

Summer 2010

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Don't Forget

Time to renew your IPS Membership (Form included in this issue)



**Please send checks (\$30.00 payable to IPS) and
Forms to: Lili-Anne Tabada, World Bank, MSN
MC4-405.**

Thank you



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

NEXT MEETING:

Wednesday September 15, 2010

Refreshments: 5:45 p.m.

Presentation at approx. 6:30 p.m.

IMF Meeting Auditorium HQ1 RD-710

700 19th Street, NW, Washington, D.C.

Presidents Notepad:

Dear IPS members,

As many of you know, this year IPS celebrated its 40th Annual Exhibit. Over the years the Club has benefited from a dedicated number of volunteers/executives who have brought the club to where it is today—one of the oldest and most enjoyed clubs in the Fund/Bank.

I would like to take this opportunity to thank you for electing me as President at the June 4th AGM, and I look forward to working with the Club's Executive Council/Volunteers next season. As many of you know I have had several responsibilities within the club, since joining in 2002. My past responsibilities included membership, write-up for Shutter Release, 2 year's as Newsletter Editor, and last year Vice-President. I hope the knowledge I have gained over the years will help me do justice to the position of President.

Aung Win was also confirmed for another year as your Treasurer and **Richard Quesnel** has kindly agreed to serve as the club's Vice President. We are looking for additional volunteers--since some members are stepping down, after many years of dedication, while others are changing tasks--I will contact some of you during the next couple of months to enlist your help and ask that you give just a little of your time to the club. I realize this is not possible for every member--we all have busy lives--but please consider this-- if each of us does a little, no-one has to do a lot. **Ask not what IPS can do for you, ask what you can do for IPS.**

I am excited about next season. We will be focusing on enhancing members skills and sharing knowledge with each other and of course having fun--by conducting workshops, organizing field trips, preparing early in the new year for our Flagship Annual Exhibit and hopefully hosting an international field trip next summer to a far-off land – provided there is enough interest (we will keep you posted via this Newsletter).

In the meantime, may I wish everyone a great summer. Don't forget to take a look at the theme's for next year (posted on page 12) and start building your collection of images for next year's competitions.

Happy Shooting. See you all in September.

Mary Wilson
IPS President

May Speaker:

Gary Silverstein “Night Visions”

A few, simple introductory statements Gary Silverstein made early in his talk at our May 19 meeting went a long way to impress on us both the artistic focus and the personal approach to photography of our last presenter of this 2009-2010 season.

“My interest in photography becomes more acute as the sun goes down,” he said while displaying onscreen a sort of time-lapse slideshow of the San Francisco skyline — inviting us along, as it were, to join in his journey of discovery and share in his “night visions” photography.

He had prefaced this by recalling his last visit to the IPS. It was in the early 2000s, he estimated, adding pointedly that the presentation he had made with his partner, the late David Carter (one of a long line of Northern Virginia Photographic Society colleagues we at the IPS have been lucky to count variously as mentors, teachers or judges for so long) was based on... slides. He went on to say that he was trying, that night and these days, to carry on the tradition he had kept all those years with Dave, just now using digital photography as his medium.

But a little later on, he added: “I don't do any post-processing, so that's not my area of expertise” — as a way of warning us not to expect to see, or be explained, such digital techniques as high dynamic range photography. Quite frankly, that was fine by me.

What Gary offered instead, in keeping with that tradition he meant to carry on, and using what quickly appeared as a natural talent as teacher and instructor, was a seemingly simple but most thorough tutorial on night photography. And, again, that was fine by me: in today's age of lightning-speed technical evolution — and, let me add (as a bit of “food for thought”) the attendant risk of short attention span — there's nothing like a good old focus on (or should I say return to) the basics.

As a quick but worthwhile aside, I should note that we at IPS were lucky enough to actually have *two* strong, no-nonsense, inspiring teachers and instructors with us that night. For our guest competition judge Andy Klein was most certainly, as his advance billing by our colleague Caroline Helou had promised, highly analytical, precise, in a word enlightening, in his “reading” of our own photography offerings.

Now, back to the basics. There were a lot handed out in the course of that evening, and one can only attempt to distill the ones that stand out in the space allotted here.

The simpler, the better. How about this one? Before you embark on a night of shooting, remember to remove the UV filter from the front of your lens, in order to eliminate glare. It doesn't get more low-tech than this, does it?

Yet can any photographic experience be more heartbreaking than (raise your hand if this applies to you) going over what you expected to be highly promising and successful night shots, only to see one after another compromised, if not ruined, by an unsightly piece of glare in the frame. Fortunately, digital photography allows you to spot and correct your mistake fairly quickly (unlike in those days of film photography, where the mistake became only apparent, and all too final, after you got your prints or slides back from the lab). That's the beauty of instant playback on those supersharp LCDs.

Interestingly, there is one other, possibly unexpected benefit to the digital camera LCD. As Gary explained while showing us a series of pictures from a night outing at a train yard: "The camera showed more details than my eyes could see." Now, this should not be read as if to mean one can just let the camera do the rest and take the picture by itself (please, we're a serious photo-club newsletter here!), only that reading the proof on the screen allows you to fine-hone your reading of the night scene.

One other essential basic in night photography: the tripod. "The bigger, the heavier, unfortunately the better," Gary cleverly noted. And this tied in with a major point he hastened to make right from the start of his presentation: beware of the high-ISO capabilities of today's cameras.

Just as that UV filter on the front of your lens will inevitably create glare, setting your camera at a high ISO to counteract low light and facilitate hand-held shooting will inevitably yield "noise" in your pictures (something akin to grain in film parlance). His advice: as much as possible, bring the ISO back down to the base setting, and use a tripod.

"But in a pinch, you can push the ISO," he added, as he had done in an illustrative shot of last winter's snows taken from a window in his house — one of many similar pictures (a near-avalanche, I'm tempted to say, but won't...) he showed of the Washington area at night under the now-legendary Snowpocalypse and Snowmageddon of 2009-2010. Said Gary, simply: "This past winter, I was in heaven" — and understandably so, because the resulting output was overwhelmingly beautiful.

By implication, this entire issue ties in with lens apertures and two related bits of advice from our presenter: "You can open up to 2.8, but I find that opening between f5.6 and f11.0 works best," he said. As for the maximum aperture of a lens, which may or should influence a choice of equipment, Gary made the interesting point that a comparatively "fast" (wider-aperture) lens "can enhance the brightness in your viewfinder, which helps when composing."

In a way, this also brings us back to the earlier point about the camera in effect seeing more than one's own eyes, or more aptly put: the digital camera being a close-to-perfect tool to help one achieve one's own "night visions" — as so thoroughly and beautifully demonstrated by our guest photographer and personal teacher for the night.

by Fred Cochard

Technical Article:

Colour v Black and White

by Bill Katzenstein

The overwhelming majority of IPS competition images are in color, more now than I recall in the past. Color is no doubt the best choice for the majority of compositions, especially when vibrant tones and rich saturation contribute to the appeal of a photograph. Yet another factor is that digital photography is basically a color medium—the image is normally captured in color—with black-and-white conversion performed later, often an afterthought. For this reason, photographers are more likely to presume color in the first instance. However in my humble opinion, IPS could use more black-and-white imagery. The competition on May 19, in which the theme of low-light photography was featured, demonstrated how black-and-white photography may be better than color in some situations.

That night, within a number of images in competition, different sources of illumination resulted in mottled or inconsistent color, which is difficult to correct. Specifically, I recall two otherwise excellent images—one of the White House, another of what appeared to be a village scene in snow—in which unsettled tonality disturbed the judge. He humorously commented that yellow snow is to be avoided, and now orange snow as well (a rare off-color joke for an IPS competition). Seriously however, these images would have looked fine if not marvelous in black-and-white: stately and balanced, with the attention of the viewer directed to the juxtaposition of architecture and landscape rather than distracting shades of color.

As a rule, black-and-white photography is preferable to color when illustration of form or function is a priority, and from which color would distract, especially mottled or off-putting variations of color that confuse rather than add to the unity of a composition.

Portraiture, landscapes, architecture, flowers—all manner of subjects—are amenable to black-and-white when shape or simple conjunction of light and dark are a primary feature of the image. Most of the renowned portraits by Yousuf Karsh, the street photography of Henri Cartier-Bresson, the inspired

landscapes of Ansel Adams, and the architectural photography of Julius Shulman and Ezra Stoller—all masters of their craft—were in black-and-white. Admittedly, color films had not been perfected during much but not all of their careers, probably resulting in a pro-black and white bias, but my point is to illustrate the versatility of black-and-white. The monochrome works of these photographers are known for their powerful impressions, clear and crisp with a sense of immediacy.

Pictured below are comparable images, in color and black-and-white, of an ultra- modern house that I photographed in a remote section of Washington DC. The photography was done in hazy sunlight under high shade trees. Viewing both images illustrates the advantages and disadvantages of either; in this situation, color is pleasant but somewhat distracting; while orthodox black-and-white may appear severe.



In IPS over the past decade, a number of photographers competed and exhibited significant collections of black-and-white works, including the street, café and tango photography of Aquiles Almansi and Jose Cartas, the flower photography of Oksana Khadarina, and creative compositions by Nina Samantela-Ruivivar that turned basic household fixtures into delicate objects of art.

Field Trip Article:

We ended the year with 6 field trip events. Three of these were well attended (Night Vision, Wings of Fancy – Butterflies, and Franciscan Monastery) and three were hampered either by the weather, the travel distance, or the time of day (Glen Burnie, Sunflowers, and Lotus Festival). We consider we did fairly well in re-activating this activity, but there remains room for improvement in the variety of photographic opportunities, the destinations and management of the activity once on location. We had intended for a longer and further reaching trip but this needs to be well-organized with someone on-site who knows the locations and can save travel time between locations--I remain hopeful that such an event will occur next year.

Also for next year, we view that measures of success would be from 6 to 10 events that are varied in interests, distance and duration, with an attendance of 10 to 15 members each. These would ideally complement the knowledge gained in our workshops and would be interesting destinations in their own rights. Ideally, the field trips would be followed with a comments session allowing participants to show their selected images and discuss among themselves.

For the coming year we are seeking your suggestions for field trip destinations or other field trip activities. Some of the trips that come to mind are a repeat of the Night Vision, day trips to Eastern State Penitentiary in Philadelphia and Shenandoah Valley, and longer stays in Charleston, SC or Chincoteague. Finally, I would like to set-up a small group of members with field trip interests to discuss those locations, help in selecting and communicating the events and in some cases be on location when the field trips take place.

I can be contacted at 202 473-6934 and rquestnet@comcast.net.

Looking forward to a great year of field trips.

by Richard Quesnel

PSA Corner:

The Photographic Society of America offers a wide variety of programs to both individuals and photo clubs. IPS maintains an active membership within PSA to stay current on the services that we should offer to our members and get a sense of the quality of these offerings. Last year we communicated summaries of the PSA services offering to individual members to encourage you to become individual members of PSA. The PSA Journal, by itself is almost worth the cost of the membership without even mentioning the participation in PSA activities for those so interested.

Last year the club entered two competitions. We submitted a copy of the September 2009 *Shutter Release* as part of the Newsletter competition and similarly provided another group of judges with the address of the IPS website. The winners will be announced at the PSA Annual Conference Evening Gala held in Charleston, SC the first week of October 2010. Being recognized publicly would be nice, but as important will be the judges' expected comments/critiques on our two most important communications vehicles.

All of us are quite busy, but we are looking for a volunteer member to replace me as the PSA Club Representative for the coming year. As the Club Representative, you receive the Club's PSA Journal and quarterly emails from the Association and the local chapter. The major duty is to communicate to IPS members, the things that you think are important for them to know about the PSA. At a minimum, it is a one (1) hour effort per month to read the Journal and write the Newsletter article. On the benefits side I learned a lot and established new friends/acquaintances across the USA with whom to share my photography interests. And for those who may consider but are not sure, we will be there to help you along.

by Richard Quesnel

Statement of Account:

International Photographic Society
Statement of Revenues and Expenditures for the Period 7/1/09-6/30/10

Revenues		10,372.58
IMF subsidy	4,000.00	
Membership fees	2,370.00	
Annual exhibit (Members' reimbursements for prints and mats)	1,398.25	
Tuition (Classes)	2,500.00	
Earned interest	104.33	
Expenditures		11,500.17
Monthly meetings	2,079.38	
Annual exhibit (May 3 - June 4, 2010)	4,344.71	
Photo classes	2,045.00	
Web hosting	117.40	
Supplies and trophies (Including the new projector)	2,913.68	
PCA membership	0.00	
Assets at June 30, 2010		11,848.92
FCU - Checking account	2,583.38	
FCU - Savings account	374.87	
FCU - Money management account	11,812.57	
Check not encashed	-2,921.90	
To be reimbursed by HRD	0.00	
Liabilities at June 30, 2010		0.00

May 2010 Results:

EIC Group A – 43 Entries		
1st place	Tom Waits	Dirk Mevis
2nd place	Cosy II	Lionel Gahima
3rd place	Jemille	Mary Wilson
HM	Tom's Tree	Fred Cochard
HM	Mirage	Emine Gurgen
HM	Photo Class	Alex Hoffmaister
EIC Group B – 31 Entries		
1st place	Lumieres D'Hiver	Raphael Titsworth-Morin
2nd place	Walking in the Rain	Xiao Yuan
3rd place	Snow Man	Robert Simpson
HM	Beach Silhouettes	Richard Quesnel
HM	Reflections	Raphael Titsworth-Morin
Prints Group A – 22 Entries		
1st place	Iris Fantasy	Emine Gurgen
2nd place	Wood Patterns	Emine Gurgen
3rd place	Beit-Eddin Castle 2, Lebanon	Caroline Helou
Prints Group B – 8 Entries		
1st place	Higher	Louise Forest-Sarr

2009/2010 END OF THE YEAR AWARDS:

Photographer of the year

1st Place: Dirk Mevis (96 points)

2nd Place: Alex Hoffmaister (82 points)

3rd Place: Marco Pinon (68 points)

Rookie of the year

1st Place: Raphael Titsworth Morin (55 points)

2nd Place: Denyse Morin (35 points)

3rd Place: Sena Eken (31 points)

May 2010—Winning Images



Tom Waits © Dirk Mevis



Cosy II © Lionel Gahima



Lumieres D'Hiver © Raphael Titsworth-Morin



Jemille © Mary Wilson



Walking in the Rain © Xiao Yuan

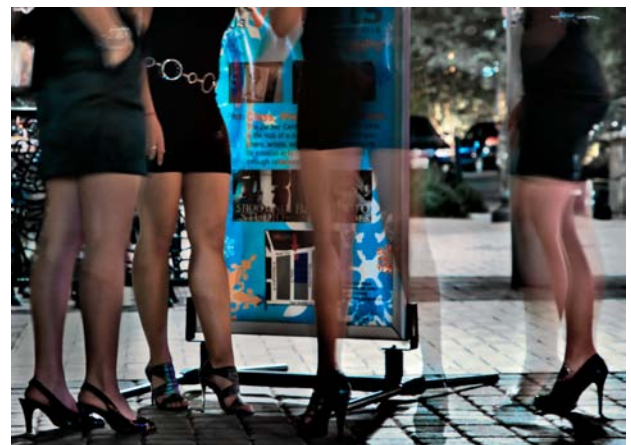


Photo Class © Alex Hoffmaister

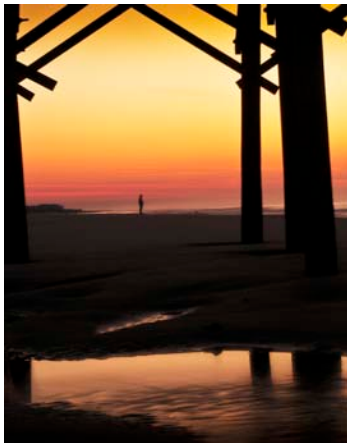
May 2010—Winning Images (Cont'd)



Snow Man © Robert Simpson



Tom's Tree © Fred Cochard



Beach Silouttes © Richard Quesnel



Mirage ©Emine Gurgen

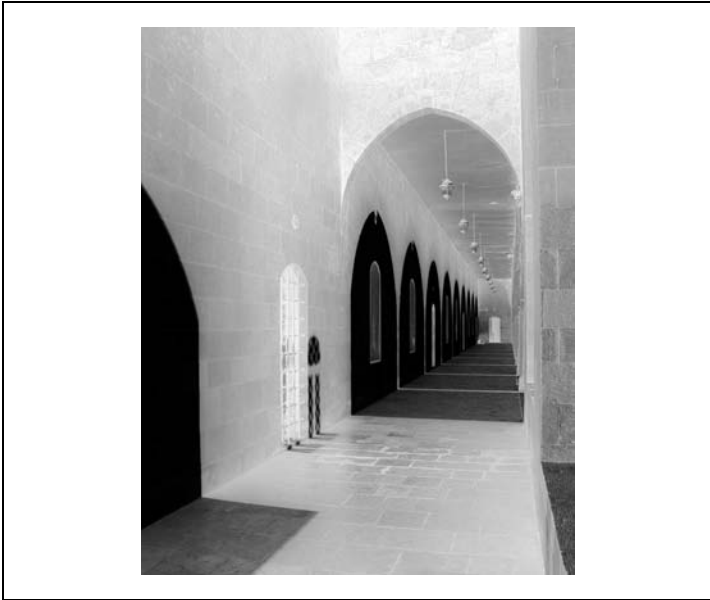


Reflections © Raphael Titsworth-Morin



Iris Fantasy © Emine Gurgen

May 2010—Winning Images (Cont'd)



Beit-Eddin Castle 2, Lebanon ©Caroline Helou

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>Total</i>	<i>Class Closing</i>
Mevis	Dirk	B	10	10	8	10	10	6	6	5	21	10	96	A
Hoffmaister	Alex	A	5	11	8	9	10	5	12	8	8	6	82	A
Pinon	Marco	A	5	10	12	7	8	6	8	7		5	68	A
Gürgen	Emine	A	5	5	7	5	6	13	5	6		14	66	A
De Corte	Gerda	B	5	7	6	5	5	6	12	10	4	5	65	A
Gahima	Lionel	B	10	5	7	5	5	12	6	5		8	63	A
Machicado	Carmen	A	8	6	5	10	6	8	5	10		5	63	A
Franzetti	Carlos	A	5	9	10	5	5	11	5	5		5	60	A
Rani	Manorama	A	6	5	5	5	6	5	10	10	2	5	59	A
Wilson	Mary	A	7	5	5	6	10	5	6	7		7	58	A
Quesnel	Richard	B		6	5	11	8	8	5	6		6	55	B
Singh	Raju	A	11	10	5	10	5	5	5		4		55	A
Tabada	Lili	B	8	5	5	5	5	6	11	5		5	55	B
Titworth Morin*	Raphael	B		5	6	7	11	5	5	5		11	55	B
Ergo	Alex	B	5	5	9	5	7	6	5	7	2		51	A
Faux	Hannah	B			10	6	5	10	10	5		5	51	B
Cochard	Fred	A	5	5	5	5	5	5	5	5	4	6	50	A
Forest-Sarr	Louise	B		5	5	5	8		5	12		10	50	B
Thomas	Lindsey	A	9	5	6	8	6	5	6	5			50	A
Boyd	Jean	B	8	13		5		6	6	5		5	48	A
Helou	Caroline	A	5	5	5	6	5	5	5	5		7	48	A
Sarr	Bassirou	A	7	5	5	5	10		6	5		5	48	A
Xiao	Yuan	B		5			6	5	8	13		8	45	B
Palmioli	Manuella	A	5	8	9	5	5			5	2	5	44	A
Thurein Win	Aung	B	5	5	5	8	6	5	5			5	44	B
Arin	Tijen	A	5	5		5		7	8	6		5	41	A
Gasiorowski	Pawel	B	6	5	5	5	5			5	5	5	41	B
Moss	Shaun	B	5	7	10	9	5	5					41	B
Nguyen	Khai	A			5	8	8	5	5	6			37	A
Morin*	Denyse	B		5	5	5	5	5	5	5			35	B
Vollerthun	Sigrid	A	10	5	5	5		5	5				35	A
Eken*	Sena	B				6	5	5	5	5		5	31	B
Jirousková	Markéta	A	6	5	5			6	5				27	A
De Biasi	Severina	B		5		5	6	5	5				26	B
Kundu*	Pritthijit	B					6	5	5	5		5	26	B
Dilek Sen*	Asmin	B					5	5	5	5			20	B
Musatova*	Maria	B	5	6					5				16	B
Lacombe	Gaston	B	5		5	5							15	B
Erbil*	Nese	B							6	5			11	B
Hukka*	Janne	B		6		5							11	B
Jayasinghe*	Tash	B					6		5				11	B
Gray	Christy	B				5	5						10	B
Malysheva*	Natalia	B							5			5	10	B
Pasha*	Amjad	B		5			5						10	B
Titworth*	Jack	B		5								5	10	B
Tyapkina	Marina	A	5	5									10	A
Katzenstein	Bill	A							8				8	A
Simpson*	Robert	B										7	7	B

Almansi	Aquiles	A	5										5	A
Bhateja*	Ashish	B					5						5	B
Borowik*	Iwona	B		5									5	B
Goldberg*	Lynn	B		5									5	B
Järtby	Per	A					5						5	A
Sikkema	Dawn	B	5										5	B
* 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 2010/2011

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

September 15, 2010: ABSTRACT—Images where there is no immediately recognizable subject(s) and what stands out is the imagination and creativity of the photographer.

October 20, 2010: OPEN in all competitions (except for new members).

Special Theme for ‘new members’ only: Flowers/Plant and Fruits. The main focus of the image should be floral or fruits from long lens to macro.

November 17, 2010: WEATHER—Rain, wind, snow, fog or mist—Images should illustrate one of the weather phenomena.

December 15, 2010: OPEN in all competitions.

January 19, 2011: 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 16, 2011: OPEN in all competitions.

March 16, 2011: RED/BLUE/GREEN— where only one of these is the main or dominant color.

April ??, 2011: OPEN in all competitions.

May 18, 2011: DECAY— Rust, peeling paint or plaster or any interpretation of this subject.

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

to be inserted in your camera bag



☐ IPS EXECUTIVE COUNCIL ☐			
President	Mary Wilson	(202) 623 0004	MWilson2@imf.org
Vice-President	Richard Quesnel	(202) 473-6934	rquesnel@worldbank.org
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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					
<i>Five entries per member. Maximum of 3 entries per medium (EIC and Print)</i>					

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.*
