

January 2009

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**NEXT MEETING:**

Wednesday, January 14, 2008  
5.45 pm, **IMF HQ1 Meeting Hall B**, HQ1-3-500B, 700 19<sup>th</sup> Street, NW, Washington D.C.

**January Speaker:**

**Lucian Perkins**  
"Creating Photo Stories for the Web and Multimedia"

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**January's Theme:**

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**MANDATORY THEME:**  
**PEOPLE for all competitions**

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**Note to Contestants:**

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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

**Welcome New Members:**

**Victor Viauwe**  
**Priya Pooran**  
**Selina Shum**  
**Lili Tabada**

**UPCOMING EVENTS:**

- Mar 2009:** Photoshop Class
- Apr 2009:** Deadline for AE entries
- May 2009:** Annual Exhibit
- Jun 2009:** Field Trip (Tentative)  
Madagascar (details to follow)



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

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## Presidents Notepad:

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Happy New Year!

I hope the seasonal break has allowed you all an opportunity to spend some quality time with family and friends (and shoot some quality images). Our Volunteers have been active and have in store some goodies for the coming weeks.

First of all, we will kick start the new year with a field trip to VisArts in Rockville on Sunday, January 11. Some of you have had the opportunity to participate in the opening exhibit last year. The trip will be an opportunity to visit their facilities and the tour will include a two-hour introduction to studio lighting. Thanks to Bass Sarr for setting this up!

VisArts hosts the Monte Zucker Center for Photography, a dynamic hub of photographers, artists, arts educators, and area residents whose mission is to nurture the creative spirit through collaborative interaction. From traditional film to digital photography, the Center is outfitted with top-of-the-line equipment to help you realize your artistic vision. VisArts also offers instruction on all aspects of film and digital imaging and photography.

We will then hold our first monthly meeting and competition of the year on January 14. We will have the pleasure to receive Lucian Perkins, who will present some techniques to build stories out of our images. Thanks to Caroline Helou for organizing this. January will be our "People" competition, the Mandatory theme for all three media (digital, slides, and prints). So no open theme this time.

Finally, we will resume our IPS learning luncheons. Alex Hoffmaister will go over the features of Flickr on February 4, conference room HQ1 9-404 from noon to 1 pm. 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. 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](mailto:rsingh2@imf.org)) and we will set something up.

As you see, IPS is very much a volunteer-based institution. So if you feel like joining our volunteers or just give a hand from time to time, don't think further: just shoot me a line and we will find you something to do.

Thanks!

*Raju Singh*

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## January Speaker/Judge:

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### Lucian Perkins

#### "Creating Photo Stories for the Web and Multimedia"

Lucian Perkins a two-time Pulitzer Prize winner (1995 & 2000), worked as a staff photographer for the Washington Post for 27 years. He has covered many major events including the wars in the former Yugoslavia, the Palestinian uprising in the West Bank, the Gulf War, Russia and the former Soviet Union since 1988, the wars in Afghanistan and Iraq, and daily and political events in Washington, DC. In 1995 his photo of a young boy in war-torn Chechnya was awarded World Press Photo of the Year, and in 1994 he was named Newspaper Photographer of the Year by the NPPA for a portfolio of stories on Russia and a behind-the-scenes look at the New York fashion shows, later published in a book entitled *Runway Madness*. Mr. Perkins also co-founded InterFoto, a non-profit that mounted an annual international photography conference in Moscow, Russia (1995-2005), and produced exchange programs, exhibitions and workshops. His work has reproduced in newspapers, magazines, and websites around the world, and has been included in several solo and group exhibitions. Currently, he is an independent photographer and videographer concentrating on multimedia projects and documentaries, while still pursuing his love for the still image.

This promises to be one of the highlights of our monthly presentation! Lucian will show us his latest work using stills and sound to create stories for the internet.

What an outstanding career! In my mind, Lucian Perkins is the epitome of the daring photojournalist, traveling to the danger spots of the world. Many of us remember the story that brought us face to face with the stark reality of Kosovo during the ethnic cleansing, the tragic faces of people living in refugee camps, hungry, dirty, frightened and desperate. Lucian not only captured the sad faces of people living through a nightmare, but their poignant stories as well.

Mark your calendar so you do not miss this extraordinary presentation.

*by Caroline Helou*

Below is a caption of an image by Lucian at the funeral of Pope John Paul II at the Vatican, Sec. of State Condoleezza Rice gladly accepts a kiss by French President Jacques Chirac as they stand surrounded by

dignitaries from around the world including President Bush, U.N. Secretary General Kofi Annan and former president Bill Clinton.




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## December Speakers:

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### Judith Goodman and Frank Van Riper "Serenissima: Venice in Winter"

With most any other presenter than born-storyteller Frank Van Riper, with his "funny in her own quiet way" wife and photography partner Judy Goodman at his side (to round out our second IPS husband-and-wife act in as many months), our December meeting might have been labeled a near disaster.

Truth be told, the evening had started off in a most pleasant way, with a wonderful holiday potluck accompanied by the now traditional photo exchange under the cheerful direction of our president. But when it came time for the much anticipated presentation by these two "old friends" of IPS, a "technical glitch" (as Frank succinctly described it) kept the program from developing according to plan.

One might call this either a revealing sign of the times or the ultimate paradox: only a few years ago (just as he had in his last appearance featuring his earlier, equally strong piece of work turned into a book titled *Down East Maine*), Frank Van Riper would have shown us a simple slide show, the old-fashioned way, on the club's venerable and trusted Kodak Carousel. But in this digital day and age, his pictures were in electronic format, and the "glitch" prevented them from being displayed on the club's hardware.

On one hand, that turn of event could be construed as a real pity. We would not be treated to the black-and-white gallery of photos as they had been printed in Frank's and Judy's book, *Serenissima: Venice in Winter*.

On the other, there turned out to be some intriguing irony in all this. For in today's era of digital wizardry, a book of photographs and essays ended up being presented to us in its most elementary form: through wonderful, animated storytelling, with only a precious few pictures shown to us by our raconteur making the rounds of our meeting room with the book open toward us (almost as an olden-days fair barker would have)...

But Frank is indeed a born storyteller, if I ever saw one, and this book is indeed a story in and of itself. A story six years in the making, that required six trips to Venice. But, as Judy noted in her introduction to the presentation: "The best thing about working on this book was the friends that we made."

Through those friends, they got know "the City of Bridges" inside out. Or, more to the point, they got to go beyond its tourist-and-postcard look of canals and gondolas, carnival crowds and masks. (This was a deliberate intent, as Frank made plain in the installment of his *Washington Post* column "Talking Photography" dedicated to this subject:

[www.talkingphotography.com/archive/2008/serenissima.htm](http://www.talkingphotography.com/archive/2008/serenissima.htm)

They also got to discover a small local bookstore specializing in photography (now, that detail alone would prompt me to follow their example and go visit Venice!). And, through the bookstore owner, they discovered the work of a great, inspirational Italian photographer: Gianni Berengo Gardin, who incidentally was just awarded the 2008 Lucie award for lifetime achievement in photography.

Frank went on to recount : "Some of the friend-making started with 'Il Circolo Fotografico La Gondola/Venezia' (loosely translated, the Venetian photographic circle)." Fellow Washington photographer Craig Sterling had earlier recommended that photo club to him; as soon as he got in touch with the club's Webmaster, Frank was invited to give a talk to the group and present a number of the prints that had been made so far for the book. "This, he said, turned out to be an excellent way to network."

It was through that network and "with the help of friends like this" that Frank and Judy were able to get, in their own phrasing, "a sense of the place." That's a most important point, for one cannot reasonably imagine developing a photography project like this—drawing an original portrait of Venice that would go beyond the all-too-familiar clichés—by just standing on the outside looking in...

A similar lesson and parallel was drawn from the episode in which Frank and Judy set out to capture part of Venice's Jewish culture by visiting the "Ghetto Novo" and photographing a rabbi teaching his pupils in class. (Anecdotaly, the word "ghetto" originated in Venice.) After getting a referral, Frank introduced himself to the rabbi to broach his idea to him (in Italian); the rabbi's response: "What a nice idea."

This was the photographing pair's way in: the rabbi simply introduced them to the children at the start of one class session, explaining that they were going to take pictures of them. As Frank put it: "After that, the magic happens... You are no longer a threat... You're invisible."

To him, one key to good "People" photography is indeed to introduce yourself to your subjects; otherwise (and there's the parallel), you're left outside looking in... Those were only some of the subtle but enlightening messages to take away from this lively, and most entertaining, night of story-telling.

by Fred Cochard

As a post-script for those fellow members who still yearn for the images we never got to see (and the rest of the story, as it were), here is the link to Frank's and Judy's Website dedicated to this book: <http://www.veniceinwinter.com>.

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## Book Review by Bill Katzenstein

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### "Cuba: 400 Years of Architectural Heritage"

**Rachel Carley; Photography by Andrea Brizzi;**

Whitney Library of Design, Watson-Guption Publications;  
New York, NY

You know coffee-table books. If the subject is of interest, it's difficult to resist a quick browse in the bookstore. By then you've already glimpsed much of the content. The cover and lead photographs are indeed impressive, but many images between front and back don't really excite. Probably not worth the rarefied price, and where can you make room for another big book?

Most large, lavishly illustrated books appeal to specialized or esoteric tastes, and quickly go out of print. Often the photography does not live up to the cover. The high price is a factor of the limited production.

Yet there are exceptions. Occasionally a coffee-table book provides exquisite images throughout, each a pleasure to behold. Not just a few but nearly all images, in the context of extensive coverage of the topic, so that the book becomes a de facto reference source. Accompanying text is informative yet eminently readable. One such book is ***Above Washington*** by Robert Cameron, in print since 1979, still widely sold in area bookstores.

***Cuba: 400 Years of Architectural Heritage*** is of similar excellence, and while first published ten years ago, it remains a good seller. Virtually every image has been thoughtfully composed to illustrate the essence of the

architecture in its tropical environment. Photographer Andrea Brizzi dramatically draws upon the bright

Caribbean sun, clouds billowy to stormy, and strong shadows. Backlit scenes are well saturated. Yet this is not storybook photography or beach-and-palm panoramics. The potent sunlight illuminates earthy baroque courtyards, dilapidated colonial lanes, gritty art deco, delicate restorations, and austere post-revolutionary projects. Emerald green forest or farmland frequently frames the architecture.

Andrea Brizzi weaves creative tension by engaging the interplay of sunshine, remnant beauty, shadow, nature and grit. Interiors are beautified by stressing their contemporary condition using natural light. The imagery is vibrant. In many photographs, sunlight uplifts the architecture whatever its state or condition. Deep shadows accentuate the effect; contrast is managed exceptionally well. While the approach of the photographer is refreshingly clear and consistent, the photography is anything but predictable because of the diversity of vivid colors, architecture, geography and mixed sun, shade and backlit effects. Each image is quite different and artfully created.

No wonder that ***Cuba: 400 Years of Architectural Heritage*** continues in print; and has appeared in soft cover and in a German-language edition—an uncommon achievement in publishing architectural photography in the US.

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## In Focus Interviews with club members

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© Fred Cochard

**This month our Q&A is with Fred Cochard, who is a French translator for the World Bank**

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

**Fred:** I joined in 1992, but it wasn't until 1996 that I became an active member. Initially, I was drawn by the



discounts IPS members got you at local stores (ProPhoto, most notably). At the same time, I was totally intimidated by the competition results I read about in the newsletter, and especially the same names I saw up there time and time again. I kept thinking, “boy, there’s no way I can compete with those big-name old timers!”

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

**Fred:** Well, to close up on the previous answer, I finally got to meet some of those “big-name old timers” one day when we got together to sign mats for an upcoming exhibit (I had finally submitted pictures for selection and had gotten three accepted), and I realized they were people like you and me! It didn’t take long after that for me to get heavily involved: first as editor of *Shutter Release*—for a little over five years—and then as vice-president of IPS.

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

**Fred:** People, people, people. Members I got to know: you don’t spend time with fellow photographers for 12 years running without getting some wonderful recollections out of it. And all those professionals who came to talk to us every month, freely sharing their knowledge, experience and techniques—and, not least, providing inspiration.

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

**Fred:** They follow from the above, in my mind. As members of a photo club that has, over more than 40 years, built a solid, even unique, reputation, we are in a way privileged to have this forum and outlet for our photographic work. So giving back by volunteering in any and every possible way shouldn’t even be a second thought. And yet, it seems that the biggest hurdle faced by the club’s president and leadership every single year is to get more than the same, small bunch of people to step forward.

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

**Fred:** Back in 1996, I had been practicing photography for about 25 years, but there are still many things I learned from our professional guests: for instance, the need to stop down for greater sharpness—for the longest time, I was almost addicted to short depth of field, and always shot wide open as a result.

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

**Fred:** Needless to say, the transition to digital—for me, still a work in progress.

**IPS:** Favorite place to shoot?

**Fred:** One place I have been privileged to discover, as my wife’s family vacation heaven, is the high valleys of Southwestern Montana. For years, until recently, I spent regular summers there, gradually getting a deeper, more intimate feel for the light quality specific to Big Sky country.

**IPS:** What photo do you think best describes you?

**Fred:** Following from the previous answer, my picture titled “White, Gold & Green” illustrates how the sense of a place ends up yielding more subtle photographs. That picture, put simply, is just about grass—the prairie grass typical of Montana. But it is also a play on late afternoon light and its magical qualities: I took this shot literally on my knees, to capture the filtered streaks of light from a low hanging sun.



© Fred Cochard

**IPS:** Favorite photo?

**Fred:** That’s an impossible question for me to answer—there are just too many.

**IPS:** Favorite photographer?

**Fred:** Ditto, but I’ll still give it a try, though this is going to be a highly selective list, which I’ll attempt to limit to one name per field of work or area. Starting with photojournalism (my first passion): color, Larry Burrows; black and white, Robert Capa. Aerial photography (a close second): Georg Gerster. Photo-reportage style: color, Ernst Haas (his book *In America* was so influential on me in every possible way); black and white, Henri Cartier-Bresson/André Kertész (a tie I can’t break). Nature: color, Eliot Porter; black and white, Ansel Adams (who else?). Marine: Philip Plisson (a fellow Breton). Washington area greats (a three-way tie): Tony Sweet, Craig Sterling, Frank Van Riper

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

**Fred:** My first full-time job was as an Associated Press reporter and editor, working in Paris. One highlight from that time was an exclusive interview I got with the crew

of the first U.S. Space Shuttle flight, John Young and Bob Crippen—I'm a lifelong space buff, so that's a thrilling memory I'll keep forever.

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

**Fred:** The world around me! Not kidding: photography, to me, is a bit like holding a mirror to the world and capturing the way I view it and am inspired by it.

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

**Fred:** Probably, go back to drawing, which was my first artistic interest before photography took over.

*by Christy Gray*

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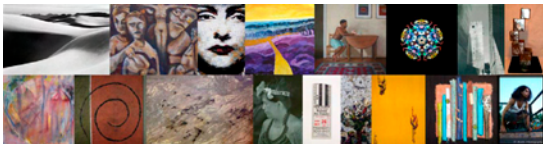
## Exhibitions:

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### TOUCHSTONE GALLERY 'My Space on 7' featuring 88 local artists

**Opening Reception and Wine Tasting courtesy of  
Washington Wine Academy Friday, January 9, 2009  
6–8:30 pm**

406 7th Street, NW 2<sup>nd</sup> Floor • Washington, DC 20004 Phone  
202.347.2787 • Fax 202.347.3339 [www.touchstonegallery.com](http://www.touchstonegallery.com)  
• [touchstonegallery@verizon.net](mailto:touchstonegallery@verizon.net) • [info@touchstonegallery.com](mailto:info@touchstonegallery.com)  
Wed–Fri 11.00 am – 5.00 pm • Sat-Sun 12.00 noon – 5.00 pm.  
January 7–February 7, 2009.



Two years ago Touchstone Gallery created **My Space on 7th**. It's a unique, non-juried opportunity for local artists to exhibit at Touchstone's gallery. In a short time, My Space on 7th has become a gallery tradition. The upcoming January exhibition, like the two before it, drew an immediate response. All available spaces (88 artists selected 125 spaces for 300 or more artworks) were chosen within hours after registration opened. My Space on 7th is designed to tap into two significant community needs: 1) to give local, often emerging, artists the rare opportunity to exhibit at a very low investment; and 2) to offer collectors the equally rare opportunity to view new and often reasonably priced work.

In these difficult times, it is more important than ever to have a thriving local arts scene. Support your local artists and join us at My Space on 7th from January 7 through February 7, 2009.

### Artists participating:

Roberta Alberding, Cynthia Angeles, Mia Baila, Amber Baum, Jennifer Beinhacker, Daniel Bell, Patricia S. Bennett, Gary P. Bergel, Olga Berman, Sophie Bethune, Harmon Biddle, Jorge Caceres, Mark Caicedo, Jeff Chyatte, Carol L. Clatterbuck, James Coates, Ceci Cole McInturff, Patricia Correa, Stephen Cromer, Matthew Dailey, Charles Dale, Karen Egbert, Alexander Feshenko, Jill Finsen, Eric Franklin, Oliver Freeman, Eric M. Ginsburg, Idamarie Giusti, Steve Goldenberg, Alexandra Goldschmidt, Joshua F. Gomez, Phil Gross, Catherine Guarne, Regine M. Guillemin, Dede Haas, Justin D. Hoffmann, Josh Holland, Anne Hornsby, Sandra D. Humphrey, Neal Hutchko, Angela Iovino, Shahrzad Heyat Jalinous, Jessica Jastrzebski, Dorothy Johnson, Rebecca Kallem, Peter Karp, Jenufa Kent, Angela Kleis, Rebecca J. Kuper, Harvey Kupferberg, Paula B. Lantz, Kay Layne, Gwendolyn L. Lewis, Emery J. Lewis, Andrew Logan, Teresa Roberts Logan, Rusty Lynn, Mary Mallia, Melinda Merinsky, Gerda V. Merwald, Elba A. Molina, Rachel Mooney, Del Moran, Lyonel Moreau, Tisha Myers, Kannan Naik Cangro, Martin Piccariello, Aline Pilar, Wendy Plotkin-Mates, Haydeh Rastin, Marina Reiter, Yelena Rodina, Lisa Rosenstein, Kaitlyn Scott, Paul W. Sharratt, Carole Lyles Shaw, Raju Singh, Brendan Smith, Matthew Smith, Luba Sterlikova, Rachel Sultanic, Sally ShangMing Tsou, Laurie Tylec, Caroline Urbania, Susan Van Pool, Daniel Venne, Paul Vickers, Cory Way, Anthem Wingate, Gwenn Zaberer. Cory Way, Anthem Wingate, Gwenn Zaberer.

For more information please contact Ksenia Grishkova at [touchstonegallery@verizon.net](mailto:touchstonegallery@verizon.net)

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## Classes/Workshops:

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### Location Photography Workshops with Corey Hilz

Join Corey Hilz to photograph in a great location at a beautiful time of year, receive personal attention in the field and learn how you can make your photographs even better. Location workshops allow Corey to spend more time assisting participants and answering questions while out photographing. The workshops also include critiques and presentations on composition, creative techniques, image editing, software and more.

2009 Workshop Schedule:

Charleston, South Carolina: April 2-5

St. Michaels, Maryland: June 4-7

Ireland: June 23 - July 3

Great Smoky Mountains National Park, Tennessee:  
September 17-20  
Canaan Valley, West Virginia: October 8-11  
China: October 20 - November 3

You can find details about these workshops other learning opportunities at [www.CoreyHilz.com](http://www.CoreyHilz.com).  
Feel free to contact Corey Hilz with any questions:  
[corey@coreyhilz.com](mailto:corey@coreyhilz.com) or 703.473.4618

-- ooOoo --

### **Josh Taylor Photography Classes and Workshops for 2009**

Josh Taylor added some new workshops and classes to his schedule in 2009, among them longwood Gardens and Adkens Arboreteum. You may check his website below for further information.

<http://archiphotoworkshops.com/schedule.html>

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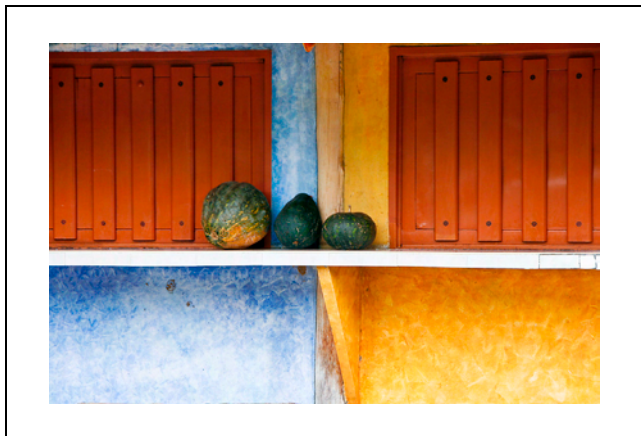
### **Joseph Rossbach Photography January 28—Creative Compositions and HDR at the Chesapeake Bay Maritime Museum**

This one day field workshop will give you a firm understanding of the basics of good composition as well as proven techniques that really make your compositions sing. We will discuss the rule of thirds, power shapes, lines and complimentary colors in composing your images. HDR workflow from capture to process will also be taught in great detail. Join us for an exciting time in one of Maryland's premier historical settings. (\$100.00 per person)

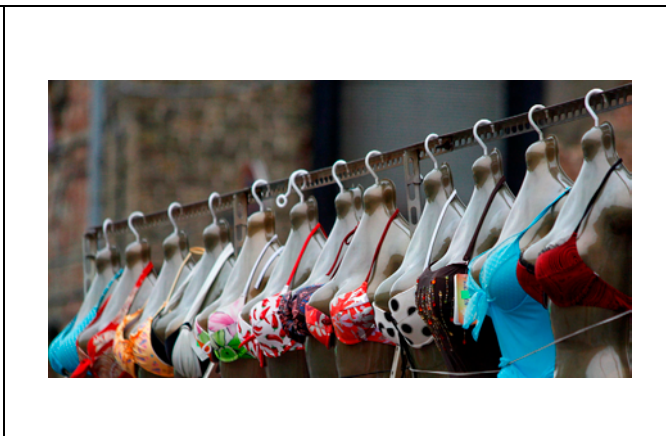
To register contact: [rossbachphoto@hotmail.com](mailto:rossbachphoto@hotmail.com)



## December 2008—Winning Images



*Kiosk in Quimbaya* ©Carmen Machicado



*Your Choice* © Per Jartby



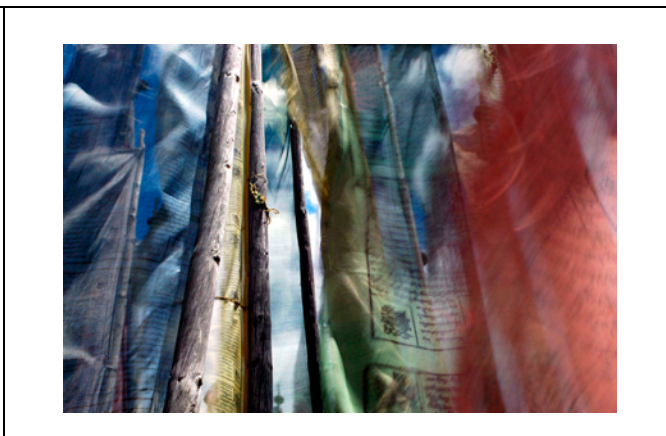
*The Pilgrim* © Brice Richard



*Castle Mountain* © Yuan Xiao



*Treasures of the Lake* © Gerde De Corte



*Gone with the Wind* © Alex Ergo



**December 2008—Winning Images (continued)**



*Masai Mara Cheetah* © Bassirou Sarr



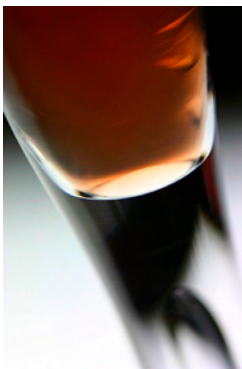
*Man Looking Skeptically* © Dirk Mevis



*Wee Ed's BigWave* ©Mary Wilson



*Fish Market (2) Washington, DC* © Caroline Helou



*Pomegranate Green Tea 2* © Lyndsey Thomas



*Twirling* © Sigrid

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## December 2008—Winning Images (continued)



*Woman with Cellphone* © Dirk Mevis



*Blown Away* © Raju Singh

December 2008 Results:**Print (Groups A and B combined) – 13 entries**

1 <sup>st</sup> place	Bassirou Sarr	Masai Mara Cheetah
2 <sup>nd</sup> place	Mary Wilson	Wee Ed's Big Wave

**EIC Group A - 31 Entries**

1 <sup>st</sup> place	Brice Richard	The Pilgrim
2 <sup>nd</sup> place	Dirk Mevis	Man Looking Sceptically
3 <sup>rd</sup> place	Gerda de Corte	Treasures of the Lake
HM	Alex Ergo	Gone with the Wind
HM	Dirk Mervis	Woman with Cellphone
HM	Yuan Xiao	Castle Mountain

**EIC Group B - 39 Entries**

1 <sup>st</sup> place	Carmen Machicado	Kiosk in Quimbaya
2 <sup>nd</sup> place	Caroline Helou	Fish Market (2) Washington, DC
3 <sup>rd</sup> place	Lyndsey Thomas	Pomegranate Green Tea 2
HM	Sigrid Vollerthun	Twirling
HM	Per Jartby	Your Choice

**Slides (Groups A and B combined) - 9 Entries**

1 <sup>st</sup> place	Raju Singh	Blown Away
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## POINTS STANDINGS 2008/2009 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-08</u>	<u>Oct-08</u>	<u>Nov-08</u>	<u>Dec-08</u>	<u>Jan-09</u>	<u>Feb-09</u>	<u>Mar-09</u>	<u>Apr-09</u>	<u>09A/E</u>	<u>May-2009</u>	<u>Year-End</u>	<u>Total</u>
Hoffmaister	Alex	A	14	8	5	5								32
Singh	Raju	A	10	5	6	10								31
Thomas	Lindsey	A		10	13	7								30
Palmioli	Manuella	A	8	10	5	5								28
Gürgen	Emine	A	5	7	8	5								25
Helou	Caroline	A	5	6	6	8								25
Richard	Brice	B	5	5	5	10								25
Mevis*	Dirk	B	5	5	5	9								24
De Biasi	Severina	B	5	5	8	5								23
Sarr	Bassirou	A	5		8	10								23
Wilson	Mary	A	5	5	5	8								23
Lacombe*	Gaston	B		5	10	5								20
Machicado	Carmen	A		5	5	10								20
Rani	Manorama	A	5	5	5	5								20
Decorte*	Gerda	B	7		5	7								19
Ergo	Alex	B	5		6	6								17
Järtby	Per	A		6	5	6								17
Pinon	Marco	A	7	5	5									17
Vollerthun	Sigrid	A		6	5	6								17
Xiao *	Yuan	B		5	5	6								16
Arin	Tijen	A		5	5	5								15
Cochard	Fred	A		5	5	5								15
Faux	Hannah	B		5	5	5								15
Franzetti	Carlos	A	5	5	5									15
Gahima	Lionel	B	5		5	5								15
Thurein Win*	Aung	B	5	5		5								15
Tyapkina	Marina	A			10	5								15
Van Bolhuis	Frederik	A	5		5	5								15
Yoon*	Seo-Jeong	B	5	8										13
Moss*	Shaun	B			7	5								12
Sriram	Subramaniam	B			7	5								12
Sikkema	Dawn	B	5			5								10
Jirousková	Markéta	A		8										8
Kim *	Yoonhee	B		8										8
Majaha-Järtby	Julia	B			6									6
Bier	Willem	B				5								5
Forest-Sarr	Louise	B			5									5
Galantin	Linda	B			5									5
Gray	Christy					5								5
Katzenstein	Bill	A			5									5
Ouzhinskaya	Nadia	B		5										5
Quesnel*	Richard	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](mailto:chelou@verizon.net)



## NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- 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 competitions, regardless of the number of entries members actually enter.

### CLASSES — B AND A

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

### THE POINTS SYSTEM

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

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

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

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

### Art 1.7 of the IPS Competition Rules

"Unless otherwise notified, contestants must deliver their 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](http://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 21, 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**—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image.

**April 8, 2009: OPEN** in all competitions

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

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

☐ **IPS EXECUTIVE COUNCIL** ☐

<b>President</b>	Raju Singh	(202) 623-9372	IMF HQ1 8-548H
<b>Vice-President</b>	Bassirou Sarr	(202) 623-7247	<a href="mailto:bsarr@imf.org">bsarr@imf.org</a>
<b>Treasurer</b>	Subramanian Sriram	(202) 623-7673	IMF HQ1 8-511
<b>Programs/Ex-Officio</b>	Caroline Helou		
<b>Classes</b>	Severina de Biasi	(202) 623-9709	<a href="mailto:sdebiasi@imf.org">sdebiasi@imf.org</a>
<b>Membership</b>	Mary Wilson	(202) 623-0004	<a href="mailto:mwilson2@imf.org">mwilson2@imf.org</a>
<b>Competitions</b>	Carmen Machicado	(202) 473-5761	WB I4-405
<b>Webmaster</b>	Marina Tyapkina	(202) 623 6437	mtyapkina@imf.org
<b>Hospitality</b>	Brice Richard	(202) 623 6696	<a href="mailto:brichard@imf.org">brichard@imf.org</a>
<b>Annual Exhibit</b>	Manorama Rani	(202) 473-2057	WB G7-703
<b>Publicity</b>	Manuella Palmioli	(202) 473 1630	WB I-3-068

☐ **IPS VOLUNTEERS** ☐

<b>Awards and Trophies</b>	Sigrid Vollerthun		<a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a>
<b>Competitions-EIC</b>	Manorama Rani Alex Hoffmaister Willem Bier	(202) 473-2057 (202) 623 5883	WB G7-703 IMF HQ1 9-302
<b>Competitions-Prints</b>	Carlos Franzetti Sigrid Vollerthun Bill Katzenstein Carmen Machicado	(202) 473-0447   (202) 473-5761	IFC 7P-184 <a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a> <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a> WB I4-405
<b>Competitions-Slides</b>	Caroline Helou		
<b>Presentation Write-Up</b>	Frederic Cochard Frederik van Bolhuis	(202) 473-1631	WB I3-360 <a href="mailto:fvanbolhuis@rcn.com">fvanbolhuis@rcn.com</a>
<b>Publicity</b>	Marina Tyapkina Bill Katzenstein	(202) 623-6437	IMF HQ1 2-200 <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>
<b>Webpage</b>	Severina de Biasi Manuella Lea Palmioli	(202) 623-9709 (202) 473-1630	<a href="mailto:sdebiasi@imf.org">sdebiasi@imf.org</a> WB I3-068

☐ **SHUTTER RELEASE** ☐

<b>Editor</b>	Mary Wilson		<a href="mailto:Mwilson2@imf.org">Mwilson2@imf.org</a>
<b>Distribution</b>	Aung Turein Win	(202) 623 5685	IMF HQ1 3-300
<b>Technical Articles</b>	Bill Katzenstein		<a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>

☐ **OTHER** ☐

<b>PSA Representative</b>	Linda Galantin	<a href="mailto:cvmlinda@verizon.net">cvmlinda@verizon.net</a>
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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

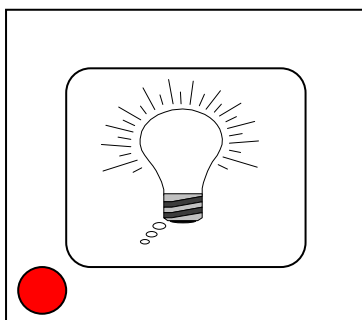
*(Please complete and submit with your entries)*

Name: \_\_\_\_\_ Class: \_\_\_\_\_  
 Room: \_\_\_\_\_ Phone: \_\_\_\_\_ Month: \_\_\_\_\_  
 Theme: \_\_\_\_\_

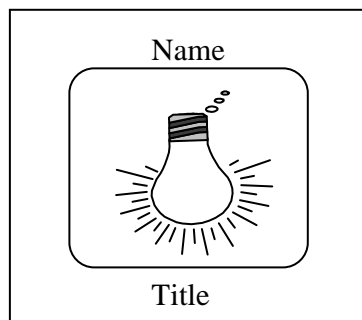
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter  
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

		Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
<b>1</b>	Title					<b>No form required&gt;</b>	
<b>2</b>							
<b>3</b>							
<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](mailto:EIC@ips-imfwb.org), Friday before the IPS meeting which takes place on 3<sup>rd</sup> Wednesday of each month.





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# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION\*

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

[www.ips-imfwb.org](http://www.ips-imfwb.org)

NEW APPLICATION

RENEWAL

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_

IMF       World Bank       Spouse       Retiree (please check one)

Phone No.: \_\_\_\_\_ Mail stop: \_\_\_\_\_

Email: \_\_\_\_\_ (required)

Mailing address (if outside Fund/Bank): \_\_\_\_\_

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

### I can volunteer for the following activities:

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

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

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

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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

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