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NEXT MEETING:

Wednesday, November 19, 2008
5.45 pm, **IMF HQ1 Auditorium, RD-710,**
700 19th Street, NW, Washington D.C. 20431

November Speaker:

Joseph Rossbach
"Small World Spectaculars"

November's Theme:

Details for EIC

(Defined as images depicting close-ups
of a subject)

OPEN for Print and Slide competitions

Welcome New Members:

Gaston Lacombe
Yuan Xiao
Kavita Sethi

Note to Contestants:

Please bring all 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 Carmen
Machicado (202) 473 5761

UPCOMING EVENTS:

- Dec 2008:** IPS 'Pot Luck' and Gift Exchange (details to follow)
- Feb 2009:** Photoshop Class
- Apr 2009:** Deadline for AE entries
- May 2009:** Annual Exhibit
- Jun 2009:** Field Trip (Tentative)
Madagascar (details to follow)



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

**Congratulations to Lyndsey
Thomas and Alex Hoffmaister,
for their graduation to Class A.**

Presidents Notepad:

Dear Members,

We had a wonderful evening and a great competition at our October monthly meeting. I only wish you could all have made it!

One regret, however: for the second time in a row no print nor slide competition could be held because of the paucity of entries. To reinvigorate our membership, the Executive Council has decided to modify the rules in line with Section II, Article 2.1 of our Competition

Rules: starting in November, slide and print competitions will be open, i.e., no theme. We hope that this flexibility will give back some momentum to these competitions.

As announced, preparations have started for a "Food" exhibit at the World Bank. The idea is to hold a silent auction of donated images, the proceeds of which would go to the Food Bank of Washington. The Arts Program will print and frame the selected work, and members whose work is selected will be asked to donate their images. Unsold images will be returned to members. The event is tentatively scheduled for early December. This operation provides a great opportunity for IPS to demonstrate its solidarity with the community at a difficult time. Also, why not take this occasion as an opportunity for some early Xmas shopping? Each member can submit up to 10 images, by sending them to the usual EIC email address (eic@imfwb-ips.org) by November 7. Please mention "Food Exhibit" in the subject title. The Arts Program of the Bank will then select 40-80 images for the exhibit. For any further information, please contact Manorama Rani (mrani@worldbank.org).

Going forward, we have set up an IPS flickr group account as an additional means of communication (<http://www.flickr.com/groups/ips/>.) Many of you have been sending me information about upcoming workshops or exhibits and I have not always passed on this information in a timely manner-for that I apologise. Our flickr account allows members to post their information directly, and other members are free to browse through if they are interested. Although emails and Shutter Release will continue to convey the most important news, more and more information on IPS activities will be posted on this account and I would encourage all members to register.

Finally, we are entering the festive season. Our December meeting (December 17) will be the opportunity to hold our traditional Pot Luck Buffet and

Gift Exchange Party. The tradition entails each member bringing a dish (bought or made) along with a small framed image, which is put into a "lucky dip" box for everyone who brought a gift. So run to your cook books and dig out the cake recipe you always wanted to try out! Browse your stock of images and find the pearl that some other member will cherish!

Last but not least, membership fees are overdue, so please forward your checks and forms to Mary Wilson as soon as possible.

Thanks

Raju Singh

November Speaker/Judge:

Joseph Rossbach "Small World Spectaculars"

Joseph Rossbach specializes in creating unique images of the American Wilderness with an emphasis on the East Coast from South Carolina to Maine. Joseph has been photographing the natural world for over 12 years and has traveled to the deep canyons of the Southwest to the rugged coasts of New England in search of beautiful and evocative images of the American Wilderness. Joe's work has been published in magazines, calendars, advertising campaigns, web sites, art galleries and books. A few of Joe's clients include *Blue Ridge Country Magazine*, *Digital Camera World*, *Photo Techniques Magazine*, *The Potomac News* and *Mountain Connections Magazine*.

Joe also spends a good deal of time speaking and lecturing at regional and local Camera Clubs along the East Coast. Joe brings a unique flare to his photography by using special techniques to create unique abstract images of common scenes and places. Joe has been leading photo tours and workshops for the past few years and teaches photography classes at Meadowlark Gardens in Vienna, Virginia. Joe lives with his wife Amber and their son Phoenix in Annapolis, Maryland.

Joe is also a workshop instructor with Mountain Trail Photo Workshops and a team member along with Ian Plant, Richard Bernabe, Jerry Greer, Bill Lea, Jim Clark, Guy Tal, Nye Simmons and George Stocking.

To those like-minded enthusiasts there should be something for everyone in Joe's program, so do not miss it.

by Caroline Helou

October Speakers:
Richard and Ann Rohlfing
“Looking Back to Go Forward”

Speaking of Looking Back... from as long as I can remember, either attending our club's monthly meetings or, even more so, writing about our guests' presentations, I do not know of a single time when we had a “husband and wife act” — if I may be allowed to use the analogy (no irreverence meant). Both the question and the analogy came to my mind as Richard and Ann were getting started, on October 22.

In a funny way, I couldn't help but think: only a real-life couple could stand there and, almost seamlessly, finish each other's thoughts and sentences, move on to the next topic and, in an instant, cede the floor (or shall I stay stage) to the other. The mechanics of it all were wonderful to watch.

They started out showing and explaining some of their own tools for cataloging, managing, storing, organizing (you name it) photographs. They even handed out archival boxes for members to browse through; fittingly, each box contained a pair of white soft gloves for handling the prints inside (no one who has ever been around or in a photo club ignores just what a must that is!).

One impressive tool they displayed is named Romdex (from a British company: www.romdex.co.uk). It is a storage case that stores up to 80 CDs and, more importantly, allows you to locate and get out the wanted disk at the touch of a button, thanks to a nifty indexing and retrieval system. Richard and Ann explained that they use this box, along with a computer-based cataloging program, to keep track of their pictures. But they also use an external hard drive (the one they showed is fairly small but has a 60 GB capacity) to take their pictures along to show to customers.

Speaking of which, one of the main messages I personally got out of their presentation was how fairly easy it seems to be able to make inroads into “photography as a business and not just a hobby” *as long as* one first gets himself or herself organized for it. As a case in point, our cheerful presenters had just gotten a brochure published for a place to which they dedicate themselves a great deal (as already indicated in the presentation announcement in last month's *SR*): the Adkins Arboretum (www.adkinsarboretum.org). They also passed along this neatly done, glossy brochure, full of their pictures, for everyone to see (quite impressive).

Similarly, the electronic slide shows that Ann showed us were a way for her to introduce us to the software program she uses to stitch them together. It's called Photodex ProShow Gold (www.photodex.com) and allowed her, among other things, to incorporate some pretty impressive slide animation effects into her presentations. Richard's own contribution to these came with the use of PhotoShop to apply graphic filters and other photo-editing and retouching tools—up to and including one I had never heard about, called “Bud's Frames” (google it).

Most tellingly, though, I can't resist quoting verbatim the following comment Ann made about her slide presentation software: “It's so much fun. It's intoxicating—you stay up until 2 in the morning, it's no problem.” There was something nicely contagious about the enthusiasm and cheerfulness of this “husband and wife act”!

by Fred Cochard

Book Review
By Bill Katzenstein

Photo Fakery:
The History and Techniques of Photographic
Deception and Manipulation

Dino A. Brugioni (Brassey's Publishers, Dulles, Virginia; 227 pages)

Entering the Bank's “I” building one afternoon about 15 years ago, I was about to show my ID to the security guard when he abruptly snapped to attention, saluted and bellowed, “Sir William!”

Did this happen? Yes. Have I provided the complete picture? No. It turned out that just three steps behind me was Sir William Ryrie, then Executive Vice President of IFC.

Cropping out parts of a scene can of course substantially misrepresent what occurred. In the 1990s, several books were published that revealed in the photographic manipulations of the more totalitarian regimes of the century. Most typically, officials who had been removed from office, or worse, were cropped out of group photographs as if to alter history. While interesting to a point, the books did not cover the wide array of other common techniques of photographic deception, nor the means of detecting such manipulation.

In *Photo Fakery*, Dino Brugioni draws on a long career in image interpretation to broadly survey the history and techniques of photographic deception. Most effects currently associated with digital technology have long been available for film, albeit at a comparatively exorbitant cost in expertise and time. Not only are the methods of deception elaborated, but the means of detecting such manipulation are reviewed in a highly informative chapter. Intriguing historical anecdotes accompany many of the examples.

A marvelously composed image of the pyramids of Cheops and Mycerinus appeared on the cover of *National Geographic* for February 1992. The image brought immediate protests from Egyptian authorities. To fit the photograph to the cover, technicians at *National Geographic* had digitally altered the image, moving the pyramids closer together. The magazine was embarrassed at the outcry and committed itself to refrain from such adjustments in the future. Other major publications have been through the same. *Newsweek* was criticized for

publishing a photograph of the mother of septuplets that showed her with straight teeth when in fact she had crooked teeth. The motivation for these examples of manipulation is aesthetics, which many would accept in fine-art photography, but not for images commonly assumed to portray reality.

Aside from aesthetics, manipulation can be downright devious in intent. In news media and other public outlets, the public expects that images will indeed reflect reality, and it is this type of photography to which Brugioni devotes most attention. In Maryland in 1950, a wholly fabricated photograph was widely published showing Senatorial candidate Millard Tydings talking congenially with Earl Browder, formerly head of the US Communist Party. The image was a composite of two separate photographs, the meeting never having occurred. Distributed just before the election, the forgery is reported to have cost Tydings the vote. As this review was being prepared, doubts were expressed in the media about the validity of an image purportedly taken in the early 1970s showing US Presidential candidate John Kerry at an anti-war demonstration with Jane Fonda. After a couple of days, the challenge appeared to have been dropped.

In this context, *photographic deception and manipulation* refer to changing an image to misrepresent the reality originally depicted, for the purpose of influencing the viewing public or intelligence analysts.

Despite the near-universal acceptance in democratic societies that the media should not modify news images, important exceptions in practice include

photographs of accidents or wartime scenes from which gruesome details are omitted, and military objects removed or manipulated for disinformation purposes. In these situations, editors may find themselves in the position of having to decide if it is preferable to publish a less shocking or misleading image, or no image at all.

Types of Photographic Fakery

Photographic manipulation is classified in four basic categories, often applied in combination:

- (1) deletion of details;
- (2) insertion of details;
- (3) photomontage (combining separate images);
- (4) false captioning.

False captioning refers to mislabeling or inaccurately dating a photograph without necessarily modifying the image itself. Governments have distributed images intentionally mislabeled and/or misdated for a variety of purposes, ranging from military deception to making their leader appear more vigorous.

Photo fakery has cruelly affected families of soldiers missing in action, a number of which cases followed the Vietnam war. American authorities were intent on following all possible leads to locate US soldiers and civilians whose whereabouts were unknown. In 1991, a photograph emerged from Cambodia showing three Caucasian males who were identified as captured Americans and individually named. The subjects bore some resemblance to the missing soldiers, some of whose family members appeared utterly convinced that their loved ones had been located. Extensive research by defense analysts indicated beyond any doubt, however, that the photograph was a doctored image of three Soviet farmers originally taken in 1923 and which appeared in a Cambodian magazine in 1989. That a number of relatives had no doubt their husbands or sons were in the photograph was a tragic effect of wishful thinking in a nearly hopeless situation.

Outlandish Fakery

The chapter titled, “Communists, Ghosts, Monsters and Aliens” is intriguing. (Note: I object, as a long-time admirer of famous monsters, to the lumping of these noble creatures with the other three categories of alleged rogues in the title!) Brugioni explains interesting photo frauds including “spirit photography.” Popular a century ago, freshly developed images of newly posed subjects would amazingly include hazy portraits of their ancestors in the background.

Over the years, my hopeful belief in the Loch Ness monster was sustained by a plausible-appearing photograph of "Nessie," together with numerous eyewitness accounts. I was therefore saddened to read in this book that the image in question, to which I had accorded as much faith as I could possibly muster, was exposed as a forgery. In 1994, one of the seven men involved in the hoax confessed on his deathbed that the photo of the monster was produced by attaching a toy serpent head to a child's bathtub submarine. Technically the photograph itself had not been manipulated after being taken, but was "falsely captioned" to the extreme!

Techniques of Identifying Fraudulent Photographs

The majority of "professional" digital camera manufacturers provide firmware for verification that an original digital image has not been retouched (and which may indicate how an image has been retouched). For film images, authentication was much more difficult. Yet many manipulated images or false captions could be revealed by painstaking analysis and research, and occasionally by basic common sense.

- 1) **Photogrammetry** is the scientific analysis of angles, orientation and scale in photography. By carefully measuring the distances, perspectives and any shadows among objects in an image, analysts can frequently identify inconsistencies indicative of forgery. Also, the appearance of definite shadows in a photograph offers the possibility of roughly dating the image if the location is known, or to situate the image if the date and time are known. Sometimes an elementary discrepancy is obvious to a novice. A surprisingly large number of historical family photographs of European royalty appear to have had people added, according to the inconsistent direction of shadows appearing on various faces. Equally obvious have been montages released by news agencies intended to boast of military might that show jet fighters screaming barely 50 feet above crowds that appear totally unaware of the aircraft.
- 2) **Substantive analysis and search for similar images:** Not infrequently during the Cold War, "leaked" images purporting to show production lines for technology or military hardware were demonstrated through rigorous research to be doctored images originally produced and published in another country. Similarly, the forged image of American prisoners of war noted above was exposed as a fake through the exhaustive effort of locating an original photograph from which it was obviously derived. Such

endeavors require tremendous effort and organization of image collection, record-keeping, photo-identification databases, and inter-agency coordination. Computer technology has been progressively improved to refine and speed such analysis.

- 3) **Microscopic analysis:** Manipulation of some film images can be clearly detected by examination for differences or interruption in the granular pattern left by silver halide on film, or in arrays of pixels of digital images.
- 4) **Density analysis:** A *microdensitometer* analyzes the relative amounts of light reflected off various sections of an image. Minute but measurable differences among areas that would normally be expected to reflect light uniformly can be an indication of manipulation.
- 5) **Paper analysis:** Older images can be roughly dated and the area of origin sometimes discerned through chemical and radiocarbon analysis of the paper.

A Process of Elimination

Detection of sophisticated forgeries entails subjecting the questioned image to a full array of the above techniques as applicable. If there are no ascertainable inconsistencies, nor technical issues or duplicates identified, the image is tentatively cleared, but cannot be positively verified as authentic absent definite verification. Among the most famous images of photojournalism is a chilling photograph by Robert Capa of a soldier at the moment of death in battle in the Spanish Civil War. Many critics suspected this image of having been forged until rigorous analysis and research demonstrated it was authentic. Not only was the image shown to be technically consistent, but Capa's whereabouts on the battlefield on the day in question were confirmed; finally, the soldier appearing in the photograph was identified by his family.

Dino Brugioni's *Photo Fakery: The History and Techniques of Photographic Deception and Manipulation* makes for absorbing study. There is much to learn, and the historical nuggets will absorb even the reader not enthralled by photography. The style of writing is nevertheless clear-cut and straightforward, which provides professional clarity appropriate to specialized technical writing.

In Focus

Interviews with club members

This month our Q&A is with Carmen Machicado, who is an Operations Officer at the World Bank.

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

Carmen: I joined around 1996. I frankly can't remember how I heard about the club, but I was coming to the meetings but not competing, finally a friend encouraged me to join and start competing.

IPS: What has been your involvement over the course of your membership?

Carmen: Since I joined, I have volunteered to keep track of the scores and then to keep track of winners during the monthly competitions and help out during the set up for the annual exhibits. My travel schedule meant I usually had to have a back-up on hand. I am a member of the executive council.

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

Carmen: Having the meetings to look forward to every month and to see the work of accomplished photographers, presenters and club member alike has definitely kept up my interest in photography and pushed me to become a better photographer.

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

Carmen: It has been interesting to see how individual personalities shape the dynamic of the club. Mostly, though I have nice recollections about individual club members that I got to know during club activities. Some of these I see as teachers, others as friends.

IPS: What technical changes/challenges have you dealt with during your years in IPS?

Carmen: My biggest challenge was going to digital format. Digital format forces you to be your own lab technician. I shoot mostly color, so I never developed my own pictures. That is gone with digital photography, to have complete control of your photography you must learn to convert and use your computer as a photo lab. Anyone who has had to learn to use Photoshop and keep up with all the upgrades of that software and gadgets that go along with digital photography will understand.

IPS: What exposure did your images receive within IPS and/or outside (because of IPS)?

Carmen: Because of the exhibits I started to finally print my pictures. I also started bringing those matted pictures and hanging them on my walls. This created interest and compliments from my colleagues and resulted in my pictures now hanging in the halls of my Department. A sort of mini-exhibit of my pictures for which I receive comments from new colleagues and visitors continuously. It's really a great joy to know that other people enjoy what you saw and photographed.

IPS: Is there anything you would change about IPS?

Carmen: No, I wish we had more members and that some members did not get so burned out that they never return to the club. I wish they knew that I miss seeing their work.

IPS: What are your future photographic goals?

Carmen: To keep getting better at photography and maybe, just maybe, one day having a job where photography will be a component of that job.

IPS: Any words of wisdom or advice for perspective and/or current members?

Carmen: Get to know club members. You will be surprised how much you can learn from others. Also take a workshop! I have never enjoyed myself more than when I used one week of my vacation to take a workshop in either Maine or Santa Fe. Both beautiful places to visit and photograph, but in addition you will have the most intense learning yet energizing week.

IPS: What photo best describes you? *See attached photo*



IPS: Favorite place to shoot?

Carmen: Bolivia

IPS: Favorite photo?

Carmen: No way, I can't think of just one.

IPS: Favorite photographer?

Carmen: Hmm. Can't think of just one either. However, I have a preference for nature photographers.

IPS: If you could photograph any person alive or dead, who would it be?

Carmen: I actually do not like photographing people. One day, I'll take a workshop on that.

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

Carmen: I like to dance, Latin music, Middle Eastern, Bolivian folklore, etc.

by Christy Gray

Announcement:

IPS has a Flickr Presence at:

<http://www.flickr.com/groups/ips/>

Why join the IPS group on Flickr?

In short, doing so allows you to further enjoy our club. Just check out the IPS group's discussion and see what's going on.

Ever thought of letting the club know about a neat exhibition coming up, or recommend one you have visited? Just post it on IPS Flickr group. What if you plan to take some pictures and would appreciate meeting up with like-minded photographers? Post it on the IPS Flickr group and see if anyone is available to join you.

In any case, I invite you to join the IPS group on Flickr. The group and its "discussions" are simple ways to develop informal links among IPS members. These experiences can help us learn from each other and enjoy our common passion for photography.

What do you need to do? If you haven't already, just open a free Flickr account; go to www.flickr.com and sign up. Once you have your account up and running, navigate to <http://www.flickr.com/groups/ips/> and request joining the group.

P.S. No need to post pictures if you feel uncomfortable with the idea.

Exhibitions:

National Portrait Gallery:
"Women of Our Time: Twentieth Century Photographs" October 10, to February 1, 2009



In the exhibition "Women of Our Time: Twentieth Century Photographs," the National Portrait Gallery features women who have challenged and changed America. Drawn exclusively from the Portrait Gallery's collection, these revealing portraits show women who have reached the summit of achievement in politics, business, the arts, sports, performance, music and science. The exhibition includes photographs of

Margaret Wise Brown, Amelia Earhart, Althea Gibson, Billie Holiday, Helen Keller, Marilyn Monroe, Georgia O'Keeffe, Gertrude Stein, Gloria Steinem and Wendy Wasserstein. Featuring distinguished 20th century photographers the exhibition includes works by Philippe Halsman, Lotte Jacobi, Lisette Model, Irving Penn and Edward Steichen, among others. "Women of Our Time" is as much about the art of photographic portraiture as it is a celebration of its subjects. This exhibition is sponsored by The Morris and Gwendolyn Cafritz Foundation and Robert Yellowless.

Raju Singh, our IPS President, will have some images on display at the MOCA DC in Georgetown and at the Washington Gallery of Photography in Bethesda:



"Heads or Tails"

MOCA DC

1054 31st Street NW, Washington DC
October 31 – November 29, 2008

Exhibitions(Cont'd):



"Big Blue Marble"
Washington Gallery of Photography
4850 Rugby Avenue, Bethesda , MD
**Opening Reception, Friday November 14 - Tuesday,
December 9, 6pm-9pm**

Workshops/Field Trips:

Corey Hilz Photography Workshops and Classes
For additional information and registration visit
www.CoreyHilz.com

Contact info: corey@coreyhilz.com or 703.473.4618

HDR and Helicon Focus Workshop

November 8 in Arlington VA, 12:30-4:30pm, \$100
Learn about two techniques that expand the creative possibilities for your photography: HDR photography for greater shadow and highlight detail and Helicon Focus to create unlimited depth of field. This workshop combines demonstrations and photographing to help you learn how to take the photos and use the software.

Introduction to Photoshop Elements

November 9 in Vienna VA, 10:00am – 2:30pm, \$100
Learn how to adjust, enhance and manipulate your photographs. From demonstrations and hands-on practice you'll learn how to crop, straighten, selectively lighten and darken, remove unwanted elements, resize, make selections and more.

Chincoteague Weekend Workshop

November 21-23 in Chincoteague VA, \$525
Join instructors Corey Hilz, Joe Rossbach, Bill Folsom and Debbi Koplen for a weekend photographing landscapes, wildlife and macro subjects on Chincoteague Island. The workshop also includes lectures, critiques and demonstrations.

Nikon Flash Photography: Using the Creative Lighting System: November 2 in Ashburn VA, 12:30 - 4:30pm, \$149

Introduction to Digital Photography: November 16 in Vienna VA, 10:00am – 12:00pm, \$50

Nikon D90/D80: November 16 in Ashburn VA, 1:00 – 5:00pm, \$99/\$125

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

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

"AMSTERDAM at Tulip-Time!", the 4-days photography workshop with Marketa Jirouskova, is scheduled for April 16-19, 2009 and will offer a great mix of candid, architectural, interior, nighttime, art museum, floral and people photography opportunities with visits to the famous Keukenhof gardens, Amsterdam museums and channels, and to historic villages. For a detailed itinerary, prices, and the registration sign-up, please go to the following website:

<http://www.washingtonphotosafari.com/theme.htm#tint>

and scroll to Amsterdam at Tulip Time!

"PRAGUE: Golden City of a Hundred Spires" the

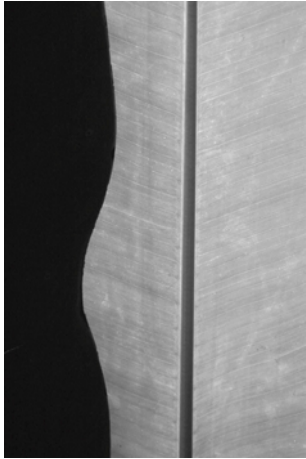
4-days photography workshop with Marketa Jirouskova, is scheduled for April 23-26, 2009 and designed to teach you all aspects of travel photography—a mixture of outdoor/indoor, night time, cityscape/landscape, architecture, close-up, candid, people/street, and photojournalism. You will explore Prague Castle, the Old and New City, including the Charles Bridge and the Jewish Quarter. Take a picturesque Vltava river cruise and much more. For a detailed itinerary, prices, and the registration sign-up please go to the following website:

<http://www.washingtonphotosafari.com/theme.htm#tint>

and scroll to Prague: Golden City of a Hundred Spires

The information can be found also on my website: www.marketajirouskova.com (click on Photo/Video-News) or <http://www.marketajirouskova.com/events.html>

October 2008—Winning Images



Banana Leaves © Manuella Lea Palmioli



Red Door Handle © Lyndsey Thomas



At the Temple © Caroline Helou



Riga Lady © Per Jartby

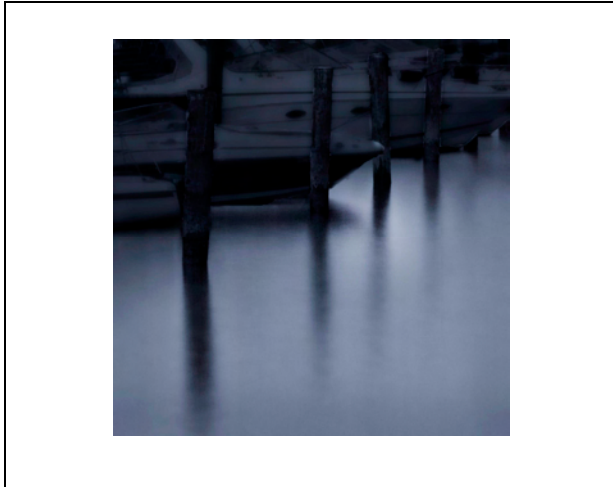


Path © Yoonhee Kim

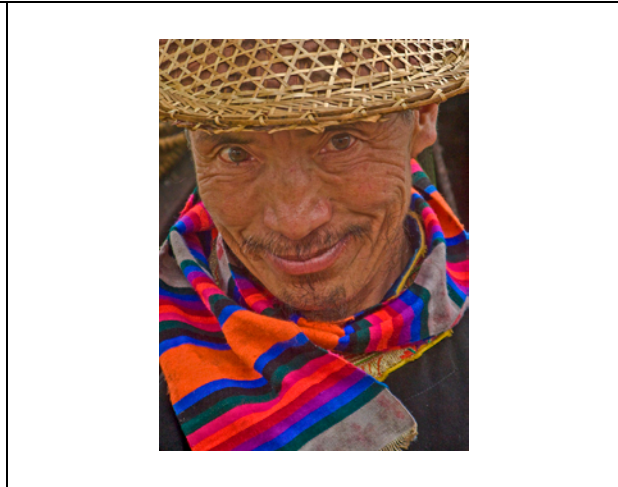


Canal 1 © Alex Hoffmeister

October 2008—Winning Images (continued)



Boats © Alex Hoffmeister



Yak Herder © Sigrid Vollerthun



Moonrise Over Cappadocia © Emine Gurgen



At the Crossroads © Marketa Jirouskova

RESULTS:

EIC Class B (28 entries)

1st Place:	Red Door Handle by Lyndsey Thomas
2nd Place:	Path by Yoonhee Kim
3rd Place:	Boats by Alex Hoffmaister
Honorable Mention:	Canal 1 by Alex Hoffmaister

EIC Class A (39 entries)

1st Place:	Banana Leaves by Manuella Lea Palmioli
2nd Place:	At the Crossroads by Marketa Jirouskova
3rd Place:	Moonrise Over Cappadocia by Emine Gurgen
Honorable Mention:	At the Temple by Caroline Helou
Honorable Mention:	Riga Lady by Per Jartby
Honorable Mention:	Yak Herder by Sigrid Vollerthun

Given insufficient entries, no competition took place in prints or slides.

POINTS STANDINGS 2008/2009 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-08</u>	<u>Oct-08</u>	<u>Nov-08</u>	<u>Dec-08</u>	<u>Jan-09</u>	<u>Feb-09</u>	<u>Pre-selection</u>	<u>Mar-09</u>	<u>Apr-09</u>	<u>09A/E</u>	<u>May-09</u>	<u>Year-End</u>	<u>Total</u>
Hoffmaister	Alex	B	14	8											22
Palmioli	Manuella	A	8	10											18
Singh	Raju	A	10	5											15
Yoon*	Seo-Jeong	B	5	8											13
Gürgen	Emine	A	5	7											12
Pinon	Marco	A	7	5											12
Helou	Caroline	A	5	6											11
De Biasi	Severina	B	5	5											10
Franzetti	Carlos	A	5	5											10
Mevis*	Dirk	B	5	5											10
Rani	Manorama	A	5	5											10
Richard	Brice	B	5	5											10
Thomas	Lyndsey	B		10											10
Thurein Win*	Aung	B	5	5											10
Wilson	Mary	A	5	5											10
Jirousková	Markéta	A		8											8
Kim *	Yoonhee	B		8											8
Decorte*	Gerda	B	7												7
Järtby	Per	A		6											6
Vollerthun	Sigrid	A		6											6
Ergo	Alex	B	5												5
Faux	Hannah	B		5											5
Gahima	Lionel	B	5												5
Arin	Tijen	A		5											5
Cochard	Fred	A		5											5
Lacombe*	Gaston	B		5											5
Machicado	Carmen	A		5											5
Mevis*	Dirk	B	5												5
Ouzhinskaya	Nadia	B		5											5
Saker*	Neil	B	5												5
Sarr	Bassirou	A	5												5
Sikkema	Dawn	B	5												5
Van Bolhuis	Frederik	A	5												5
Xiao *	Yuan	B		5											5

* Eligible for Rookie of the Year -

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

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 3 images may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

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

THE POINTS SYSTEM

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

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

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

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

Art 1.7 of the IPS Competition Rules

“Unless otherwise notified, contestants must deliver their slide and 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 2008/2009

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

September 17, 2008: FOOD—Food has to be the main focus of the image, be it natural or processed.

October 22, 2008: OPEN in all competitions

November 19, 2008: ‘DETAILS’ for EIC—Defined as images depicting close-ups of a subject, **OPEN for Print and Slide**

December 17, 2008: OPEN in all competitions

January 21, 2009: PEOPLE—Defined as images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins.

February 18, 2009: OPEN in all competitions

March 18, 2009: SHADOWS—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image.

April 8, 2009: OPEN in all competitions

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

*Dates may change dependent on circumstances outside our control.

☐ IPS EXECUTIVE COUNCIL ☐			
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<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 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

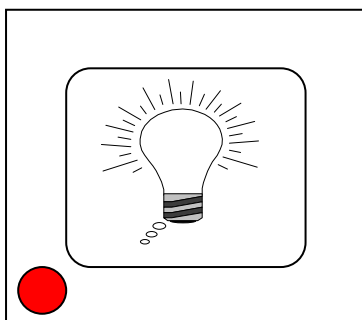
(Please complete and submit with your entries)

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

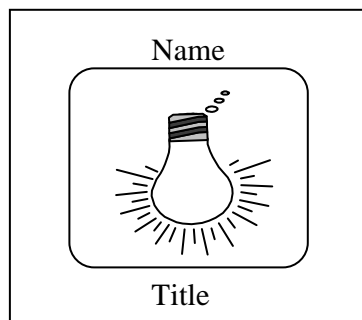
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

		Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1	Title					No form required>	
2							
3							
<i>Three entries per member maximum</i>							

(FRONT OF SLIDE)



(BACK OF SLIDE)



GUIDELINES FOR SUBMISSION

SLIDES

- Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.
- Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down). Add your name and the slide title.
- Mark your slides clearly by using bold print letters on a special label. Please do not use tapes, as they get jammed in the projector when it is heated.

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30"x30".

DIGITAL

All images must be sent to EIC@ips-imfwb.org, Friday before the IPS meeting which takes place on 3rd Wednesday of each month.

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Mary Wilson (IMF), Room HQ1 6-700, 700 19th Street, NW, Washington D.C. 20431

www.ips-imfwb.org

NEW APPLICATION

RENEWAL

Last Name: _____ First Name: _____

IMF World Bank Spouse 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.*
