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NEXT MEETING:

Wednesday, October 22, 2008
5.45 pm, **IMF HQ1 Meeting Hall B**,
Room 3-500B, 700 19th Street, NW,
Washington D.C. 20431

October Speakers:

Richard and Ann Rohlring
"Looking Back to Go Forward"

October's Theme:

OPEN

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

Welcome New Members:

Edward Monroe
George Politakis
Yoonhee Kim

UPCOMING EVENTS:

- Nov 2008:** Memorial--Antonia Macedo (details to follow)
- 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)

DON'T FORGET!
PRINTS ARE BACK
To enter in the print competition please check entry details (on page 15)

Presidents Notepad:

Dear Members,

We had a great kick-off meeting in September and I wish you could all have made it. The wine and cheese was a great opportunity to get back in touch with seasoned members and welcome many new faces. The presentation provided many interesting insights. For a more thorough description I will refer you to the write-up included in this issue of Shutter Release. The competition yielded some stunning winning images that you will also find in this issue. Congratulations and thank you to all those who made this memorable event possible!

One regret, however: many members may not have noticed that print competition is back. I know that many of you had expressed their disappointment when the place of prints in competitions was substantially reduced last season (only two competitions over the season). So here they are again and I would encourage you to submit images for the print and slide competitions, not just EIC.

I wish to congratulate our new Executive Council for its election. The new composition blends experienced members with fresher blood and I think we will be well equipped to deal with the continuous challenges of managing our club. You will find the new composition of the Council at the end of this issue. But they can't do it all without help from our many Volunteers. So if you want to give us a hand, even only from time to time, please let us know.

Turning now to the future, we have many projects ongoing. To mention only one: discussions have started for the preparation of a "Food" exhibit at the World Bank. The idea would be to hold a silent auction of donated images, the proceeds of which would go to the DC Food Bank. I will keep you posted on the developments. But now is the time—if you have not done so for the "Food" competition which was in September—to browse through your photographs and dig out these great images.

Last but not least: starting a new season also means paying one's dues. For your convenience, you will find the application/renewal form at the end of this newsletter.

Thanks.

Raju Singh

October Speaker/Judge:

Richard and Ann Rohlfing "Looking Back to Go Forward"

The presentation will encompass the discussion below:

What to do with your film images?

- Scan them
- Archive them
- Print and exhibit them
- Print and tie them up with ribbon for gifts
- Make a book
- Print and make portfolios of your images
- Make a 'slide' show to present

Do the best you can with the technology you have but cover your bases! Save your negatives and slides!!

Archive Your Images

- Locate them
- Plan a secure and archival place for storage of negatives & slides
- Metal filing cabinets are good; bank safety deposit boxes are better
- Negatives and slides are originals – most valuable
- Prints are second generation; dependent on older technology
- Label file pages in a consistent way
- Find a secure place to keep your digital files

Relevant Websites:

Epson Perfection 4990 Pro, 4800x9600 dpi, Letter Size, Flatbed Scanner or Epson Perfection V700 Photo, 6400 x 9600 dpi, Letter Size, Flatbed Scanner
www.bhphotovideo.com/bnh/controller/

A few scanning tips by Wayne Fulton
(<http://www.scantips.com/>)

MAM-A Gold Standard CD-Rs
(<http://www.inkjetart.com/mitsui/>)

WinCatalog - CD/DVD Catalog Software
(<http://www.wincatalog.com/>)

Atlex supplier of inkjet cartridges
(<http://www.atlex.com/>)

Redimat – supplier of photographic mats
(<http://www.redimat.com/products.html>)

Archival Methods (<http://www.archivalmethods.com/>)

Ann and Richard Rohlfling work as a photographic team. As Richard puts it: "Ann is a more artistic photographer and as knowledgeable as I am; but, I have a stranger voice and make decisions more quickly so it's left to me to do the judging.

The following is an article from the **Adkins Arboretum Native Seed** publication:

Point. . . Click! Richard and Ann Rohlfling Capture the Beauty of the Arboretum Site

You may have seen them at a program or reception, documenting the interactions of people with plants, art, or each other. More likely, though, you have seen them in the woods, the meadows, or the wetland, capturing the quiet majesty of the nature that surrounds us. For Ann and Richard Rohlfling, Adkins Arboretum is a site for reminiscence and reflection, as well as the inspiration for the stunning photographs that embody the Arboretum and its mission.

In 1974, Richard Rohlfling traded his CB radio for a camera when his interest in photography was awakened by the bluffs along the Mississippi River. Ann Rohlfling discovered her passion at an earlier age, when her father allowed her to help with photo processing in his basement darkroom. A "self-declared swamp rat," Ann majored in studio art and minored in biological sciences in college, and later worked creating scientific drawings for the Smithsonian Institute. The Bowie couple discovered the Arboretum in the late 1980s through a photographic competition, and a photography course they volunteered to teach in 2002 so impressed Executive Director Ellie Altman that she asked them to embark upon the task of creating a visitor's orientation video. In 2006, Ann and Richard produced a magnificent show for the announcement of the Arboretum's capital campaign. An expanded version of this project plays in the Visitor's Center lobby for all to see. The Rohlflings are the Arboretum's resident photographers, shooting group photos and portraits, recording events and programs, and documenting the beauty that abounds on the Arboretum grounds. Much of their contribution has been done on a volunteer basis.

"There is no way we would ever be able to pay them for all they give to the Arboretum," says Altman. "they are a remarkable people, incredibly talented, and basically self-taught. They know a great deal about nature and are masters at capturing its beauty and wonder."

In addition to hosting countless species of insects and wildlife that interest her, Ann finds that the Arboretum reminds her of her childhood home. "I'm drawn to the Arboretum because it is well-kept and well-planned, and it reminds me so much of the woods near the house where I grew up," she reflects. "It has ravines, rivers, and streams, and I love the variety of habitats and meadows we find here that promise beautiful photographs."

Drawn by the Arboretum's paths and diversity, Richard adds, "When we're here at home, everything is requested of us. We're either at the computer or on the phone. When we're at Adkins, there's none of that. We can just follow the trails, let our minds wander, and not feel guilty. We're working, but it's a different kind of work. **If you are committed to do something that you truly enjoy, it's not work at all.**"

I think this is passion, Isabelle Adjani said it best:
"Passion is all but soft, it's not tender, it's violence to which you get hooked by pleasure."

by Caroline Helou

September Speaker: John Hoover

The Art and Emotion of Portrait Photography

John, Director of Photography at the new Metropolitan Center for the Visual Arts in Rockville, came to IPS to make the first presentation of the 2008-09 season. It turned out to be a highly personal story of how he slowly came to embrace the notion that portrait photography was what he does best, and how he approaches this challenging field.

The examples of his work involved subjects that he either knew well (his wife, close friends) or got to know well: artists, craftsmen. John argued that knowing the person well is key to finding his or her soul, and the right emotion for the particular portrait.

The portraits tended to show the person in his or her context. This applied especially to mostly his black and white work. The few works in color seemed more crisp and simple, with painted faces, hands, backs ..., but otherwise less context. For most work he uses a large format camera: "it slows you down enough, that you are more careful". He might end up taking a half dozen shots of a subject before concluding he had found what he was looking for. He provided extensive details on the various lighting techniques—fixed spots as well as flash—that can be used to achieve particular effects.

John advised people to gather as broad feedback to their work as possible: “but you need to have a thick skin, knowing that your work is good.” He invited IPS members, possibly as a field trip, to come and check out his Visual Arts Center in Rockville. President Raju Singh showed an interest to explore this.

by Frederik van Bolhuis

Technical Article

HOW JUDGES ASSESS PHOTO COMPETITIONS

Deeply appreciated is the competition judge with the knowledge, nerve and tact to provide constructive criticism of each and every photo with but a few moments of leeway. The professor of photography who critiqued images at the September meeting, John Hoover, is one such judge. Yet expertise of this level cannot be counted on, and even with the best of judges, time constraints may leave much unsaid or unexplained. Piecemeal advice can be difficult to apply. Not long after joining IPS, it occurred to me it would be helpful to assemble a framework of artistic considerations and technical critiques commonly offered by our learned judges. This article originally appeared in 2002.

Objective: Photography as Art

To place in IPS and club competitions generally, a photograph has to be seen as art. When is photography art? The most uniformly accepted criterion over the past century and a half defines art in photography as an image that evokes emotion, be it beauty, contrast, pathos, intrigue, pity, humor—any one of innumerable human feelings.

To be considered art, a photograph has to be virtually free of technical faults that would detract from the image. Since the absence of such problems is normally a prerequisite for qualification of a photograph as art, most judges begin a critique of an entry by noting any distracting flaws.

Technical Concerns

In normal eyesight, our minds unconsciously process and finesse what we see. We envision naturally composed scenes in focus, with appropriate contrast. Unimportant effects and distractions are diminished in the mind’s eye. For example, glare on a polished floor is nearly as bright as the lights above it, but when we look at the scene, the effect appears quashed as if the glare has been muted. Only if we concentrate on the glare will we perceive that it is almost as bright as the light source above it.

When a photographer captures the scene digitally or on film, the image becomes a step removed from our unconscious mental processing. Apprentice architectural photographers are surprised at how glare on a shiny floor appears much more conspicuous

in a photograph than directly to the eye. If the glare is not somehow reduced or removed from the photograph, it will become an object of attention and effectively ruin the artistic potential of the image. The same applies to any aspect of a photograph that looks awkward, including focus, exposure, contrast and composition.

Most technical flaws cited by competition judges can be summarized as follows:

1. Out of focus: The main subject or a part of it may be out of focus, or there may appear two focal points, which confuses the image. Another potential distraction occurs when background intended to be out of focus, as in a vague, colorful blur, instead shows up partly in focus (a “tweener”) which can divert attention from the main subject.
2. Image not full: A sizable part of the photograph is empty or has no meaningful content, to the extent the view appears wanting.
3. Objects cut off: Significant elements of the image appear cropped off by the borders of the photograph.
4. Excessive contrast: One or more areas or colors appear too bright or dark. Back-lit scenes are especially vulnerable.
5. Weak coloration or “washed-out” look: Faded color, or a gaping absence of tone where strong color saturation would normally be expected, is considered a technical fault by some judges (for example, a white (or “bald”) sky).
6. Hot spots, glare and the like: Offputting ultra-bright areas, reflections, blurs of motion and other unintended consequences of capturing an image under challenging conditions may also dilute artistic effect.
7. Image not level or misaligned: Photographs taken with wide-angle lenses are particularly susceptible.
8. Presentational faults: Prints are sometimes rejected because the size is considered too small to effectively illustrate the content, or because of excessive graininess or flaws in development such as streaking.

Experienced photographers are not unaware of these issues. Many shooting situations are so impromptu or otherwise difficult to perfect that technical issues remain a challenge for the most expert practitioners. Occasionally, sympathetic judges make allowance for such predicaments.

When an image is initially conceived, it is sometimes possible to increase the feasibility of making any needed technical improvements digitally or in the traditional darkroom. As a general rule, provide for more of what may be needed later.

If a scene is largely backlit or partly in shadow, allow for sufficient exposure to assure enough detail will be recorded in the darker areas. A traditional technique has been to use graduated neutral density (glass) filters that selectively darken the brighter half or other part of an image as it is photographed, so that the darker portion of the image can receive longer exposure. Yet this method is not conducive for scenes of mixed lighting.

High Dynamic Range Photography

In advanced digital photography using a sturdy tripod, images may be “bracketed” for exposure—photographing the same view three times with varied exposures in order to capture every segment of the image at proper exposure. Later, Photoshop or similar software can integrate the three exposures into an ideally balanced view.

Anticipating Correction of Technical Problems by Overcompensating

Room for Cropping When Photographing Architecture

When it is necessary to aim a digital camera up to fully capture a tall building, consider leaving some periphery or border around the subject in order to correct slanting vertical lines through Photoshop or other such program. Otherwise, the composition may emerge excessively cropped when the lines are digitally straightened.

Evaluating Photography as Art

Clear of the technical obstacle course, a photograph may illustrate beauty or other impression, powerful or subtle, but still not win an award. The bar is high and may seem unreasonably difficult because of the subjective nature of art together with the straight odds of success in competition. Only one photo out of 7 or 8 entries can win or place.

Photographer Lucian Perkins, in a talk to IPS in January 2001, advised that a winning photograph, “. . . must have something that drives me further. . . than the norm. Subtlety with complexity, and that you are compelled to study more, which grabs you.”

One theory suggests that superior photographs require two qualities:

- (1) attractive color or composition to initially catch the eye; complemented by,
- (2) detail, story or intrigue to then draw the viewer closer—all in a few milliseconds.

Some Individual Characteristics of Compelling Photographs

While there is no step-by-step recipe for producing award-winning, artistic imagery, certain characteristics are evident. Over and above an absence of technical flaws, finalist photographs are frequently:

1. Of character: The subject, whether human, flora, fauna, geographic or architectural, has a distinct and appealing presence. The essence may be entirely innate—an expert rendition of reality by the photographer—or the effect may have been enhanced by the photographer, using techniques to bring out the essence of the subject, such as selective focus or lighting.
2. Creative: Judges tend to prefer subjects and compositions they have not seen before, rather than common themes. While most judges would not rule out selecting a sunset as a winning photograph, such an effort would have to be absolutely spectacular to make up for its commonality. Photo entries featuring popular landmarks (e.g., national monuments) and what appear to be family pictures also tend to fare poorly in competitions, because of a sense that these compositions lack the originality expected of art.
3. Direct and to the point: The subject and theme of a great photo are immediately obvious. A not infrequent critique is that an image is “too busy” or multifaceted, which is an aesthetic rather than technical judgment.
4. Either rich in color saturation or delicately shaded: Both approaches accentuate mood. In black-and-white images, high contrast without sacrificing detail creates a compelling tension.
5. Composed to “Rule of Thirds”: An image structured as if set on a grid of thirds tends to appeal to the aesthetic senses of balance and order.
6. Light transcendence: Highlighting the essence of the subject through a delicate interval of sunlight or other bright illumination tends to create inspiring photography. Ansel Adams applied this technique in many of his works intended to portray heavenly nature on earth.

A truly great photograph and sure winner evokes awe, a compelling sense of wonder and admiration that returns with anticipation when the picture is viewed again.

The subjective nature of art cannot be overemphasized. In assessing photographs in competition, judges often reach a point in narrowing the field through the reluctant, albeit straightforward admission that one photograph impresses them personally more than another. Lesson: If you believe you have a winning photo, are sure it projects a strong impression and has no technical flaws to speak of, do not

be discouraged. Continue to compete the image, and it will likely achieve the recognition it deserves.

Order of Presentation

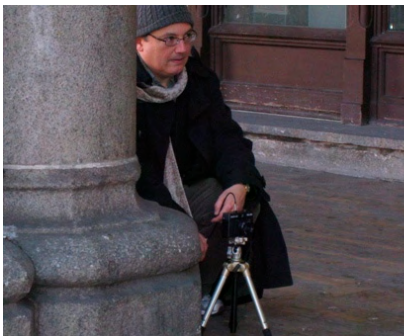
Last, a word on submitting images for competition. Many photographers prefer that their multiple entries not be grouped in succession, but appear mixed with others, because of a desire that the judge not identify their body of work. In practice, judges often associate works by individual photographers regardless of the order of presentation. Moreover, such recognition often helps, rather than hurts, the chances of the contestant. Judges frequently face the quandary of deciding between two highly impressive entries by different photographers. The scale frequently tips in favor of the photographer who has obviously submitted other quality images—he or she is seen as the more deserving of recognition.

by Bill Katzenstein

In Focus

Interviews with club members

This month our Q&A is with Alex Hoffmaister. Alex is a Deputy Division Chief in the European Department of the International Monetary Fund.



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

Alex: I joined in 2007 after seeing my friend's photographs in the annual exhibition (we were in the same EP group)..thought it would be a good way to force me to take photographs and, by participating in the monthly competitions, sharpen my photographic skills.

IPS: What impresses you most about the Club?

Alex: The quality of the images submitted to the competitions.

IPS: Is there anything you would change about IPS?

Alex: I would like to see interaction among the club members beyond the monthly meetings. Extended field trips are great but difficult to fit in with work/family obligations. What I had in mind would be for a few of us to go on a "photo walk" say once a month on Saturday (early) mornings. Lot's of nice places in Maryland and Virginia that are within driving distance and could provide interesting photo opportunities. The idea is to be back by noon or so. Also, would develop the Flickr IPS group where those of us so inclined could post photos but, just as important, it would provide a venue for individual members to distribute information of potential interest to other club members. These initiatives could boost the sense of community of the club.

IPS: What are your future photographic goals?

Alex: Continuing to grow in my ability to compose, capture, and process my images

IPS: Favorite place to shoot?

Alex: In cities and small towns.

IPS: Favorite photographers?

Alex: Ansel Adams: www.anseladams.com and Alfred Stieglitz: http://en.wikipedia.org/wiki/Alfred_Stieglitz

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

Alex: Have not shot a lot of people recently, perhaps Mother Teresa.

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

Alex: At age 19 I had a one-man show at "Teatro Nacional," Costa Rica; in a recent mission, the team dubbed me "crouching Alex / hidden camera" (see picture above).

IPS: What is it that draws you to photography

Alex: The ability to capture and preserve a mood (even for those of us with no talent to draw).

IPS: If you were unable to take pictures, what else would you do with your time?

Alex: Music and tweak computers.

by Christy Gray

IPS Statement of Reserves and Expenditures

International Photographic Society
Statement of Revenues and Expenditures for the Period 7/1/07-6/30/08

Revenues		9,540.68
IMF subsidy	4,000.00	
Membership fees	1,665.00	
Annual exhibit (income from members)	2,635.00	
Tuition (classes)	900.00	
Earned interest	340.68	
Expenditures		8,976.93
Monthly meetings	1,667.79	
Annual exhibit	5,573.73	
Mal Dick's memorial function	254.28	
Photo classes	900.00	
Supplies and trophies	333.64	
Miscellaneous	247.49	
Assets at June 30, 2008		18,748.48
Cash	120.00	
FCU - Checking account	5,534.18	
FCU - Savings account	147.28	
FCU - Money management account	12,947.02	
Liabilities at June 30, 2008		3,893.50
Guckenheimer -- Catering for annual exhibit	2,768.25	
Subramanian Sriram -- Reimbursement for Light Impressions order of mats for annual exhibit	1,097.25	
Refund due to members (Annual exhibit mats)	28.00	

I have reviewed the documents supporting this Statement. In my opinion it gives an accurate view of the revenues and expenditures of the International Photographic Society during the period July 1, 2007 - June 30, 2008.

August 15, 2008

Aung Thurein Win

IPS member (not a member of the Executive Council during the 2007-2008 season)

Workshops/Field Trips:

Maine Photographic Workshops

Study at the campus on the rugged Maine coast and at satellite campuses in Mexico, France, and Italy. 2 Central St., P.O. Box 200, Rockport, ME 04856.
info@theworkshops.com; www.theworkshops.com

Sante Fe Workshops

Film and Digital photography workshop for all skill levels are offered each winter, summer, and fall in Sante Fe, with an additional four weeks in late Fall in San Miguel de Allended, Mexico and Siena, Italy. Digital imaging training is offered year around. P.O. Box 9916, Sante Fe NM 87504.
info@santefeworkshops.com;
www.santafeworkshops.com

Update the PhotoPlus Exhibit from last year

PhotoPlus Expo 2008

Jacob K. Javits Convention Center, New York City,
October 23-25, 2008

Register online at www.photoplusexpo.com.

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.

SHUTTER RELEASE welcomes article/submissions from members. Unless specified otherwise by e-mail, the deadline for submissions is cob on the last business day of the month prior to the issue month. Please send submissions by e-mail to mwilson2@imf.org and sdebiasi@imf.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.

Exhibits/Call for Artists:



Washington, D.C., Hosts Inaugural FotoWeek DC November 15–22, 2008

Annual area-wide celebration of photography to culminate in gala awards ceremony

Washington, D.C. —In April FotoWeek DC, Inc., announced the launch of FotoWeek DC, the first annual celebration of photography in the nation’s capital. FotoWeek DC will take place November 15–22, 2008, bringing together photographers, museums, universities, and others involved in the profession across the metro D.C. area, including Virginia and Maryland. Visit www.FotoWeekDC.ORG

FotoWeek DC will feature a photography contest and juried exhibition open to professional and amateur photographers, along with gallery openings, lectures, educational workshops, portfolio reviews, book signings, and special offers on photographic services and merchandise from local area retailers. The week-long celebration will culminate in a gala awards ceremony hosted by FotoWeek DC sponsor National Geographic, recognizing area photographers across several genres, including photojournalism, commercial, fine art, amateur, and student photography. FotoWeek DC will issue a call for competition entries this spring.

National Geographic joins Chrome Imaging, FotoWeek DC’s founding sponsor, as a major contributor to the event. Comments Chrome Imaging’s founder, THEO ADAMSTEIN, “Washington, D.C., is an important center for photography, thanks to its unique position as the nexus of news, politics, public policy, and culture. Washington is also home to some of the world’s finest photography collections—including the Smithsonian, National Gallery of Art, Library of Congress, and National Geographic. We hope this multifaceted celebration of photography places Washington, D.C., firmly on the international map as an epicenter of photographic excellence.”

The culminating gala and awards ceremony will be held at the National Geographic Society’s headquarters in

downtown DC on Saturday, November 22, 2008; a fall photography exhibition in Explorers Hall is planned during FotoWeek DC to introduce National Geographic’s valuable and historically important photographic archive. Comments JOHN Q. GRIFFIN, President of NGS Publishing: “For 120 years National Geographic has been committed to raising awareness of the world through excellent photography. We are pleased to play a role in celebrating photography right here in our own community.” National Geographic editors and photographers will participate in several events during FotoWeek DC.

Adds FRANK VAN RIPER, photography columnist for *The Washington Post*: “Photographs in Washington are used to promote a cause, elect a president, re-elect members of Congress, sell an idea, create an agenda. But they also are used—as they are everywhere—to help people feel, to help them appreciate beauty: to better connect with their world. We hope FotoWeek DC becomes a major cultural event for Washington, much more than a local event, reflecting D.C.’s role as an international city.”

The organizers of FotoWeek DC include representatives from a wide range of fields and disciplines, including Theo Adamstein of Chrome Imaging, Lynn Ackerson of *National Geographic Traveler Magazine*, George Hemphill of Hemphill Fine Arts, and educator Barbara Tyroler of the University of Maryland. Founding organizers and photographers Paul Feters and Irene Owsley, Co-presidents of the DC Chapter of the American Society of Media Photographers, offer their long-time experience in the DC photography community, as they interact with a vibrant and talented group of photographers and photography professionals on a daily basis. The two see their involvement with FotoWeek DC as a way to recognize the extraordinary caliber of work produced and shown locally, nationally, and abroad. Says FETERS, “A festival that highlights striking imagery benefits our artistic community and enriches the city as a whole.”

About FotoWeek DC

FotoWeek DC’s mission is to unite and strengthen the Washington, D.C. photography community through recognition and celebration. Each year, photographers, students, and all those associated with the medium in a variety of disciplines will come together to bring light and acknowledgment to the vibrant and ever-changing photography community. FotoWeek DC Inc. is a not-for-profit corporation, incorporated in the District of Columbia.

September 2008—Winning Images



Beech Mushrooms ©Alex Hoffmaister



Three Pears ©Alex Hoffmaister



Anar Ras ©Gerda Decorte



Happy Pig ©Raju Singh



Got No Milk ©M.L. Palmioli



Piles of Fruit ©Marco Pinon

September 2008—Winning Images (continued)



Sweet Snap Peas ©Alex Hoffmaister

EIC Class B (27 entries)

1st Place:	Beech Mushrooms by Alex Hoffmaister
2nd Place:	Three pears by Alex Hoffmaister
3rd Place:	Anar Ras by Gerda Decorte
Honorable Mention:	Sweet Snap Peas by Alex Hoffmaister

EIC Class A (23 entries)

1st Place:	Happy Pig by Raju Singh
2nd Place:	Got No Milk by M.L. Palmioli
3rd Place:	Piles of Fruit by Marco Pinon

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-selec tion</u>	<u>Mar-09</u>	<u>Apr-09</u>	<u>09A/E</u>	<u>May-09</u>	Total
Hoffmaister	Alex	B	14											14
Singh	Raju	A	10											10
Palmioli	Manuella	A	8											8
Decorte*	Gerda	B	7											7
Pinon	Marco	A	7											7
de Biasi	Severina	B	5											5
Ergo	Alex	B	5											5
Franzetti	Carlos	A	5											5
Gahima	Lionel	B	5											5
Gürgen	Emine	A	5											5
Helou	Caroline	A	5											5
Mevis*	Dirk	B	5											5
Rani	Manorama	A	5											5
Richard	Brice	B	5											5
Saker*	Neil	B	5											5
Sarr	Bassirou	A	5											5
Sikkema	Dawn	B	5											5
Thurein Win*	Aung	B	5											5
Van Bolhuis	Frederik	A	5											5
Wilson	Mary	A	5											5
Yoon*	Seo-Jeong	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—Defined as images depicting close-ups of a subject

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><i>SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is close of business on the last business day of the month prior to the issue month. Please send submissions by e-mail to mwilson2@imf.org and sdebiasi@imf.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.</i></p>			

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

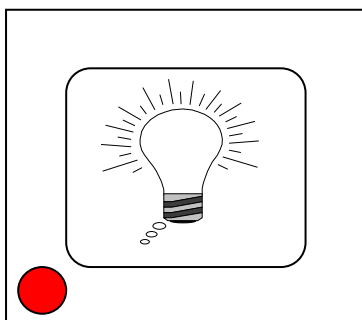
(Please complete and submit with your entries)

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

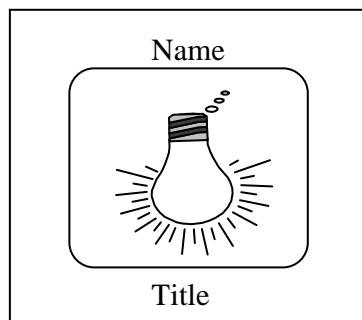
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

		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.*
