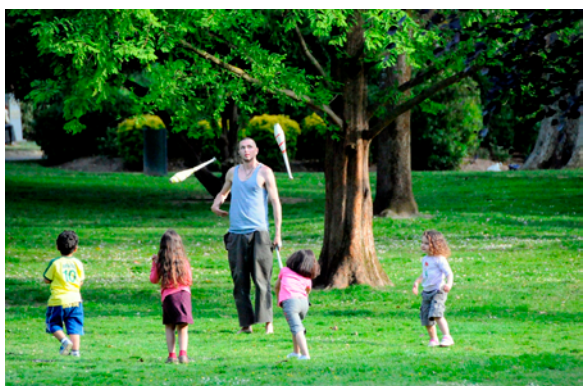
New Glasses ©Louise Forest-Sarr



November 4 ©Manuella Lea Palmioli



The Landscape ©Brice Richard



Toulouse Juggler ©Fred Cochard



From the Bottom Up ©Brice Richard

January 2009—Winning Images (continued)



Girl ©Yuan Xiao



Samburu Kids ©Louise Forest-Sarr



Wedding Photographers at Work ©Sigrid Vollerthun



Rasta Guitar Player in Dominica ©Carmen Machicado



Festival in Obrajes ©Carmen Machicado

January 2009 Results:

EIC Group A - 46 Entries		
1 st place	Emine Gurgun	Class Reunion
2 nd place	Manuella Palmioli	November 4
3 rd place	Fred Cochard	Toulouse Juggler
HM	Carmen Machicado	Festival in Obrajes
HM	Carmen Machicado	Rasta Guitar Player in Dominica
HM	Sigrid Vollerthun	Wedding Photographers
EIC Group B - 33 Entries		
1 st place	Louise Forest-Sarr	New Glasses
2 nd place	Brice Richard	The Landscape
3 rd place	Brice Richard	From the Bottom Up
HM	Louise Forest-Sarr	Samburu Kids
HM	Yuan Xiao	Girl

Given insufficient entries, no competition took place in prints or slides.



POINTS STANDINGS 2008/2009 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep-08</i>	<i>Oct-08</i>	<i>Nov-08</i>	<i>Dec-08</i>	<i>Jan-09</i>	<i>Feb-09</i>	<i>Mar-09</i>	<i>Apr-09</i>	<i>09A/E</i>	<i>May-09</i>	<i>Total</i>
Hoffmaister	Alex	A	14	8	5	5	5						37
Palmioli	Manuella	A	8	10	5	5	8						36
Singh	Raju	A	10	5	6	10	5						36
Gürgen	Emine	A	5	7	8	5	10						35
Richard	Brice	A	5	5	5	10	10						35
Thomas	Lindsey	A		10	13	7	5						35
Helou	Caroline	A	5	6	6	8	5						30
Mevis*	Dirk	B	5	5	5	9	5						29
De Biasi	Severina	B	5	5	8	5	5						28
Sarr	Bassirou	A	5		8	10	5						28
Wilson	Mary	A	5	5	5	8	5						28
Machicado	Carmen	A		5	5	10	7						27
Rani	Manorama	A	5	5	5	5	6						26
Lacombe*	Gaston	B		5	10	5	5						25
Decorte*	Gerda	B	7		5	7	5						24
Vollerthun	Sigrid	A		6	5	6	6						23
Cochard	Fred	A		5	5	5	7						22
Ergo	Alex	B	5		6	6	5						22
Järtby	Per	A		6	5	6	5						22
Pinon	Marco	A	7	5	5		5						22
Xiao *	Yuan	B		5	5	6	6						22
Arin	Tijen	A		5	5	5	5						20
Faux	Hannah	B		5	5	5	5						20
Gahima	Lionel	B	5		5	5	5						20
Thurein Win*	Aung	B	5	5		5	5						20
Tyapkina	Marina	A			10	5	5						20
Van Bolhuis	Frederik	A	5		5	5	5						20
Moss*	Shaun	B			7	5	5						17
Sriram	Subramaniam	B			7	5	5						17
Forest-Sarr	Louise	B			5		11						16
Franzetti	Carlos	A	5	5	5								15
Sikkema	Dawn	B	5			5	5						15
Yoon*	Seo-Jeong	B	5	8									13
Bier	Willem	B				5	5						10
Quesnel*	Richard	B				5	5						10
Jirousková	Markéta	A		8									8
Kim *	Yoonhee	B		8									8
Majaha-Järtby	Julia	B			6								6
Galantin	Linda	B			5								5
Gray	Christy	B				5							5
Katzenstein	Bill	A			5								5
Ouzhinskaya	Nadia	B		5									5
Saker*	Neil	B	5										5
Shum*	Selina	B				5							5

* Eligible for Rookie of the Year

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Check your awards & score, for questions email: 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 slides or prints (except in January, the mandatory theme is "People" in all Mediums).
- In January, the mandatory theme is "People".
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 3 images may be submitted in any of the competitions.
- Five points are awarded for entering the monthly competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

All new members begin in class B. Promotion to class A requires 13 awards. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

- **5 points** automatic for entering monthly competition;
- **5 points** for 1st place;
- **3 points** for 2nd place;
- **2 points** for 3rd place;
- **1 point** for Honorable Mention.

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

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

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

Art 1.7 of the IPS Competition Rules

"Unless otherwise notified, contestants must deliver their slide and print entries to the Chairperson [for Competitions] at least 30 minutes before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping."

IPS Competition Themes for 2008/2009

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

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

October 22, 2008: OPEN in all competitions

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

December 17, 2008: OPEN in all competitions

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

February 18, 2009: OPEN in all competitions

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

April 8, 2009: OPEN in all competitions

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

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

☐ IPS EXECUTIVE COUNCIL ☐

President	Raju Singh	(202) 623-9372	IMF HQ1 8-548H
Vice-President	Bassirou Sarr	(202) 623-7247	bsarr@imf.org
Treasurer	Subramanian Sriram	(202) 623-7673	IMF HQ1 8-511
Programs/Ex-Officio	Caroline Helou		
Membership	Mary Wilson	(202) 623-0004	mwilson2@imf.org
Competitions	Carmen Machicado	(202) 473-5761	WB I4-405
Webmaster	Marina Tyapkina	(202) 623 6437	mtyakpina@imf.org
Hospitality	Brice Richard	(202) 623 6696	brichard@imf.org
Annual Exhibit	Manorama Rani	(202) 473-2057	WB G7-703
Publicity	Manuella Lea Palmioli	(202) 473 1630	WB G5-060

☐ IPS VOLUNTEERS ☐

Awards and Trophies	Sigrid Vollerthun		svollerthun@verizon.net
Competitions-EIC	Manorama Rani	(202) 473-2057	WB G7-703
	Alex Hoffmaister Willem Bier	(202) 623 5883	IMF HQ1 9-302
Competitions-Prints	Carlos Franzetti Sigrid Vollerthun Bill Katzenstein Carmen Machicado	(202) 473-0447	IFC 7P-184 svollerthun@verizon.net Bill@IconicPhoto.com
		(202) 473-5761	WB I4-405
Competitions-Slides	Caroline Helou		
Presentation Write-Up	Frederic Cochard	(202) 473-1631	WB I3-360
Publicity	Marina Tyapkina	(202) 623-6437	IMF HQ1 2-200
	Bill Katzenstein		Bill@IconicPhoto.com
Webpage	Manuella Lea Palmioli	(202) 473 1630	WB G5-060

☐ SHUTTER RELEASE ☐

Editor	Mary Wilson		Mwilson2@imf.org
Distribution	Aung Turein Win	(202) 623 5685	IMF HQ1 3-300
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com

☐ OTHER ☐

PSA Representative	Linda Galantin	cvmlinda@verizon.net
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SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is close of business on the last business day of the month prior to the issue month. Please send submissions by e-mail to 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.

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

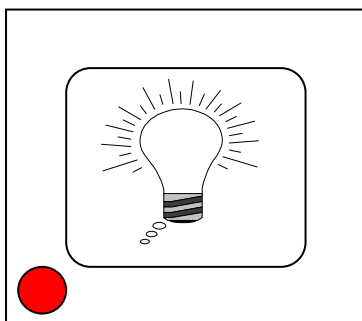
(Please complete and submit with your entries)

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

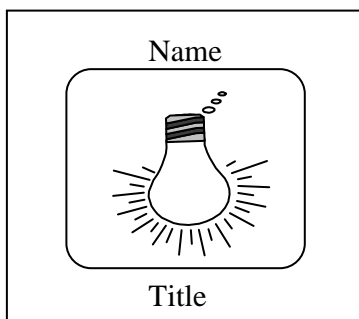
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box: ☐

	Title	Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1							No form required>
2							
3							
<i>Three entries per member maximum</i>							

(FRONT OF SLIDE)



(BACK OF SLIDE)



GUIDELINES FOR SUBMISSION

SLIDES

- Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.
- Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down). Add your name and the slide title.
- Mark your slides clearly by using bold print letters on a special label. Please do not use tapes, as they get jammed in the projector when it is heated.

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30"x30".

DIGITAL

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

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

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

www.ips-imfwb.org

☐ NEW APPLICATION

☐ RENEWAL

Last Name: _____ First Name: _____

☐ IMF

☐ World Bank

☐ Spouse

☐ Retiree (please check one)

Phone No.: _____ Mail stop: _____

Email: _____ (required)

Mailing address (if outside Fund/Bank): _____

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

I can volunteer for the following activities:

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

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

Additional comments and ideas are welcomed: _____

Signature: _____ **Date:** _____

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