

October 2009

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NEXT MEETING:

Wednesday, October 21, 2009
Refreshments: 5:45 p.m.
Presentation at approx. 6:30 p.m.
Meeting Hall B HQ1-3-500B
700 19th Street, NW, Washington, D.C.

October Speaker:

Josh Taylor
“Digital Enhancement”

UPCOMING EVENTS:

**November 19, 21 & 24: Bob Blanken
Photography Class (Details will follow)**
**November 2009: Sale of used club slide
projector and lenses (details to follow)**
**December 17, 2009: IPS Annual Pot
Luck Dinner and Gift Exchange**

October Theme:

OPEN

for all competitions

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 Carmen Machicado (202) 473 5761

Welcome New Members:

**Nese Erbil, Zijing Niu,
Liubov Hubbard, Lynn Goldberg,
Muriel Darlington, Maria Musatova,
Janne Hukka, Kevin Rodrigues**



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

Presidents Notepad:

Dear members,

We had our first meeting of the season on September 16, and I was pleased with the turnout. It was great to see old members and also many new members and some visitors at the meeting. **Wayne Wolfersberger**'s presentation on photographing Yellowstone--in the summer was inspiring. We appreciated his pictures and learned a lot about photo opportunities in the park. We are fortunate to enjoy the experience and knowledgeable eyes of our presenter/judges whose critiques continue to educate us. We are also grateful for their generous service.

I would like to encourage our new members to submit their pictures for the monthly competition. Having been in that situation when I first joined the club, I can understand the hesitation to take that first step. I intend to follow up with all new members and provide them with all the information they need to make that first step. I encourage seasoned members to also assist.

Club activities have started with our first field trip organized by our volunteers. The group headed out to Tilghman Island in Maryland to photograph the lighthouses of the Chesapeake Bay. You can read the full account of the field trip in this issue of *Shutter Release*. Field trips present an opportunity to get to know members much better and share information on techniques and equipment. I am thankful to Lili and Richard for their efforts in organizing this field trip. Everyone enjoyed the trip and we look forward to the next one. I am also looking forward to a schedule of interesting and inspiring programs, designed to provide all of us with the opportunity for growth. These include a workshop on portrait photography planned in November, field trip opportunities in the region to capture the changing season and a great program of monthly competition and speakers.

Looking ahead, the agenda for the EC for the next few weeks will include: the options to upgrading our digital projector, designating a curator for our new exhibit space in the Fund, exploring the possibilities of getting subsidies from the World Bank and getting a head start on our annual exhibit preparation. I will report on these issues as we make progress in each of these items.

Our presenter this month is Josh Taylor, many of us have taken his workshops in the botanical gardens around the city. Josh is an avid nature photographer and has taught at many of the areas arboretums. We look forward to his presentation on digital enhancement. Josh will also judge our open competition this month. Note that we will devote a few moments at the opening of our October meeting to share with members images from our September field trip.

That's all from me for this month, until next month, happy shooting.

Bassirou Sarr, IPS President

October Speaker/Judge:

Josh Taylor "Digital Enhancement"

Ordinary images can become extraordinary with in-camera techniques and software enhancements. Josh will show before and after images using camera techniques, such as zooming and rotating the camera during long exposures, use of apertures to control backgrounds and focus, changing white balance settings to enhance images, etc.

Josh will also demonstrate how HDR (High Dynamic Range) photography gives the photographer control over shadows and bright highlights by combining multiple exposures. He will introduce examples of enhancement software, such as Nik Color Efex, Viveza, and Helicon Focus. Applying enhancement techniques will make ordinary images real winners.

Josh has presented photography workshops at the Smithsonian National Orchid Show, U.S. National Arboretum, U.S. Botanic Garden, Virginia State Arboretum (Blandy Farm), American Horticultural Society Garden School, Adkins Arboretum, and Longwood Gardens. In addition to teaching in the Smithsonian Studio Arts Program and being a Canon Camera instructor at Ace Photo, Josh speaks at camera and garden clubs, judges photographic competitions, and exhibits his photographs in gallery shows. He is a member of the North American Nature Photography Association, Garden Writers Association, and National Association of Photoshop Professionals, a member and past president of the Northern Virginia Photographic Society and was voted best garden club speaker in 2005.

By Caroline Helou

September Speaker:

Wayne Wolfersberger "Photographing Yellowstone—in the Summer"

Membership in a highly reputed photo club like IPS has its perks: you get the opportunity to go on field trips to the best places with your very own professional guides. Like Yellowstone National Park, alongside YNP park ranger Wayne Wolfersberger.

Now, that may be stretching the reality a little bit, for the large audience attending our season-opening September 16 evening only went on a *virtual* field trip from within the cozy surroundings of the IMF Auditorium. But it all may have been

just a rehearsal (or, better put, a foretaste, an appetizer) for the real thing.

Indeed, as our colleague Richard Quesnel briefed members on this season's actual first field trip (to the Chesapeake) during the break immediately following Wayne's presentation, there was some brief talk of organizing a later one to Yellowstone. And our guest presenter seemed to go along with the idea, as if extending to us an open invitation!

Now, talk of a real perk: that would be an opportunity to discover the picture-perfect beauty of the United States' (and world's) oldest national park with the help of the ultimate insider. For in addition to being a talented nature photographer and highly sought photo instructor, Wayne has been for 11 years a summertime employee of the National Park Service, working as a ranger-interpreter in Yellowstone.

He actually played that part almost from the start of our "virtual" photography field trip, engaging the audience in a rapid fire question-and-answer session about bears — more specifically about how to tell apart brown and grizzly bears in a series of pictures he showed. That, in a way, set the overall tone and feel of his entire talk, which turned out to be a combination photo presentation and visitor guide to Yellowstone.

The visitor guide came complete with:

- A map of the park, showing its figure-8 shape and even detailing driving times to cover the entire area: 3 hours for the lower loop and 2 hours for the upper loop — with the all-important precision, "that is without stopping." (Indeed, any visitor should be forewarned: that single road on weekends in high season can easily turn into the equivalent of, say, our DC roadways leading to the Tidal Basin at the height of Cherry Blossom Festival!).
- Descriptions of its access routes and entrances, which are, due to topography, amazingly few and far between in relation to the sheer vastness of the park. But one should add that some of these routes and entrances are highly spectacular in their own right: for instance, coming from the North (which is, notably, the only year-round access to the park), you will have crossed the aptly named Paradise Valley; from the Northeast, you will have traveled over the Beartooth Highway, often billed as the most beautiful drive in America (it rises from 5,200 to 8,000 feet over just 12 hair-raising miles); and from the South, you will have passed the majestic Grand Tetons.

The photo presentation overall seemed definitely tilted toward wildlife—perhaps deliberately as well, since it came with a quite detailed and well-informed narrative about the diverse types of animals inhabiting Yellowstone and all their habits (of course, it was a park ranger talking, and I omitted to mention Wayne is also a former science teacher). And all this was linked to a whole

timeline about the various parts of summer best tied to wildlife photography. The talk was at time quite entertaining and colorful, as it would be, I could imagine, if we were visitors to Yellowstone listening to Ranger Wayne while gazing into the park's vast expanse, or focusing on nearby scenery. There is one quote I can't resist sharing here for posterity; accompanying a shot of a bison in full rut, it went: "When the tail is up, it's charge or discharge."

Near the start of his photo presentation, Wayne had apparently chosen to make a point about its very title and its emphasis on summer by showing himself, clad in full ranger gear, standing *in the snow*. The picture happened to have been taken on June 12...

The point: the period from mid-May to early September is, according to our guide, the best time to optimize one's chances at getting easily enough around the park to view, and photograph, Yellowstone's breathtaking scenery and rich wildlife. But that doesn't totally exclude the possibility of seeing it all covered in white — which, as far as I am concerned, is literally like icing on the cake!

by Fred Cochard

P.S. This, incidentally, is said from personal experience. After visiting Yellowstone countless times in the summer over a stretch of ten years or so, the last time I saw it was two years ago, near the end of September, under snow — just plain magical.

COMPETITION RULES REVISED

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES *(Revised August 2009)*

I. GENERAL

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

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

1.3 The following are competitions sponsored by the IPS:

Monthly competitions;
Preselection competition;
Annual Exhibition competition;

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

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

1.6 For all print competitions, prints shall be mounted on a board not exceeding 30 x 30 inches. A print may have an overlay mat, provided it is securely fixed to the mount.

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

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

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

II. MONTHLY COMPETITIONS

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

- (a) the dates of the monthly competitions may be changed and members notified in the course of the season if this becomes necessary in the judgment of the Executive Council;

- (b) the type of competitions such as prints, and electronic by class that will be held each month, as well as the theme;
- (c) the maximum number of entries which each contestant may submit each month is 5. The maximum entry in each media is limited to 3.

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

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

Class B will comprise:

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

2.4 Class A will comprise:

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

2.5 Class A members who rejoin the IPS after an absence of a year or more will retain the class standing at the time of their departure.

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

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

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

- (a) Places, meaning those pictures judged first, second and third which earn 5, 3, and 2 points respectively; and

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- (b) Honorable Mentions, meaning all other pictures selected for award which earn 1 point each

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

III. THE ANNUAL EXHIBITION

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

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

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

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

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

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

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

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

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

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

IV. PHOTOGRAPH/ROOKIE OF THE YEAR

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

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

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

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

Book Review:

Leica: Witness to a Century

by Alessandro Pasi

Bolis Edizioni srl, Italy and W.W. Norton & Co, New York, NY;
English Edition, 2004.

Most probably you are familiar with the iconic image of Che Guevara, if not the photograph then perhaps a stylized poster, drawing or stencil derived from the print. Che gazes to the future, serenely passionate and self-assured as a commander of revolution. The image was photographed by Alberto Diaz Gutierrez, also known as Korda, with a Leica M2 rangefinder camera on March 6, 1960. Shown here is the original image. The ultimately finessed, cropped photograph became a universally recognized symbol of revolutionary fervor.



The photograph of Che is among 130 memorable images featured in **Leica: Witness to a Century**. Yet author Alessandro Pasi provides so much more in this book.

His production—it's so comprehensive and multi-faceted that it deserves the accolade—is the most impressive historical review of a camera system that I have had the pleasure to read.

Three reasons why it's a great book: First, the story of Leica technical development is paired with renowned photography and photographers—illustrating how innovation enabled creativity. Wide-ranging narrative is provided about the photographers themselves. In addition to the outstanding photography, the book includes 30 elaborately detailed color images of Leica cameras to illustrate their evolution over the years.

Second, the graphic design and layouts are colorful and perky—no two pages look the same. That together with a diverse selection of images makes for a lively book, avoiding the tedium frequently found in tomes of camera history.

Third, **Leica: Witness to a Century** deals with World War II—what Leica the company did and how it fared, as well as military cameras and war photography. In comparison, every other camera history that I have read has summarily treated the war and the manufacturer's role in it as a minor footnote, glossed over in a paragraph or two. Yet this comprehensive history of Leica elaborates on the company and its cameras in the war, and how the company assisted vulnerable employees to avoid or escape persecution.

The First Modern Camera

Leica introduced the earliest practicable portable, hand-held camera in 1914. The instrument used film instead of cumbersome glass plates, with substantially higher photosensitivity that eliminated the need for time exposures in daylight. The book describes this dynamic development and the men behind it in lavishly illustrated detail.

The manufacturer of Leica cameras, the firm *Optische Institut von Ernst Leitz* of Wetzlar, Germany, founded in 1869, had specialized in microscopes. Singular credit for the first film camera goes to Oskar Barnak (1879-1936), an optician and photographer who convinced the firm's father-and-son owners, Ernst Leitz I and II, to adopt and manufacture his prototype camera. The first model was called the *Ur-Leica*, the *Ur* meaning original or prototype. The name *Leica*, derived from *Leitz*, was reportedly suggested by Barnak himself (who is described as "a modest genius.").

Further credit Oscar Barnak with the design of the universal 24x36mm film format. Based on the technology of the times, the film dimension was calculated to provide a million elements or points of exposure, which Barnak considered the minimum necessary to produce a quality image. The first lens for the new Leica camera had a 50mm focal length, which Barnak adopted because its angle of view approximated the human eye. The shutter offered two speeds, 1/25 and 1/50 sec.

A lever rotated the lens for focusing, but the photographer had to estimate the distance. The camera did not have a rangefinder or viewfinder, but featured a rudimentary peephole-and-bracket sighting device. Thoughtfully, the instrument included an attached lens cap and lugs for a shoulder strap. Following the *Ur-Leica*, several hundred models of an improved Leica were sold by special order, but production was interrupted by World War I and the depression that followed in Germany.

The first mass-production version, the *Leica I*, appeared in 1925. By this time, numerous competitors had come on the scene, but Leica remained the portable camera of choice among professional photographers, photojournalists and artists. Innovations with the *Leica I* included a direct optical viewfinder, combined film advance and shutter setting, and shutter speeds from 1/20 to 1/500 sec. as well as Bulb. The camera also had what was considered the first quiet shutter

release. At the time, the Leica was particularly admired for its wide depth of field that could be applied in hand-held photography. Films were far slower than contemporary emulsions. Typical film speed was ASA 25 compared to 100 today.



Leica: Witness to a Century continues on to describe the development of Leica rangefinder cameras through the contemporary M7, and SLR film cameras up to the R8. Colorful advertisements that appeared with each camera accompany the descriptives.

The book truly shines in its presentations of memorable photography taken with Leica cameras, together with biographies of the photographers. Leni Riefenstahl and Paul Wolff are showcased and contrasted to Gisele Freund and Robert Capa. Henri Cartier-Bresson and Alexander Rodchenko are celebrated. Imagery of the horrors of war, captured by German photographers in the Second World War and published in *Signal* as the fronts began to collapse, merit a small section of their own. (Of significant note is that Leica sheltered its Jewish employees for as

long as possible, then helped to save the lives of staff, associates, friends and their families. Ernst Leitz II, who led Leica in that period, helped hundreds of people leave Germany under the guise of Leica employees assigned as company representatives overseas.)

Post-war recovery is represented by the photographers' cooperative Magnum and a number of artists including Elliott Erwitt (famous for capturing the *joie de vivre* that reemerged after the war), Inge Morath ('national' portraiture and photojournalism), and Mario De Biasi (renowned for his images of New York City).

Leica imagery representing the second half of the 20th Century is further oriented to photojournalism and portraiture. A pensive President Kennedy, photographed by Georgetown photographer Fred Maroon. The revolutionary Che Guevara by Alberto Diaz Gutierrez. The Beatles' last concert, captured by Jim Marshall. A flower child meets bayonets at an anti-war demonstration at the Pentagon in a powerful, close-up image by Marc Riboud.

The launch of Apollo 11 by Mario De Biasi. The Prague Spring dramatically presented by Joseph Koudelka. African portraits by Leni Riefenstahl. The victims of Pol Pot, by Alberto Bevilacqua. Claus Bjorn Larsen in Kosovo, and the social journalism of Sebastiao Salgado (who depended on his Leica film camera until last year when he reportedly decided to go digital).

Leica rangefinder cameras have long been considered an excellent tool for candid portraiture and photojournalism. **Leica: Witness to a Century** elaborates the thoughtful design facilitating quickly-paced photography. Leica optics, for example, are among the fastest lenses available, and feature optimal performance close to maximum aperture around f2.8-5.6 (a lens of f0.9 aperture was introduced last year.) Leica rangefinders featured automatic film advance powered by a hand-wound spring, long before battery-powered self-winding was available on cameras.

Quite a journey from the Ur-Leica, beautifully illustrated in this exemplary volume.

As this review goes to press, Leica has discontinued its 35mm SLR film cameras but continues production of its classic M-series rangefinder film and digital models. In place of the R-series SLR film cameras are two new digital models: First, a full-frame digital rangefinder camera, the M9, that utilizes the same superb optics as earlier M-series film and digital models. Second and quite astonishing, a medium-format digital camera with super-large 30x45mm digital sensor with 37.5 megapixel resolution . . . yet less weight and bulk than advanced Canon and Nikon models with smaller sensors and substantially less resolution. According to initial tests, the new Leica medium-format camera may be considered among the very best cameras ever produced. The price will be about \$29,000 including lens. No doubt iconic images will be captured with the new S2 camera.



by Bill Katzenstein

In Focus

Interviews with club members

This month our Q&A is with **Lionel Gahima**, who is an IMF staff member spouse and also owner of Galvicon Video Concept LLC, a video production company in Silver Spring, Maryland.



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

Lionel: I joined IPS in 2006 I think. One of the fellow members of the club, Hanna Faux invited me to join club after a long and interesting exchange about our mutual passion for photography. I did not hesitate to sign up, however I was anxious by the fact that my work, which considered by friends and family to be fairly good, just by using at that time my Sony Digital Point and Shoot Camera, was going to put me on the spot and be judged by a panel of experts and experienced photographers.

IPS: What are your future photographic goals?

Lionel: My future and I would even say present photographic goals are simply to improve my skills as a casual, hobbyist and part-time photographer, especially, as technology keeps throwing new and exciting gadgets on the market, new applications open infinite opportunities for our work as photographers. Just to be able to have a better understanding of the incredible knowledge that is out there in the photography industry and the scope and possibilities that await me. I would love to see as I progress and improve my skills, asking myself why I shouldn't make this a perfect retirement job.

IPS: What is your favorite place to shoot?

Lionel: I developed at an early age an appreciation for nature's beauty. This appreciation always inspires me. My number one place would be the country of Thousand Hills, Rwanda. Even if I visited the country many times, there is always something new to discover because of the breathtaking beauty of the country's landscape. And for any photographer, Garden of the Gods in Colorado Springs is a paradise of creative opportunities. I've been there twice and I am always struck by the contrast and the beauty of the rocks.

IPS: Who is your favorite photographer?

Lionel: Since I joined the club I learned how much photography

is very subjective. I am still discovering different facets of the art and it is hard for me at this stage to pick anyone. Nevertheless, I would say that we have very talented photographers in the club and they really help me every month when I see their work, to excel on my next shoot.

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

Lionel: As mentioned in the previous question, I think photography is a very subjective art, personal and would add intimate. My wife and three boys are the best subject matter for me. They always bring that inspiration to deliver my best work.

IPS: Do you have a favorite photo?

Lionel: I like all my photos and it is hard to pick one in particular. But to answer your question, I can point out one of them which really stands out in my humble opinion. I photographed my niece at her traditional wedding, shedding her first tear drop. The picture is beautiful since to a great extent, I was able to capture the emotion expressed.



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

Lionel: Do you really want to know? As much as I like taking pictures, sometimes, especially when the subjects are people, I feel like I am invading someone's place when in the front them. May be I need to work on my confidence level!!!

IPS: What is it that draws you to photography?

Lionel: We live in a very beautiful world and things around us, our own life experiences are great subject matter to capture and immortalize. To have the opportunity to capture that ONE frame in time, through your lens and let that one image tell your story is just priceless.

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

Lionel: I love shooting and editing videos; I will probably spend most of my time reading and experimenting new technology in the field.

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

Lionel: I really enjoy our monthly meetings; I love the interactions among members, sharing the wine and cheese after a very long busy day. The recollection outside these meetings is the field trip made last year to Chincoteague. This field trip was my first one as a member of the club and I took my wife with me. We had a great time.

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

Lionel: As a new comer in 2006, joining the club helped me get started in what I can call a much structured and organized photography path. On the way I became a much better photographer by applying the knowledge acquired from our monthly meetings. Today I can consider myself as an advanced amateur. The advantage of being a part of IPS for us members, it makes us better photographers and it's a great way to improve our picture-taking experience.

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

Lionel: In general, since joining the club I have received good feedback of my work from fellow members and one of my IPS winning pictures, is currently displayed in the EXR department at the IMF. I don't think it could have been possible without the help of IPS.

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

Lionel: It is too early for me to give any advice; I still consider myself as student in this art form. But I would say to any prospective member that talking and mostly listening to all the members who joined the club a long time ago, learning from their skills and techniques, are an invaluable resource of information which helped me a great deal in becoming the photographer I am today.

by Hannah Faux

IPS Field Trip Chesapeake Bay Lighthouses

by Lili Tabada

Lighthouses are wonderful photographic subjects. They are architecturally beautiful, scenically romantic and historically fascinating. As one of the nation's largest commercial and recreational waterways, the Chesapeake Bay has had a large concentration of lighthouses that in times past was crucial in helping ships to navigate the waters of the Bay. More than thirty of these lights still stand, many of which still operate as navigational aids.

On Saturday, September 19, a group of IPS members headed out to Tilghman Island in Maryland to photograph some of these Bay treasures. The participants were Bass Sarr, Richard Quesnel, Mary Wilson, Hannah Faux, Tijen Arin, Neil Saker, Carlos Franzetti, and Lili Tabada.



Field Trip IPS Members © Richard Quesnel

The boat headed out of Knapps Narrows at 8:30AM steered by Captain Mike Richards with the help of his daughter, Kate, who served as First Mate. The trip would take us to ten lighthouses, each with its own distinctive architecture and history. At each stop, when possible, Captain Mike took us to within fifty to seventy feet of the lighthouse and made a complete circle so we could get all the light angles. Kate also provided a wonderful commentary of each lighthouse and here are some of the highlights.

First stop was the **Sharps Island Light**. The original lighthouse, a simple structure, was actually built on the island but was replaced with a screwpile light offshore in the mid-1800s. In the late 1800s, the screwpile replacement was damaged during a severe winter storm which broke off the screwpile legs. The lighthouse with the two light keepers floated on the Bay for sixteen hours before drifting ashore at Sharps Island. Within a few months, the current caisson lighthouse was built. The structure tilts because of ice damage. Its old weathered appearance and tilt give it some character.



Sharps Island Light © Hannah Faux

Then full speed ahead to the next stop, which was the **Thomas Point Shoal Lighthouse**. As the boat zipped through the Chesapeake Bay, salt water spray started pouring in making it essential to cover our camera equipment for protection. No wonder they said to bring rain gear! Some of us who stayed on the bow got drenched but nobody seemed to mind. This was why they called it an adventure trip.

The beautiful Thomas Point Shoal Lighthouse is the most photographed lighthouse on the Chesapeake. It is the only screwpile lighthouse on the Chesapeake that still stands at its original location. In certain months during the summer one can actually take a tour of the lighthouse interior through the Annapolis Maritime Museum.



Thomas Point Shoal Lighthouse © Tijen Arin

Approaching the Chesapeake Bay Bridge, the water traffic increased affording opportunities to take photos of the passing sailboats and freight ships and, of course, the Chesapeake Bay Bridge from the water.



Sandy Point Lighthouse © Tijen Arin

The group went onward to the **Sandy Point Lighthouse** and the **Baltimore Harbor Light**, both examples of caisson lighthouses. At the time of its construction, in 1908, the Baltimore Light was the tallest caisson lighthouse in the world. It may be open for tourism soon, perhaps even an overnight stay, as the new owners come every weekend in the summer to work on renovations. At the Sandy Point Light you can get a great shot of the lighthouse with the Chesapeake Bay Bridge in the background.



Sandy Point Lighthouse © Hannah Faux



Baltimore Harbor Light © Mary Wilson

Lunchtime!! Soon we were docked at the Tollchester Marina on the Upper Chesapeake Bay where the group shared a picnic feast and a bottle of wine (thanks Richard, Mary and Bass!).

The second part of the trip was less rugged. Full from lunch, the group enjoyed some sun, wind and conversation as the boat headed to our next stop, the picturesque **Pooles Island Light**. The Pooles Island Light is an example of a John Donahoo lighthouse. John Donahoo was a lighthouse builder, noted for the good quality of his work. He built several of the lighthouses of the Chesapeake, seven of which still stand today.



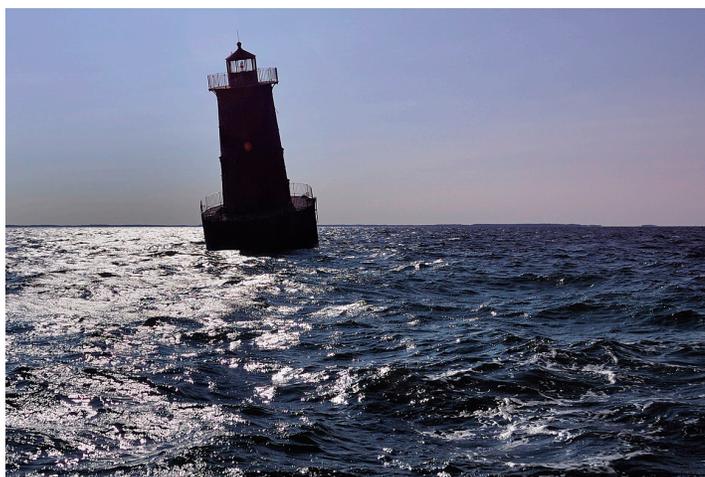
Pooles Island Light © Lili Tabada

Continuing on, we visited four more lighthouses on the Craighill Channel. They were the **Lower Craighill Channel Rear Range Light**, the **Upper Craighill Front Range Light**, the **Upper Craighill Rear Range Light** and the **Lower Craighill Front Range Light**. All four have distinctly different designs. Perhaps the most interesting was the Lower Craighill Channel Rear Range Light whose tender cottage is located right on the skeletal lighthouse in the middle part of the structure right above the water. Something to note is that the Lower Craighill Front Range Light is the second oldest caisson lighthouse in the United States.



Upper Craighill Front Range Light © Neil Saker

The final stop was the **Bloody Point Lighthouse**, so named because of the violent history of the area involving the massacre of native Indians by English colonists. As we approached, we noticed a flock of seagulls resting on the lighthouse, which added a nice touch to the shots.



Bloody Point Lighthouse © Richard Quesnel

The boat docked at the Knapps Narrows Marina just as the sun was setting. We then enjoyed a relaxing outdoor dinner at the Bay Hundred restaurant on the Marina, catching some final sunset shots between courses. Looking flushed and windblown, memory cards full of pictures and heads swimming with lighthouse trivia, all agreed that it was a fun outing and eagerly made plans for the next one—watch *Shutter Release* for announcements.



Sunset at Knapps Narrows Marina © Mary Wilson



PSA Corner

Each month as I open the *PSA Journal* it always amazes me to find, under its usually subdued cover, a wealth of insightful information on picture taking, image evaluation, finishing techniques, interest groups, club information and field trip planning contacts. Being that this year is the 75th Anniversary, there is a wonderful article on the survival of the 22 founding Charter Clubs of the Associated Camera Clubs of America (ACCA) in 1919. On January 1934, when the PSA was created (to allow individual members as opposed to only clubs), there were 50 affiliated amateur photography clubs. Of these, 11 have survived and are still active today

This month's issue mostly centered on composition, creative thinking and the definition of altered reality images. For example, in the September issue, the section for Beginners is about static and dynamic composition and composition techniques preferred by experienced photographers. Now I understand what the judges at the IPS competitions have been saying about my so-so pictures.

Three featured articles really got my attention. One was by Elena McTighe on *Thinking Creatively*, another by Samuel Shaw on *Distinctive Image* but my favorite was by Janie News of Australia which was on—*Judging What is a Creative Photograph—and What is Not*. Janie brings about the PSA definition of creative photography as being *altered reality* and presents a glossary of terms on what can be considered a *taken* photograph as opposed to a *created* photograph. In our proliferating world of image processors this definition is often purposely blurred to suit diverse objectives. The article was well researched, presented well the views of the PSA and contained many images to illustrate.

Lastly, if you do nothing else, check out the section on the *2009 PSA Youth Showcase*. To me this is the hallmark of the Society in its promotion of what we like to do—take pictures and show our youth how to achieve them. See you next month.

by Richard Quesnel

September 2009—Winning Images



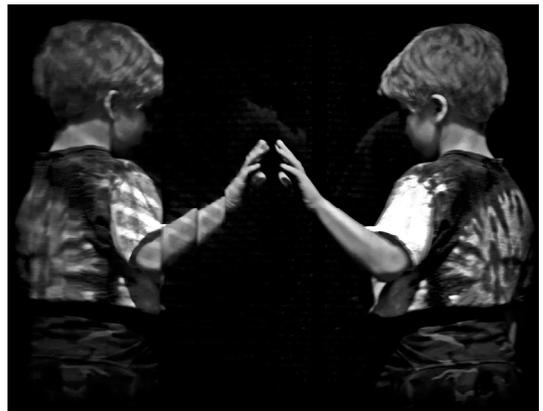
The Guest Room © Sigrid Vollerthun



Chandelier © Lionel Gahima



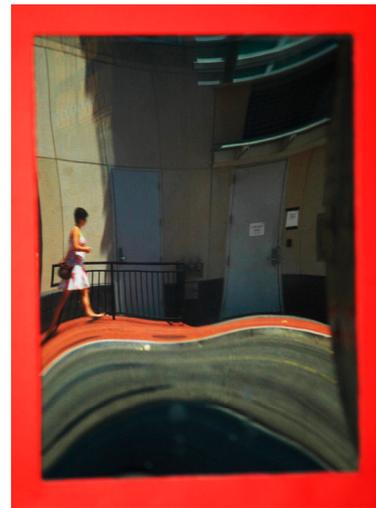
Waiting for Breakfast © Lyndsey Thomas



Remember © Lili Tabada



Out to Lunch © Dirk Mevis



The Lady in the Red Box © Mary Wilson



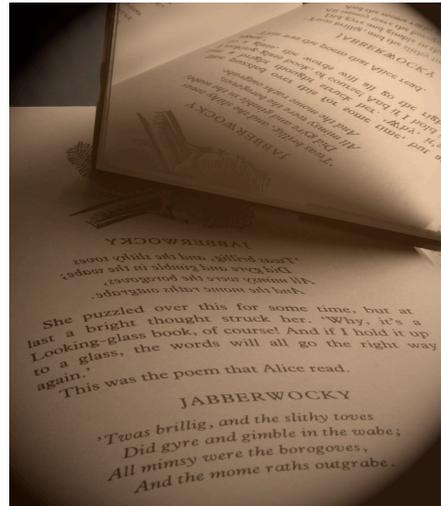
Foggy Morning © Jean Boyd



Masai Mara Elephants © Bass Sarr



The Thinker © Raju Singh



Through the Looking Glass © Lyndsey Thomas



Chanai © Marketa Jirouskova



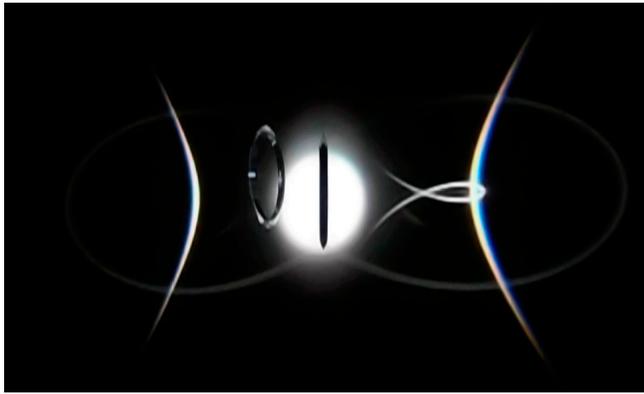
Reflection of a woman © Raju Singh



Tree Lamps © Manorama Rani



Burano Reflections 1 © Jean Boyd



The Ring © Pawel Gasiorowski

September 2009 Results:

EIC Group A – 45 Entries		
1st place	Sigrid Vollerthun	The Guest Room
2nd place	Lindsey Thomas	Waiting for Breakfast
3rd place	Mary Wilson	The Lady in the Red Box
HM	Marketa Jirouskova	Chania 1
HM	Manorama Rani	Tree Lamps
HM	Raju Singh	Reflection of a woman
HM	Lindsey Thomas	Through the Looking Glass
EIC Group B – 31 Entries		
1st place	Lionel Gahima	Chandelier
2nd place	Lili Tabada	Remember
3rd place	Jean Boyd	Foggy Morning
HM	Pawel Gasiorowski	The Ring
HM	Jean Boyd	Burano Reflections 1
Prints Group A – 17 Entries		
1st place	Raju Singh	The Thinker
2nd place	Carmen Machicado	Grace Church Georgetown
3rd place	Bass Sarr	Masai Mara Elephants
Prints Group B – 5 Entries		
1st place	Dirk Mevis	Out for Lunch

Competition Reminder

No comments or interruptions of any kind from the audience are allowed under any circumstances.

Q and A session will follow the judging

POINTS STANDINGS 2009/2010 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep -09</u>	<u>Oct-09</u>	<u>Nov -09</u>	<u>Dec -09</u>	<u>Jan-10</u>	<u>Feb-10</u>	<u>Mar-10</u>	<u>Apr-10</u>	<u>10A/E</u>	<u>May -10</u>	<u>Year-End</u>	<u>Total</u>
Singh	Raju	A	11											11
Gahima	Lionel	B	10											10
Mevis	Dirk	B	10											10
Vollerthun	Sigrid	A	10											10
Thomas	Lindsey	A	9											9
Boyd	Jean	B	8											8
Machicado	Carmen	A	8											8
Tabada	Lili	B	8											8
Sarr	Bassirou	A	7											7
Wilson	Mary	A	7											7
Gasiorowski	Pawel	B	6											6
Jirousková	Markéta	A	6											6
Rani	Manorama	A	6											6
Almansi	Aquiles	A	5											5
Arin	Tijen	A	5											5
Cochard	Fred	A	5											5
Decorte	Gerda	B	5											5
Ergo	Alex	B	5											5
Franzetti	Carlos	A	5											5
Gürgen	Emine	A	5											5
Helou	Caroline	A	5											5
Hoffmaister	Alex	A	5											5
Lacombe	Gaston	B	5											5
Moss	Shaun	B	5											5
Musatova*	Maria	B	5											5
Palmioli	Manuella	A	5											5
Pinon	Marco	A	5											5
Sikkema	Dawn	B	5											5
Thurein Win	Aung	B	5											5
Tyapkina	Marina	A	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.
- 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 21, 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 ☐			
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Classes	Shaun Moss	(202) 458-9564	Jmoss@worldbank.org
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☐ SHUTTER RELEASE ☐			
Editor	Mary Wilson	(202) 623 0004	Mwilson2@imf.org
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com
☐ OTHER ☐			
PSA Representative	Richard Quesnel	(202) 473-6934	rquesnel@worldbank.org
<p><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <u>close of business on the last business day of the month prior to the issue month</u>. Please send submissions by e-mail to the editor@imfwb-ips.org as unformatted word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Please complete and submit with your entries)

Name: _____ **Class:** _____

Room: _____ **Phone:** _____ **Month:** _____

Theme: _____

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

	Title	Category (check one for each photo)			
		Print		EIC	
		Theme	Open	Theme	Open
1				No form required	
2					
3					
4					
5					

Five entries per member. Maximum of 3 entries per medium (EIC and Print)

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.*
