

Keep on Clicking

June 2008



IPS will meet on September 17, 2008
Time: 5:45 pm
Venue: TBD
700 19th Street, N.W.
Washington, DC 20433

***THERE WILL NOT BE ANY
MONTHLY MEETING TILL
SEPTEMBER 17, 2008***

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NOTE TO CONTESTANTS

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

Entries will be accepted between 5:45 and 6:15 p.m. ONLY.

For inquiries, call Carmen Machicado
(202) 473-5761

| ☐ IPS EXECUTIVE COUNCIL ☐ | | | |
|---|--|--|---|
| President | Raju Singh | (202) 623-9372 | IMF HQ1 8-548 |
| Vice-President | Bassirou Sarr | (202) 623-7247 | IMF HQ1 12-521 |
| Treasurer | Subramanian Sriram | (202) 623-7673 | IMF HQ1 8-302E |
| Programs/Ex-Officio | Caroline Helou | (202) 623-6699 | IMF HQ2 B4-276 |
| Membership | Mary Wilson | (202) 623-0004 | IMF 6-700 |
| Classes | Severina De Biasi | (202) 623-9709 | sdebiasi@imf.org |
| Ex-Officio | Samuel Otoo | (202) 458-7256 | WB J2-135 |
| Shutter Release | Manorama Rani | (202) 473-2057 | WB G7-703 |
| ☐ IPS VOLUNTEERS ☐ | | | |
| Webmaster | Marina Tyapkina | (202) 623-6437 | IMF HQ1 2-200 |
| | Severina De Biasi | (202) 623-9709 | sdebiasi@imf.org |
| | Manorama Rani | (202) 473-2057 | WB G7-703 |
| | Christy Gray | (202) 623-4308 | IMF HQ1 09-700.03 |
| | Manuella Lea Palmioli | (202) 473-1630 | WB I3-068 |
| Competitions | Carlos Franzetti | (202) 473-0447 | IFC 7P-184 |
| | Carmen Machicado | (202) 473-5761 | WB I4-405 |
| | Sigrid Vollerthun | | svollerthun@verizon.net |
| | Bill Katzenstein | | Bill@IconicPhoto.com |
| | Manorama Rani | (202) 473-2057 | WB G7-703 |
| | Per Jartby | (703) 765-6877 | jartby@cox.net |
| Awards and Trophies | Christy Gray | (202) 623-4308 | IMF HQ1 09-700.03 |
| | Sigrid Vollerthun | | svollerthun@verizon.net |
| Presentation Write-Up | Frederic Cochard Frederik van Bolhuis | (202) 473-1631 | WB I3-360 fvanbolhuis@ren.com |
| Hospitality | Patricia Davies Severina De Biasi Christy Gray | (202) 623-9709 (202) 623-4308 | pdaviesdc@aol.com sdebiasi@imf.org IMF HQ1 09-700.03 |
| Publicity | Manuella Lea Palmioli Marina Tyapkina Bill Katzenstein | (202) 473-1630 (202) 623-6437 | WB I3-068 IMF HQ1 2-200 Bill@IconicPhoto.com |
| ☐ SHUTTER RELEASE ☐ | | | |
| Editor | Manorama Rani | (202) 473-2057 | WB G7-703 |
| Distribution | Subramanian Sriram | (202) 623-7673 | IMF HQ1 8-302E |
| Technical Articles | Bill Katzenstein | | Bill@IconicPhoto.com |
| ☐ OTHER ☐ | | | |
| PSA Representative | Linda Galantin | cvmlinda@verizon.net | |
| <p>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 mrani@worldbank.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> | | | |

**FROM THE PRESIDENT'S
NOTEPAD**

Dear IPS Members!!!

With the closing of our Annual Exhibit, the 2007/08 season is touching to its end. I have heard numerous compliments on this year event that generally was thought to be of high quality. I want to thank you all for this achievement. This was possible only as a team effort and I am looking forward to raise my glass to this success at our annual dinner later in June.

I also want to thank you for the trust you have expressed at our last monthly meeting by reelecting Mani as Treasurer and me as your President. I have renewed Bass's mandate as vice-president. Over the summer, we will work in establishing a strong Executive Council to shoulder us for the coming year.

I will not repeat here all what we achieved over the past season (see for this, the previous issue of Shutter Release) nor what needs still to be done (I will keep this for the next issue ...). I will just hint that we will not stay idle during the summer. So stay tuned and check regularly our website.

Let's enjoy the summer and don't miss any shooting opportunity!

Thanks !!!

— *Raju Singh*

MAY SPEAKER: IRENE OWSLEY

"Shooting the Mountain River, Canada's Northwest Territories"

— *by Fred Cochard*

Passion: that's a key word (understandably, almost naturally) for photo club members like us, and the key element that drives our monthly gatherings. Beyond the opportunity to share our passion for photography with one another, we are most privileged to get talented professionals to share their own passion with us.

Or passions, plural, in the case of our May presenter, who has been fittingly described this way on the Nikon World Website: "Starting out, professional photographers are often told to specialize. Irene Owsley didn't deliberately ignore that advice; it was just that following what she loved was much more important."

In the course of our evening, it was obvious indeed that Irene has been quite successful in combining her talent as a photographer with other passions: the great outdoors and, most particularly, kayaking. Setting the mood for that evening, she showed us some great shots of this white-water sport, taken from low angles with long focal lenses.

But having herself become involved in the sport, starting in Maine during a workshop, she says: "Shooting from a boat became an interesting idea to me." An idea she developed further closer to home, right on the Potomac she is lucky enough to live very close to. If proof was needed, we were presented with a wonderful picture of the river taken near Old Angler's Inn, along with great panoramas (more on this in a moment).

Still, combining passions is one thing, making this work professionally is another, and with the main topic of her May 21 presentation to IPS, Irene demonstrated that she had also done very well on that front. As an introduction to this aspect and its essential requirements, she chose to display a quote

from Louis Pasteur: “In the field of observation, chance favors only the prepared mind.”

Now, arguably, the great scientist may have had primarily scientific observation and the field of research in mind when he said those words. But our presenter fairly quickly demonstrated how the quote applied as well to the field of photography — and, specifically, the photographic expedition she was privileged to take part in last July.

That’s when she went on a 12-day, 190-mile floating trip down the Mountain River, in Canada’s Northwest Territories, as an assignment for *Sierra Magazine*. Fittingly, her pictures from that trip just appeared in the May/June of this bimonthly published by the Sierra Club, as part of a 5-page article authored by an Alaska-based female writer.

Imagine 12 days on a river — “out in the element,” as Irene says (there was only one day when it didn’t rain) — and it’s easy to see how, as she adds: “Taking care of the equipment was one of the biggest challenges.” And so that great, nicely flowing presentation (forgive the all too tempting pun...) naturally developed into “part travelogue, part photo experience.”

Part spiritual experience, one might add, if only in reaction to the two words Irene used to describe the very first moments of the trip once the plane that dropped her party off had departed: “Absolute silence.” And scenery not to be believed (“really glorious,” she says), with close to 24 hours of light owing to the time of year. *Day*-light, yes, but (as already mentioned) not necessarily *sun*-light, as demonstrated by a fun shot of the boating party huddled together under a yellow tarp in the midst of a hailstorm.

My favorite picture, though, was a glorious panorama — one of several very nice panoramic views Irene has on display on her Website (www.irenewsley.com/). It showed a thin strip of river underneath an ominous-looking cloud that is literally arching over the whole frame, seemingly throwing down streaks of gray to the forested landscape below.

Some more of her panoramas show the Potomac river to wonderful effects as well. And that is where Irene concluded her presentation: in contrast to the 12-day team effort in the far North, she took us along on a five-day kayaking trip she had decided to take by herself close to home, down our capital’s river, from Harper’s Ferry to Great Falls — through scenery and areas she described as “very remote, believe it or not” (also adding, as a revealing nod to our modern world, that she made sure to camp at night on islands in the middle of the river for security’s sake, not on the readily accessible banks on either side...).

Coming as they did on the eve of Memorial Day weekend and the unofficial start of summer in this country, all these pictures and stories combined to make a tempting invitation to the great outdoors for us IPS members — and a very fitting conclusion to the series of presentations that made up our 2007/08 season!

MEMBERS’ FORUM

BOOK REVIEW — By Bill Katzenstein

Light Science & Magic: AN INTRODUCTION TO PHOTOGRAPHIC LIGHTING

FIL HUNTER AND PAUL FUQUA
FOCAL PRESS, BOSTON; 345 PAGES

Light is the medium of photography, but texts about lighting technique are rare. Most photographic applications do not require in-depth knowledge of light and its characteristics. Nevertheless, professional portraiture, interior architecture and commercial product photography require some expertise in illumination. With regard to landscape and other more spontaneous forms of outdoor photography, a basic awareness of lighting principles can add finesse in a variety of situations.

Light Science & Magic explains the fundamentals of light and its reflective properties. Means of managing these qualities to help produce compelling images—or at minimum overcome difficult lighting conditions—take up the greater part of the text. Studio applications are emphasized. Techniques are explained in depth and require study for complete understanding. The reader will glean practical knowledge that should prove useful in most every mode of photography. Yet this book of concept and illustration will not in itself enable the novice to go out and master photographic lighting. Intended as a primer to a complex technical subject, the authors do not attempt to treat details such as the dozens of variations of lighting equipment or intricacies of multi-strobe synchronization. Lighting technique is a function that has to be learned and practiced in the studio or field.

Basics

Hunter and Fuqua set out fundamental principles in their introduction, which provide a helpful frame of reference. Techniques derived from these rules are elaborated at length for particular lighting situations. In sum, basic principles of lighting for photography include:

- (1) ***The smaller the light source, the sharper the shadow and the greater the contrast.*** The size of the light source is the single most important consideration in lighting a scene, determining the kind of shadow and affecting contrast and reflection as well.
- (2) ***Three types of reflection occur in photography: diffuse reflection, direct reflection, and glare.*** In diffuse reflection, which is most often preferred, light is reflected in all directions equally. Glare is direct reflection that has been polarized—the motion (oscillation) of its light waves neutralized in one direction—by the surface of the subject. Most surfaces cast back some of each kind of light, in varying proportions.
- (3) ***Some reflections occur only if light strikes the subject from a certain direction,*** commonly called the *family of angles*. Light sources or the subject itself may be placed in a way to block reflection of particular kinds of light.

- (4) ***The intensity or brightness of light striking a subject is inversely proportional to the square of the distance from the light source*** (i.e., the Inverse Square Law). A subject two feet from a light source receives 4 times more illumination than a subject four feet away. However, this law does not apply to *directly reflected* light such as a mirror image. The intensity or brightness of a reflected image remains constant with distance, while its size diminishes.

Readers with an avid interest in lighting will want to study the in-depth examples elaborated in the text. For those more inclined to a casual broadening of their horizons, a number of principles will likely stand out for potential application in their photographic specialization.

Applications

Portraiture

Lighting for portraiture is handily explained in a chapter titled *An Arsenal of Lights*, in which the authors appear to relish sharing their expertise. It is established straightaway that the standard head-on camera flash produces a flat and artistically mediocre image, and that these devices are hardly used by professional portrait photographers.

Portraiture technique draws out character and beauty by illustrating subtle differences or shades between the two sides or other areas of the face.

A “triangle” from the eyebrow down the cheek to the lip line, on one side of the face, is typically highlighted. In the studio, one main light source and at least one other complementary fill-in light are commonly deployed for this purpose. Although portraiture technique may include shadowing a segment of one side of the face when the subject is directly facing the camera, subtlety is the rule. Secondary lighting is commonly applied to soften any shadows. The main lighting is normally placed closer to one or the other side of the face.

If one side of the face is clearly more photogenic than a frontal view, the technique is to photograph that side with emphasis on subtle variations of tone

along the face and in contrast to the full side of the head.

Portrait photographers frequently deploy a number of soft fill lights, using reflectors or diffusers to produce an incredibly delicate melding of light and shadow. Background lights may be used to effect a lighter or darker setting to best complement the facial lighting. Hair lights can add a compelling glow to a wave of the hairdo. Halo lights project a delicate sheen on the hairline. In sum, a large number of specialized lights are available. The master portrait photographer Yousef Karsh insisted on traveling with a tremendous entourage of lighting equipment that tended to frustrate transportation officials the world over.

The portrait photographer can modify the appearance of skin texture by varying the size of the light source: the larger the light, the softer the texture. Apart from lighting, a soft-focus lens can produce a similar effect.

If the subject has to wear eyeglasses, it is possible to eliminate glare on the glasses by positioning the light source so the light falls *outside the family of angles*. That is, if the light source is placed at an extreme angle from the glasses, its light will cause very little direct reflection or glare.

Copying

The greater part of *Light Science & Magic* is devoted to illustrating principles of photographic lighting of commercial product and other photography under highly controlled conditions. A classic example is copying: how to make a fine photographic rendition of a painting or other glossy or semi-glossy surface.

Direct sunlight or studio lighting will result in glare off most any surface, which will degrade color rendition and detail. Shiny surfaces present a serious problem because the resulting reflection would ruin the photographic image.

The classic solution for photographic copying is to illuminate the surface with two light sources, each

placed to one side of the object outside the family of angles.

Yet deploying the two angled light sources would be insufficient to produce an image of superb quality. The photographer would also position light diffusers in front of the light sources. Further, a polarizing filter on the camera lens could reduce any residual glare from materials such as glass, plastics, ceramics or polished wood. The effectiveness of a polarizing filter depends not only on the material and fineness of the surface of the subject, but on the angle of the lens in relation to the light source. There are no hard and fast rules as to when a polarizing filter will be helpful, and it is necessary to test each situation.

Photographing Glass Vials

Among the more interesting examples of tabletop lighting illustrated in *Light Science & Magic* is the photography of transparent glass containers of the type used in laboratories, such that the etched indicators of fluid content are clearly visible as well as the outlines of the glass vessels. Two diametrically different solutions are demonstrated.

The first technique, called *bright-field lighting*, positions the vials against an opaque white background. One light source illuminates the background. Another light is placed to reflect off the background and back through the glass. The effect is a superb highlighting of the edges of the vessels, and the appearance of fluid level indicators as if etched darkly on the glass.

The second technique, *dark-field lighting*, employs a black background, against which the edges of the glassware appear illuminated through the use of large, diffuse lights surrounding the vessels. The etchings on the glass are rendered clearly legible, though not as distinct as with bright-field lighting.

Depth

The photography of depth in difficult conditions is illustrated through another tabletop setting, from which far broader applications can be derived. The task is to photograph needlework of white cloth against a white background. Under normal lighting,

the design of the needlework is hardly visible. The only way to portray the pattern with clarity is to place a small light source at a shallow angle to the surface, which results in clearly distinguished yet soft shadows that outline the design.

In landscape photography, of course, early morning or evening sunlight can be ideal for landscapes and architecture, an effect being the appearance of greater depth as well as color saturation. Indeed, the principle applies even to photography over and above the Earth:

“I showed them how photos of the earth looked flat if you shot when the sun was at its peak. If you take them in the morning or in the evening, however, shadows are formed and you gain a depth to your image.”

Ernst Wildi, first instructor of photography to NASA astronauts

Such is the magic of lighting technique, far removed from the studio.

Phil Hunter and Paul Fuqua have produced an illuminating primer in *Light Science & Magic*. I realized it was a rare find when I chanced upon it on the bookshelf at Penn Camera. My sole complaint is somewhat parochial: Nearly all the discussion of technique concerns tabletop and portrait photography. Only a single page is devoted to architectural photography, as if an afterthought. Landscape and macro photography are hardly mentioned. Nevertheless, the authors explain that the studio examples can be considered basic building blocks applicable to other spheres of photography. That is true, to a point.

**Please Note a Correction on
May 2006 SR
Article, “IPS Annual Exhibit
Opened on Monday, May 5th
(May 5-June 5, 2008) was written
by Manorama Rani and Mary
Wilson.**
Thanks

ANNOUNCEMENTS

Jashua Taylor’s Photography Workshops

**Butterflies and Flowers
Brookside Gardens
Wheaton, MD**

The weekend of June 20, Corey Hilz and Jashua Talor are offering a workshop at Brookside Gardens with special access to the butterfly exhibit. You’ll be able to photograph butterflies in Brookside Conservatory before the public enters. This workshop will include a Friday evening orientation and photographing in the gardens with the instructors on Saturday and Sunday mornings. Also, software and techniques for photo enhancement will be demonstrated.

**Nature and the Great Outdoors
Gulf Branch Nature Center
Arlington, VA**

On Friday evening, June 27, Saturday morning, June 28, and Saturday morning, July 12, Jashua will have a workshop at Gulf Branch Nature Center in Arlington. This workshop is for photographers who want to learn how to make impressive images of outdoor subjects and natural landscapes. Also, a critique of participants' images is included in the workshop.

Meet and Shoot at Kenilworth Aquatic Gardens, Washington, DC

Sponsored by Ace Photo

On Sunday, July 13, join Jashua at Kenilworth Aquatic Gardens for an early morning photo shoot of dew laden lotus blossoms by the hundreds, colorful aquatic flowers, and a wide range of natural subjects. He will help you capture stunning images and get the best pictures possible for your basic photo equipment.

If you have questions about these photo opportunities, please contact.

Joshua Taylor, Jr.
Archiphoto Workshops
1210 N. Quantico Street
Arlington, VA 22205
jtaylorj@verizon.net
<http://archiphotoworkshops.com>
703-536-9112

***IPS Competition Themes for
2008/2009***

Kindly Check Shutter Release or IPS Website
www.ips-imfwb.org for Latest Updates

September 17, 2008: Theme Competition – Food
Food has to be the main focus of the image, be it natural or processed.

October 15, 2008: Open Competition

November 19, 2008: Theme Competition – Details
Defined as images depicting close-ups of a subject.

December 17, 2008: Open Competition

January 21, 2009: Theme Competition – People
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 Competition

March 18, 2009: Theme Competition – 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 15, 2009: Open Competition

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

Dates may change depending on various circumstances out of our control.

May 2008 Winners

Theme: Open

| Electronic | Class A | 27 Entries |
|-----------------------|-------------------|------------------------|
| 1 st place | Carmen Machicado | Breakfast Cooking |
| 2 nd place | Marketa Jorousova | Endangered Species |
| 3 rd place | Curt Carnemark | Napa Vineyard and Flag |
| HM | Marco Pinon | Big Job |
| | | |
| Electronic | Class B | 25 Entries |
| 1 st place | Brice Richard | Silent Afternoon |
| 2 nd place | Hannah Faux | Bag Pipers |
| 3 rd place | Sebastien Pascual | Les temps modernes |
| HM | Lionel Gahima | Cherry Blossom |
| | | |
| Slides A | | 12 Entries |
| 1 st place | Sigrid Vollerthun | Evening Rays |
| 2 nd place | Emine Gurgen | Fall on the Potomac |

Photographer of the Year

- 1st Place** Caroline Helou (81 Points)
- 2nd Place** Raju Singh (78 points)
- 3rd Place** Sigrid Vollerthun (76 points)

Rookie of the Year

- 1st Place** Alex Hoffmaister (70 points)
- 2nd Place** Brice Richard (65 points)
- 3rd Place** Sebastien Pascual (55 points)

IPS Competition Themes for 2007/2008

Kindly Check Shutter Release or IPS Website for Latest Updates

September 26, 2007: Open Competition in EIC and Slides

October 29, 2007: Theme Competition in EIC and Slides – Nature

Defined as various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunset, auroras), precipitation, frost, ..

November 14, 2007: Open Competition in Prints

December 19*, 2007: Open Competition in EIC and Slides

January 16*, 2008: Theme Competition in EIC and Slides – People

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 20*, 2008: Open Competition in EIC and Slides

March 19*, 2008: Theme Competition in EIC and Slides – Architecture

Defined as buildings, interiors, ruins, bridges, statues, sculptures, doors, windows, monuments, memorials, or anything where man-made structures are the principal interest.

April 16*, 2008: Open Competition in Prints

May 21*, 2008: Open Competition in EIC, Slides and Prints

*These dates may change depending on various circumstances out of our control.

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist 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, mandatory theme is "People".
- Prints are not judged every month.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 photographs 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 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 slides and prints entries to the Chairperson [for Competitions] at least half an hour 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."



SHUTTER RELEASE

POINTS STANDINGS 2007/2008 SEASON

| Last Name | First Name | Class Opening | Sep-07 | Oct-07 | Nov-07 | Dec-07 | Jan-08 | Feb-08 | Pre-selection | Mar-08 | Apr-08 | May-08 | Total | Class Closing |
|------------------|-------------------|----------------------|---------------|---------------|---------------|---------------|---------------|---------------|----------------------|---------------|---------------|---------------|--------------|----------------------|
| Helou | Caroline | A | 7 | 8 | 5 | 7 | 12 | 10 | 4 | 10 | 13 | 5 | 81 | A |
| Singh | Raju | B | 7 | 12 | 7 | 10 | 6 | 6 | 15 | 5 | 5 | 5 | 78 | A |
| Vollerthun | Sigrid | A | 5 | 5 | 6 | 13 | 5 | 7 | 14 | 6 | 5 | 10 | 76 | A |
| Hoffmaister* | Alex | B | 6 | 6 | 5 | 13 | 5 | 5 | 15 | 5 | 5 | 5 | 70 | B |
| Gürgen | Emine | A | 8 | 9 | 10 | 5 | 5 | 7 | 4 | 5 | 8 | 8 | 69 | A |
| Machicado | Carmen | A | 5 | 11 | 6 | 7 | 6 | 5 | | 5 | 10 | 10 | 65 | A |
| Richard* | Brice | B | | | | | 12 | 13 | 6 | 10 | 14 | 10 | 65 | B |
| Palmioli | Manuella | A | 10 | 7 | | 6 | 5 | 5 | | 6 | 13 | 5 | 57 | A |
| Pinon | Marco | A | | 6 | 8 | 7 | 8 | 6 | 4 | 7 | 5 | 6 | 57 | A |
| Cochard | Fred | A | | 6 | | 5 | 8 | 10 | 11 | 5 | 5 | 5 | 55 | A |
| Pascual* | Sebastien | B | 6 | 5 | | 6 | 7 | 6 | 2 | 11 | 5 | 7 | 55 | B |
| Carnemark | Curt | A | | 6 | | 9 | 6 | 13 | | 5 | 7 | 7 | 53 | A |
| Järtby | Per | B | 5 | 9 | 5 | 5 | 5 | 5 | 2 | 6 | 6 | 5 | 53 | A |
| Navaro-Martin | Miguel | B | 10 | 5 | 5 | | 10 | 5 | 2 | 6 | 5 | 5 | 53 | A |
| Otoo | Samuel | A | 6 | 7 | | 6 | 6 | 6 | 4 | 8 | 5 | 5 | 53 | A |
| Rani | Manorama | A | 10 | 5 | 5 | 5 | 6 | 6 | | 6 | 5 | 5 | 53 | A |
| Jirousková | Markéta | A | 9 | 10 | | | 8 | 5 | 4 | 6 | | 8 | 50 | A |
| Bier | Willem | B | | 5 | 10 | 5 | 5 | 5 | 2 | 7 | 7 | | 46 | A |
| Van Bolhuis | Frederik | A | | 6 | 8 | 5 | 5 | 6 | 10 | 6 | | | 46 | A |
| Gahima | Lionel | B | 6 | 5 | | 6 | 8 | | | 5 | 5 | 6 | 41 | B |
| Majaha-Järtby | Julia | B | 7 | 5 | 5 | | 5 | 7 | 5 | | 5 | | 39 | B |
| Thomas | Lindsey | B | 5 | 5 | | 5 | 5 | 5 | 2 | 6 | 5 | | 38 | B |
| Arin | Tijen | A | 5 | 5 | | | | 5 | | 10 | 5 | 5 | 35 | A |
| Sikkema* | Dawn | B | | 6 | 5 | 6 | 6 | | | 5 | 5 | | 33 | B |
| Franzetti | Carlos | A | 5 | 5 | 5 | 5 | 5 | | | | 5 | | 30 | A |
| Ergo* | Alex | B | | | | | 6 | | | 5 | 5 | 5 | 21 | B |
| Tyapkina | Marina | A | 8 | 6 | 5 | | | | 2 | | | | 21 | A |
| Nardello | Renato | B | 8 | 5 | | | | | | 5 | | | 18 | B |
| Lawton | Anna | B | | 5 | 5 | 5 | | | | | | | 15 | B |
| Peabody | S.N. | B | 5 | | | 5 | 5 | | | | | | 15 | B |
| Sarr | Bassirou | A | | | | 5 | 5 | | | 5 | | | 15 | A |
| Faux | Hannah | B | | | | | | | | | 5 | 8 | 13 | B |
| Ouzhinskaya | Nadia | B | | 5 | | 7 | | | | | | | 12 | B |
| Romero | Marta | B | | 5 | | | | | | | 5 | | 10 | B |
| Farchy | Daniel | B | 6 | | | | | | | | | | 6 | B |
| Almansi | Aquiles | A | | | | | 5 | | | | | | 5 | A |
| De Biasi | Severina | B | 5 | | | | | | | | | | 5 | B |
| Galantin | Linda | B | | | | | | | | | | 5 | 5 | B |
| Katzenstein | Bill | A | 5 | | | | | | | | | | 5 | A |
| Macedo | Antonia | A | 5 | | | | | | | | | | 5 | A |
| Mevis * | Dirk | B | | | | | | | | | | 5 | 5 | B |
| Pannett* | Jimmy | B | | | | | | | | | 5 | | 5 | B |
| Sriram | Subramaniam | B | 5 | | | | | | | | | | 5 | B |
| Yoon* | Seo-Jeong | B | | | | | | | | | | 5 | 5 | B |

*Elegible for Rookie of the Year -

Check your awards & score, for questions email: chelou@imf.org

SHUTTER RELEASE

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: _____ | |
| <input type="checkbox"/> IMF | <input type="checkbox"/> World Bank | <input type="checkbox"/> Spouse | <input type="checkbox"/> Retiree (please check one) |
| Phone No.: _____ | | Mail stop: _____ | |
| Email: _____ (required) | | | |
| Mailing address (if outside Fund/Bank): _____ | | | |

IPS is run solely by member volunteers. Please indicate below which activities you could help with:

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

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

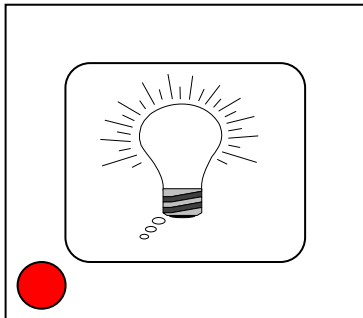
(Fill out and hand in with your entries)

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

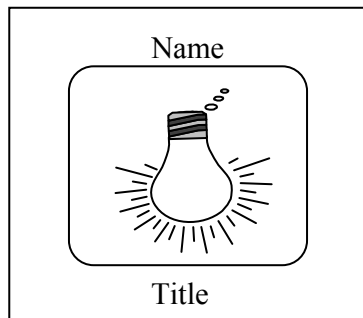
Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

| | | Category (check one for each photo) | | | | | |
|--|--|--|------|-----------|------|-------------------------------------|------|
| | | Slides | | Prints | | EIC | |
| | | Theme | Open | Them e | Open | Theme | Open |
| Title | | | | | | | |
| 1 | | | | | | <No form required> | |
| 2 | | | | | | | |
| 3 | | | | | | | |
| 4 | | | | | | | |
| 5 | | | | | | | |
| <i>Five 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 (September to May).