

March 2010

Inside this issue:

	<u>Page</u>
Presidents Notepad.....	2
March Speaker/Judge.....	2
February Speaker	3
In Focus Interview.....	3
PSA Corner	5
Announcements	6
February's Winning Images	8
February's Results.....	11
Points Standing	12
Notes on IPS Competitions.....	13
Council/Volunteers.....	14
Competition Entry Form	15
Membership Application Form.....	16

UPCOMING EVENTS:

- 2010 – Field Trip (details to follow)
- IPS Annual Exhibit runs May 3-June 4

NEXT MEETING:

Wednesday March 17, 2010
Refreshments: 5:45 p.m.
Presentation at approx. 6:30 p.m.
IMF HQ1 R-610
700 19th Street, NW, Washington, D.C.

March Speaker:

Ron Blunt
"The Romantic Landscape"

March Theme:

THE GEOMETRY AROUND US

Defined as Images that capture the geometric shapes that we see around us in our daily lives, be it in a natural or man made setting (excluded are studio images). The geometric shapes have to be the dominant feature.

Welcome New Members:

**Alan Pereira, Natalia
Malysheva, Mamta Kaushal,
Robert Simpson, Miriam
Gomez, Jihad Dagher**

Note to Contestants:

Please bring print entries to the meeting with entry form appended at the end of this issue. Entries will be accepted between 5.45 and 6.15 pm ONLY.
For inquiries please call Carlos Franzetti (202) 473-1631



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

Presidents Notepad:

Dear IPS members,

We are in the last leg of our six weeks trip and I am very grateful for Vice President Mary and for all the volunteers for keeping the club running at this critical time. The trip went well so far. We had the opportunity to visit new sites and reconnect with old friends including some IPS members. I was quite surprised to run into Denise Morin an IPS member in a shop in Bangkok and while in Sydney was grateful for a telephone conversation with Michael Wishart. Michael gave us good tips on things to do and see in Sydney and asked about the club and the whereabouts of old members. I tried to convince Michael to send in his entries, now that IPS is in cyberspace age. So don't be surprised about some tough competition from Dow-Under soon. I hope to catch up with the Club activities in the next few days. Preparations for the Annual Exhibit are now at a critical stage and we should be able to review progress and exchange on this event.

While away I learned about some good news. Please join me in congratulating Dirk Mevis our very own 2009 Rookie of the Year, who has been selected as one of the 47 photographers to be featured in the third annual DCist Exposed photography. This showcases photographic talent that reveals the city through the eyes of people who live and work in the DC metro area.

Our March Speaker and Judge is Ron Blunt. Ron was educated at The Surrey Institute of Art & Design where he studied with Martin Parr -- one of Britain's most distinguished photographers. He is an award-winning architectural photographer. He has worked throughout the U.S. and abroad serving a prestigious clientele world-class architects & designers, luxury hotel & restaurant groups, and important cultural institutions, such as the Smithsonian and National Trust for Historic Preservation. The title of Ron's presentation is the Romantic Landscape.

I look forward to joining you in time for this presentation.

That's all from me for this month.

Bassirou Sarr, IPS President

March Speaker/Judge:

Ron Blunt

“The Romantic Landscape”

Ron Blunt will take us on a sensory journey through his personal landscape photography, featuring distinguished gardens of America's historic homes. Reflecting on 18th C. Romantic landscape paintings, Ron discusses how Nature evokes our emotions and portrays the romantic ideals. Sublime, picturesque, and enduring. Nature also plays a modern role as a crucial component of architectural photographic composition.

As springtime approaches, we will venture out to photograph the cherry blossoms and gardens of Washington, armed with a new way of seeing.

Ron Blunt is an award-winning architectural photographer celebrating 20+ years of artistic excellence in architectural, interior design, and landscape imagery. He has worked throughout the U.S. and abroad serving a prestigious clientele world-class architects & designers, luxury hotel & restaurant groups, and important cultural institutions, such as the Smithsonian and National Trust for Historic Preservation.

Born in England, Ron was educated at The Surrey Institute of Art & Design where he studied with Martin Parr -- one of Britain's most distinguished (and infamous) photographers. Ron's aesthetic evolved while studying and working in & around London, influenced by Parr's striking compositional style, as well as the sweeping landscapes and idyllic light of 18th C. Romanticist paintings on view. Working with both traditional and modern subjects, Ron is known for creating beautifully balanced images with a timeless quality. Ron photographs numerous award-winning LEED-certified green buildings. He garners frequent awards from the American Institute of Architects (AIA) and American Society of Interior Designers (ASID), among others.

His work features regularly in well-known publications and books, including: *Architectural Digest*, *Architectural Record*, *Conde Nast Traveler*, *Home & Design*, *Interior Design*, *Landscape Architecture*, *Southern Accents*, *Spaces*, *Town & Country*, *Traditional Home*, *Veranda*, *The Wall Street Journal*, and *The Washington Post*.

by Caroline Helou

February Speaker:

Jean-Louis Atlan “Bad News–Good News”

It all started with Ray Charles, photographed in the 1960s on a street in Paris after a concert he gave at the Olympia music hall. The format of the picture is square: our presenter, Jean-Louis Atlan, was not yet the famed photojournalist he would become, working in 35 mm; he was a pre-med student, using a medium-format Rolleiflex for his hobby.

Interestingly, the amateur photographer was the only one to catch that fleeting night shot of the legendary singer. As Jean-Louis explained at the start of his presentation at our February 17 meeting, “at the time, there was no paparazzi around.” Times change, and time, its sheer span but also its fleeting moments, turned out to be, in a subtle, unspelled and yet so obvious and powerful way, the underlying thread in our presenter’s mesmerizing slideshow.

Case in point: another shot, also in black and white, taken in the ’60s. It shows Joe Cocker captured onstage, in one of his famous gyrations with arms flailing, at the Isle of Wight rock festival. Now fast-forward almost 40 years and there’s the “same-old-Joe” photographed in color at his ranch in Colorado.

In his understated, unassuming way, Jean-Louis provided a great punch line to the picture: presumably to impart some mood and motion to the portrait, shot against a wide expanse of Colorado skyline, the photographer asked his subject to dance, but Joe Cocker replied, “I can’t dance, there’s no music.” So Jean-Louis started humming a song, and snapped a picture of Joe Cocker dancing to his beat.

Surely, photojournalists must be a different breed to be able to direct celebrities this way. Another similar “fun story behind the shot” featured Hugh Hefner, captured in his Playboy Mansion stretching on his belly across the lap of his “posse” of girlfriends. Jean-Louis explained that he was the one who suggested the pose, wryly adding: “Even though he was about 80, he didn’t break anything doing it.”

As noted above, one could not help but feel impressed by the dizzying span of time covered in the course of this 64-frame slideshow. Adding some measure of eeriness to it, Jean-Louis explained that he had re-discovered his shot of Ray Charles only about six months ago, more than 40 years after the fact. As for the stage portrait of Joe Cocker, it was, he said, his “first assignment.”

There followed a multi-decade career with the Gamma and Sygma photo agencies, and then with French magazine *Paris Match*. Not bad for someone who, as our biographical introduction in last month’s *SR* stated, “came to realize medicine was not for him and followed his passion instead”...

Now, it wouldn’t quite do justice to the quality and strength of Jean-Louis’ work to try and describe his entire slideshow on paper. For those of you who missed that presentation, and even for those who enjoyed it but would welcome seeing more, I recommend that you visit instead the Corbis archives online (www.corbisimages.com) and search by photographer for his gallery — all 607 frames of it (for which, he briefly noted in his introduction, he gets royalties). And top it off, for good measure, with the portfolio displayed on the Website of his Georgetown gallery (www.zone2point8.com/index-slides.html?gallery=Jean-Louis%20Atlan).

Whether it is Ronald Reagan at Checkpoint Charlie in West Berlin, where he would later return and give his “Mister Gorbachev, tear down this wall” speech, or the iconic Rabin-Arafat handshake in 1993 on the South Lawn of the White House, or the ghostly, somber scenes of U.S. helicopter carcasses and fallen American servicemen in the Iranian desert following the failed hostage rescue during Jimmy Carter’s presidency, this incredible gallery will give you, shot after shot, an irresistible feeling of suspended time.

Suspended time: isn’t this, after all, the very essence of the *art* of photography? It most certainly is, but I would hasten to add that it is not something so easily achieved — especially for a news photographer operating under constant deadlines and, more to the point, plying his trade over a span of roughly half a century. This is what makes Jean-Louis Atlan’s body of work, and photographic achievement, quite impressive and priceless indeed.

by Fred Cochard

In Focus Interviews with club members

This month’s Q&A is with **Bill Katzenstein**, formerly of the Bank’s Corporate Planning & Analysis Department, who left to engage photography and established his practice, *IconicPhoto*, specializing in architectural photography www.IconicPhoto.com.



IPS: What are your photographic goals?

Bill: I shoot mainly architecture, with an occasional landscape. In sum, my photographic objectives are to draw out and portray the essence of architecture in compelling images of a high technical standard. From my perspective, the architectural photographer has two missions: (1) technically excellent rendition of architecture reduced to illustration on paper or monitor; and (2) revelation of the eminent aesthetic and other desirable qualities of buildings and interiors. A variety of techniques in combination with patience can evoke almost any desired sense or mood in architectural photography.

IPS: What is your favorite place to shoot?

Bill: My specialization is photographing ultra-wide interiors, ideally with the traditional view camera although it's very cumbersome and not always feasible. But lately I've come to enjoy shooting building exteriors in the context of their outdoor settings.



MCI Building

IPS: Who is your favorite photographer? Do you have a favorite photo?

Bill: Ansel Adams is my favorite photographer because of his incredibly effective ways of evoking the beauty of the natural environment. In his method, a photographer “pre-visualizes” how they want an image to appear, then waits for ideal lighting and applies specific techniques to achieve the desired effects. “A photograph is not an accident—it is a concept,” he insisted. In my experience, a photograph moves us when it combines beauty or other spectacle with a story or some feature that leads us to wonder. My favorite photograph is “The Tetons and the Snake River, Grand Teton National Park, Wyoming, 1942” by Ansel Adams.



The Tetons and the Snake River, by Ansel Adams

The Teton mountains thrust majestically into a sky of sun-lit storm clouds, a gorgeous panorama. . . as the Snake River meanders around two bends in the foreground before sweeping into the mountains, causing the mind to marvel and follow its course for an enchanting moment. The rugged beauty of the mountains meeting the gently meandering river, softened by a subtle mist, create the special emotion I sense when gazing upon this image, time after time. The image also has a certain solemnity. It was photographed, of course, during the horrific Second World War. Adams was certainly blessed to witness and be able to photograph that remarkable valley at that time, and I imagine from the image that he was very much aware of this.

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

Bill: No hidden tattoos, but I have a keen interest in history, and have been working with World Bank Archives on a series of presentations about the histories of architecture of Bank buildings, and of the practice of planning and budgeting in the Bank from the 1940s.

IPS: What is it that draws you to photography?

Bill: I never cease to be amazed by the emotive power of beautiful images. As a small child, I became enamored with a

PSA Corner:

photograph that comprised an advertisement for a well-known liquor. The image portrayed an utterly romantic scene, a couple in a horse-drawn carriage in Central Park in New York City in late evening just after the street lamps had been turned on, with a caption, “Evenings meant to be remembered begin with . . . (liquor).” From this I first understood the power of photography.

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

Bill: Attempt to write mystery novels.

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

Bill: My most pleasurable memories are of the people, far more than explicit events or individual presentations. I value most the camaraderie and friendliness of fellow members at our meetings.

IPS: Why are you not participating in IPS competitions?

Bill: I actively competed in 2002-2007, but discontinued in 2008 because I wanted to concentrate on a different shooting style. Specifically, for a photograph showing only architecture to win or place in competitions, it must have special dazzle or pizzazz that requires a special effort, or feature an especially imposing building. I wanted to change from that style of shooting to concentrate on craftsman-like photography of the kind typically done for commercial photography.

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

Bill: I’ve benefited substantially from the critical reviews offered by the judges of our competitions, and from the presentations too. IPS has provided opportunity for me in another way: I’ve had the privilege of contributing a regular column to Shutter Release for eight years.

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

Bill: Be patient.



IFC Atrium looking straight up, with Hasselblad 180° fisheye lens

Every so often we provide the objectives of the PSA for new IPS members. The Society is a worldwide, interactive organization for serious amateur and professional photographers or for anyone interested in photography. The Society is a widespread group of volunteers organized in Divisions that are sprinkled in about 60 countries and who participate in various study groups, publish a monthly Journal, hold photo competitions, and once a year hold an Annual conference – more on this later.

PSA members have already received their copy of the February Journal, but for non-members here is a glimpse of the articles featured this month. The section for beginners focuses on focal point and there are reviews of the new books and photo software on the market. The first article this month is on the Warrior’s Weekend for US soldier amputees and these folks do pretty wild things. The PSA is revamping its program of Recognition of Photographic Achievement and the new rules are in this month’s Journal. Three articles really caught my attention; one was on stirring ones imagination during winter shots, another featured Puffin and Garnet families in Newfoundland, and the last article showcased images from the PSA Board of Directors. All three made for a lot of fun to read. The last article was on the Pain and Pleasure of Critical Analysis – or the dos and don’ts of critiquing photos of others – something all of us can learn a little bit from.

Finally, the showcase article was on the upcoming 72nd Annual Conference of Photography, which will be held from Sunday October 3 to Saturday October 9, 2010, at the Embassy Suites, North Charleston Airport/Hotel & Convention Center. Ten photo tours of neighboring Charleston attractions are planned from Sunday to Tuesday with about 50 workshops, models, and photo techniques the remainder of the week. Some of the topics include Photoshop Elements, Intermediate Photoshop, Adobe Lightroom, and PhotoDex (ProShow & Producer). Special programs will be held by Joe McDonald, Wendell Phillips, Adam Jones, and Julianne Kost.

Unless something drastic happens I will attend and would be willing to coordinate it as a field trip if there were 6 – 8 other persons also interested. The full details and registration information will appear in the April PSA Journal, but I would like to get an idea of who might be interested at this time to get a sense of numbers – this will not be taken as a commitment. You can email me at rquestnet@comcast.net. It could be a lot of fun.

by Richard Quesnel

Workshop Notes:

Architectural and Nighttime Photography Workshop, February 20, 23 and 27, 2010

Ten IPS photographers enjoyed a master class in architectural and nighttime photography, led by renowned Washington professional photographer, E. David Luria.

The group met for the first-of-three sessions at the Renwick Gallery, where David delivered a stimulating lecture on the techniques of indoor architectural photography, including setting ISO and white balance, balancing daylight with indoor tungsten light, hand-holding the camera in low-light situations and the correct technique for avoiding keystone or "leaning building syndrome". David then guided the group through a practical session, where they photographed the artifacts and architecture of the gallery.

The IPS group reconvened for a late afternoon - early evening shoot along Pennsylvania Avenue, photographing the Willard Hotel during the "golden hour" just before and just after sunset. They went on to do exterior photography of some of Washington's most elegant buildings, including the Old Post Office. David coached the group on how to keep the vertical lines of the buildings straight by keeping the camera lens perfectly vertical, using a tripod and a spirit level. He also introduced the group to the use of Perspective Control (PC) or "shift" lenses, an indispensable tool in the arsenal of the professional architectural photographer.

For the third and final session, the group reconvened on Saturday afternoon, February 27, at the National Building Museum, one of Washington's most architecturally striking buildings, for a three-hour shoot concentrating on practicing both outdoor and indoor photographic techniques.



IPS group at the National Building Museum on February 27:
(l-r) Robert Simpson, John St. Hilaire, Sena Eken, Hannah Faux, Mahoney, Shaun Moss, Ashish Bhateja, Raja Pritthijit, Miriam Gomez.

IPS Field Trips:

So, what kind of photography do you like to do?" When I'm asked the question I often reply "Lately, I have been drawn outdoors". Then comes the question... "Do you have a favorite place"? I often give a simple "Yes" and then proceed to mimic Freeman Patterson's Mona Lisa smile and say - "Its where I happen to be at the time!" And then, rather than leaving them in pain, I share the name a few of the local places I like the most and the reasons why.

Having said this, I would like to propose a few outings around and near Washington to discover new places and experience different photo taking opportunities such as wild life hikes, breath-taking panoramas, Mall and street events (For ex: St-Patrick's parade, Asian Heritage Festival, and others), evening walks, fireworks, and others of varied interest. These would be loosely organized, but communicated well in advance to set up travel arrangements and the like. I would coordinate the outing unless someone else volunteers. We would have a common meeting place and time, with directions to get there. The more the merrier and a sure way to augment your photographic composition skills and camera techniques.

My first proposed outing is the **St-Patrick's Parade** on **Sunday March 14** from 12 noon to 3 pm. It runs on Constitution Avenue from 7th St. to 17th NW. Those wishing to get together should meet at the NE corner of 17th St. NW and Constitution at **12:15 p.m.** This should be fun. The second outing will be **Huntley Meadows**, located at 3701 Lockheed Blvd., Alexandria, on **March 20, 2010**. We will meet at the visitor center at 12:15 p.m. for a 2-3 hour walk around a flat trail and boardwalk. **For April 3, 2010**, I am proposing a mid-afternoon/golden hour, early evening night walk along **tidal basin /Jefferson Memorial**, for long exposures and the Cherry Blossom opening fireworks at 8:30 p.m. More to come by email on the time and meeting place. I am preparing a list of my other favorite places and events but I would also like your suggestions for added variety. Please email me these - including best time of the day/year at: rquestnet@comcast.net. More suggested outing places and dates up to September 2010 will be published in the April Newsletter.

by Richard Quesnel

IPS Announcements:

Matting of Prints for the 2010 Annual Exhibit

Photographers who have images which are eligible to be exhibited in the 2010 Annual Exhibit (AE10) may wish to consider ordering the mats and supplies through IPS. Shaun Moss is coordinating the ordering of mats for AE10. Please contact him to place an order: Email: jmoss@worldbank.org. Tel: 202-458-9564.

CONGRATULATIONS:

From a pool of over 300 amateur and professional photographers that submitted their work, Dirk Mevis our very own 2009 Rookie of the Year, has been selected as one of the 47 photographers to be featured in the third annual DCist Exposed photography. In the words of the organizers:

“DCist Exposed showcases photographic talent that reveals the city through the eyes of people who live and work in the DC metro area. In a city too often seen purely as a collection of government buildings or a tourist destination, these photographers capture the local music, art, architecture and urban surroundings that give Washington, DC its unique cultural vibrancy.”

The show kicks off on Saturday March 6 at 6 pm at the Longview gallery 1234 9th street NW—and runs through March 21. Please join us in celebrating this showcase of DC photography, which promises to be a celebration of local talent and, on this opportunity, also of IPS.

http://dcist.com/2009/01/winners_of_dcist_exposed_2009.php

Other Announcements:

Corey Hilz Photography Workshops and Classes

Composition: Beyond the Snapshot, March 21, 1:00pm-3:30pm

Lensbaby: Bending Your Perspective, April 10, 10:00am-12:00pm

Photoshop Elements: Taking Control of Your Photos, April 10, 1:00pm-5:30pm

Macro & Close-up Photography, April 11, 10:00am-12:30pm

HDR & Focus Stacking, April 11, 1:30pm-5:30pm

Digital Workflow: Apple's Aperture, April 17 & 24, 1:00pm-4:00pm

Field Session: Franciscan Monastery, April 18, 7:00am-10:00am

Field Session: Brookside Gardens, May 2, 6:30am-9:30am

Field Session: Meadowlark Botanical Gardens, May 16, 6:30am-9:30am

Corey Hilz Photography

For additional information and to sign-up visit the Learning Hub at CoreyHilz.com

Sign-up for our newsletter:
<<http://coreyhilz.com/contact.html>>

Web: <<http://coreyhilz.com>>
Email: corey@coreyhilz.com
Blog: <<http://web.me.com/coreyhilz>>
Facebook: Corey Hilz

3537 S. Stafford St. #B2, Arlington VA 22206, 703.473.4618

-----o o O o o-----

Dodge-Chrome Imaging (Chrome Lab) Move from Georgetown

Effective March 1, Dodge-Chrome will have relocated its Georgetown facility to 4885 Macarthur Blvd. NW, Washington DC. All film and digital processing and printing services previously provided by Chrome will continue to be available. The new location features ample parking. Hours are 9am-7pm, Monday-Friday; and 10am-5:30pm on Saturdays.

-----o o O o o-----

February 2010—Winning Images



A Bridge to Nowhere ©Carlos Franzetti



Rendering Honors ©Carlos Franzetti



Prairie Dogs ©Jean Boyd



Taking a break 2 ©Marco Pinon



Zavadovice ©Marketa Jirouskova



Colorful Morning © Tijen Arin

February 2010—Winning Images (Cont'd)



Abandoned reflection ©Gerda De Corte



Klamath Falls Town ©Lili Tabada



Chained ©Lionel Gahima



Lanterne. ©Lionel Gahima



uvegetmail ©Dirk Mevis

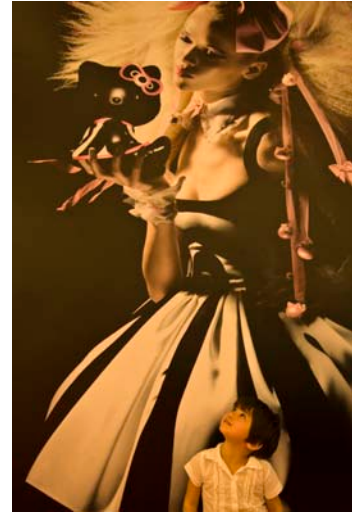


Study in Red and Green ©Richard Quesnel

February 2010—Winning Images (Cont'd)



Snow on Tazewell ©Carmen Machicado



G meets HK ©Alex Ergo



Playmates ©Hannah Faux



Through the Bridge © Emine Gürgen



Sorrow © Emine Gürgen

February 2010 Results:

EIC Group A – 45 Entries		
1st place	Carlos Franzetti	Rendering Honors
2nd place	Carmen Machicado	Snow on Tazewell
3rd place	Tijen Arin	Colorful Morning
HM	Jean Boyd	Prairie Dogs
HM	Carlos Franzetti	A Bridge to Nowhere
HM	Marketa Jirouskova	Zavadovice
HM	Marco Pinon	Taking a Break 2
EIC Group B – 45 Entries		
1st place	Lionel Gahima	Lanterne
2nd place	Richard Quesnel	Study in Red and Green
3rd place	Lionel Gahima	Chained
HM	Gerda De Corte	Abandoned Reflection
HM	Alex Ergo	G Meets HK
HM	Dirk Mevis	uvegotmail
HM	Lili Tabada	Klamath Falls Town
Prints Group A – 15 Entries		
1st place	Emine Gürgen	Sorrow
2nd place	Emine Gürgen	Through the Bridge
Prints Group B – 10 Entries		
1st place	Playmates	Hannah Faux

Competition Reminder

**No comments or interruptions of any kind from the audience are allowed under any circumstances.
Q and A session will follow the judging**

POINTS STANDINGS 2009/2010 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-09</u>	<u>Oct-09</u>	<u>Nov-09</u>	<u>Dec-09</u>	<u>Jan-10</u>	<u>Feb-10</u>	<u>Mar-10</u>	<u>Apr-10</u>	<u>10A/E</u>	<u>May-10</u>	<u>Year-End</u>	<u>Total</u>
Mevis	Dirk	B	10	10	8	10	10	6						54
Hoffmaister	Alex	A	5	11	8	9	10	5						48
Pinon	Marco	A	5	10	12	7	8	6						48
Singh	Raju	A	11	10	5	10	5	5						46
Franzetti	Carlos	A	5	9	10	5	5	11						45
Gahima	Lionel	B	10	5	7	5	5	12						44
Machicado	Carmen	A	8	6	5	10	6	8						43
Gürgen	Emine	A	5	5	7	5	6	13						41
Moss	Shaun	B	5	7	10	9	5	5						41
Thomas	Lindsey	A	9	5	6	8	6	5						39
Quesnel	Richard	B		6	5	11	8	8						38
Wilson	Mary	A	7	5	5	6	10	5						38
Ergo	Alex	B	5	5	9	5	7	6						37
De Corte	Gerda	B	5	7	6	5	5	6						34
Tabada	Lili	B	8	5	5	5	5	6						34
Thurein Win	Aung	B	5	5	5	8	6	5						34
Titsworth Morin*	Raphael	B		5	6	7	11	5						34
Boyd	Jean	A	8	13		5		6						32
Palmioli	Manuella	A	5	8	9	5	5							32
Rani	Manorama	A	6	5	5	5	6	5						32
Sarr	Bassirou	A	7	5	5	5	10							32
Faux	Hannah	B			10	6	5	10						31
Helou	Caroline	A	5	5	5	6	5	5						31
Cochard	Fred	A	5	5	5	5	5	5						30
Vollerthun	Sigrid	A	10	5	5	5		5						30
Gasiorowski	Pawel	B	6	5	5	5	5							26
Nguyen	Khai	A			5	8	8	5						26
Morin*	Denyse	B		5	5	5	5	5						25
Forest-Sarr	Louise	B		5	5	5	8							23
Arin	Tijen	A	5	5		5		7						22
Jírousková	Markéta	A	6	5	5			6						22
De Biasi	Severina	B		5		5	6	5						21
Eken*	Sana	B				6	5	5						16
Xiao	Yuan	B		5			6	5						16
Lacombe	Gaston	B	5		5	5								15
Hukka*	Janne	B		6		5								11
Kundu*	Pritthijit	B					6	5						11
Musatova*	Maria	B	5	6										11
Dilek Sen*	Asmin	B					5	5						10
Gray	Christy	B				5	5							10
Pasha*	Amjad	B		5			5							10
Tyapkina	Marina	A	5	5										10
Jayasinghe*	Tash	B					6							6
Almansi	Aquiles	A	5											5
Bhateja*	Ashish	B					5							5
Borowik*	Iwona	B		5										5
Goldberg*	Lynn	B		5										5
Järtby	Per	A					5							5
Sikkema	Dawn	B	5											5
Titsworth*	Jack	B		5										5

* Eligible for Rookie of the Year

Check your awards & score, for questions email: chelou@verizon.net

Congratulations to Dirk Mevis for his promotion to Class A

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to EIC competition only, not to prints
(except in January, the mandatory theme is “People” in all Mediums).
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 images may be submitted, with a max. of 3 images per competition (EIC and Print).
- Five points are awarded for entering the monthly competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

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

THE POINTS SYSTEM

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

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

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

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

Art 1.7 of the IPS Competition Rules

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

IPS Competition Themes for 2009/2010

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

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

October 21, 2009: OPEN in all competitions.

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

December 16, 2009: OPEN in all competitions.

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

February 17, 2010: OPEN in all competitions.

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

April 14, 2010: OPEN in all competitions.

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

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

to be inserted in your camera bag



☐ IPS EXECUTIVE COUNCIL ☐			
President	Bassirou Sarr	(301) 312 8163	BSarr@msn.com
Vice-President	Mary Wilson	(202) 623 0004	MWilson2@imf.org
Treasurer	Aung Thurein Win	(202) 623 5685	AWin@imf.org
Programs/Ex-Officio (Alternate)	Caroline Helou Alex Hoffmaister	(202) 623 5883	AHoffmaister@imf.org
Membership	Lili-Anne Tabada	(202) 473-6896	ltabada@worldbank.org
Competitions	Carmen Machicado	(202) 473-5761	Cmachicado@worldbank.org
Webmaster	Marina Tyapkina	(202) 623 6437	MTyapkina@imf.org
PSA Representative/ Field Trips	Richard Quesnel	(202) 473-6934	rquesnel@worldbank.org
Annual Exhibit/Classes	Shaun Moss	(202) 458-9564	Jmoss@worldbank.org
☐ IPS VOLUNTEERS ☐			
Awards and Trophies	Sigrid Vollerthun		svollerthun@verison.net
EIC Projection	Dirk Mevis Lili-Anne Tabada Shaun Moss Alex Ergo	(202) 473-2057 (202) 473-6896 (202) 458-9564	dmevis@imf.org ltabada@worldbank.org jmoss@worldbank.org aergo@jhsph.edu
Competitions-Prints	Carlos Franzetti Sigrid Vollerthun Carmen Machicado	(202) 473-1631 (202) 473-5761	Cfranzetti@ifc.org svollerthun@verison.net cmarchicado@worldbank.org
Publicity	Marina Tyapkina Bill Katzenstein Manuella Lea Palmioli	(202) 623-6437 (202) 473 1630	mtyapkina@imf.org Bill@IconicPhoto.com mpalmioli@worldbank.org
Field Trips	Richard Quesnel Christy Gray	(202) 473-6934 (202) 473-6934	rquesnel@worldbank.org gray.christyl@yahoo.com
Hospitality	Hannah Faux Lionel Gahima	(202) 623 8961	Hfaux@imf.org lionelg@comcast.net
☐ SHUTTER RELEASE ☐			
Editor	Mary Wilson	(202) 623 0004	Mwilson2@imf.org
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com
Presentation Write-Up	Frederic Cochard Richard Quesnel	(202) 473-1631 (202) 473-6934	fcochard@worldbank.org rquesnel@worldbank.org
<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.*
