

Inside this issue

	<u>Page</u>
Presidents Notepad.....	2
March Speaker/Judge.....	2
February Speaker	3
PSA Corner	3
IPS February Workshop.....	4
IPS Announcements.....	5
Competition Rules.....	6
February's Winning Images.....	9
February's Results.....	12
Points Standing.....	13
Notes on IPS Competitions.....	14
Council/Volunteers.....	15
Competition Entry Form.....	16
Membership Application Form.....	17

UPCOMING EVENTS

May 7-June 8, 2012: Annual Exhibition

Welcome New Members:

Bermet Sydygalieva
Monica Pagans
Jojo Garcia Yanez
Elizabeth Mziray
Lesley Rigaud
Imane Ikkez
Patricia Barbery
Doreen Kibuka-Musoke

NEXT MEETING

Wednesday, March 21, 2012

Social & Refreshments: 5:45 p.m.

Presentation at approx. 6:30 p.m.

IMF Auditorium, RD-710

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

March Speaker

Julie Ann Woodford

“Everything Can Be a Picture Waiting to Be Created”

March EIC Theme: WHITE

image should have white as the dominant color

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 Ashish Bhateja
(202) 473 4772



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

Presidents Notepad

Dear IPS members,

February is typically a busy month for your Executive Council, and this year was no exception. We have not only had a lot of Annual Exhibition deadlines to be met, but we also held our 3rd and final 3 night workshop of the season on Photoshop—which was a great success. (see page 4 for feedback on the workshop by Ashish Bhateja).

Preparations for our Flagship Event of the year—The 42nd Annual Exhibition have kept us busy. We will again be using **Gaylord Brothers** for the Annual Exhibit Mats. We will also be using **National Geographic** again this year for the Annual Exhibit Prints. Aung sent an email last week to all exhibitors asking for their mat order and he will now be submitting the order to Gaylord Brothers this week. Carmen will send an email soon on the print order.

The Annual Exhibit ‘Program’ is coming along nicely too. We have submitted the draft to Graphics. I am sure you will be happy with the final result. It will be very similar in design to last year’s and I know that one received high acclaim from both IPS members and guests alike.

Bass Sarr is handling the Eastern Shore exhibit in the Fall and has sent exhibitors an email asking for their mat order. I trust everyone has replied. He will be in touch in due course regarding the frames. He also asked exhibitors to order their prints themselves, which they can either do themselves, from a favorite printer or from National Geographic along with the prints for our Annual Exhibit. If you have any questions on the Eastern Shore Exhibit please do not hesitate to contact Bass Sarr.

I know that we will all be busy with the Spring Meetings now, so it’s a relief to know that most of our preparations for the Annual Exhibit are in place. On the Spring Meetings, the IMF will also be displaying around a dozen IPS images around the HQ2 building with the theme of Cherry Blossoms, congratulations to those whose images were selected.

Please note, in case you missed it: several months ago the IPS April meeting was moved from April 18 to 25— due to the Spring Meetings restrictions.

Thank you.

Mary Wilson
IPS President

March Speaker

Julie Ann Woodford **“Everything Can Be a Picture Waiting to Be Created”**

A Washington, DC-based Professional Photographer, Julie Ann Woodford was born in Puerto Rico where she experienced a very culturally rich childhood. Her family moved to Miami when she was 10 years old and she moved to Northern Virginia in her early twenties. Julie lives in Washington, DC with her husband, George, and their cat, Zo.

Julie has a degree in photography and from her very first photography class; she realized that photography was her passion. She considers herself fortunate to love what she does for a living. Early on in her career, Julie worked as the photographer for The George Washington University shooting for their news media, magazines, and brochures, while managing the pressures of working photographic events with the DC political elite. She currently shoots Corporate Print and Media as well as Weddings and Events.

Julie strives to capture life’s most emotional moments with a creative edge while always providing exceptional customer service. In her view, it never hurts to have some fun while working, making a client smile, and, most of all, to be satisfied at the end of the day with your achievements.

by Hannah Faux

February Speaker

Roger Landrum “From Traditional to Contemporary”

Roger Landrum was the guest speaker and judge at the February meeting of the International Photography Society. He is an internationally recognized fine art photographer based in Washington DC. His photographs have won various awards, including a Prix de la Photographie Paris in 2008 and International Photography Awards in 2008-2011. He has had numerous gallery exhibitions in the U.S.

Roger Landrum’s interest in photography began when he was a Peace Corps volunteer in West Africa. His Nigeria photographs were published as a book. He travels extensively on photography excursions to various countries. His international award winning images include photographs taken in India, Mexico, Morocco, and the U.S. Among his landscape photographs, those from northern Michigan, where he grew up, are most popular.

During his presentation at the February meeting of the IPS, Roger described the evolution in his photography from traditional to contemporary showing images from various stages along the way.

At the early stage during 2000–03 (just after he left office work behind and could devote more time to serious photography), Roger’s initial focus was mainly landscape photography. These were traditional images of Michigan landscapes which emphasized composition and color in various seasons of the year. He also started to travel more extensively to Mexico, India and Morocco. His doorway and portrait images during this period were also naturalistic and fairly conventional.

During his travels, Roger recognized that cultures develop a color palette of their own. This gave him an incentive to create his doorway series. In his presentation, the images he presented from the doorway series included those from Morocco with mostly red colors, from Chiapas with blues, and from Hindu villages with antique molding brush colors.

Competing and studying the top jury selections in the International Photography Awards (www.photoawards.com) and Prix de la Photographie Paris (www.PX3.com) pushed Roger in new directions in two ways. First, he started working on series of photographs rather than on one photograph at a time. His series of photographs of Sahara desert images from Morocco were examples of this. Second, his Photoshop workflow stopped emphasizing naturalism and started altering **M=Motivation** (happens when one is actively involved with something outside one’s usual environment)

the image for artistic impact. For example, he converted his digital color images to black and white and then used a tonality range from absolute white and absolute black with the full range of gray tonalities in between. As a result, the images, including those from Mexico he showed, were no longer locked to what they looked like in reality. Similarly, his series of images of potters in Mexico illustrated the transition from conventional shots to more fine art images.

Transition from making naturalistic photographs to creating semi-abstract images in Photoshop was done in two ways: first, through how the image was framed during composition and panning for blur effects; and second, through altering the image during the Photoshop workflow with “motion blur” and “replace color” tools. Other Photoshop tools also enabled Roger to create an impressionist look to some of his images; the image he showed titled “Field of Sumac” was more like a painting than a photograph. This was achieved by lowering the dpi to 100 and using the “paint daub” tool in Photoshop.

Roger described a recent stage in the experimentation with more contemporary photography as complete abstraction, where the image is no longer representational but emphasizes only color and shape. This was influenced by Abstract Expressionism and Color Field painting, by an Aperture book on abstract photography, and by the contemporary work of Wolfgang Tillmans and Waleed Beshty. The images he showed in the abstraction category did not have representational elements. To this end, he started from actual photographs, isolated very small areas with interesting shapes and colors, enlarged those areas in the digital file, and played with color and blurring in the workflow until he found the look he wanted.

Roger concluded his presentation by emphasizing that photography should be a work in progress. “You should push yourself to experiment and not get caught in ruts.”

For more information on Roger Landrum and his work, see www.rogerlandrum.com or contact him through email at ysint@aol.com.

by Sena Eken

PSA Corner

Dear IPS members

Greetings from the PSA Corner

While reading the February edition of the PSA Journal, an article on Theme Photography creatively uses the acronym: IMAGES

I=Inspiration (can spring from ideas and concepts, as well as from physical subjects)

A=Assistance (the Internet, books, camera club members or classes are good places to start looking for help)

G=Growth (One of the best things about photography is that there is always something new to learn; there is always room to grow at any age and at any stage in one's photographic career)

E=Effort (It has been said that the best time to learn and retain a new skill is when the need to use it causes the need to put in the effort to learn it)

S=Satisfaction/Success (Celebrating and sharing your accomplishment with others)

The author applies the acronym *IMAGES* to *The Clothes Project*, which is this photographer's recent work with theme photography.

Do you think that snow makes an interesting subject? Then do read the article "*Snowshoeing in Rocky Mountain National Park*" to know more about the equipment and expert tips for shooting snow.

"*My Journey with Window Light*" discusses the authors experience in using window lighting to his advantage. He also gives useful suggestions on where to find backgrounds, using color schemes and experimenting with different types of subjects.

"*Mystic Egypt*" takes us on a fascinating photo-tour to the country of contrasts. The author recommends bringing a wide-angle lens between 10 and 20mm for temples, pillars and mosques. It is also very interesting to take portraits of traditional people in the ancient surroundings by getting in very close to their faces.

The PSA website now has the 2012 PSA Conference Tours listed online. Also, do checkout the new PSA Photo Travel Newsletter, which is available at http://psa-photo.org/index.php/download_file/view/4155/1/http://psa-photo.org/index.php/download_file/view/4155/1

The Photographic Society of America (PSA) is a worldwide organization for anyone interested in photography. The society includes casual shutterbugs, serious amateurs, and professional photographers. Founded in 1934, PSA has members in over 70 countries. Individual, Club, and Council memberships offer a wide variety of services and activities: a monthly magazine; online photo galleries, image evaluation, study groups, and courses; competitions; an annual conference; recognition; and discounts on photography related products and services.

PSA can be found online at <http://psa-photo.org/>
If you love photography, you belong in PSA

For more details, please visit the website at [www. http://psa-photo.org/](http://psa-photo.org/)

by Ashish Bhateja

IPS Report: Corey Hilz' Workshop on 'Photoshop Skills for Photographers'

In February 2012, Corey Hilz conducted a three session workshop for IPS members. The sessions focused on the features of Photoshop those are useful for photographers with some basic Photoshop knowledge. The course content was designed based on inputs sought from IPS members through a survey conducted prior to this workshop. The participants learnt skills that enabled them to use Photoshop confidently and effectively. They also learnt plenty of tips and tricks to save time and make using Photoshop easier.

The topics included:

- Levels and Curves adjustments
- Layers, Adjustment Layers and Masks
- Brushes (effective use of size, hardness, opacity and flow)
- Applying adjustments selectively
- Non-destructive dodge and burn
- Retouching tools: Clone Stamp, Healing Brush, Patch Tool, Content Aware
- Selections: Quick Selection Tool and Refine Edge
- Correcting color casts
- Smart Filters
- Skin softening techniques
- Blending two exposures of the same composition
- Simulating a Graduated Neutral Density filter
- Creating panoramas
- Lens Correction: distortion and chromatic aberration
- Sharpening

The workshop was very popular. We had twenty people attend, and the participants were a mix of existing members and several new members who joined when registering for the workshop.

With this, we conclude the three workshops that IPS has conducted for members this year.

by Ashish Bhateja

Announcements:

FotoDC Contest

FOTODC NATIONAL CHERRY BLOSSOM PHOTO CONTEST

100-YEAR ANNIVERSARY OF THE GIFT OF TREES

FotoDC, in conjunction with the National Cherry Blossom Festival, is presenting the second annual Photography Contest to honor the 100-year anniversary of the gift of trees. Washington will be "in the pink" as the entire city focuses on the billowy beauty of our beloved "state" flower. So mark your calendars. Watch the weather. Grab your camera, wake up your imagination, and see The Blossoms in a bold new way. Then enter the contest...your work just might be the pink of perfection!

From bountiful blossoms to colorful celebrations, the Cherry Blossom Festival provides endless inspiration...and the Photo Contest provides you with the rare opportunity to watch your work blossom before thousands of appreciative residents and visitors. Talk about exposure!

Learning to Photograph People and Places: Maine, Vermont and Orcas Island, Washington, with Nancy Libson

July and August 2012

During the summer of 2012 Nancy Libson of Documentary Photography Workshops will hold workshops in three beautiful locations: Maine, (July 8-13); Vermont, (July 15-19); and Orcas Island, Washington (July 29-August 3).

All destinations are picturesque towns and villages with interesting history, architecture, beautiful landscapes or dramatic seascapes, and local personalities. We will explore the subtleties of photographing people and the land, and learn the art of photographing with natural light while learning to see with the camera. We will also learn how to put images together to tell a story. The nature of the week involves local trips, individual and group critiques and daily instruction. Small class size and friendly atmosphere! For more information contact Nancy Libson. nancy@nancylibson.com www.nancylibson.com.

IPS Announcement:

42st Annual Exhibition of the International Photographic Society

The IPS 42st Annual Exhibit will run from May 7 to June 8, 2012 at the IMF HQ1 2nd Floor Gallery. The opening reception will take place on Monday, May 7, 2012 at 6:00 p.m. and the photographs will be on display until Friday, June 8, 2012.

On display will be photos by IPS members, which won awards in the monthly competitions from March 2011 to February 2012.

COMPETITION RULES REVISED

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES *(Revised November 2011)*

I. GENERAL

1.1 These rules apply to all photographic competitions sponsored by the International Photographic Society (IPS). They are adopted, and may be amended, in the same manner as the IPS By-Laws.

1.2 Only members of the IPS can participate in IPS-sponsored competitions.

1.3 The following are competitions sponsored by the IPS:

**Monthly competitions;
Preselection competition;
Annual Exhibition competition;**

1.4 The competitions are held under the responsibility of the Chairperson for Competitions; or, in his or her absence, the person designated for the purpose by the President, except for the Annual Exhibition Competition, which is held under the responsibility for the Chairperson for Special Events. All decisions of the person responsible for a competition shall be final, except that a contestant dissatisfied with a decision of the responsible person may request, not later than two weeks after the decision, a ruling by the Executive Council, whose decision shall be final.

1.5 For all electronic image competitions, submitted image files, not to exceed 1.5 MB in size, must be in JPEG format (i.e. with JPG extension) and in sRGB color space (even if monochrome) with a maximum horizontal size of 1400 pixels and maximum vertical size of 1050 pixels.

1.6 For all print competitions, prints must be mounted on a board not exceeding 20 x 20 inches, with the image not exceeding 17 x 17 inches. A print must have a white overlay matt securely fixed to the mount.

1.7 Unless otherwise notified, contestants must submit electronic images to IPS by email only, as file attachments (not embedded) no later than midnight on the Saturday immediately preceding the competition day. Confirmation emails will be sent at least 24 hours before the

competition. Three weeks after the competition date images will be deleted except for winning images, which shall be kept for archival and promotional purposes.

1.8 Unless otherwise notified, contestants must deliver their print entries to the Chairperson at least half an hour before the competitions commence. Entries must be collected by the contestant after the competitions are held. Any uncollected entries will be retained by the Chairperson without any liability whatsoever for their safekeeping.

1.9 In any competition, the image presented must be, or be based on, an original photograph or combination of photographs taken by the member. A contestant may enter only one picture of essentially the same image. No other picture taken at about the same time, of the same subject, from the same position, and under similar lighting, may be entered in the same competition.

1.10 The IPS shall exercise all reasonable care in the handling and storage of entries, but the IPS accepts no responsibility for any loss of, or damage to, an entry.

II. MONTHLY COMPETITIONS

2.1 The Executive Council determines and publishes before the beginning of the season, which runs from September through May:

- (a) the dates of the monthly competitions may be changed and members notified in the course of the season if this becomes necessary in the judgment of the Executive Council;
- (b) the type of competitions such as prints, and electronic by class that will be held each month, as well as the theme;
- (c) the maximum number of entries which each contestant may submit each month is 5. The maximum entry in each media is limited to 3.

2.2 A picture should be entered in an IPS monthly competition no more than three times in one calendar year. Winners from a monthly competition, including honorable mentions, cannot be resubmitted. Winners from the Preselection competition can no longer be entered in monthly competitions.

2.2 Contestants are divided into two classes: Class B and Class A.

Class B will comprise:

- (a) members who have never entered a competition in the IPS;
- (b) where members who have won fewer than thirteen awards while competing in Class B.

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- (c) members who have won fewer than thirteen awards while competing in Class B.

Class A will comprise:

- (a) members who have been promoted from Class B as having won thirteen awards while competing in Class B; and
- (b) members to whom Rule 2.4 applies.

2.3 Class A members, who rejoin the IPS after an absence, will retain the class standing at the time of their departure.

2.4 Competitions may be held within each class or between all classes combined. For the purposes of determining the classes and movements between classes, awards won in the monthly competitions, the Annual Exhibition, and the Preselection competition are taken into account.

2.5 Points System: Regardless of the number of entries submitted, each contestant entering a monthly competition receives 5 points – even if there are not enough entries to actually hold that competition.

2.6 IPS awards are given for the best fifteen percent (rounded to the nearest whole number) of entries in each competition or in each class within a competition that is run in classes. These awards, and the points they earn are:

- (a) Places, meaning those photographs judged first, second and third which earn 5, 3, and 2 points respectively; and
- (b) Honorable Mentions, meaning all other photographs selected for award which earn 1 point each

2.7 If, in any competition, there are fewer than five entries, or fewer than three contestants, there shall be no competition. If this is the case in class competitions, entries received for Class B shall be included with the entries of Class A; entries received for Class A will be displayed without competition.

III. THE ANNUAL EXHIBITION

3.1 For each season, the Executive Council shall determine or delegate the Manager of the Annual Exhibition to determine:

- (a) the dates of the Annual Exhibition;

- (b) the total number of prints to be exhibited, the maximum number of electronic images, or prints members may submit for Preselection, and the number of photographs to be chosen by Preselection;
- (c) the members of the Preselection panel and the Annual Exhibition jury;
- (d) the deadline for submitting photographs;
- (e) the amount to be paid by members to cover the cost of printing, mounting, handling, and other costs associated with the Annual Exhibition.

3.2 The Annual Exhibition shall consist of one single category, irrespective of the original media of the photograph.

3.3 The following entries submitted by members shall be exhibited and shall be considered for award:

- (a) All winners of awards in monthly competitions since the last Annual Exhibition;
- (b) All electronic images and prints submitted by members, which have been selected by the Preselection panel.

3.4 A picture may not be exhibited more than once, even if entered in a different category, or if it qualifies under a different rule (e.g., a picture exhibited as an electronic image one year may not be exhibited as a print in another year, a monthly winner may not be exhibited as such one year, and be submitted to the Annual Exhibit Preselection panel in another year).

3.5 Annual Exhibition Competition. All entries will be judged in one category. Fifteen percent of the entries will receive awards, which shall be, at a maximum, a first, second, and third place, and as many honorable mentions (not ranked among themselves) as required to give awards to fifteen percent of entries.

3.6 Winners of places or honorable mentions in the Preselection competition as well as the Annual Exhibit win points as in Rule 3.7 below.

3.7 Points system for non-monthly competitions: winners of places or honorable mentions in the Annual Exhibition, the Preselection competitions, or any other competition sponsored by the IPS, will be awarded points as follows:

- (a) for first, second, and third place winners: 7, 5 and 4 points respectively;
- (b) for honorable mentions: 2 points

IV. PHOTOGRAPHER/ROOKIE OF THE YEAR

4.1 At the end of the season, points earned by each member in a season are added. The member awarded the highest number of points in the season will be declared Photographer of the Year. Second and third place awards will also be made.

4.2 New members who have joined the IPS during the current or the previous season shall be eligible for the Rookie of the Year award. Members who, at any time previously, have attained Class A status are not eligible.

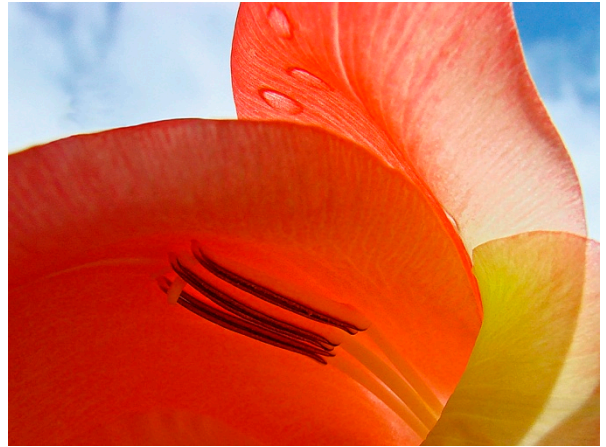
4.3 Second and third place awards will also be made. If the Rookie of the Year also has enough points to qualify for first place in the Photographer of the Year he/she will be declared Photographer of the Year and the Rookie of the Year award will go to the eligible members with the next highest points. If the Rookie of the Year also has enough points to qualify for second or third place in the Photographer of the Year award he/she will be declared Rookie of the Year; and second and third places will then go to the members, as defined in paragraph 4.2, with the next highest points.

(Adopted March 1966, and amended August 1966, March 1968, October 1969, October 1971, September 1979, November 1979, September 1981, May 1984, October 1986, February 1987, February 1988, March 1989, October 1989, May 1991, September 1991, May 1992, May 1998, June 2000, May 2004, August 2007, and March 2008, August 2009 and November 2011)

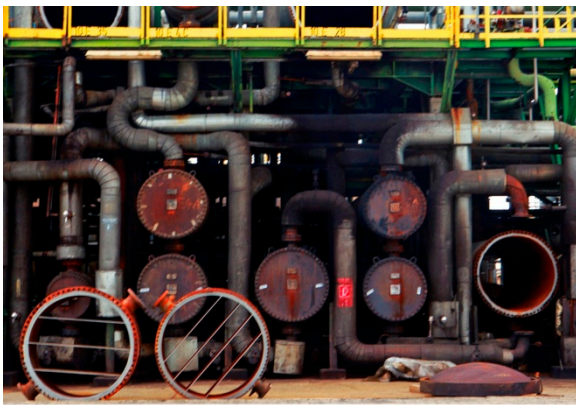
February 2012—Winning Images



Siesta in Jakarta Harbor Indonesia © Khai Nguyen



Petals and Sky © Jean Boyd



Cool shapes in old refinery © Tijen Arin



Washington Monument at Twilight © Khai Nguyen



Flee market © Tijen Arin



Lebanese Coffee Seller © Mary Wilson

February 2012 — Winning Images (cont'd)



Sleepy III © Stephan Eggli



Barbeque © Michela Egan



Marina 3 © Alain Cornet



Marina 2 © Alain Cornet



A Jewel in Colors © Kemal Cakici



Blues © Suzanne Pelland

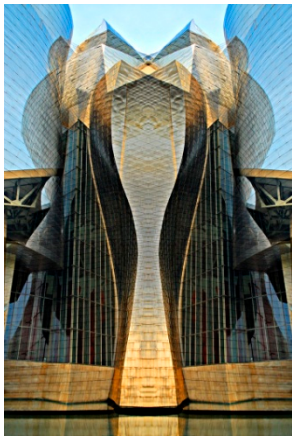
February 2012—Winning Images (cont'd)



After Party © Jevgenijs Bujanovs



Roof Top © Aung Thurein Win



Guggenheim Interpretation 3 © Emine Gurgun



Photo or Painting © Manorama Rani

February 2012 Results

Electronic Image Competition-Theme: OPEN (Group A – 42 Entries)		
1st place	Khai Nguyen	Siesta in Jakarta Harbor, Indonesia
2nd place	Tijen Arin	Cool shapes in old refinery
3rd place	Jean Boyd	Petals and Sky
HM	Tijen Arin	Flee Market
HM	Khai Nguyen	Washington Monument at Twilight
HM	Mary Wilson	Lebanese Coffee Seller
Electronic Image Competition-Theme: OPEN (Group B – 40 Entries)		
1st place	Stephan Eggli	Sleepy III
2nd place	Michele Egan	Barbeque
3rd place	Alain Cornet	Marina 3
HM	Kemal Cakici	A Jewel in Colors
HM	Alain Cornet	Marina 2
HM	Suzanne Pelland	Blues
Prints Competition—OPEN (Group A– 12 Entries)		
1st place	Manorama Rani	Photo or Painting
2nd place	Emine Gurgen	Guggenheim Interpretation 3
Prints Competition—OPEN (Group B – 12 Entries)		
1st place	Jevgenijs Bujanovs	After Party
2nd place	Aung Thurein Win	Roof Top

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 | 2011–2012 Season

Last Name	First Name	Class Opening	Sept. 2011	Oct. 2011	Nov. 2011	Dec. 2011	Jan. 2012	Feb. 2012	March 2012	April 2012	Annual Exhibit 2012	May 2012	Total
Hoffmaister	Alex	A	14	11	10	13	7	5					60
Eggl	Stephan	B	8	6	10	6	7	10					47
Nguyen	Khai	A	11	5	5	5	9	11					46
Rani	Manorama	A	5	14	6	5	6	10					46
Gürgen	Emine	A	5	5	6	8	13	8					45
Thurein Win	Aung	B	5	5	11	5	10	8					44
Kundu	Pritthijit (Raja)	B	11	5	6	5	9	5					41
Boyd	Jean	A	5	5	6	6	6	7					35
Forest-Sarr	Louise	A	5	5	5	10	5	5					35
Palmioli	Manuella Lea	A	5	5	10	5	5	5					35
Machicado	Carmen	A	8	6	5	5	5	5					34
Morin	Denyse	B	5	5	6	8	5	5					34
Titsworth	Raphaël	A	5	8	6	5	5	5					34
Dagher	Jihad	B	7	10	5	6	5						33
Ergo	Alex	A	5	7	5	6	5	5					33
Wilson	Mary	A	5	5	5	5	6	6					32
Pelland*	Suzanne	B	10	5	5	5		6					31
Sarr	Bassirou	A	5		8	8	5	5					31
Oner*	Ceyda	B	5	5		10	5	5					30
Sanghani	Chirag	B		10	5	5	5	5					30
Titsworth	Jack	B	5	5	5	5	5	5					30
Lumanau*	Angela	B	6	6	5		6	5					28
Egan	Michelle	B		5	8		5	8					26
Eken	Sena	B	5	5		5	5	5					25
Franzetti	Carlos	A	5	5	5	5	5						25
Voytsehovska	Galina	B	5	5	5	5	5						25
Cornet*	Alain	B				10	6	8					24
Xiao	Yuan	A			7		10	5					22
De Corte	Gerda	A	6		5	5	5						21
Akchurin	Alexandra	B		5	5	5	5						20
Bujanovs*	Jevgenijs	B					10	10					20
Arin	Tijen	A		5			5	9					19
Cochard	Fred	A	7		5	5							17
Plante*	Caroline	B			5	6	5						16
Cakici*	Kemal	B					6	6					12
de Carvalho*	Naly	B					6	5					11
Leon*	Karel	B				7							7
Campbell*	Jacqueline	B					5						5
Daberko*	Christopher	B	5										5
Kuhn*	Amy	B	5										5
Maslova*	Viktoriya	B			5								5
Quesnel	Richard	B	5										5
Ringlien*	Clarisa	B					5						5
von Meibom	Aletta	B					5						5

* Eligible for Rookie of the Year

Please check your awards & score. For questions, email Manuella Lea Palmioli @ mpalmioli@worldbank.org

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 EIC Competition Themes for 2011/2012

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

September 21, 2011: Motion — Images should capture motion.

October 19, 2011: OPEN in all competitions

November 16, 2011: Animals — The main subject should be any animal (excluding humans).

December 15, 2011: OPEN in all competitions.

January 18, 2012: 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 15, 2012: OPEN in all competitions.

March 21, 2012: WHITE — image should have white as the dominant color.

April 25, 2012: OPEN in all competitions.

May 16, 2012: INSIDE OUT or UPSIDE DOWN –The main subject that normally is inside now faces outwards or the subject is upside down

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

to be inserted in your camera bag



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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 20x20.

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: \$40. Please send checks, payable to the *International Photographic Society*, to: Mary Wilson (IMF), Room HQ2 7A-005, 700 19th Street, NW, Washington D.C. 20431

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.*
