

November 2009

Inside this issue:

	<u>Page</u>
Presidents Notepad.....	2
November Speaker/Judge.....	2
October Speaker	3
Exhibition Review	4
Technical Article.....	4
In Focus Interview.....	5
Announcements.....	6
Workshops.....	7
PSA Corner	8
October's Winning Images	9
October's Results.....	13
Points Standing	14
Notes on IPS Competitions.....	15
Council/Volunteers.....	16
Competition Entry Form	17
Membership Application Form.....	18

UPCOMING EVENTS:

- November 19, 21, & 24: Bob Blanken Photography Class—see Page 8
- November 2009: Sale of used club slide projector and lenses (details to follow)
- December 16, 2009: IPS Annual Pot Luck Dinner and Gift Exchange—see Page 7

Welcome New Members:

**Alexandra Akchurin,
Iwona Borowik, Sophia Woldemicael,
Margarita Puerto Gomez, and
Inna Kushnarova**

NEXT MEETING:

Wednesday, November 18, 2009

Refreshments: 5:45 p.m.

Presentation at approx. 6:30 p.m.

HQ1 Auditorium RD-710

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

November Speaker:

Jean-Louis Monfraix
"Washington DC: Wonder and Light"

November Theme: EMOTION

Image showing strong feelings of any kind, i.e., fear, joy, anxiety, anger, love, etc. This could be human or animal.

OPEN for Print Competitions ONLY

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



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

Presidents Notepad:

Dear IPS members,

IPS season is well underway with some noticeable developments. The print competition in the A class is picking up, new members are beginning to overcome their fears and submit electronic images for our monthly EIC competition and our projected images look much better, thanks to our new high-end digital projector. In addition, we have already one field trip completed and our first fall photo class on studio portrait with Bob Blanken will be underway shortly. For all these achievements, I have the EC members and the dedicated group of IPS volunteers to congratulate for a job well done. However, as we begin to plan our holiday get-together in December and prepare for our flagship annual exhibit in April 2010, we will need the services of even more volunteers. While, I have a strong feeling that the level of volunteerism in the Club is rising, much more will be needed over the next few months in order to relieve those volunteers who are still shouldering most of the burden of operating the club. **Again, please come forward and offer to volunteer for the Club.**

Our October meeting went very well; Josh Taylor our October presenter had some helpful tips to enhance electronic images, useful tips on composition and constructive comments on our images. We all benefited from his suggestions of software to enhance our photo. My only concern now is the small number of entries in B class prints. I hope to see a more active print competition in the B class in the next few months.

Our November presenter is **Jean-Louis Monfraix**. Mr Monfraix will focus his presentation on some of his Washington DC best photographs. He will also discuss some of the challenges he faced trying to photograph the Nation's Capital. We look forward to his presentation and judging.

Looking ahead, we will need to get a head start on our annual exhibit preparation. I hope to discuss with EC shortly preparatory work. As the Holiday season is fast approaching, let me get your ideas on our holiday celebration for next month.

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

Bassirou Sarr, IPS President

November Speaker/Judge:

Jean-Louis Monfraix "Washington DC: Wonder and Light"

Award-winning photographer Jean-Louis Monfraix will focus on some of the most successful images he has captured during the eight years he has lived in Washington. You will hear his personal accounts of how each image came about: the locations he chose, the equipment and techniques that he used, and the challenges he faced in trying to photograph the Nation's Capital.

Jean-Louis Monfraix bought his first 35mm camera while touring as lead guitarist for the "East Coast Brass" in 1978 and has been photographing his "view of life" ever since. Jean-Louis is also a naturalist and biologist : he holds a Master's Degree in Zoology from the University of Florida and has taught biology as an adjunct professor at the American University in Washington, D.C., and at Santa Fe Community College in Gainesville, Florida. Some of his wildlife images have been exhibited in museums such as the Smithsonian's National Museum of Natural History and the Florida Museum of Natural History.

Jean-Louis is best known for his vibrant images of Washington, D.C. His first book, "Washington, D.C.: Wonder and Light", was published by Mountain Trail Press and is available in major book stores. Other publications include the "We, The People" calendar of the United States Capitol Historical Society, where several of Jean-Louis' Washington images have been featured in the 2009 and 2010 calendars.

Jean-Louis received two "Highly Honored" awards from Nature's Best in the 2007 Windland Smith Rice International Awards. One of his award-winning images, a Blue-footed Booby displaying which was captured in the Galapagos, is featured in the Nature's Best calendar for 2010 (their first calendar), available at Barnes & Noble.

Many of Jean-Louis' photographs can be viewed on his web site at JLMview.com. Signed, fine art prints of Jean-Louis' photographs can be purchased by visiting his booth at the outdoor markets across from the historic Eastern Market on Capitol Hill, where he exhibits his work every weekend year-round, or by contacting the artist directly. Jean-Louis currently lives on the Southwest Waterfront of Washington, D.C., with his wife Cynthia and their cat Smokie.

By Caroline Helou

October Speaker: Joshua Taylor Jr.

Joshua began the evening by giving us a quick overview of the concept of image stacking and blending. Dynamic range is the variation of tones a camera can record. Cameras capture less range than the human eye. Often the correct exposure metered at 18% gray will overexpose the sky and lose details in the shadow areas. The HDR process uses a range of 1 to 9 overexposed and underexposed images to give the image our brain perceived when initially looking at the scene. The final image shows details in the areas that the camera would normally have blown out and opens shadow areas that would have been underexposed. Similarly, Focus stacking is the process of using software to combine images taken with the focus set at different depths in the same series of images to ultimately retain only the sharpest portions of each image to maximize the overall sharpness of details throughout the picture. Joshua proceeded to give us an example of each case using Photomatix (used by 90% of HDRers) and both Photoshop and Helicon for Focus stacking. Joshua then judged print and digital images using our very own new projector.

As a first comment, Joshua insisted that good techniques during picture taking reward the photographer by saving time behind the computer. Joshua claimed that he usually spends only 5 minutes or less in Photoshop to process his images. (I have a long to go then....). Another essential technique is the use of a tripod. (After a year+ with IPS, I am starting to get the message...).

EXPOSURE STACKING—HDR

Joshua then compared a single image of a sunflower with a similar HDR image which used five stacked images. The HDR image revealed more details in the sky, more vibrant colors and had a professional look. HDR works well in backlit situations, images with good depth of field, overcast days, and low light interiors. It can enhance flowers as well as landscapes. HDR can also improve the single image. A tip for Canon users to obtain 5 images is to shoot two series of three bracketed photos. With the camera on a tripod, the first series will contain one image with the correct exposure (0), one image underexposed by one f-stop (-1) and one image over-exposed by one f-stop (+1). Then the camera is delicately reset for bracketing at 2 f-stop and three shots are then taken. One of the two middle correctly exposed shots is discarded and the five remaining shots (-2, -1, 0, +1, +2 f-stops) will be stacked using Photomatix. For the Nikon user, auto-bracketing of the 5 shots will be set using the Main Command wheel in conjunction with the Function button. Once the images are downloaded and entered into Photomatix, the image is “tone mapped” once or up to four times. This sometimes results in a ‘grunge look’ image. But fear not this image is then brought into Photoshop or Alien Skin or Nik Veveza (best software out there) for final processing and making the images pop. Joshua is

currently developing his own ‘Taylor Look’ of stylized photos using the Alien skin software. Photomatix is available for free 30-day trial, but image will contain watermark until license is acquired.

During the live demonstration, Joshua mentioned that RAW images produce the best results but need much processing time and usually result in larger files for the computer to process. His suggestions are start with 16 bit JPEG files. Leave noise reduction to Photoshop and initially only concentrate on the five following sliders: Strength, Saturation, Luminosity, Light Smoothing and Micro Contrast. Leave the rest as they are to work in Photoshop.

FOCUS STACKING

My take on Focus stacking is that one has to recognize during picture-taking that a given subject/ scene, or its rendition, would be enhanced if the viewer could see clear details throughout the image. Joshua, using a tripod, took three images of the same subject – with the focus point progressively further up in the two dimensional aspect. This technique is used by many macro photographers. Using three images is somewhat of a minimum – more images can be used. The number of shots depends on the lighting – for high contrast – 5 to 7 shots, and for low contrast or cloudy conditions - 3 shots. Adobe CS4 focus stacking is easy to do – just 2 clicks, and not hidden. The hardest part is aligning the 3 images on top of each other on the screen for the 3 layers to be aligned using the Adobe command of the same name. Adobe will take much more time than Helicon Focus software, which is dedicated to do this. The resulting image is then processed as usual from that point on.

COMMENTS DURING PRINT AND DIGITAL IMAGE JUDGING

- Minimize very bright areas/blown highlights—use sparingly, it leads the eye away from the main subject—better to have none
- Diagonal (oblique) lines bring drama to images-
- When using Black & White—it is usually better to have the whole range of transitions from black to white
- In photography—separation, separation, separation—Separate the persons and subjects in the images
- Crop to retain only the essential elements—zoom in and move around within your images to find other images
- Most image benefit from a “Point of interest”

LINKS & OTHER

Joshua does sessions (for a fee) where he meets people at a given location for 4 hours and then provides advice on composition, use of lenses, depth of field, aperture, shutter speeds, etc. For more information consult his website. See below for other links.

<http://www.archiphotoworkshops.com>

<http://www.hdrsoft.com/> (Photomatix)

<http://www.alienskin.com/>

<http://www.niksoftware.com/> (Veveza)

by Richard Quesnel

A few interesting facts that surprised me: the renowned American industrial photographer Charles Sheeler was a keen photographer of African sculpture. Georgia O'Keefe was also a big fan. And the Metropolitan Museum of Modern Art (MoMA) in New York City held a major exhibition of African art in 1935. Excellent photographs of this and European exhibitions of African sculpture are included in the exhibit. In sum, a memorable photographic and educational experience that is a must-see.

Man Ray, African Art and the Modernist Lens. Through January 10, 2010, at the Phillips Collection, 1600 21st St NW. Admission \$12; free for members.

By Bill Katzenstein

Exhibition Review

“Man Ray, African Art and the Modernist Lens” at the Phillips Collection

Not knowing what to expect but highly intrigued by the title of the exhibition, I found myself utterly absorbed by the more than 50 photographs and sculptures on display. This unique and painstakingly prepared show is not only impressive for its artistry but is very educational. However the title itself is somewhat of a misnomer.

The exhibit illustrates how African sculpture, and photography of African sculpture, became very popular among the artistic avant-garde in Europe and later the United States, mainly in New York City, in the years 1920-1939. The exhibition title keynotes Man Ray, the American-born photographer who lived in Europe in the inter-war years and was a major force behind the rise in popularity of African art in Europe. However the exhibit features photographs not only of Man Ray but of some 10 other leading photographers of African art including Alfred Stieglitz and Walker Evans. The exhibition title, furthermore, is vague in referring generally to African art whereas nearly all the exhibits are of sculpture. Consistent with presentations in the inter-war years, the sculptures are presented absent cultural or historical context.

But what exactly is included in the show and why is it so unique apart from its subject? The exhibition not only includes dozens of compelling images of African sculpture, but features a number of original sculptures from the 1920s and 1930s together with different photographic renditions made of those sculptures by eminent photographers. Matching the actual sculptures to original photographs was a major task in itself. Moreover, each of the photographs is a study of light and shadow. As I recall, all but one of the images are black-and-white or sepia. Some are wonderfully crisp, others mellow. Presenting many of the images side-by-side with the original sculpture makes for a marvelous study of photographic technique.

Technical Article

A Test of Film Vs. Digital Resolution: Less Than Meets The Eye

The bi-monthly magazine *Photo Techniques* is among the best in photography, featuring excellent articles on the mechanics of both digital and film photography. Moreover, the magazine has little of the tedious advertising found in most trade publications. I highly recommend at least a browse the next time you find yourself at a Barnes & Noble or Borders magazine rack.

Photo Techniques of July-August 2009 featured an excellent article by Neil Lipson that compares the resolution of 35mm film and digital imaging. Resolution is the ability to discern and record fine detail. The smaller the detail that can be recorded, the higher the image quality with respect to sharpness, contrast, color rendition and potential for enlargement. Resolution is quantitatively measured by visible lines per millimeter (lp/mm).

In the film vs. digital test, a Canon EOS 630 film camera was tested against a new Canon 50D (15.1 megapixels) using the same lens (a Canon 50mm f/1.8) in both cameras. Five years previously, Mr. Lipson did a similar test using the Canon EOS 630 and the Canon 10D digital camera (6.3 megapixels). In sum, he concluded at that time that film offered roughly twice the resolution of state-of-the-art digital photography.

For his recent test, Mr. Lipson made hundreds of exposures, both on film and digitally, at different f-stops and focusing points. His results in summary:

Film resolution (Canon EOS 630):
90 lp/mm at center (i.e., lines per millimeter)
55 lp/mm at edge

Digital resolution improved greatly since 2004, but film still shows superior resolution at the center. Yet the higher resolution at the center is superfluous in practice. Film resolution drops off sharply towards the edge of an image because all lenses provide higher resolution at the center than the periphery; yet visible image quality is normally unaffected. The digital sensors did not have the capability to record the high resolution at the center, but again, image quality would typically not appear affected.

Notwithstanding the quantitative results of the film vs. digital test, resolution per se affects sharpness, contrast and color rendition, yet is but one factor in image quality. For nearly all intents and purposes, images from the digital Canon 50D appeared more or less equally attractive as film images from the Canon EOS 630. With the possible exception of some enlargements bigger than 20x25 inches, the higher resolution indicated at the center of film images should not make a difference.

Mr. Lipson notes, “The (Canon) 50D features improvements beyond the resolution. The blowups of the 50D images possessed a higher-than-expected image quality—the photos looked like they were closer to 80 lp/mm. I found I could easily create 16x20 enlargements that looked as good as, or better than 35mm (film) enlargements. How can this be if the actual resolution is slightly less? Apparently the 50D’s improved color balance, low noise at low ISOs, and the high dynamic range of its sensor improve the image more than the jump to 55 lp/mm-resolution alone would lead you to believe.”

As a point of interest, film can render up to a maximum of about 150 lp/mm resolution using the best film and optics under absolutely optimal conditions. Such high resolution is useful for projects entailing creation of large mural images.

By Bill Katzenstein

In Focus Interviews with Club Members

This month our Q&A is with **Severina De Biasi**, an IMF staff member who works at the External Relations Department.



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

Severina: Since I joined the Fund, I admired the pictures at the IPS shows, but I was too intimidated to join, until one day a member invited me to the meetings, where I gathered the courage to join.

IPS: What are your future photographic goals?

Severina: I see photography as illustration and I would like to be able to get to a point where I can have a book published, be it food, interior decoration, portraiture, or travel. I think I should focus on one thing, but I am still exploring my preferences. I am in no rush; I’m enjoying what I do.

IPS: What is your favorite place to shoot?

Severina: I do not have a favorite place to shoot. I shoot when I feel like it, whether I am at home, on the street, or traveling.

IPS: Do you have a favorite photo?

Severina: Probably my favorite photo is a portrait I did for a friend. I like to photograph my friends; I like to look at people and then translate into pictures how I see them.



IPS: Who is your favorite photographer?

Severina: Probably Patrick Demarchelier <http://www.demarchelier.net/home.html>, I like his elegance. That is for the famous ones, but for the less known, I also like a photographer I once met in Italy: Patrick Nicholas <http://www.photonicholas.com/> very imaginative style, and finally I’d like to mention my friend from school, Vittorio Battellini <http://www.vittoriobattellini.com/>.

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

Severina: I would like to photograph IMF staff at all levels (MD, DMDs, colleagues), and I mean real portraiture, not the Fund-ID-type!

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

Severina: I was once a model for a high fashion, well-known company. I was young and I was asked, so I did, but I soon found out that I missed the challenges and creativity and much preferred to be on the “right” side of the camera.

IPS: What is it that draws you to photography?

Severina: I have a degree in Fine Arts from the Accademia di Belle Arti in Venice; I’ve always been into the arts one way or another. It’s my life.

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

Severina: Like I said above, I’ve always been into the arts, and I did set aside photography for some time to dedicate myself to other forms of artistic expression. I know I will be doing that again at some point.

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

Severina: The end-of-the-year shows are good memories. They are so much appreciated by all staff at the Fund. It is very rewarding to get the thanks from staff that enjoys our shows.

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

Severina: I do not think of myself as “accomplished.” I do not think I would ever feel “accomplished” as I will never be completely satisfied with my achievements, I will always try to get better. That said, I think I really learn something at every meeting, even when I do not agree with the opinion of the judge of the month.

IPS: What exposure have your images received within IPS and/or outside?

Severina: I had a few winning images, but I am not at the IPS for the wins, I am there because I like to see what people do, and to challenge myself. I prefer the “themes” competition rather than the “open,” because I like to “think” about the image, rather than choosing randomly what to submit. Indeed, I do not think I am that good at guessing the judges’ preferences. Probably because I do not particularly care about that.

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

Severina: My words of wisdom are simple, join the IPS and come to the meetings, there is plenty to learn.

By Hannah Faux

Announcements:

IPS’s New Projector: Canon, Realis SX-80 by Alex Hoffmaister and Dirk Mevis

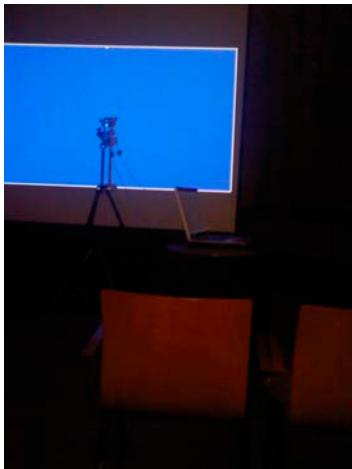
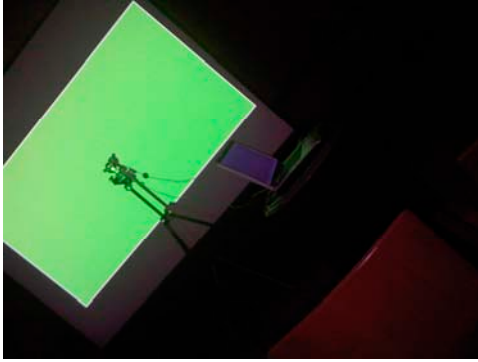
You may have noticed that our EIC images looked better than ever before during the October meeting. This is thanks to IPS’s new projector. While in the past, IPS had to rely on equipment of varying quality for its monthly meetings, the club now invested in a high-end projector with excellent qualities for displaying photographs.

Besides its inherent qualities—1400 by 1050 resolution (twice that of standard XGA format), high light output, exceptional color accuracy, and a lack of visible pixel structure due to its use of LCOS technology—our monthly meetings now also have a stable projection platform.

What does this stability mean? From now on, the EIC will accurately project sRGB images because IPS’s laptop/projector combination has been calibrated to faithfully output sRGB specs. In case you were wondering, we had a test run the week before the projector’s official debut and ran color calibration software on our laptop/projector combination. This may sound a bit esoteric, but the process is automated and was performed with Colorvision’s Spyder2PRO calibration system. What it does is simply run through a number (believe it’s 16) of steps with increasing luminosity—from 0 to 255 in 8bit terms—for each of the three color channels (see images).¹ A measuring probe mounted on a tripod is attached to the laptop and measures the colors that laptop/projector outputs from the screen. From this information, the software computes the deviation from the sRGB norm and produces a unique profile to eliminate deviations. From now on we will be periodically calibrating the projector because as the light source ages its color characteristics shift.

What does this mean for your images? If you haven’t already done so, you should strongly consider calibrating your laptop or computer/monitor combination. That way the colors of your projected images will appear as much as possible as they do at home. Unfortunately, each laptop or computer/monitor combination requires a specific profile to make it compliant with the sRGB norm. In order to set up a profile, you need a calibration tool like the Spyder3PRO from Colorvision or Xrite’s Colormunki. They come in different price and performance categories. With these devices, the calibration process can be run on your home computer and an individual profile for your monitor will be created.

¹ In case you are wondering, that is not a ghost in the red image. Who else could be but Dirk? In taking these images with our cell phone the flash fired so we re-ran the calibration to make sure that the extra light source did not confuse the calibration. (Also, the shadow cast by the probe is not a problem for the calibration software.)



IPS Annual Pot Luck

In Keeping with IPS holiday tradition, our Annual Pot Luck Dinner and gift exchange will take place on **Wednesday, December 16**, just before our monthly meeting. Each member will be requested to volunteer a main dish or side dish or an appetizer from his country or region to share. Member will also be requested to bring a 4X6 photograph as a present and receive one. We will need 3 volunteers to help coordinate this important event.

Workshops:



Photography Workshop in Paris, France, March 31–April 7, 2010

Are you in love with Paris but disappointed with the photographs you shoot there? Would you like to learn how to make better pictures while exploring the city of light with newly found confidence?

Spend a glorious week in Paris next spring with Chan Chao, a well-exhibited and published photographer. Chan is a seasoned traveler who understands the photographic opportunities that Paris holds. With extensive teaching experience here and abroad, Chan will be your mentor as you tackle engaging assignments constructed to improve your skills and increase your confidence, capturing meaningful images of this beautiful city.

The seminar will begin with a review of camera operation, a study of light and a topic of your choice in Paris. Participants will take photographs and participate in critiques on a daily basis to gain knowledge and experience. A studio visit to a Parisian photographer and a Photographic Museum is an added component of this workshop. The workshop culmination will be for each participant to design a photographic book, using print-on-demand publishers like Lulu and Blurb. Your finished book will await you when you arrive home. Equipment Recommendation: 35mm SLR digital camera and Laptop with imaging soft wear.

Seminar Traveler: \$2,800 w/o airfare \$2,200

Leisure Traveler: \$2,300 w/o airfare \$1,700

Single supplement: \$400 and Extend Stay \$400

Cost includes: instruction, airfare, transportation to and from the Paris Airport, 6 nights double occupancy, breakfast. Each room has two single beds. Deposit due November 20, 2009. Balance due January 20, 2010. WEBSITE <http://culturalstudyabroad.com/europe/paris/>

CONTACT:

chantchao@verizon.net or info@culturalstudyabroad.com

Photographic Portraiture: Lighting and Posing by Bob Blanken



PSA Corner

Bob is a member of the Professional Photographers of America (PPA). He is a past president of The Professional Photographers Society of Greater Washington and the Maryland Professional Photographers Association. Bob is one of Panasonic's Digital Photo Academy instructors and a Leader for Washington Photo Safaris. Bob leads Super Monday Workshops for PPA every year. He has taught photography to professionals and amateurs for 15 years. He has won numerous awards including Best Photographer of the Year, Best Social Photographer, Best Corporate Photographer and Best Social Photographer.

Dates and location of the classes:

Session 1, November 19: Three-hour evening session on portrait theory, posing and lighting in the IMF HQ1 building. (*can we book the room now and insert the room number on the poster?*)

Session 2, November 21: Three-hour Saturday afternoon practical session at a professional photographic studio in Rockville, MD.

Session 3, November 24: Three-hour evening critique session in the IMF HQ1 building. (*can we book the room now and insert the room number on the poster?*)

Fees:

IPS Members \$100.00 Non-members: \$ 130.00 (includes \$30.00 IPS membership)

The program ~~fits~~ is suitable for both beginners and advanced photographers. Class size will be limited to **15 participants** on a first-come, first-served basis.

To register: [Please email jmoss@worldbank.org](mailto:jmoss@worldbank.org) and send a check payable to The International Photographic Society to: Shaun Moss, World Bank MC9-911 (Tel: 202-458-9564)

This month's Photographic Society America Journal continues its focus on seventy-five years of history along with featured issues on Creative Images for the Digital Photographer, the Faces of India, and Landscape Photography.

When reading John Barclay's article on *Creative Images for the Digital Photographer* I could not help but be transported back to a recent week long session with Freeman Patterson and André Gallant, which have been using and writing about these ageless techniques to express the mood or the impressionistic feelings experienced by the photographer when recording the image. The techniques are selective use of camera panning, multiple exposure and image overlay. Digital cameras and newly minted digital post processing techniques can help this process but Freeman's book *The Garden (2003, 2008)* was shot using film. It's worth the purchase. By-the-Way André Gallant is coming to VisArt in Rockville in mid-November. Check it out.

In the *Faces of India*, Keith Vaughan provides portraits and faces of the people from Delhi, Dungarpur, Udaipur, Sodawas, Jodhpur, Jaipur and finally the Taj Mahal. It is concisely written, has excellent portraits of people in their environmental surroundings and really makes one want to visit that country. Both a film camera EOS 3(film) and EOS 20D were used with lenses that were equivalent when factoring the 1.6X of the digital sensor.

After a few years of attending photo workshops on landscape photography, it becomes hard to be impressed. Yet Lyle Trusty in his article on *Landscape Photography* does a good job of summarizing and illustrating the key points. A key point is planning for the best available light, like sunrise & sunsets, dealing with uncooperative weather, and using Graduated Neutral Density (GND) filters—A GND #2 hard is the recommendation for a first one to acquire. He also discusses the use of Overlay-Multiple Exposure mode (OME). The article then proceeds to the famous Rule of Thirds, Aperture Priority (f. 8 advantages) and the necessities of using a tripod.

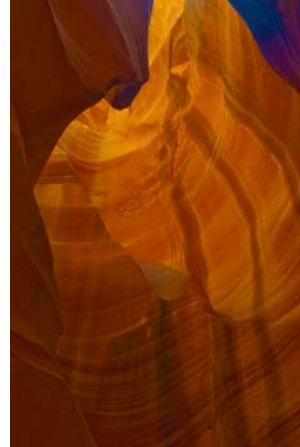
In closing, I would like to congratulate John Aikins (Takoma Park) and Joe Roszbach (Annapolis) who had their images selected to appear in the *New Member Gallery*. You guessed it, mine was not selected—an opportunity forever lost. Finally, the PSA Mid-Atlantic Chapter, Annual Competition was held Nov. 7. I was notified (or caught on) late. We should think of having some entries ready for next year. I will supply the categories for those who wish to enter. See you next month.

by Richard Quessel

October 2009—Winning Images



Joy © Raju Singh



Antelope Canyon I © Marco Pinon



Monasterio Santa Catalina 4 © Carmen Machiado



La Rencontre © Manuella Lea Palmioli



Meenreagh Tree 2 © Shaun Moss



Lamp on a Stonewall © Marco Pinon

October 2009—Winning Images (cont'd)



Mount Parnassus © Alex Hoffmaister



Snow Tree Shadow 4 © Shaun Moss



Multiligne © Manuella Lea Palmioli



Grass on Asphalt © Richard Quesnel



Bristlecone Pine © Janne Hukka



Sharps Islands Light © Carlos Franzeti

October 2009—Winning Images (cont'd)



Girl on Moeraki Boulders © Jean Boyd



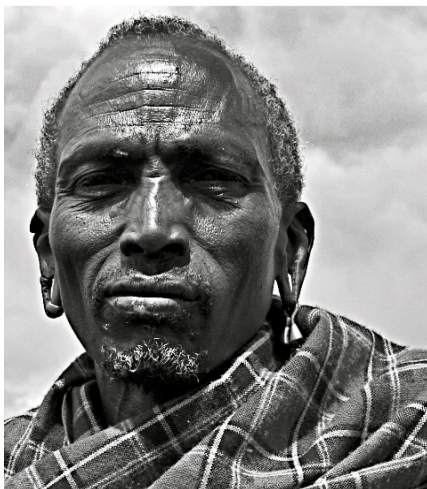
Sander Albertoperca © Maria Musatova



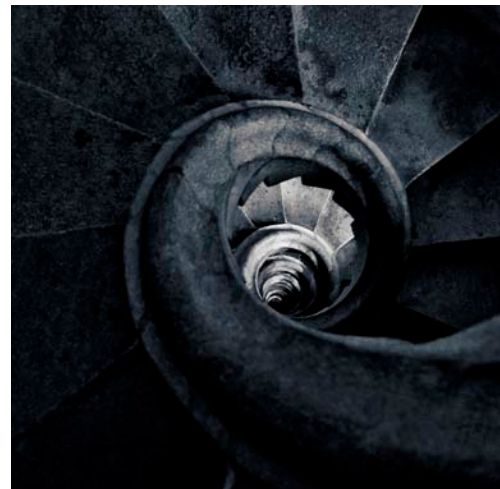
Williams AZ © Dirk Mevis



White Water © Carlos Franzeti



Masai Chief © Gerda De Corte



Stairs Back to.... © Alex Hoffmaister

October 2009—Winning Images (concluded)



Paint Pots © Jean Boyd

October 2009 Results

EIC Group A – 41 Entries		
1st place	Raju Singh	Joy
2nd place	Marco Pinon	Antelope Canyon I
3rd place	Manuella Lea Palmioli	Multiligne
HM	Alexander Hoffmaister	Mount Parnasus
HM	Carmen Machicado	Monasterio Santa Catalina 4
HM	Manuella Lea Palmioli	La Rencontre
EIC Group B – 56 Entries		
1st place	Jean Boyd	Girl on Moeraki Boulders
2nd place	Jean Boyd	Paintpots
3rd place	Gerda De Corte	Masai Chief
HM	Janne Hukka	Bristlecone Pine
HM	Shaun Moss	Meenreagh Tree 2
HM	Shaun Moss	Snow Tree Shadow 4
HM	Maria Musatova	Sander albertoperca
HM	Richard Quesnel	Grass on Asphalt
Prints Group A – 27 Entries		
1st place	Alexander Hoffmaister	Stairs back to
2nd place	Carlos Franzeti	Sharps Islands Light
3rd place	Marco Pinon	Lamp on a stonewall
HM	Carlos Franzeti	White water
Prints Group B – 6 Entries		
1st place	Dirk Mevis	Williams AZ

Competition Reminder

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

Q and A session will follow the judging

POINTS STANDINGS 2009/2010 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep -09</i>	<i>Oct- 09</i>	<i>Nov- 09</i>	<i>Dec- 09</i>	<i>Jan- 10</i>	<i>Feb -10</i>	<i>Mar -10</i>	<i>Apr- 10</i>	<i>May- 10</i>	<i>Year-End</i>	<i>Total</i>
Boyd	Jean	B	8	13									21
Singh	Raju	A	11	10									21
Mevis	Dirk	B	10	10									20
Hoffmaister	Alex	A	5	11									16
Gahima	Lionel	B	10	5									15
Pinon	Marco	A	5	10									15
Vollerthun	Sigrid	A	10	5									15
Franzetti	Carlos	A	5	9									14
Machicado	Carmen	A	8	6									14
Thomas	Lindsey	A	9	5									14
Palmioli	Manuella	A	5	8									13
Tabada	Lili	B	8	5									13
Decorte	Gerda	B	5	7									12
Moss	Shaun	B	5	7									12
Sarr	Bassirou	A	7	5									12
Wilson	Mary	A	7	5									12
Gasiorowski	Pawel	B	6	5									11
Jirousková	Markéta	A	6	5									11
Musatova*	Maria	B	5	6									11
Rani	Manorama	A	6	5									11
Arin	Tijen	A	5	5									10
Cochard	Fred	A	5	5									10
Ergo	Alex	B	5	5									10
Gürgen	Emine	A	5	5									10
Helou	Caroline	A	5	5									10
Thurein Win	Aung	B	5	5									10
Tyapkina	Marina	A	5	5									10
Hukka*	Janne	B		6									6
Quesnel	Richard	B		6									6
Almansi	Aquiles	A	5										5
Borowik*	Iwona	B		5									5
De Biasi	Severina	B		5									5
Forest-Sarr	Louise	B		5									5
Goldberg*	Lynn	B		5									5
Lacombe	Gaston	B	5										5
Morin*	Denyse	B		5									5
Pasha*	Amjad	B		5									5
Sikkema	Dawn	B	5										5
Titsworth Morin*	Raphael	B		5									5
Titsworth*	Jack	B		5									5
Xiao	Yuan	B		5									5

* Eligible for Rookie of the Year

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

Congratulations to Jean Boyd on her promotion to Class A

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to EIC competition only, not to prints (except in January, the mandatory theme is “People” in all Mediums).
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 images may be submitted, with a max. of 3 images per competition (EIC and Print).
- Five points are awarded for entering the monthly competitions, regardless of the number of entries members actually enter.

CLASSES — B AND A

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

THE POINTS SYSTEM

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

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

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

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

Art 1.7 of the IPS Competition Rules

“Unless otherwise notified, contestants must deliver their print entries to the Chairperson [for Competitions] at least 30 minutes before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping.”

IPS Competition Themes for 2009/2010

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

September 16, 2009: REFLECTION—Images of reflections of any object (living or otherwise) on any surface. The reflections have to be the main component of the image.

October 21, 2009: OPEN in all competitions.

November 18, 2009: EMOTION—Image showing strong feelings of any kind i.e. fear, joy anxiety, anger, love...etc. This could be human or animal.

December 16, 2009: OPEN in all competitions.

January 20, 2010: PEOPLE (Mandatory)—Defined as images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins.

February 17, 2010: OPEN in all competitions.

March 17, 2010: THE GEOMETRY AROUND US—Images that capture the geometric shapes that we see around us in our daily lives, be it in a natural or man made setting (excluded are studio images). The geometric shapes have to be the dominant feature.

April 14, 2010: OPEN in all competitions.

May 19, 2010: NIGHTSHOTS—Any subject but photo must be taken at night.

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

to be inserted in your camera bag



☐ IPS EXECUTIVE COUNCIL ☐			
President	Bassirou Sarr	(301) 312 8163	BSarr@msn.com
Vice-President / Shutter Release Editor	Mary Wilson	(202) 623 0004	MWilson2@imf.org
Treasurer	Aung Thurein Win	(202) 623 5685	AWin@imf.org
Programs/Ex-Officio (Alternate)	Caroline Helou Alex Hoffmaister	(202) 623 5883	AHoffmaister@imf.org
Membership	Lili-Anne Tabada	(202) 473-6896	ltabada@worldbank.org
Competitions	Carmen Machicado	(202) 473-5761	Cmachicado@worldbank.org
Webmaster	Marina Tyapkina	(202) 623 6437	MTyapkina@imf.org
Hospitality	Brice Richard	(202) 623 6696	Brichard@ifc.org
Annual Exhibit	Shaun Moss	(202) 458-9564	Jmoss@worldbank.org
☐ IPS VOLUNTEERS ☐			
Awards and Trophies	Sigrid Vollerthun		svollerthun@verison.net
EIC Projection	Dirk Mevis Lili-Anne Tabada Shaun Moss Alex Ergo	(202) 473-2057 (202) 473-6896 (202) 458-9564	dmevis@imf.org ltabada@worldbank.org jmoss@worldbank.org aergo@jhsph.edu
Competitions-Prints	Carlos Franzetti Sigrid Vollerthun Carmen Machicado	(202) 473-1631 (202) 473-5761	Cfranzetti@ifc.org svollerthun@verison.net cmarchicado@worldbank.org
Presentation Write-Up	Frederic Cochard Richard Quesnel	(202) 473-1631 (202) 473-6934	fc Cochard@worldbank.org rquesnel@worldbank.org
Publicity	Marina Tyapkina Bill Katzenstein Manuella Lea Palmioli	(202) 623-6437 (202) 473 1630	mtyapkina@imf.org Bill@IconicPhoto.com mpalmioli@worldbank.org
Posters	Position still vacant		
Field Trips	Bill Katzenstein Richard Quesnel Christy Gray	(202) 473-6934	Bill@IconicPhoto.com rquesnel@worldbank.org gray.christyl@yahoo.com
Classes	Shaun Moss	(202) 458-9564	Jmoss@worldbank.org
Hospitality	Hannah Faux Lionel Gahima	(202) 623 8961	Hfaux@imf.org lionelg@comcast.net
☐ SHUTTER RELEASE ☐			
Editor	Mary Wilson	(202) 623 0004	Mwilson2@imf.org
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com
☐ 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					
<i>Five entries per member. Maximum of 3 entries per medium (EIC and Print)</i>					

GUIDELINES FOR SUBMISSION

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back along with an arrow indicating this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat. Mats that fall apart will be disqualified. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30”x30”.

DIGITAL

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

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Lili-Anne Tabada (World Bank), Room MSN MC4-405, 1818 H Street, NW, Washington D.C. 20433

www.ips-imfwb.org

NEW APPLICATION

RENEWAL

Last Name: _____ First Name: _____

IMF World Bank Spouse/Domestic Partner Retiree **(please check one)**

Phone No.: _____ Mail stop: _____

Email: _____ **(required)**

Mailing address (if outside Fund/Bank): _____

IPS is run solely by member volunteers. We rely on each member to volunteer for **at least one** activity per year (several volunteers are needed for each item). **Please indicate below which activities you can help with:**

I can volunteer for the following activities:

- Annual Exhibit—assist with all aspects of organizing the exhibit
- Classes/Workshops/Field Trips—assist in the organization of these educational events
- Monthly Electronic Image Competition—receive images via e-mail, compile into slide show and run on competition night
- Hospitality—assist with refreshments prior to our monthly meetings
- Membership—maintaining database of members, process membership applications
- Print/Slide Competitions—assist with setting up for competitions each month
- Programs—assist with planning and organizing monthly presentations and judging sessions
- Publicity—assist with posting monthly meeting announcement in WB and IMF buildings
- Shutter Release* Newsletter—assist editor with production and/or distribution of the monthly newsletter
- Web Publishing—assist with the updates of the IPS Website
- Other: (please specify)

Training, workshops and programs you would like IPS to offer: _____

Additional comments and ideas are welcomed: _____

Signature: _____ **Date:** _____

**Note to new members: if you joined in April, May or June, you do not have to renew for the new year; you are paid through to the end of the season.*
