

May 2010

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UPCOMING EVENTS

**A.G.M.
Friday, June 4, 2010**

2010 – Field Trip (details on page 10)

NEXT MEETING:

Wednesday May 19, 2010

Refreshments: 5:45 p.m.

Presentation at approx. 6:30 p.m.

IMF Meeting Hall B HQ1 03-500B

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

May Speaker:

**Gary Silverstein
"Night Visions"**

May Theme:

NIGHTSHOTS—Any subject but
the photo must be taken at night

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 owe a big thank you to Caroline Helou, Sigrid Vollerthun, Richard Quesnel, Carmen Machicado, Hannah Faux, Gerda de Corte, Dirk Mevis, Alex Hoffmaister, Carlos Franzetti, Mary Wilson, Lili Tabada, and all the IPS volunteers who have given their time to put together IPS 40th Annual Exhibit. The opening reception on Monday, May 3 was well appreciated, the food, wine and the second floor gallery all contributed to the success of the exhibit. All our guests were impressed by our creative images and by the overall quality of the work displayed. We are also grateful to our panel of three judges: Mary, Mollie and Bruce. They provided meaningful comments on the exhibit and explaining the rationale of decision on each winning picture. All IPS exhibitors were winners.

Congratulations on a job well done.

We have now started to focus on the next season. I have asked Bill Katzenstein to lead a nominating committee for the purpose of putting forward a candidate or candidates for the position of President. All IPS members who are active staff members of the IMF or World Bank Group and who may be interested in serving as President are welcome to consult with the Nominating Committee by close of business Friday, May 21.

We have planned to have our Annual General Meeting and our Annual Dinner on Friday, June 4 the same day that we take down our Annual Exhibit. At that meeting we will explore various changes and amendments to further improve the operations of the Club and ensure that the club continues to serve well the need of all its members. **So please plan to attend the AGM on June 4th.** This is the last scheduled event of the season. Please plan to attend so that we can share your long-term vision for the club.

As for the near term, our next meeting is on May 19th. Our speaker is Mr. Gary Silverstein. Gary will discuss techniques for using film and digital cameras to take night photos. He will also provide examples of local venues and ordinary subjects that lend themselves to nighttime photography. Gary operates Night Visions, a photographic business that specializes in night photography. Our judge for the competition is Andy Klein. The theme for EIC is night shots.

That's all from me.

*Bassirou Sarr
IPS President*

May Speaker/Judge:

Gary Silverstein "Night Visions"

There is no limit to what you can photograph at night. On May 19th, Gary Silverstein will discuss techniques for using film and digital cameras to take night photos—including how to keep your camera steady during long exposures, when to use high ISO settings (as infrequently as possible), why you don't want to use the program setting on your camera after the sun has set, what aperture and white balance to use, how to photograph the moon, and how to take advantage of motion (e.g., car lights, Ferris Wheels) at night. He will also provide examples of local venues and ordinary subjects that lend themselves to nighttime photography—and explain why you should leave the comfort of your warm, dry home to take pictures on the next rainy/snowy/foggy evening.

Gary's interest in nocturnal photography goes all the way back to high school where he began taking night pictures of DC's monuments. His interest in night photography reflects his belief that the light at night can give magical qualities to otherwise ordinary scenes. His favorite nighttime subjects include cityscapes, landscapes, trains, fireworks, the moon, baseball, neon signs county fairs, and puddles. When not working his day job (conducting research on K-12 education at Westat, a research firm in Rockville), he operates Night Visions, a photographic business that specializes in night photography.

His images of Washington, D.C. at night have been published on calendars, posters, and greeting cards. You can view a sample of his work at

<http://nightvisionsphotography.com/default2.asp>.

Competitions Judge:

Andy Klein started his passion for photography at an early age. An Argus was his first camera and small, scalloped edged muted color images his first photographs. Darkrooms and better cameras and lenses followed over the years. Andy has been a darkroom instructor, photography teacher, wedding photographer, and even occasional award winner. While landscapes are in his work, photographic storytelling is what he prefers...a combination of capturing the decisive moment (Eggleston, Winogrand, and Cartier-Bresson), the human condition (Walker-Evans, Mary-Ellen Mark, Dorothea Lange, Norman Rockwell, and David Hume Kennerly) and the lines and shapes of equipment and buildings (Bourke-White). He likes the simplicity and elegance of black and white. Emblematic of this is his preference for simple, unobtrusive cameras. As a judge Andy prefers to make the "competition" more of a teaching/learning experience and as time permits will discuss each photograph and what he sees and feels about each.

by Caroline Helou

April Speaker:

Clay Blackmore

“How to Photograph Everyone”

Clay Blackmore is known as an innovator in the world of wedding photography and portraiture. Working out of Washington, D.C., Blackmore's style blends the beauty and timelessness of classical portraiture with spontaneity and appeal of photojournalism. Clay's portraits are simple, direct, and yet make powerful statements. Using a fun and engaging style, Clay shared his secrets of how to create great portraits of everyone. We were very fortunate to have him as a guest speaker.

Clay started his presentation with a few video clips that gave us a quick overview of his professional photography work, his interests, and his approach to differentiate his products for clients. His style is to simplify the poses and lighting to allow more time for creativity during the photo session and getting it done in minimal time. Clay referred to this as “posing it, lighting it, lifting it and refining it”. Clay attributed much of his success to his mentor, Monte Zucker.

Essence of his Work

Clients wish for two things in their photograph: they want to look good, meaning young and slim, and they want to be happy about their facial expression. The first is highly influenced by the selection of poses and the second is the rapport between the photographer and the client to elicit a favorable emotion. Clay often starts the session with "Monte Zucker Modified Rembrandt Pose" which gives a very natural look and soft shadows to the facial outline and from there moves lighting and poses to optimize the picture.

The key difference from an amateur and professional photographer is the control of light. Professionals bring the natural light from the back of the subject and use lighting techniques to control the front lighting. It is most difficult to work outside in bright light - so bring the subject in the shade and add your own lighting. Many good shots can be taken within your garage with an open door and minimal backdrop and lighting accessories.

Photographs are used for many purposes, and it is the responsibility of the photographer to plan the shots and bring discipline early on in what people are to do. A photographer owes it to him or herself to make the best effort and he recalled the untimely death of a close friend, which he had photographed just a few days prior to his death and this shot became a testament of this individual. His parting words of success were: 1) to love yourself, 2) love the people you photograph, and 3) love your profession. Shoot for the moon, even if you miss you will be among the stars. Another key to success is to just go for it - God is reaching his hand for you to succeed.

Summary of Anecdotes and Techniques

Clay entertained us with a number of great one-liners on photography and on life in general. Here they are in bullet form:

- To people who do not like their appearance on photos he tells them to wait five years and for sure they will like it then.
- Your camera and your smile can be your passport to life and photograph anyone and everyone.
- Always carry a piece of black fabric to use as a backdrop.
- Tell your clients to wear solid colors that match the color of their eyes. No stripes & polka dots kills the picture.
- Green (and blue) backdrops bring out skin tones. Worst are red and yellow.
- Basic female poses: feet positioned at 5:30 p.m., 5:00 p.m., one foot behind other, one knee behind the other, slim the body and show no daylight between the legs (no full front poses) .
- Use a long lens - 200 mm to compress distance - for example at Iwo Jima memorial, lining up the Washington Monument and the Capitol.
- Good photographers know how to build groups. Visualize building groups by starting with one person at a time, create space between the faces, keep lines and triangle in mind and keep eyes parallel. Use armchairs to create that critical middle row to get more people in the shot. Ask the subjects to lean over their buckle in the front row and put the big guys in the back. Work with a tripod.
- Clay suggests to learn from the great painters and photographers by trying to understand and replicate their work. Then adapt to one's own style.
- For important events - be familiar with the location and shoot as many pictures as you can before the big event - for example - all family pictures before the wedding day.
- People buy portraits, not trees or landscapes, so make a best effort to please these people – as a photographer you will also make a better living.

Book & Links

Clay has created or participated in the following project: Blackmore, Leventhal, Levinson; “Extraordinary Women - Fantasies Revealed”; Stewart, Tabori, & Chang; March 2006; 144 pp

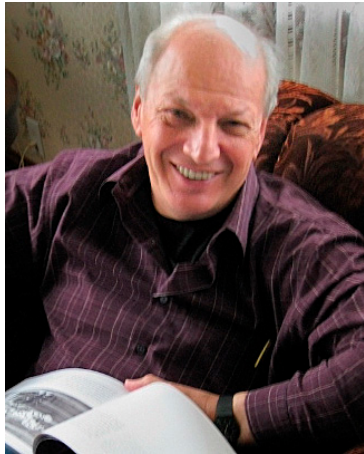
Website: <http://www.clayblackmore.com/>

by Richard Quesnel

In Focus

Interviews with club members

This month's Q&A is with **Richard Quesnel** who has volunteered to put together a number of outings, has followed and reported on the activities of the Photographic Society of America and has provided a number of Shutter Release write-up's on our monthly speakers. He was also part of the team in the preparation of the Annual Exhibit. Richard works as a Senior Auditor in the Internal Audit Department of the World Bank.



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

Richard: I joined IPS in February 2008 to exchange ideas and speed-up the learning process, increase the quality of my images, develop a style of photography to suit my personality, share good shooting locations, and give back to those learning with me.

IPS: What are your future photographic goals?

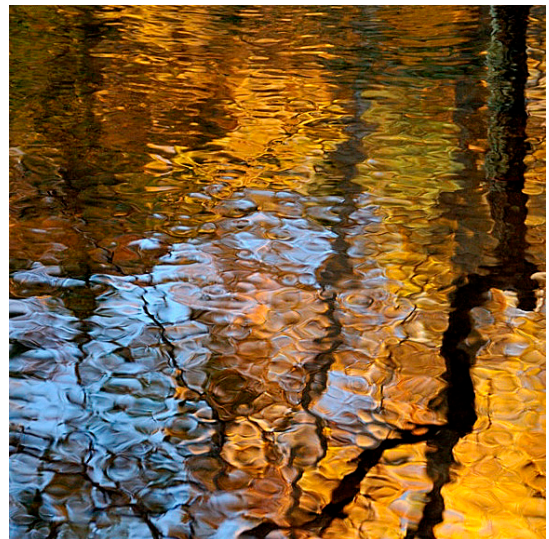
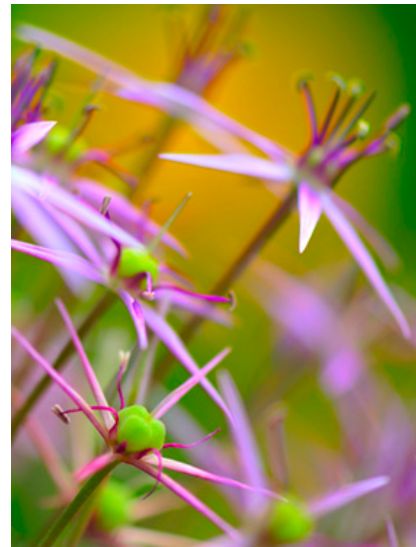
Richard: To develop images of superior quality and have a few hanging in galleries, museums or personal collections.

IPS: What is your favorite place to shoot?

Richard: Oddly enough, I am still searching for my favorite place. I first go to a location - "just to see it". I do better when I have no expectation or pre-conceived notion of what I will shoot. Freeman Patterson says that the best location to shoot is the one you are in at the time. It forces the creativity and awakens the senses. I agree.

IPS: Do you have a favorite photo?

Richard: I do not have a "favorite photo." For me, a great photo has imagination, is fresh while everlasting, captures the essence of being there, opens up my perspective, shows forethought and effort, and might even have a message or cause me to reflect on a situation. But that will not stop me from appreciating a "grab shot" that works. Here are 2 images that reflect my taste



IPS: Who is your favorite photographer?

Richard: I have all of Freeman Patterson's and André Gallant's books, Tony Sweet and a few others. I would like to have been bold enough to pursue careers like the Steve McCurry, Bruce Dale, Bill Durrence or Bob Krist, but I opted for other things - and without regret. Photography has something for everyone at just about any age. Currently, I am studying the books of George Barr on editing photos and am picking out B&W images to replicate from one of Paul Strand's book. I have a few books on Ansel Adams, but despite his genius, there are quotable others.

IPS: If you could photograph any person, who would it be and why?

Richard: If given the opportunity, I would travel to South Africa to photograph Nelson Mandela as he opens the World Cup finals this June and as he sits in the stands at 91 years young. Fifteen minutes of sharing the same space of this great humanitarian would last me a lifetime.

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

Richard: At 19, with my brother and my best friend Gaby, we rented a 2-room bachelor apartment for \$40.00 per month and converted it into a photo studio, one side for the darkroom and one for the hot lights, props and backdrops. It was shortly after my high school years at the Seminary.

IPS: What is it that draws you to photography?

Richard: The challenge of getting a superior image. What I like most, is going out with friends, shooting the same area and then reviewing the pictures and seeing all that was there - that I missed. Done often, with the right people and with the right frame of mind, this is the quickest and surest way to learn and become confident in one's skills.

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

Richard: I would be playing golf and hoping to "play my age" as I get older.

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

Richard: Lighthouse tour and last year's annual party. Also, I was really thrilled to fill my very first application to join the Society and then having Mary Wilson, then Membership director, welcome me in the club and remind me of the upcoming meeting date. Thank you Mary.

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

Richard: I have a long way to be "a good photographer" but this concept changes as I progress. IPS helps me the most by accepting my images and displaying them every month alongside pictures that I often value to be greater than mine. I like to discuss how images were discovered and/or came about, how they were captured, refined and printed.

IPS: What exposure have your images received within IPS and/or outside (because of the IPS)?

Richard: The first eighteen months of my membership, I got back in sync with my camera and started to shift my free time to photography instead of other activities. Volunteering in the EC this past year and being part of the annual exhibition team has made me grow and I am sure it will help my photography along the way. As far as external exposure, I was happy to be on the Lighthouse Tour of the Chesapeake with IPS and share those images with others.

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

Richard: Make a weekly date with your picture-taking and try to stick to it. Bring your best friend or trusted life partner with you, get them yellow rubber boots and a red umbrella, travel light, have fun and don't leave your camera and lens backpack on the tailgate of your truck.

by Hannah Faux

Technical Article:

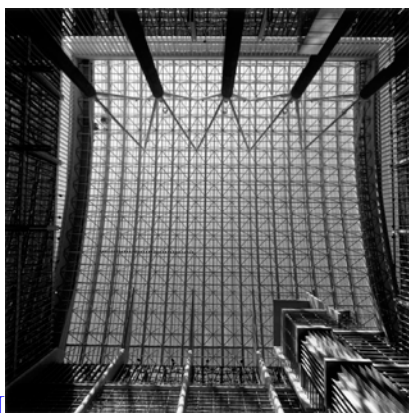
EXTREME WIDE-ANGLE PHOTOGRAPHY by Bill Katzenstein

Some photography reveals realities that could only be imagined otherwise. A discrete example is extreme wide-angle photography, which provides a far wider view than unassisted eyesight, but usually appears as if a normal or moderately wide image. As such, extreme wide-angle photography is typically taken for granted, compared to more rarefied optics that liberate seeing such as telephoto or macro photography. Yet extreme wide-angle photography is available for everyday picture-taking, expands visual horizons and can even warp space.

Super-wide lenses provide an expansive, dynamic perspective of the world around us, well beyond the scale of human vision. Eyesight comfortably takes in a 45-50° angle of view, corresponding to the "normal" 50mm lens in 35mm film photography (or 35-40mm optic in most digital cameras.) The extreme-wide perspective begins with a 90° field of view, which emerges through lenses of 21mm and shorter focal length in 35mm film photography, and 15mm or shorter focal length in most digital cameras.

Seeing Broad Perspectives Easily

Atria ceilings of modest, medium-rise corporate office buildings illustrate how wide-angle photography can assist seeing. If you stand at the center of such an atrium, such as the World Bank main complex, and look up to view the entire glass-paned dome illustrated in the image hereunder, you will be able to take in most of the structure but only by shifting your eyeballs from side to side. Your eyes will unexpectedly tire in a few seconds. With attention diverted to make sense of the constantly shifting view, you will not be able to visualize or appreciate the distinctive pattern of supports.



With an extreme-wide lens, a simple photograph “shooting straight up” at the roof puts the whole view into easy perspective. A unique pattern emerges, not beautiful or dazzling, but interesting and often admirable for its ingenuity.

The maxim that experts make it look easy (and normal) applies to extreme-wide photography. Viewers typically do not realize they are seeing an image taken with an ultra-wide lens, even if they are somewhat familiar with the subject. Classic wide-angle views of great cathedral interiors, building atria, restaurants and new-house interiors are cases in point. Examples of extreme-wide photography in this article are noted in the context of architecture, my main photographic interest, but a similar broadening of perspective can benefit landscape and nature portfolios, and add sparkle to wedding photography too.

The Fisheye Lens

The widest optic is the fisheye lens, designed to capture half of the total field of view surrounding the photographer; that is, a 180° diagonal view. In the case of at least one major lens manufacturer, fisheye optics were initially produced to aid in police work, to enable the recording of an entire crime scene in a single photograph. Only after some years were the lenses made available to the public.

The fisheye photograph below, of the IFC atrium, indicates how an ultra-wide 180° view may appear normal while greatly enhancing vision.



The unaided eye, from the position at which the atrium was photographed, would see only the central third of the area captured in the image, and is immediately overwhelmed. The example illustrates the one condition when fisheye photography appears undistorted: objects positioned in successively widening concentric circles around a central point. Unfortunately, fisheye lenses substantially distort the perspective of most photographic situations, though it is sometimes possible to design such a composition with good effect. A rough analogy is the difficulty in drawing all the contours of a globe on a two-dimensional map. In practice, fisheye lenses are seldom used, due to having to contend with the distortion, the difficulty in using filters, the impossibility of using flash, and the high cost. The fragility of the lenses may further discourage casual use. In fact, most extreme-wide shooting is done with rectilinear optics (non-fisheye, essentially non-distorting lenses).

The Widest Rectilinear Lenses

An ultra-wide 12mm f/5.6 lens introduced by Voightlander for its viewfinder cameras is the widest true-rectilinear (essentially non-distorting) lens currently produced in 35mm film photography. This jewel provides a 121° diagonal angle of view (112° long by 90° wide). Depth of field is astounding, with the possibility to focus one foot to infinity. In fact, an effort is required to put anything out of focus. The lenses can be used on Leica rangefinder cameras as well as Voightlander models. For digital cameras alone, ultra-wide rectilinear lenses of 8-10mm are available (with roughly equivalent effect of 12-15mm focal length in a 35mm film camera).

In medium and large formats, the wide-field record similarly tops out at just over 120° diagonal angle of view. The lenses offer limited shift capability for architectural shooting when it is desired to aim the camera up and avoid converging lines.

Warp Space: Beyond the 90° Field of View

Photographic lenses capture light from three dimensions, of course, to project a flat, two-dimensional image. The resulting picture normally conveys an accurate three-dimensional perspective to the eye. However in extreme-wide photography, an intriguing effect occurs in the peripheral area of the film where the angle of view exceeds 90°. At that point, the horizontal or vertical dimension, having been fully covered in the photograph, may run into the third dimension of depth. In the resulting image, that part of the perimeter showing depth will take on the appearance of the horizontal or vertical, as if two dimensions have melded into a single plane.



For example, the above photograph of the great hall of Union Station incorporates statuary to the extreme left and right of the photograph. The image was taken with an extreme-wide medium-format lens with 100°+ horizontal angle of view. The statues appear as if on the horizontal plane, albeit slightly indented, together with the central hall and arches comprising most of the picture. In reality, the statues are not on the horizontal plane, but are nearly perpendicular to the hall and arches. In effect, two corners of the building appear to have nearly merged with the horizontal.

In landscape photography, an impact of shooting clouds just beyond the 90° field of view can be the appearance that the clouds are arranged in a progression or array, when to the eye the order is haphazard.

Progress in Extreme-Wide Photography

Until about a decade ago, extreme-wide lenses with focal lengths less than 20-21mm were seldom used with single-lens reflex (SLR) cameras because the optics would have had to be located too close to the film to allow sufficient space for the instant-return mirror. For this reason, the widest lenses were more commonly used in rangefinder or view-camera models. However the introduction of smaller lenses of aspherical design has made it possible for major manufacturers to introduce extreme-wide lenses for 35mm SLR film and digital cameras.

Complications of Extreme-Wide Photography

By virtue of their design, the majority of extreme-wide lenses capture excess light at the center of the lens. As a corrective measure, a graduated center filter may be utilized—placed over the lens (or is built into the optic)—to nullify much of the excess light at the center. Although the center filter will normally not decrease resolution or contrast, it requires an additional 1.5 - 2 f-stops of exposure, and complicates use of additional filters.

Extreme-wide lenses should be used with a spirit level and tripod whenever feasible, since even a couple degrees of tilt will noticeably detract from the impression of a super-wide photograph that features definitive vertical or horizontal lines.

In wide-angle photography, caution must be exercised with regard to a tendency to increase the size of figures in the foreground in relation to the background.

Finally, most extreme-wide lenses are more distorting than normal and telephoto lenses, although the effect is often not noticed unless expressly pointed out. However one distinctive lens design, epitomized by the Zeiss Biogon, is virtually unique among very wide lenses for having virtually no distortion and not requiring a center filter. Unfortunately this lens cannot be fitted to SLR cameras because the instant-return mirror interferes with its operation; the Zeiss Biogon can be used only with rangefinder and traditional view cameras.

Bearing in mind and applying its technical peculiarities to advantage, extreme-wide photography can expertly manage extreme perspectives and produce awesome views, from faithful rendition to the impressionistic.

In sum, if you have a calling for the great spaces of photography, in monumental cities or the wilds of nature or the smallest confines of your home, then extreme-wide photography can help to capture and expand upon the full perspective.

Shown below: excavation for the IMF HQ2 building.



Member Article:

On the eve of one of the many massive Washington snowstorms, we took off for a trip to Senegal by a most indirect route that took us through Southern Asia, Sydney Australia, Christchurch New Zealand, before getting to the African continent.

First, we flew to Bangkok which was a repeat for us, but in many ways, after 20 years, little has changed: same congestion on the streets and continued expansion of the number of first class hotels and high rises in town. Thankfully, the same easy going and gracious people remain and that's what makes Bangkok a most pleasant destination. As always though, too many shopping temptations all around!

Hanoi was a wonderful discovery and we were able to appreciate it even more thanks to our dear friends who after three years there, turned out to be most helpful and enthusiastic city guides. Hanoi is a hodgepodge of old French architecture (in dire need of restoration) combined with some revolutionary attempt at a more austere style of buildings all mixed in with pure Asian chaos and vibrancy! All of it set up around several beautiful lakes; a real delight!

Cambodia was the “clou” as we did not know what to expect at all. It's unfortunate that we only had planned to be in Siem Reap, the entry way to Angkor and its many temples and had no time to go elsewhere outside that area. Nevertheless, it was marvelous, mysterious, enchanting for us and a million other tourists; mainly from Europe, China, and Korea. Please put it on your short list of places to visit before the rest of the world gets the word!

On we went to Australia, and because we're really on a “sampler” voyage, we only had a few days to visit Sydney. It's a glorious place with friendly, sophisticated people (Crocodile Dundee was decidedly not from that city...). Spectacular architecture, huge city parks and pleasant strolling ways are the back drop for a dynamic art life and vigorous outdoor activities for all to enjoy, not to mention the many bars and restaurants with superb food and wine. Michael Wishart, IPS lifetime member was our resident expert for restaurants and places to visit.

Our next stop was Christchurch in the South Island of New Zealand. It's a gem of a place with a strong British influence in terms of architecture and lovely gardens spread out through the city and along the picturesque Avon river. It honestly looks like a story book town with the added pleasure of numerous museums and galleries added to the charm. Once more, we can't wait to go back with the intention to venture further on throughout the rest of the country. We did take a day long train ride from coast to coast and in spite of the rain and fog, we were at times, able to appreciate the incomparable scenery beyond and had a blast with the marvelous and hilarious locals on board!

Then, after a short stop in Johannesburg and Maputo, Mozambique, we were most thrilled to be back in Tanzania where we had spent three marvelous years from 2004 to 2007 and organized IPS Safari field trip in 2006. We most enjoyed revisiting Zanzibar our favorite get away destination at the time. The Indian ocean was as inviting as ever. Finally we traveled north to Moshi and Mtwara the babana capital in the foothills of the Kilimanjaro before finally making it to Senegal.

We would like to share with IPS some of the photographic memories of the trip.

Bass and Louise





PSA Corner:

On April 24, 2010, under the invitation of Bill Yeagley, President of the Mid-Atlantic Chapter of the Photographic Society of America, I attended a Chapter meeting at the Southern Branch Calvert County Library in Lusby, Maryland. This was preceded by a lunch at the Monterrey Restaurant (Mexican food) and, for those so inclined, a photo scavenger hunt. At the beginning I wasn't too sure what I was doing there, after driving about 1.5 hours, but after meeting other photo enthusiasts, I was happy I went. The meeting was attended by about 15 persons and the following topics were discussed.

Photo Portfolio Development - by Bill Rau

Bill Rau is a Past-President of the Silver Springs Camera Club and was selected for two photography residencies, one in Montana and one in rural Illinois. He focuses on western U.S. landscapes, especially the Great Plains and the Desert West. He discussed the basics of portfolio development and gave an overview of the steps in the process of putting together a common set of images, for

display or creating photo books. Bill suggested building the portfolio around a common theme, topic or style. A portfolio will emerge from past images but also plan to complement with new and fresh images once the theme is well established. He suggested to begin with an Artist's Statement to focus the selection and sorting of images. The images should be your absolute best images. They will define who you are. Take time to select them and be critical in your assessment. Allow your pictures to show the context because your viewers will not know where and how hard you worked for that image. Give the important images the size they deserve in respect to the rest of the collection. Bill can be reached at: brau30@yahoo.com

PSA - STAR Rating System - Tom Hady, APSA, PPSA

Tom is our Regional Star Ratings Dir. for the Monochrome Prints Division. Tom tracks the scores of PSA members who participate in PSA sanctioned international competitions. He presented the new scoring system effective on July 1, 2010. So, I now know that each image submitted is considered a "title" and that each image reaching a minimal score in a competition is called an "acceptance". So all the economists in IPS (or most) have already figured out that the combination of total titles and total acceptances determines how you rate. So to be a "1 Star" you would need a minimum of 6 titles that have been submitted in a number of competitions and would have attained at least 18 cumulative acceptances. Now for your life challenge, the top honor is 15 levels higher (Galaxy 10) and it is 1,096 different titles submitted and 5,163 acceptances. Anywhere in-between is your pecking order and comes with bragging rights. Now - I know. The next contest is the Small Prints (NORGA Print Circuit - see *PSA Journal*, April 2010, p. 49) and closes on May 15, 2010. I might just try a few images for fun.

Camera Raw 5, Photoshop CS5, HDR and Sensor Cleaning Clinic - Bill Conway

Bill is a long time member of the Bowie Crofton Camera Club. Bill spent about half an hour on the new features of Camera Raw 5 and the updates of CS5. I will not go into the details because these are already well detailed on the Internet, but it was enough for me to consider an upgrade - but I often fall for glitz and glitter. The HDR demo was from Photomatix, but I have come to like 'Photo Studio 2' better. It seems faster when loading images, it does a great job of aligning them, does not care if the images have the same EV, has much simpler/intuitive controls, and has a "veil removal" feature that is outstanding. But don't expect the Grunge look. Bill gave a convincing demo of cleaning digital camera sensors, but I am a skeptic and will refrain from providing his steps for fear of inducing you to try it and achieve undesired results.

So, all in all, it was good this session and gave me a break from mentioning the PSA Conference in Charleston this October 3-9.

by Richard Quesnel

IPS Announcements:

The 40th Annual Exhibition of the International Photographic Society

May 3 to June 4, 2010
at the IMF HQ1 2nd Floor Gallery.

On display will be photos by IPS members that
won awards in the monthly competitions
(from March 2009 to March 2010)

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IPS Field Trip Locations & Outings April 25 – Mid-July 2010

Outcome of the Lighthouse Tour Last September.

Last September eight IPS members went on a one-day excursion lighthouse tour on Chesapeake Bay. On the tour with us was a writer for the Chesapeake Life Magazine. After the tour, members of the IPS submitted images to Joe Sugarman, the Magazine's Editor-in-chief, for use if needed. The article on the lighthouse tour appears in the summer 2010 edition. It mentions the IPS and contains images from three IPS members. I think this is a good exposure for the Society and would encourage you to get a copy.

Tentative Outings up to Mid-Summer

Dates and times are tentative and not all arrangements have been finalized for meeting places, use of tripods, etc. I will keep you posted as the dates come upon us. I would be grateful to know who would be interested in which outing. (My email: rquestnet@comcast.net)

Location	Date	Directions/Comments
Meadowlark, Botanical Gardens	May 31, 2010	9750 Meadowlark Gardens Court - Vienna, Dawn to Dusk – Meet at Sunrise at the entrance of the Visitor Centre – Just off the Parking lot at 6:30 am.
Butterfly Shoot "Wings of Fancy"	June 12, 2010	Brookside Gardens, 10:00 am – 12:00 am. Small entrance fee, meet at the ticket office and inside the Butterfly Conservatory.
Glen Burnie Historic House & Gardens, Shenandoah Museum, Winchester, VA	June 26-27, 2010	Sleep in Winchester Friday Night, Hampton Inn, – Meet at 801 Amherst Street, Winchester, Virginia, 22601 at 10:00 am. Saturday morning Gardens & Museum, Mid-day travel to Skyline Trail for Sunset, Sleep Best Western in Luray, Catch morning sunrise in Skyline Trail, Hike to Hazel River – mid-morning ends at 1:00 pm.
Sunflower Sunrise in Maryland	July 3-10, 2010	Date will be adjusted depending on flowering times. Breakfast later at Bretton Woods Golf Course Facility
Lotus Festival	July 17, 2010	Kenilworth Aquatic Gardens, 10:00 – 3:00 pm bring a picnic & enjoy paintings and Asian dances. Meet at the visitor Centre at 7:30 a.m. Flowers are usually all opened by mid-morning.

Announcements:

Corey Hilz Photography Workshops and Classes

- Photoshop Skills for Photographers: May 1 & 8, 12:30pm-3:30pm
- Nikon Flash Workshop, May 15, 9:30am-5:30pm
- Digital Workflow: Adobe Camera Raw, May 22, 1:00pm-5:00pm
- Digital Workflow: Lightroom, May 16 & 23, 1:00pm-4:00pm
- Field Session: Meadowlark Botanical Gardens, May 31, 6:30am-9:30am
- St. Michaels, Maryland Workshop, June 3-6
- Butterfly & Garden Photography Workshop at Brookside Gardens, June 12-13
- Ireland Photo Tour, June 20-30
- Great Smoky Mountains National Park, Tennessee Workshop, September 16-19
- Canaan Valley, West Virginia Fall Foliage Workshop, October 7-10
- China Photo Tour, October 18 – November 2

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

Contact info: corey@coreyhilz.com or 703.473.4618

Corey Hilz Photography

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

Third Annual Garden and Butterfly Photography Workshop

Join Josh Taylor and Corey Hilz for a weekend photo workshop at Brookside Gardens, Wheaton, MD. The workshop is Saturday, June 12 and Sunday, June 13 from 7:00 AM to 1:00 PM. Participants will have special access to Brookside's butterfly exhibit, instructional classroom and shooting sessions with instructors, critiques of images, and Photoshop/ Photoshop Elements instruction for image enhancement.

For complete information and online registration:

<http://coreyhilz.com/workshops/brookside.html>

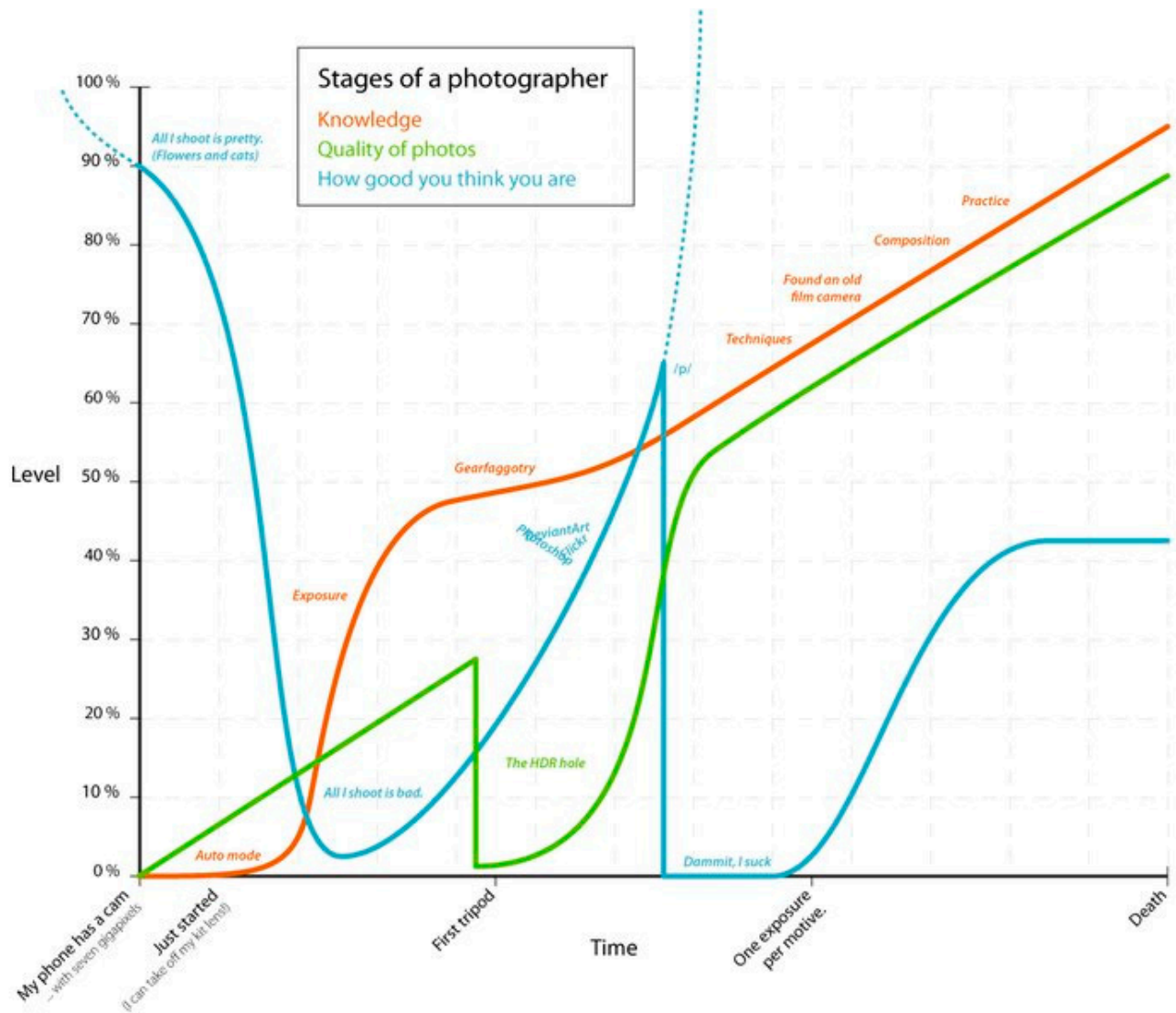
http://www.archiphotoworkshops.com/Archiphotoworkshops/Weekend_WS.html

Call: 703-473-4618 (Corey) or 703-536-9112 (Josh)

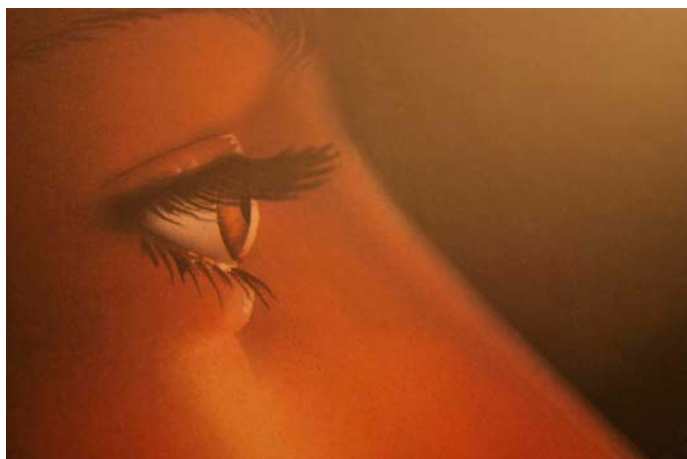
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Stages of a Photographer



April 2010—Winning Images



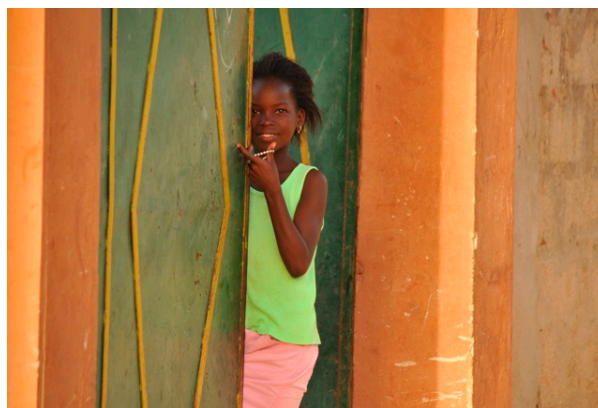
Lonely Eye ©Manorama Rani



Seascape © Yuan Xiao



Washington Snow Blossoms ©Carmen Machicado



What's outside ©Louise Forrest-Sarr



Sunflower ©Alex Hoffmaister



Making Funny Faces (Kenya) ©Gerda de-Corte

April 2010—Winning Images (Cont'd)



Antelope Canyon 2 ©Marco Pinon



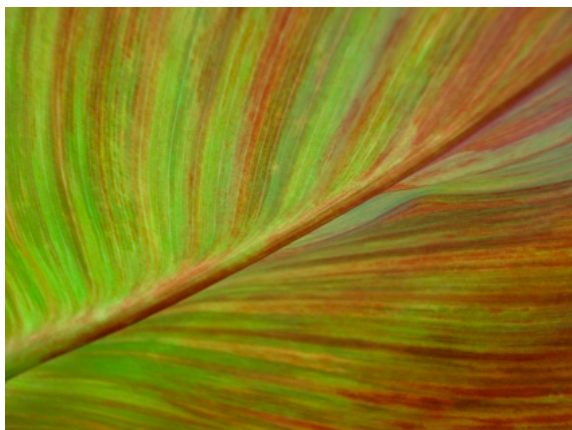
Arcade © Emine Gurgen



Flying ©Louise Forrest-Sarr



Abandoned but beautiful ©Tijen Arin



Leaf Detail No. 2 ©Mary Wilson



La Seine ©Gerda de Corte

April 2010—Winning Images (Cont'd)



Orchid 3 ©Khai Nguyen



La Piazza © Alex Ergo



Textured Dream ©Richard Quesnel



Hasselblad© Alex Ergo



Wisdom © Gerda de Corte



Waterfall ©Yuan Xiao

April 2010 Results:

EIC Group A – 48 Entries		
1 st place	Manorama Rani	Lonely Eye
2 nd place	Alex Hoffmaister	Sunflower
3 rd place	Marco Pinon	Antelope Canyon 2
HM	Tijen Arin	Abandoned but beautiful
HM	Gerda de Corte	La seine
HM	Khai Nguyen	Orchid 3
HM	Gerda de Corte	Wisdom
EIC Group B – 37 Entries		
1 st place	Yuan Xiao	Seascape
2 nd place	Yuan Xiao	Waterfall
3 rd place	Louise Sarr	Flying
HM	Alex Ergo	Hasselblad
HM	Richard Quesnel	Textured Dream
HM	Alex Ergo	La Piazza
Prints Group A – 25 Entries		
1 st place	Carmen Machicado	Washington Snow Blossoms
2 nd place	Gerda de Corte	Making Funny Faces (Kenya)
3 rd place	Mary Wilson	Leaf Detail No. 2
HM	Emine Guergen	Arcade
Prints Group B – 6 Entries		
1 st place	Louise Sarr	What's outside?

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

<i><u>Last Name</u></i>	<i><u>First Name</u></i>	<i><u>Class Opening</u></i>	<i><u>Sep- 09</u></i>	<i><u>Oct- 09</u></i>	<i><u>Nov- 09</u></i>	<i><u>Dec- 09</u></i>	<i><u>Jan- 10</u></i>	<i><u>Feb- 10</u></i>	<i><u>Mar- 10</u></i>	<i><u>Apr- 10</u></i>	<i><u>10A/E</u></i>	<i><u>May- 10</u></i>	<i><u>Year- End</u></i>	<i><u>Total</u></i>
Hoffmaister	Alex	A	5	11	8	9	10	5	12	8				68
Mevis	Dirk	A	10	10	8	10	10	6	6	5				65
Pinon	Marco	A	5	10	12	7	8	6	8	7				63
Machicado	Carmen	A	8	6	5	10	6	8	5	10				58
De Corte	Gerda	A	5	7	6	5	5	6	12	10				56
Franzetti	Carlos	A	5	9	10	5	5	11	5	5				55
Gahima	Lionel	A	10	5	7	5	5	12	6	5				55
Gürgen	Emine	A	5	5	7	5	6	13	5	6				52
Rani	Manorama	A	6	5	5	5	6	5	10	10				52
Singh	Raju	A	11	10	5	10	5	5	5					51
Wilson	Mary	A	7	5	5	6	10	5	6	7				51
Tabada	Lili	B	8	5	5	5	5	6	11	5				50
Thomas	Lindsey	A	9	5	6	8	6	5	6	5				50
Ergo	Alex	B	5	5	9	5	7	6	5	7				49
Quesnel	Richard	B		6	5	11	8	8	5	6				49
Faux	Hannah	B			10	6	5	10	10	5				46
Titsworth Morin*	Raphael	B		5	6	7	11	5	5	5				44
Boyd	Jean	A	8	13		5		6	6	5				43
Sarr	Bassirou	A	7	5	5	5	10		6	5				43
Helou	Caroline	A	5	5	5	6	5	5	5	5				41
Moss	Shaun	B	5	7	10	9	5	5						41
Cochard	Fred	A	5	5	5	5	5	5	5	5				40
Forest-Sarr	Louise	B		5	5	5	8		5	12				40
Thurein Win	Aung	B	5	5	5	8	6	5	5					39
Nguyen	Khai	A			5	8	8	5	5	6				37
Palmioli	Manuella	A	5	8	9	5	5			5				37
Xiao	Yuan	B		5			6	5	8	13				37
Arin	Tijen	A	5	5		5		7	8	6				36
Morin*	Denyse	B		5	5	5	5	5	5	5				35
Vollerthun	Sigrid	A	10	5	5	5		5	5					35
Gasiorowski	Pawel	B	6	5	5	5	5			5				31
Jirousková	Markéta	A	6	5	5			6	5					27
De Biasi	Severina	B		5		5	6	5	5					26
Eken*	Sena	B				6	5	5	5	5				26
Kundu*	Pritthijit	B					6	5	5	5				21
Dilek Sen*	Asmin	B					5	5	5	5				20
Musatova*	Maria	B	5	6					5					16
Lacombe	Gaston	B	5		5	5								15
Erbil*	Nse	B							6	5				11
Hukka*	Janne	B		6		5								11
Jayasinghe*	Tash	B					6		5					11
Gray	Christy	B				5	5							10
Pasha*	Amjad	B		5			5							10
Tyapkina	Marina	A	5	5										10
Katzenstein	Bill	A							8					8
Almansi	Aquiles	A	5											5

<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>
Bhateja*	Ashish	B					5							5
Borowik*	Iwona	B		5										5
Goldberg*	Lynn	B		5										5
Järtby	Per	A					5							5
Malysheva*	Natalia	B							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 Alex Ergo 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>SHUTTER RELEASE 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.*
