

February 2010

Inside this issue:

	<u>Page</u>
Presidents Notepad.....	2
February Speaker/Judge.....	2
January Speaker	3
In Focus Interview.....	3
Book Review.....	5
PSA Corner	6
Announcements	7
January's Winning Images	8
January's Results.....	12
Points Standing	13
Notes on IPS Competitions.....	14
Council/Volunteers.....	15
Competition Entry Form.....	16
Membership Application Form.....	17

UPCOMING EVENTS:

- David Luria Photography Class:**
**“Architectural and Night-time
Photography in Washington DC”**
Dates: February 20, 23 and 27.
For more details please contact: Shaun
Moss jmoss@worldbank.org or Lili
Tabada ltabada@worldbank.org
- 2010 – Field Trip** (Details to follow)

Welcome New Members:

**Ashish Bhateja
and
Clarisa Ringlien**

NEXT MEETING:

Wednesday, February 17, 2010
Refreshments: 5:45 p.m.
Presentation at approx. 6:30 p.m.
Meeting Hall A HQ1-3-500A
700 19th Street, NW, Washington, D.C.

February Speaker:

Jean-Louis Atlan
"Bad News-Good News"

February Theme: OPEN

Note to Contestants:

Please bring print entries to the meeting with entry form
appended at the end of this issue.

Entries will be accepted between 5.45 and 6.15 pm ONLY.
For inquiries please call Carlos Franzetti (202) 473-1631



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

Presidents Notepad

Dear IPS Members:

Happy Valentine's Day and welcome to this special month of love and friendship.

This month, we will begin our focus on our Annual Exhibition. The IPS 2010 Annual Exhibition will be take place at the IMF Gallery from May 3 to June 4, with an opening reception on Monday, May 3. All winning images from the 2009/2010 monthly competitions from March 2009 through March 2010 will be eligible for display. We do not plan on having a pre-selection competition this year because there are enough winning images. Please look out for email announcements on updating your bio, photo display requirements, and arrangements for matting and printing of images. This year, we will be returning to our old format of a juried Annual Exhibition, with a panel of three judges asked to score the prints. The lucky winners will be announced at the opening reception and will receive their awards. I would like to take this opportunity to thank all of the volunteers who are already busy working in various teams to make this Annual Exhibition a success. I hope I can count on everyone to be ready to assist the teams, if necessary.

For your information, our Workshop Team is busy preparing for the forthcoming workshop on Architectural and Night-time Photography. This workshop will be conducted by David Luria, a professional photographer and Director of Washington Photo Safari. David specializes in architecture and landmark photography. The program will be designed for members wishing to develop their skills in photographing architectural interiors and exteriors as well as night photography techniques. Please make sure you register early as class size will be limited to 15 participants.

Our Speaker and Judge for February is Jean-Louis Atlan. Jean-Louis is a well-known photo journalist; he was the Washington correspondent for many photo agencies and is the co-owner of the photo gallery in Georgetown **Zone 2point 8**. The title of his presentation will be: "**Bad News-Good News.**" We will also have a short video and music presentation on his 40 years of photojournalistic work. The theme for competitions in all media is **open**. Good luck to all!

In many countries, Valentines' Day is more about remembering all of your friends, not only your loved ones. So while I am off for the whole month of February on a trip to Asia, Oceania, South and West Africa, I will keep all my IPS friends in mind.

Have a happy Valentine's Day and see you in March. Mary Wilson, our Vice-President, will be in charge.

That's all from me for this month.

Bassirou Sarr, IPS President

February Speaker/Judge

Jean-Louis Atlan "Bad News-Good News"

Our February Speaker is Jean-Louis Atlan, a retired international photo journalist and currently joint owner of *Zone 2point8* (formerly *Zone Zero*) in Georgetown.

Jean-Louis' first career choice was not as a photographer--back in the early 1960's photography was his hobby while he was studying medicine. However, he came to realize medicine was not for him and followed his passion instead. He began as a fashion/advertising photographer but changed to photo journalism early on. He liked short assignments, because it meant "every day was a different story".

Jean-Louis' began as a contributor photographer for *Gamma* Photo Agency in 1969, covering European politics and celebrity news. In 1976 he moved to the Paris based *Sygma* Agency as a Staff Photographer, covering breaking news in Europe, the Middle East, and Asia, as well as covering celebrity news in Europe. In 1982 he moved to the USA, still working for *Sygma*, covering the Americas—politics and celebrity news. Finally in 1992 he moved to *Paris Match*, where he was a Staff Photographer until his retirement in 2006. After retirement Jean-Louis opened *Zone 2point8* with his partner Pascaline Steiner. He described the space as "a place where photographers can do everything in one place"—it has a working studio space, dark room, and exhibit space.

His life's work spans the political and major events of the last 40 years in Europe, the Middle East, and the America's, covering catastrophes, wars, celebrity news, and "anything in-between". His images have appeared on numerous magazines around the world.

To learn more about Jean-Louis and *Zone 2point8* visit:

www.zone2point8.com

by Mary Wilson

January Speaker

Irene Abdou “Window to the African Soul”

Irene Abdou is an international travel photographer who is recognized for her ability to capture the defining moments and emotions of people. She presented images from her travels throughout Africa including Benin, Burkina Faso, Guinea, Mali, Niger, Nigeria, South Sudan, and Tunisia. Irene comes from the world of humanitarian aid and international development, first as a Peace Corps volunteer in Niger, West Africa, where she lived in a mud hut with a straw roof in a tiny village. Irene began to seriously focus on photography in 2007. Her passion for travel and development, her stories around the people she meets, sprinkled with the photographic techniques she uses to capture such inspiring images, made for a most pleasant evening.

A Travel Story in Dakar: Irene began by telling us a story that illustrates well her passion for travel photography. Coming back from a recent trip, as a result of technical problems on aircrafts, missed connections and change of flights she wound up in Dakar, Senegal with about 24 hours to wait for the next flight. Rather than wait at the airport, she negotiated a ride downtown in a taxi that had a broken windshield and had to be pushed to start, and found a hotel to catch up on her sleep a few hours. The next day, using a Lonely Planet Guide, she read about the small fishing village of Yoff, close to Dakar, and hired a driver and began her journey.

Not having eaten much in the previous days, Irene assumed that she would find food once there and her instinct was proven right when she found a small fish stand on the beach. Her description of eating fresh fish, cooked on charcoal, topped with onions and mustard, which she said was “so good” made many of us wish we were there with her. She then proceeded to take pictures of a Mausoleum nearby and on her return she spotted an individual walking on the beach and playing back and forth with a very long knife. He spoke perfect English, which he had learned while in Gambia and was using the knife to cut watermelons at a stand nearby. Irene then shared watermelon and tea with this individual who related that he had become friends with a few Americans while on a student exchange and, when showed the list of participants, Irene recognized the name of a person in DC, with whom she had worked. This was later confirmed when he proceeded to show her some yellowing photographs he had kept. The serendipity of the events that brought her there and the chance meeting typify the joy and thrill she gets from travelling. More stories can be found on her site at: <http://www.ireneabdouphotography.com>

Favorite Subjects and Places: Irene mentioned that photographing people was where her heart and passion lie. She likes to photograph them in their home or work environments, with their families and friends, and with their favorite clothing,

objects or doing their favorite activity. It is her hope that every one of her photograph tells a story. She likes to go to local markets to get a glimpse of the stand tenders and of the shoppers who come from neighboring areas. She seeks gatherings in village squares for special events, festivals, or dances. Another favorite place of Irene’s is cattle camps where she captures the dynamic of the many families living in them. Other favorite places are fishing villages either built on stilts near lakes or by the sea; these offer unique perspectives on different ways of life and are usually less traveled. Another favorite of hers is taking panning shots from moving vehicles (taxis or buses), she tries to get a front seat with an open window to increase the opportunities. Similarly, she likes to take pictures from airplane windows – provided she has a seat with unobstructed view and a clean window.

Picture Taking Approach and Techniques: The following are a few of Irene’s suggestions to augment one’s skills, confidence and pleasure from taking people shots while traveling:

- Irene’s preferred approach to photographing people is to try to make a connection with them; build the relationship first.
- Speaking the local language is a real booster.
- Do not turn down offerings; buy something they have to sell.
- Have another local person with you – your driver or guide is a good start.
- In market places, use the confidence gained from by talking to stand tenders to gain acceptance in photographing other people that shop there.
- Get close to people. Irene often uses a 15mm fisheye lens to give interesting perspectives and points of view.
- When panning from a moving vehicle, use a slower shutter speed, stay on the subject and the rest will be blurry. Panning is either a moving subject or a moving photographer. On occasion, photos with a painterly effect can also be very pleasing.
- When approaching the subject of a shot from a moving vehicle, Irene pre-plans her focus point and depth of field and waits for the subject to be in that zone before she clicks - otherwise she experienced many blurry and out of focus shots.
- When photographing people ensure the eyes are in focus and that enough light reaches the subject. A catch light in the eyes is often what makes the shot. In dark areas, she often resorts to fill flash to avoid going much beyond ISO 800.
- If reflections from eye glasses are intended to be part of the picture, the reflection has to be recognizable and has to add to the story or the environment.
- Irene always shoots in color and does the B&W or sepia in post processing. She rarely alters the colors, tries to be truthful to the scene and the skin tones.

- She shoots in RAW, preferring to manage the color instead of the camera.
- Irene always uses a UV Filter to cut down haze and protect the lens. She uses a polarizer for her landscape shots, but leaves it in the bag when photographing people. When photographing people, by the time the polarizer is set, the subject has moved, the background has changed and the moment is gone.

Irene currently spends about 20-40 hrs on photography and the rest of time working for an NGO. For more information on Irene, go to her website or last January's IPS newsletter. In addition to the above website, she maintains a Fine Art and Travel photo website: <http://www.photoswithsoul.com> and can be reached by email at: Irene@ireneabdouphotography.com or photoswithsoul@gmail.com

by Richard Quesnel

In Focus: Interviews with Club Members

This month's Q&A is with **Mary Wilson**, IPS Vice President and Editor of *Shutter Release*. Mary is a Senior Administrative Assistant in the IMF's Monetary and Capital Markets Department.



© Hannah Faux

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

Mary: I joined IPS in 2002, after seeing my first IPS Annual Exhibit that year--I was so impressed with the stunning images, I immediately joined the club.

IPS: What are your future photographic goals?

Mary: I am not looking for fame, which is probably a good thing ☺ but I would like people to think of me a good art photographer and someone who has a unique eye. I constantly strive to be the best I can be, which I'm pleased to say, means photography will be a constant education and pleasure.

IPS: What is your favorite place to shoot?

Mary: I don't have one favorite place, however I was pleased this year, to finally get some satisfying images of my homeland (Scotland)...



IPS: Do you have a favorite photo?

Mary: No, I don't have one favorite photo that I have taken, and there are many favorites by the "masters" so I cannot choose just one favorite photo.

IPS: Who is your favorite photographer?

Mary: I am still looking for my favorite photographer--I haven't found him/her yet.

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

Mary: Probably Leonardo Da Vinci, because he was such a fascinating person, that the conversation, as well as the photographs, would surely be unforgettable.

IPS: What is it that draws you to photography?

Mary: I think because I started out as a painter, many years ago... I am drawn to photography because I try to capture what's in the viewfinder, as a painter would create a composition that's pleasing to the eye.

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

Mary: I would probably find another way of expressing my artistic side...whether it be painting again, ceramics, textiles, etc.

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

Mary: This would definitely be the Tanzanian Photographic Safari we took in June 2006. It was organized by Samuel Otoo, (former IPS President), Bass Sarr, current IPS President, and the Field Trip Team. Spending a week with fellow photographers in one of the most photographic places on earth

was unforgettable. Some of you may remember the slideshow presentation we did for friends and colleagues at the Bank/Fund on our return to Washington.

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

Mary: My first published image was of a school girl in Tanzania, published in the 2007 *IMF Annual Report* (see below).



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

Mary: IPS has helped me a lot in becoming a better photographer. When I say IPS I really mean the members of IPS, especially those long-term members who have been so generous with their time and knowledge, in teaching the newer members all the skills they have acquired over the years. I hope to return the favor one day for those new members who come after me. I've also learned a lot from the monthly judge's critiques of our work, as well as the field trips and classes.

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

Mary: I've exhibited at almost every Annual Exhibit since 2003. As mentioned above, I've also had an image published in the IMF's Annual Report, which is published in 7 languages and has a worldwide circulation. I haven't really ventured outside IPS as far as exposure—something to consider for the future.

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

Mary: I would encourage all members to be active participants in the club--go to the monthly meetings, enjoy the cheese & wine, while getting to know your fellow members, attend the classes and field trips... if you do, you will not only improve your skills (no matter what level you are currently) and you'll

have loads of fun doing it. I would also encourage members (whether new or old to the club) to volunteer for the many executive council positions. Next time you fill in the Membership Form, consider volunteering for one or two items. If everyone does a little it, no-one feels overburdened. IPS has been around for 40+ years, so it's our responsibility to continue its rich history. See you at the next meeting.

by Hannah Faux

Book Review

by Bill Katzenstein

Architectural Photography: Professional Techniques for shooting Interior and Exterior Spaces

Norman McGrath; Amphoto Books/Crown Publishing
Division of
Random House, New York, NY;
2009; 208 pages; \$29.95

The profession of architectural photography saw unprecedented publicity in the fourth quarter of 2009. First, a full-length motion picture featuring the late photographer Julius Shulman revisiting the sites of his most famous works ("Visual Acoustics") played at theaters in major cities. Second, accomplished architectural photographer Norman McGrath published this book, which is groundbreaking. While not the first or the last to engage technique of photographing buildings, it's the first to fully accept and incorporate digital imaging as a full-fledged tool of architectural photography.

Norman has been practicing the craft since the 1960s. His reputation as a leading architectural photographer reflects his mastery and extensive portfolio but also his outreach as a teacher through seminars and articles. As such his manner of writing in the book is not so much as expert addressing novice, but as one photographer sharing with another.

What and how to learn from this book? In sum, it teaches largely through presentation and elaboration of more than a hundred examples of excellent architectural photography. Most images are by the author himself, but works of other photographers are honored. I was pleased to see John Cleave, a former Bank staff member and IPS member, included in this group. John's technique of digitally converting photographs of landmark architecture to watercolor-like rendition is highlighted and explained.

Norman elaborates nearly every image with a description of how it was taken, and typically a key factor or challenge faced in its production. The range of subjects is impressive, from tiny rooms to lofty skyscrapers. (On a personal note, I've always wanted to photograph the iconic Seagram building in New York City from street level; now I know which equipment can manage to capture the towering structure and from where.)

From these lessons, the attentive reader will observe ordered symmetry. That nearly every segment of every image is sufficiently light to show texture. That outdoor lighting appearing in interiors (e.g., through windows) is not brighter than the interiors. And that colors and tonality can be softened to emphasize a unified perspective and harmony of the image as a whole. Another lesson concerns shadows: rather than struggle with unavoidable strong shadows (e.g., from trees), it may be better to accept and include the effect, for that is the reality, and unabashedly strong shadows can add stature to a photograph.

Norman's images appearing in the book stress a certain gentility or dignity from well-balanced composition and, in my observation, a frequently subdued, quiet tonality. Judging from the book alone, he would appear not to depend as much on dramatic touches as some other architectural photographers. Yet a visit to his website, easily accessed through Google, indicates his portfolio does in fact include dramatically bright, colorful and perky images.

Architectural Photography: Professional Techniques for Shooting Interior and Exterior Spaces provides much more. The belated arrival of digital technology to the field, and use of both film and digital equipment in the numerous instructive examples, is educational and encouraging, as Norman uses both media in an apparently seamless way. Application of high dynamic range photography to architecture, and also panoramic stitching, are explained and illustrated.

A section on the profession of architectural photography summarizes its objectives and current challenge, which is that digital technology has enabled people needing pictures of buildings to adopt techniques formerly in the specialized domain of architectural photographers. Approaches to entering and engaging the field are described from an autobiographical perspective.

In devising such teaching books, determining what goes without saying is a judgment call. It is not unreasonable to assume that most persons interested in architectural photography would know about lens shift (i.e., raising the lens in relation to the film plane or digital sensor has through most of photographic history been the only way to eliminate slanting lines when aiming the camera up to capture a tall building). Still, lens shift might have been noted in the book, albeit briefly, for background and to fully explain the benefits of Photoshop and similar programs offering perspective adjustment. Further, Norman does not explain his criteria for choice of film or digital equipment for particular situations. (I can surmise the factors are ease of use and color

balance (elements that favor digital) on the one hand, and extreme perspective and need for substantial lens shift (which would favor film). I will note finally my amazement that Norman has obviously thrived in his career while avoiding formal contracts and estimates with most of his clients, relying more on good will and reputation. I suppose that success begets success!

In sum, Norman McGrath has published an eminently enjoyable as well as instructive, insightful text, thoughtfully illustrated about contemporary architectural photography. Practicing as well as prospective architectural photographers should be keen on reading this guide.



PSA Corner

The PSA Web-site and Journal: This month the winning images from the 2009 PSA International Exhibition of Photography are displayed on the PSA web-site. These are really stunning – follow this link <http://www.psa-photo.org/> to view some very best images for fellow photography amateurs. Also, starting in January 2010, the PSA Journal is available online in “.PDF” format for easy download and saving of personal copies. This is a great alternative when on mission or when the printed copy gets lost in the mail. To view the online copy, click on the above link, sign-in with your email address and PSA password and then click on the “Journal Online” box or go to the “Members Only” section. Finally for those wishing to obtain past issues of the Journal, these can be ordered for a cost of \$5.00 US each at: PSA Journal, 3000 United Founders Blvd., Suite 103, Oklahoma City, OK, 73112-3940

Opportunities for Individual Members: The PSA has memberships for individuals as well as for libraries, organizations and business. In each January issue, the PSA Journal collects the various opportunities for members in one place to easily locate the many Division-sponsored competitions, study groups, and other educational aids which are open to all those holding an individual membership in the Society. The complete rules for each Division (and entry forms where applicable) can be found on the Divisions Webpage. Also, we have scanned those 4 pages from the PSA Journal and these will be emailed to you shortly as a “pdf” file.

Discounts: Members of the PSA enjoy a number of discounts. Below, we have listed the names of the companies and the discounts they offer:

- 30% Discount:** [HDR Webinar](#) ; [Trek-Tek Products](#)
25% Discount: [Digital Days Photo Workshops](#); [iCorrect by PictoColor Software](#)
20% Discounts: [ProShow Gold or Producer](#); [Mountain Trail Photo Workshops](#)
15% Discounts: [Adobe Software](#); [onOne Software](#); [Lightroom 2.0 Workshop with Jerry Courvoisier](#)
10% Discount: [Digital Silver Imaging B&W Prints - Buy 1 Get 1 Free & 10% Discount](#)

by Richard Quesnel

Announcements

Friends of Patuxent
Presents
Twenty-First Annual Wildlife Art Show & Sale



**Saturday, March 27, 2010 9:00AM - 4:30PM &
Sunday, March 28, 2010 11:00AM - 4:30PM**

Admission to the show is free
National Wildlife Visitor Center
10901 Scarlet Tanager Loop,
Laurel, Maryland 20708-4027
Off Powder Mill Road between the B/ W Parkway (MD RT
295) & MD RT 197

Artists' Reception

Spend a special evening, Friday, March 26, 2010 6:30PM-9:30PM with over 40 nationally and internationally recognized Artists and Artisans specializing in wildlife art; and participate in the annual Silent Auction fundraiser. ***Tickets for the Evening Reception are \$40.00 per person advanced purchase or \$45.00 at the door. Two or more tickets purchased before March 8th will be discounted \$5.00 each.*** Enjoy light hors d' oeuvres and beverages while listening to live music. The Saturday and Sunday Art Show and Sale is free and open to the public.

For further information or to order tickets, call (301) 497-5789, FAX (301) 497-5765 or visit us on the web at www.friendspwrc.org.

Special Weekend Events Sponsored by the Friends of Patuxent

Wildlife Interpretive Tram Tours • live Animals 'Artisan
Demonstrations
An Egg-citing Silent Auction

Saturday — Maryland Migratory Game Bird Design Stamp Contest
& Maryland Black Bear Conservation Stamp Contes

Sunday – Films



www.dcenvironmentalfilmfest.org

Questions:
Please call (301) 497-5789 or email – sparky@friendspwrc.org

January 2010—Winning Images



Maestro © Alex Hoffmaister



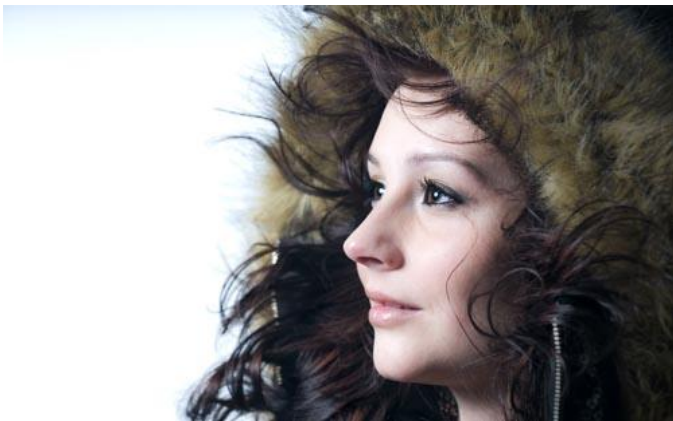
Clamshell Test © Dirk Mevis



Double Bubble © Mary Wilson



Ask Me About Development © Manorama Rani



It's Not Snowing © Raphael Titsworth-Morin



Meditation © Marco Pinon

January 2010—Winning Images (Cont'd)



Louise Sarr © Young Professor



The First Flakes © Alex Ergo



Yemeni Girl © Khai Nguyen



Father and Son © Pritthijit Kundu



Masaai Girls © Carmen Machicado



Cheerleader © Severina De Biasi

January 2010—Winning Images (Cont'd)



Oops! © Aung Thurein Win



Alyanna © Jaysinghe Tash



Family © Raphael Titsworth-Morin



Art Student © Yuan Xiao



Red Lanterns © Khai Nguyen



Male Bonding © Emine Gurgen

January 2010—Winning Images (Cont'd)



Amber © Richard Quesnel



Bumper Car Fun © Lyndsey Thomas

January 2010 Results:

EIC Group A – 51 Entries		
1 st place	Alex Hoffmaister	Maestro Alesio
2 nd place	Marco Pinon	Meditation
3 rd place	Khai Nguyen	Yemeni Girl
HM	Emine Gurgen	Male Bonding
HM	Khai Nguyen	Red Lanterns
HM	Carmen Machicado	Masai Girl
HM	Manorama Rani	Ask Me About Development
HM	Lindsey Thomas	Bumper Car Fun
EIC Group B – 60 Entries		
1 st place	Raphael Tistworth-Morin	It's Not Snowing
2 nd place	Louise Sarr	Young Professor
3 rd place	Alex Ergo	The First Flakes
HM	Jayasinghe Tash	Alyanna
HM	Kundu Prithijit	Father and Son
HM	Severina De Biasi	Cheerleader
HM	Thurein Win, Aung	Oops!
HM	Raphael Tistworth-Morin	Family
HM	Xiao Yuan	Art Student
Prints Group A – 15 Entries		
1 st place	Mary Wilson	Double Bubble
2 nd place	Bass Sarr	Mwika Farm Lady
3 rd place	Bass Sarr	Samburu Girl's Bead Jewels
Prints Group B – 11 Entries		
1 st place	Dirk Mevis	Clamshell Test
HM	Richard Quesnel	Amber

Competition Reminder

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

Q and A session will follow the judging

POINTS STANDINGS 2009/2010 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep-09</i>	<i>Oct-09</i>	<i>Nov-09</i>	<i>Dec-09</i>	<i>Jan-10</i>	<i>Feb-10</i>	<i>Mar-10</i>	<i>Apr-10</i>	<i>10A/E</i>	<i>May-10</i>	<i>Year-End</i>	<i>Total</i>
Mevis	Dirk	B	10	10	8	10	10							48
Hoffmaister	Alex	A	5	11	8	9	10							43
Pinon	Marco	A	5	10	12	7	8							42
Singh	Raju	A	11	10	5	10	5							41
Moss	Shaun	B	5	7	10	9	5							36
Machicado	Carmen	A	8	6	5	10	6							35
Thomas	Lindsey	A	9	5	6	8	6							34
Franzetti	Carlos	A	5	9	10	5	5							34
Wilson	Mary	A	7	5	5	6	10							33
Sarr	Bassirou	A	7	5	5	5	10							32
Palmioli	Manuella	A	5	8	9	5	5							32
Gahima	Lionel	B	10	5	7	5	5							32
Ergo	Alex	B	5	5	9	5	7							31
Quesnel	Richard	B		6	5	11	8							30
Titsworth Morin*	Raphael	B		5	6	7	11							29
Thurein Win	Aung	B	5	5	5	8	6							29
Tabada	Lili	B	8	5	5	5	5							28
Gürgen	Emine	A	5	5	7	5	6							28
De Corte	Gerda	B	5	7	6	5	5							28
Rani	Manorama	A	6	5	5	5	6							27
Helou	Caroline	A	5	5	5	6	5							26
Gasiorowski	Pawel	B	6	5	5	5	5							26
Boyd	Jean	A	8	13		5								26
Vollerthun	Sigrid	A	10	5	5	5								25
Cochard	Fred	A	5	5	5	5	5							25
Forest-Sarr	Louise	B		5	5	5	8							23
Nguyen	Khai	A			5	8	8							21
Faux	Hannah	B			10	6	5							21
Morin*	Denyse	B		5	5	5	5							20
Jirousková	Markéta	A	6	5	5									16
De Biasi	Severina	B		5		5	6							16
Lacombe	Gaston	B	5		5	5								15
Arin	Tijen	A	5	5		5								15
Xiao	Yuan	B		5			6							11
Musatova*	Maria	B	5	6										11
Hukka*	Janne	B		6		5								11
Eken*	Sana	B				6	5							11
Tyapkina	Marina	A	5	5										10
Pasha*	Amjad	B		5			5							10
Gray	Christy	B				5	5							10
Kundu*	Pritthijit	B					6							6
Jayasinghe*	Tash	B					6							6
Titsworth*	Jack	B		5										5
Sikkema	Dawn	B	5											5
Järtby	Per	A					5							5

* Eligible for Rookie of the Year

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 prints
(except in January, the mandatory theme is “People” in all Mediums).
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 images may be submitted, with a max. of 3 images per competition (EIC and Print).
- Five points are awarded for entering the monthly competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

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

THE POINTS SYSTEM

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

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

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

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

Art 1.7 of the IPS Competition Rules

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

IPS Competition Themes for 2009/2010

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

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

October 21, 2009: OPEN in all competitions.

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

December 16, 2009: OPEN in all competitions.

January 20, 2010: PEOPLE (Mandatory)—Defined as images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins.

February 17, 2010: OPEN in all competitions.

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

April 14, 2010: OPEN in all competitions.

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

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

to be inserted in your camera bag



☐ IPS EXECUTIVE COUNCIL ☐			
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<p><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <u>close of business on the last business day of the month prior to the issue month</u>. Please send submissions by e-mail to the editor@imfwb-ips.org as unformatted word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Please complete and submit with your entries)

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

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

	Title	Category (check one for each photo)			
		Print		EIC	
		Theme	Open	Theme	Open
1				No form required	
2					
3					
4					
5					

Five entries per member. Maximum of 3 entries per medium (EIC and Print)

GUIDELINES FOR SUBMISSION

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back along with an arrow indicating this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat. Mats that fall apart will be disqualified. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30”x30”.

DIGITAL

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

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Lili-Anne Tabada (World Bank), Room MSN MC4-405, 1818 H Street, NW, Washington D.C. 20433

www.ips-imfwb.org

NEW APPLICATION

RENEWAL

Last Name: _____ First Name: _____

IMF World Bank Spouse/Domestic Partner Retiree (**please check one**)

Phone No.: _____ Mail stop: _____

Email: _____ (**required**)

Mailing address (if outside Fund/Bank): _____

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

I can volunteer for the following activities:

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

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

Additional comments and ideas are welcomed: _____

Signature: _____ **Date:** _____

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