

March 2009

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## UPCOMING EVENTS:

- Apr 2009:** Photoshop Class
- May 2009:** Annual Exhibit
- June 2009** Field Trip to Madagascar  
(Tentative) Details to follow.



## NEXT MEETING:

Wednesday, March 18, 2009  
 Refreshments: 5:45 p.m.  
 Presentation at approx. 6:30 p.m.  
**IMF Meeting Hall B HQ1-3-500B**  
 700 19<sup>th</sup> Street, NW, Washington, D.C.

**March Speaker:**  
**Michael Stewart**  
**“Foto Tech--Top 12 Technologies for Photographers”**

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## March's Theme:

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**SHADOWS**—The EIC Competition—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image. **OPEN for Print & Slide Competitions**

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## Note to Contestants:

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Please bring print and slide 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](http://www.psa-photo.org))

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## Presidents Notepad:

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Dear IPS Members,

February saw the last competitions for this season's Annual Exhibit. The 2009 Annual Exhibition will be from May 11 to June 12, 2009, with an opening reception of Monday, May 11. Winning images from the 2009 pre-selection competition and from monthly competitions from April 2008 through February 2009 are eligible for the exhibition (see this issue of Shutter Release for the list of eligible images).

As last year, thirty four members made it into the Exhibit, many of whom are recent IPS recruits. With 130 images eligible, the show will provide a nice blend of seasoned members and fresh blood, and demonstrate once more the diversity of perspectives present in our Club.

It is also a great pleasure to see that the digital age has firmly taken root in IPS. Most of the images selected for this year exhibit have been part of our digital competition. This development has allowed the exhibit to grow in size and become truly international with some exhibitors planning to come all the way from Europe.

The rise in digital seems, however, to have materialized at the cost of the more traditional photographic media, prints, and slides. The attractiveness of anything new and the possibility to experiment are probably partly behind this development. In the years to come, I hope that a more balanced outcome could be worked out.

Meanwhile, I am happy to observe that our members' creativity remains vibrant and I am looking forward to the AE opening.

Cheers  
Raju Singh

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## March Speaker/Judge:

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**Michael Stewart**

**"Foto Tech -**

**Top 12 Technologies for Photographers"**

This eye opening presentation outlines 12 of the most intriguing technologies in photography. Photographers will see how technology is rapidly changing photography. The presentation will show how computers can combine images to extend capabilities beyond what a single lens and sensor can produce. The 12 technologies to be presented are:

Computational Imaging, HDR Imaging, Image Stitching, VR, Synthetic Depth of Field (SDOF), Geotagging, Metadata, Content Recognition, Wireless Transmission, Live View, Parametric Image Editing, and the DNG File Format.

Michael Stewart is a digital photography expert of more than 20 years experience. He shoots commercially and works on technical publications. He is the technical editor of a book on Digital Asset Management for Photographers, and The Universal Photographic Digital Imaging Guidelines(UPDIG).

Michael's Photography Technologies blog can be viewed at <http://www.photographytechnologies.blogspot.com/>

If you want to learn how to better your craft , you won't want to miss this spirited and inspiring presentation.

*Caroline Helou*

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## February Speaker:

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**Ian Plant**

**"Nature Photography Composition: Techniques and Tricks for Making Great Wildlife and Landscape Images"**

When Ian Plant introduced one of his pictures, on February 18 in our cozy IMF Auditorium, by saying "I like to take photographs in conditions that are not very smart," it is fair to assume (or hope) that his following example was not exactly what was meant by the title of his presentation. And in describing the scene, I would be wise to preface it by the proverbial disclaimer: "Don't try this at home, folks."

Because if you wanted to try, you would have to go all the way to Shenandoah National Park, wait for a lightning storm to move in, and then, hauling along your tripod and camera gear while holding a flashlight in your hand to find your way in darkness, trudge across Big Meadows *toward the lightning*. That's what he did.

As Ian explains on his website in the caption under that picture (aptly titled "Deer and Lightning"): "I found an accommodating pair of does that let me get within ten feet. Using a wide-angle lens, I framed the scene and opened the shutter. Using flash to illuminate the does, I waited until a bolt of lightning appeared in the sky above before closing the shutter." and voilà!

Little fun adventures like this probably explain (well, at least for those young at heart) why one may feel compelled, as Ian did three years ago, to leave behind the comfort and wood-paneled offices of one of the world's powerhouse law firms in

D.C., where he worked as an antitrust attorney, for the great outdoors. In his profile in [Nature Photographers Online Magazine](#) (which named him one of its contributing editors last August), he calls it taking the “scenic route” to becoming a professional nature photographer.

The bug bit him after his first year of law school, when he bought his first camera (the good old, all-manual Pentax K1000). As he recounts, it took two more years of school and eight years of professional law practice at Arnold and Porter “before I was able to pay off my student loans and save up enough money to start my own photography business (...) and turned my back on the practice of law forever.”

Three years later, it doesn’t look like a bad move, all things considered. Aside from contributing to Nature Photographers Online, Ian is keeping plenty busy with Mountain Trail Press, a publisher of fine art nature photography books and calendars, which he co-owns and which is also the force behind the impressive [Mountain Trail Photo](#) website, incorporating an equally impressive photoblog site ([mountaintrailphoto.wordpress.com](#)).

All this in addition to his own personal website ([www.ipphotography.com](#)) and a whole string of books and calendars — leading *Outdoor Photographer* to acknowledge Ian, in its April 2008 issue, as “an emerging talent in nature photography (...) quickly gaining both a well-deserved reputation from the public for his stirring images and a deep respect from his colleagues.” One is tempted to ask: why indeed does anyone need a full-time job at a lowly place like Arnold and Porter (or, for that matter, the IMF or the World Bank, I dare add with a slight twinge of envy)?

But that seems fair reward for a solid body of work, if one only judges from the quality of the digital slideshow that Ian presented to us, accompanied by pointed and precise commentary on what went into the making of each displayed picture. However, this is not really the place to go in detail through all 29 photographs (I did count them).

Let’s just say that Ian prefaced his show with a slide highlighting the four essential elements that go into his creative process: composition, light, special natural events (remember the lightning storm?), and creative effects. If anything, the first of those definitely came out as a particularly strong quality in our presenter’s body of work — as well as a definite focus in the way he judged our own work before evening’s end.

For instance, in commenting on a picture of a heron taken in Great Falls Park, Ian explained that the “off-center compositional tension” generated by a strong line of rock leading to the bird was what allowed him to get away with positioning the heron smack in the center. A picture of

boulders with a rising moon in the background, taken at Old Rag Mountain in Shenandoah National Park (if you check his website, something I highly recommend, the picture is titled “Moonrise and Alpenglow”), he describes as an example of framing composition. The one titled “Coyote Gulch Narrows,” progressive composition.

Then there was rule-of-third composition, exemplified by “River of Grass” (an inspiring misty morning shot in all shades of green taken at Craggy Gardens on the Blue Ridge Parkway in North Carolina). And, last but not least, admittedly one of my favorite pictures of the entire evening: “Egret Sunrise” — a silhouette of a great egret spearing a fish, in which the shadows of background trees reflected in the golden hued waters under morning light create a natural frame for the off-center subject.

Admittedly, you and I would probably not be well-advised to drop our IMF or World Bank jobs tomorrow in an attempt to follow Ian Plant on his surefooted path to success. But I will venture to say that his presentation, and body of work, provided more than enough inspiration to last me quite a while — easily at least until retirement (now, that’s a thought...).

*By Frederick Cochard*

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## Technical Articles:

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### [An Image of Georgetown in Snow and it’s marvelous success](#)

Fred J. Maroon (1924-2001) was a talented, remarkably versatile and highly successful American photographer based in Washington DC. After receiving a BA in Architecture from Catholic University in 1950, he completed graduate studies at Ecole Superieure des Beaux-Arts in Paris. There he worked for Life Magazine as a free-lance photographer, beginning an expansive career that would encompass photojournalism, portrait, travel, architectural and culinary photography. Among his favorite subjects was Washingtoniana: the sights, style and mood of Washington DC.

In the course of Maroon’s career, he was engaged by leading news magazines worldwide; covered the White House; was commissioned to do portraits of heads of state; was exhibited at leading art museums; and produced 12 books of photography on subjects ranging from the Nixon White House to the US Capitol and Supreme Court, to English country houses, Egypt and the culinary arts. His work “Maroon on Georgetown”—a portrayal of an area of DC with which he was enamored—was first published in 1985, became a classic of its kind and continues to be sold in local bookstores.

The main point of this article, however, is not to laud the exceptional Fred Maroon, but to bring out and discuss why certain photographs happen to become popular, renowned and remembered.

### **An Image of Georgetown in Snow**

Of the multitude of quality images created and published by Maroon, one photograph in particular emerged widely sold and successful in terms of popularity by the numbers and longevity. Titled “Georgetown DC—Wisconsin Avenue,” it illustrates this major thoroughfare after a snowstorm. You may have seen the image for sale as a postcard that shows pedestrians striding up the middle of Wisconsin Ave on a clear day after a heavy snowfall. (The image cannot be reproduced here because of copyright restrictions but may be seen by googling Fred Maroon; the image is illustrated and available for purchase on his photography website.) The message of the scene per my reading is that the snowfall has been so abundant that people have taken over the streets from motor vehicles, while the weather has cleared, making for a buoyant mood.

This image of Georgetown in snow became very popular in the DC area. In the 1980s and 1990s it was readily available as a poster or print as well as a postcard. My Division Chief at the Bank in the early-to-mid 1990s happened to have this image framed and mounted on the wall of his office, and it remained with him through his career.

### **The Quandary**

The popularity of the photograph gave me cause to wonder: Why do certain images “make it” while others of equal or superior virtues may not? More succinctly, why do some photographs gain commercial and even iconic status that are technically competent and attractive but by no means a photographer’s best work according to competition or similar artistic standards?

In my experience, Maroon’s photograph of Georgetown in snow would probably win or place in an IPS competition, though perhaps not on the first attempt. (As I imagine it, a typical IPS judge more concerned with immediate impact and creativity than fitness of form or composition would first remark, “We’ll leave it in for now.” Then in the elimination stage, quip something such as “It’s good but doesn’t have the dazzle to move me as much as the competition.”)

Technically I do not see how Maroon could have done better, given the subject. The image is well composed and finely exposed, and the verticals straight; yet these features alone do not, of course, make for a necessarily creative or inspired photo. The image simply shows a commercial avenue covered in snow, with stores on both sides, and people walking on the snow. Seen enlarged, the people closest in view have vaguely

content expressions on their faces but are otherwise unremarkable. The moment—all of that snow—is unusual, certainly, yet hundreds if not thousands of such compositions have presumably been photographed by competent shutterbugs over the years after snowfalls in Washington DC.

Maroon’s image of Georgetown in snow is among the most widely sold photographs of Washington DC (counting postcards) in recent times. How and why did the image obtain such prominence?

### **A Number of Factors**

In my opinion, Maroon’s snowy image was successful for four reasons. First, the driving force to venture out and capture quality images must have moved Maroon as it does avid photographers everywhere, whether or not he had publication in mind when he snapped the picture.

Second, the photograph and its story happened to meet a commercial need—in this case for a postcard, print or calendar image that is at once novel, interesting or newsworthy, sufficiently attractive, momentarily thought-provoking, and coolly upbeat (as in this case) or otherwise reflect an empathetic mood.

Third, Maroon was in a position to promote and market the image, which most other photographers shooting such scenes were presumably not in a position to do, especially before the introduction of the Internet.

Finally, the success of the image was in part a matter of good fortune or luck, in that of all the postcards, prints and posters available of Washington DC, the image of a snowy commercial thoroughfare in fashionable Georgetown would happen to have strong appeal, and had not been published before.

In summary, popularity or commercial success of an image may sometimes have little to do with its intrinsic artistic or creative qualities. Rather, popularity may depend largely on the theme or story itself, which may require being in the right place at the right time (and having been out there practicing the craft) to capture an interesting or one-time moment. Following image capture, promotion or some form of public exposure is needed to test commercial appeal that is hard to fathom in advance, no matter what the product, but for which a bull’s-eye is always a possibility.

*by Bill Katzenstein*

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## In Focus

### Interviews with club members

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**This month our Q&A is with Sigrid Vollerthun, who is an IMF Retiree.**

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

**Sigrid:** I joined IPS in 1992 (it doesn't seem that long ago). One of my snapshot entries for the IMF Christmas Card Contest had been chosen as the official Holiday Card. I was not very happy with that image and decided then and there that I needed to improve my photographic skills. Not knowing where to start, I decided to check out the "local" camera club (then ICC).

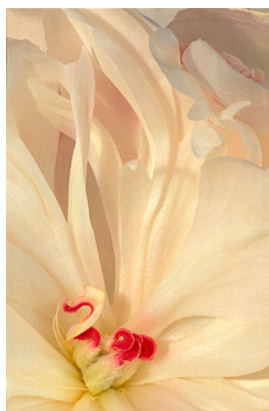
**IPS:** Is there anything you would change about IPS?

**Sigrid:** We live in an era of tremendous changes and these changes also affect IPS. IPS has weathered 42 years and, hopefully, will continue to blossom in the digital era. But for that the cooperation and active, hands-on help of all its members is required. Otherwise, I wouldn't change a thing. I think the present format has worked quite well as is attested by the longevity of the club.

**IPS:** What are your future photographic goals?

**Sigrid:** To master and keep up with Photoshop and to continue to hone my photographic skills. My next project will be to familiarize myself with High Dynamic Range (HDR) photography and to see how it might fit into my style of photography.

**IPS:** What photo do you think best describes you? (see photo below)



© Sigrid Vollerthun

**Sigrid:** Since I started out with nature photography and love flowers and macro photography, the fairly recent image of a white Peony "Purity" might represent one facet of my work. From the start I dreamt of "painting" with my camera, using

it like a brush to fill film with glorious color. For me the camera is more than a documentary and photojournalistic tool. This has been noticed, and I have been told that my work is not photography. I maintain that it is, since my basic tool is my camera.

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

**Sigrid:** Apart from participating in the monthly competitions, classes, and field trips, I helped—for several years—to install our Annual Exhibit at the IMF aiming at a unified, professional look befitting the beautiful surroundings we are allowed to use, as well as showing off the images of the exhibitors to their best effect. I also helped with other chores on an ad hoc basis.

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

**Sigrid:** In my first or second year with IPS we had a French judge who at the outset declared that he was not going to reward flowers, pets, etc., Well, I had entered a close-up of two morning glories (an image that I still like) and to everyone's surprise it made second place. This encouraged me to continue working with flowers, in fact just to shoot what I love and never to out-guess the judges.

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

**Sigrid:** When I joined ICC I was totally "underexposed" as far as technique was concerned. Apart from the famous Mike Smith class (which I attended) no other classes were offered. So I paid careful attention to the presenters and learned from the advanced photographers in the club. At a later point I took workshops with Freeman Patterson both in Canada and South Africa, Joe Miller, Manassas, Eliot Cohen (Smithsonian), Teresa Aiery (Artist) among others.

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

**Sigrid:** I rather reluctantly changed to digital photography and am still in transition. While I certainly enjoy a lot of the advantages of digital photography, I still have not reached the comfort level I had with film. Since I exclusively shot slides, I could immediately see whether an image was a "keeper" and so could everyone else. While I like the control post-processing gives me, I am never sure how they will show on different equipment. I also miss some of the film techniques (multiple exposures etc.). The other current challenges are Photoshop and printing.

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

**Sigrid:** My first exposure to the outside world came when I participated in the club's entries at the twice yearly competitions of the now defunct Greater Washington Council of Camera Clubs (GWCC). The club competed quite

successfully with the area camera clubs in these events. During one of them I was invited to enter the Nature's Best Magazine contest, where I won in the category Plant Life with a macro shot of a Lotus flower with a bug (yes, flowers have been good to me).

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

**Sigrid:** Ah, wisdom, a commodity not easily acquired! I wish I had words of wisdom. I am a very intuitive photographer and feel stifled with too many rules—as a matter of fact, I try to break the rules. One of the most important things I learned, is to be fully aware of what is in the view finder, to see the light, how it strikes the subject, what mood it creates. Study the old masters, not only photographers, without imitating them, develop your own style, and last but not least..... enjoy photography... shoot for the joy of it!

**IPS:** Favorite place to shoot?

**Sigrid:** Kenilworth Aquatic Garden, DC; Brookside Gardens, MD

**IPS:** Favorite photo?

**Sigrid:** There are too many to name them.

**IPS:** Favorite photographer?

**Sigrid:** The Canadian Photographer Freeman Paterson whose book "The Joy of Photography" was my photographic bible when I started out. Ernst Haas, Eliot Porter, Gordon Parks, Jerry Uelsman and many more.

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

**Sigrid:** I am not sure. I used to say that I don't photograph anything with two legs that moves. That has changed though. Lately more and more people are appearing in my images.

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

**Sigrid:** Originally, I had planned to retire early and devote my time to gold/silversmithing. I always loved to construct things, so I took some beginner classes in jewelry making, but am primarily self-taught. In 1978, I was accepted for a metal working workshop at the well-known Haystack Summer School on Deer Isle, Maine. Shortly thereafter I was asked to join a 5-person show at the now defunct Plum Gallery in Kensington. My work was also included in exhibits of the Washington Goldsmith Guild, The Maryland Crafts Council etc.

**IPS:** What is it that draws you to photography?

**Sigrid:** Needing slides of my rather sculptural jewelry pieces, I had made some modest attempts to photograph them. When health problems forced me to give up my metalsmith dreams, photography seemed to be my next best choice for a creative outlet.

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

**Sigrid:** Assuming my eyes remain sharp, I might finally have more time to enjoy my art books. I love to read, but these days it is mostly computer/Photoshop books.

*by Christy Gray*

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## Announcements:

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### For Sale:

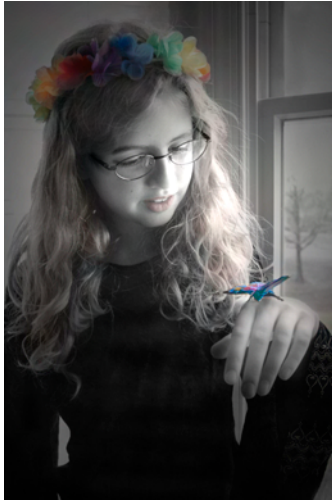
Canon EOS Elan 7, Film SLR Camera Body, with remote Switch, Eyecup, Canon Battery Pack with wide neck strap and two lithium batteries. It was my back-up camera rarely used (maximum 3 times), still in the box including the manual. This is an excellent camera, easy to use, ergonomic/comfortable to hold, excellent image quality, Good light-metering and nice custom functions. It is the fastest AF in its class, its many features can suit a wide variety of subjects and shooting conditions. Camera operation can be fully automatic or you can use the semi-automatic or manual modes to obtain the desired effects.

Features:

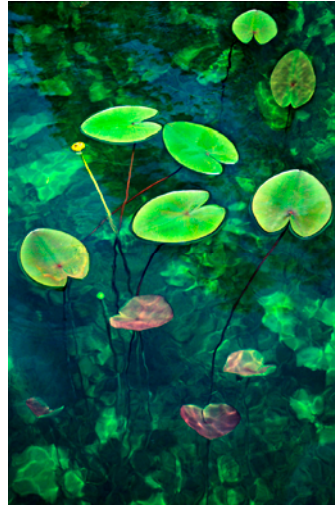
- 7-point autofocus system
- Advanced, multi-mode Exposure Metering
- Creative, reliable shooting modes
- Built-in Flash
- Compatible with over 50 EF lenses
- Compatible with Canon EX-series Speedlites and more

Price: \$300. If interested, please email Caroline Helou at [chelou@verizon.net](mailto:chelou@verizon.net)

## February 2009—Winning Images



*Jemima* © Lyndsey Thomas



*Lily Pad* ©Emine Gurgen



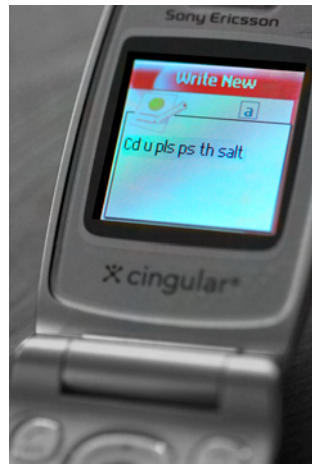
*Patterns of Decay* ©Alex Ergo



*Blue Lantern* ©Gaston Lacombe



*Boat* ©Yuan Xiao

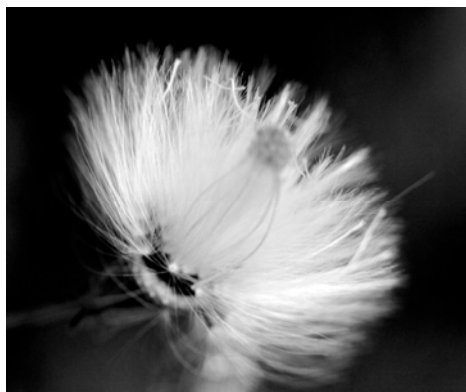


*Sign of the Times* © Lyndsey Thomas

## February 2009—Winning Images (continued)



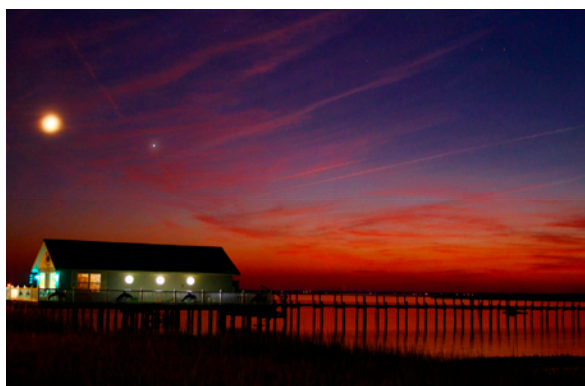
*Sunlit Snow* ©Emine Gurgen



*Ready for Take Off* ©Gerde de Corte



*Rice Fields and Clouds 2*©Marco Pinon



*Evening in Chincoteague* ©Gaston Lacombe



*Gods Among Men* ©Brice Richard



*The Camera* ©Raju Singh



February 2009 Results:

<b>EIC Group A - 47 Entries</b>		
1 <sup>st</sup> place	Lyndsey Thomas	Jemima
2 <sup>nd</sup> place	Emine Gurgen	Lily Pad
3 <sup>rd</sup> place	Lyndsey Thomas	Sign of the Times
HM	Emine Gurgen	Sunlit Snow
HM	Marco Pinon	Rice Fields and Clouds 2
HM	Brice Richard	Gods Among Men
HM	Raju Singh	The Camera
<b>EIC Group B - 31 Entries</b>		
1 <sup>st</sup> place	Alex Ergo	Patterns of Decay
2 <sup>nd</sup> place	Yuan Xiao	Boat
3 <sup>rd</sup> place	Gaston Lacombe	Blue Lantern
HM	Gerda de Corte	Ready for Take Off
HM	Gaston Lacombe	Evening in Chincoteague

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

### Competition reminder

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

## 2009 Pre-Selection Competition Winners

(224 entries)

<b>1<sup>st</sup></b>	<b>Machicado, Carmen</b>	<b>Yellowstone Hot Springs</b>
<b>2<sup>nd</sup></b>	<b>Palmioli, Manuella Lea</b>	<b>Marche</b>
<b>3<sup>rd</sup></b>	<b>Hoffmaister, Alex</b>	<b>Hot air balloon</b>
HM	Xiao, Yuan	Vermillion Lake
HM	Faux, Hannah	Cousins
HM	de Corte, Gerda	Rajasthan
HM	Lacombe, Gaston	Kinetic Botanics
HM	Lacombe, Gaston	Antelope Canyon
HM	Mevis, Dirk	bridge
HM	Ergo, Alex	Foolish Snowman
HM	Xiao, Yuan	Village Girl
HM	de Core, Gerda	Clematis in the fall
HM	Ergo, Alex	Thanzanians
HM	Singh, Raju	Water by Night
HM	Ergo, Alex	Flaking
HM	de Corte, Gerda	NY City Clean Water Rally
HM	Thomas, Lyndsey	Salad 1
HM	Pinon, Marco	Hard at Work 2
HM	Tabada, Lili	At the Spinning Wheel
HM	Palmioli, Manuella Lea	Survival
HM	Richard, Brice	Tide of candles
HM	Gurgen, Emine	Morning Mist
HM	Hoffmaister, Alex	Porter's house
HM	Arin, Tijen	the Bean
HM	Richard, Brice	Breastfeeding
HM	Thomas, Lyndsey	Solidarity
HM	Hoffmaister, Alex	Casa Batllo 2
HM	Richard, Brice	A Karnataka Princess
HM	Hoffmaister, Alex	Flowers in the wind
HM	Singh, Raju	Dreaming
HM	Hoffmaister, Alex	Early morning launch
HM	Cochard, Fred	Up Up and Away
HM	Gurgen, Emine	Porto Cervo
HM	Pinon, Marco	Jelly Fish 3

**2008/09 IPS Annual Exhibit**  
**Eligible Images (April 2008–February 2009)**

<b>Tijen Arin</b>	<b>Emine Gurgen</b>	<b>Carmen Machicado</b>
<i>The Bean</i>	<i>Shuttered &amp; Sealed</i>	<i>Valle De Cocora</i>
	<i>Fall on the Potomac</i>	<i>Breakfast Cooking</i>
<b>Willem Bier</b>	<i>Moonrise Over Cappadocia</i>	<i>Kiosk in Quimbaya</i>
<i>At the Building Museum</i>	<i>Wood Grain</i>	<i>Festival in Obrajes</i>
	<i>Golden Gaze</i>	<i>Rasta Guitar Player in Dominica</i>
<b>Curt Carnemark</b>	<i>Class Reunion</i>	<i>Yellowstone Hot Springs</i>
<i>Big Bird at Rest</i>	<i>Lily Pad</i>	<i>Going Back in Time</i>
<i>Napa Vineyard and Flag</i>	<i>Sunlit Snow</i>	
	<i>Morning Mist</i>	<b>Julia Majaha-Jartby</b>
<b>Fred Cochard</b>	<i>Porto Cervo</i>	<i>Hole in Tree</i>
<i>Toulouse Juggler</i>		
<i>Up Up and Away</i>	<b>Caroline Helou</b>	<b>Shaun Moss</b>
	<i>Going to School</i>	<i>Purple Clematis</i>
<b>Severina De Biasi</b>	<i>Rusty</i>	
<i>Softly</i>	<i>At the Temple</i>	<b>Dirk Mevis</b>
	<i>Sunflower Details</i>	<i>Man Looking Skeptically</i>
<b>Gerda De Corte</b>	<i>Fish Market (2) Washington, DC</i>	<i>Woman with Cellphone</i>
<i>Anar Ras</i>		<i>Bridge</i>
<i>Treasures of the Lake</i>	<b>Alexander Hoffmaister</b>	
<i>Ready for Take Off</i>	<i>Beech Mushrooms</i>	<b>Yonhee Kim</b>
<i>Rajasthan</i>	<i>Sweet Snap Peas</i>	<i>Path</i>
<i>Clematis in the Fall</i>	<i>Boats</i>	
<i>NY City Clean Water Rally</i>	<i>Canal 1</i>	<b>Manuella Lea Palmioli</b>
	<i>Three Pears</i>	<i>Coquillages</i>
<b>Alex Ergo</b>	<i>Hot Air Balloon</i>	<i>At the Bay</i>
<i>Urban Fall</i>	<i>Porter's House</i>	<i>Got No Milk!</i>
<i>Wind</i>	<i>Casa Batllo 2</i>	<i>Banana Leaves</i>
<i>Patterns of Decay</i>	<i>Flowers in the Wind</i>	<i>November 4</i>
<i>Foolish Snowman</i>	<i>Early Morning Launch</i>	<i>Campagna marchegiana</i>
<i>Thanzanians</i>		<i>Survival</i>
<i>Flaking</i>	<b>Per Järtby</b>	
	<i>Spring is in the Air</i>	<b>Sebastien Pascual</b>
<b>Hannah Faux</b>	<i>Riga Lady</i>	<i>Les Temps Modernes</i>
<i>Bag Pipers</i>	<i>Your Choice</i>	
<i>Cousins</i>		<b>Marco Pinon</b>
	<b>Marketa Jirouskova</b>	<i>Big Job</i>
<b>Mary Louise Forest-Sarr</b>	<i>Endangered Species</i>	<i>Piles of Fruit</i>
<i>New Glasses</i>	<i>At the Crossroads</i>	<i>Rice Fields and Clouds 2</i>
<i>Samburu Kids</i>		<i>Hard at Work 2</i>
	<b>Gaston Lacombe</b>	<i>Jelly Fish 3</i>
<b>Lionel Gahima</b>	<i>Paperweight</i>	
<i>Cherry Blossom</i>	<i>Blue Lantern</i>	
	<i>Evening in Chincoteague</i>	
	<i>Kinetic Botantics</i>	
	<i>Antelope Canyon</i>	

**2008/09 IPS Annual Exhibit  
Eligible Images (Cont'd)**

<b>Brice Richard</b>	<b>Sigrid Vollerthun</b>	
<i>Beautiful Black</i>	<i>Evening Rays</i>	
<i>Coal Mine 13</i>	<i>Yak Herder</i>	
<i>The Club</i>	<i>Twirling</i>	
<i>Silent Afternoon</i>	<i>Wedding Photographers</i>	
<i>The Pilgrim</i>	<i>Butterfly Pyramid</i>	
<i>The Landscape</i>		
<i>From the Bottom Up</i>	<b>Mary Wilson</b>	
<i>Gods Among Men</i>	<i>Wee Ed's Big Wave</i>	
<i>Tide of Candles</i>		
<i>Breastfeeding</i>	<b>Yuan Xiao</b>	
<i>A Karnataka Princess</i>	<i>Castle Mountain</i>	
	<i>Girl</i>	
<b>Bassirou Sarr</b>	<i>Boat</i>	
<i>Zebra Mom</i>	<i>Vermillion Lake</i>	
<i>Masai Mara Cheetah</i>	<i>Village Girl</i>	
<b>Raju Singh</b>		
<i>Happy Pig</i>		
<i>A Day at the Races</i>		
<i>Blown Away</i>		
<i>The Camera</i>		
<i>Water by Night</i>		
<i>Dreaming</i>		
<b>Subramanian Sriram</b>		
<i>Abstract in Nature</i>		
<b>Lili Tabada</b>		
<i>At the Spinning Wheel</i>		
<b>Lyndsey Thomas</b>		
<i>Red Door Handle</i>		
<i>Building Detail</i>		
<i>Cucumber</i>		
<i>Pomegranate Green Tea 2</i>		
<i>Jemima</i>		
<i>Sign of the Times</i>		
<i>Salad 1</i>		
<i>Solidarity</i>		
<b>Marina Tyapkina</b>		
<i>Jelly Fish Trio</i>		
<i>Orchid 1</i>		

## POINTS STANDINGS 2008/2009 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-08</u>	<u>Oct-08</u>	<u>Nov-08</u>	<u>Dec-08</u>	<u>Jan--09</u>	<u>Feb-09</u>	<u>Pre-selection</u>	<u>Mar-09</u>	<u>Apr-09</u>	<u>May-09</u>	<u>Year-End</u>	<u>Total</u>
Hoffmaister	Alex	A	14	8	5	5	5	5	12					54
Thomas	Lindsey	A		10	13	7	5	12	4					51
Gürgen	Emine	A	5	7	8	5	10	9	4					48
Palmioli	Manuella	A	8	10	5	5	8	5	7					48
Richard	Brice	A	5	5	5	10	10	6	6					47
Machicado	Carmen	A		5	5	10	7	5	14					46
Singh	Raju	A	10	5	6	10	5	6	4					46
Ergo	Alex	B	5		6	6	5	10	6					38
Lacombe*	Gaston	B		5	10	5	5	8	4					37
Decorte*	Gerda	B	7		5	7	5	6	6					36
Mevis*	Dirk	B	5	5	5	9	5	5	2					36
Helou	Caroline	A	5	6	6	8	5	5						35
Xiao *	Yuan	B		5	5	6	6	8	4					34
Sarr	Bassirou	A	5		8	10	5	5						33
Wilson	Mary	A	5	5	5	8	5	5						33
Pinon	Marco	A	7	5	5		5	6	4					32
Vollerthun	Sigrid	A		6	5	6	6	5	4					32
Rani	Manorama	A	5	5	5	5	6	5						31
Tyapkina	Marina	A			10	5	5	5	5					30
Cochard	Fred	A		5	5	5	7	5	2					29
De Biasi	Severina	B	5	5	8	5	5							28
Arin	Tijen	A		5	5	5	5	5	2					27
Faux	Hannah	B		5	5	5	5	5	2					27
Thurein Win*	Aung	B	5	5		5	5	5						25
Järtby	Per	A		6	5	6	5							22
Moss*	Shaun	B			7	5	5	5						22
Forest-Sarr	Louise	B			5		11	5						21
Gahima	Lionel	B	5		5	5	5							20
Van Bolhuis	Frederik	A	5		5	5	5							20
Sriram	Subramaniam	B			7	5	5							17
Franzetti	Carlos	A	5	5	5									15
Quesnel*	Richard	B				5	5	5						15
Sikkema	Dawn	B	5			5	5							15
Yoon*	Seo-Jeong	B	5	8										13
Bier	Willem	B				5	5							10
Gray	Christy	B				5		5						10
Shum*	Selina	B				5		5						10
Jirousková	Markéta	A		8										8
Kim *	Yoonhee	B		8										8
Tabada*	Lili	B						5	2					7
Majaha-Järtby	Julia	B			6									6
Galantin	Linda	B			5									5
Katzenstein	Bill	A			5									5
Ouzhinskaya	Nadia	B		5										5
Saker*	Neil	B	5											5

\* Eligible for Rookie of the Year

Check your awards & score, for questions email: [chelou@verizon.net](mailto: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 slides or 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 3 images may be submitted in any of the competitions.
- 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 1<sup>st</sup> place;
- **3 points** for 2<sup>nd</sup> place;
- **2 points** for 3<sup>rd</sup> 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 1<sup>st</sup> place;
- **5 points** for 2<sup>nd</sup> place;
- **4 points** for 3<sup>rd</sup> place;
- **2 points** for Honorable Mention.

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

### Art 1.7 of the IPS Competition Rules

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

## IPS Competition Themes for 2008/2009

Kindly check Shutter Release or IPS Website [www.ips-imfwb.org](http://www.ips-imfwb.org) for latest updates

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

**October 22, 2008: OPEN** in all competitions

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

**December 17, 2008: OPEN** in all competitions

**January 14, 2009: 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 18, 2009: OPEN** in all competitions

**March 18, 2009: SHADOWS for EIC competition**—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image. **OPEN for Print and Slide.**

**April 8, 2009: OPEN** in all competitions

**May 20, 2009: FIRE for EIC competition**—Defined as images in which the main point of interest is fire. Fire can be either man-made or natural. **OPEN for Print and Slide.**

**\*Dates may change dependent on circumstances outside our control.**

☐ **IPS EXECUTIVE COUNCIL** ☐

<b>President</b>	Raju Singh	(202) 623-9372	IMF HQ1 8-548H
<b>Vice-President</b>	Bassirou Sarr	(202) 623-7247	<a href="mailto:bsarr@imf.org">bsarr@imf.org</a>
<b>Treasurer</b>	Subramanian Sriram	(202) 623-7673	IMF HQ1 8-511
<b>Programs/Ex-Officio</b>	Caroline Helou		
<b>Membership</b>	Mary Wilson	(202) 623-0004	<a href="mailto:mwilson2@imf.org">mwilson2@imf.org</a>
<b>Competitions</b>	Carmen Machicado	(202) 473-5761	WB I4-405
<b>Webmaster</b>	Marina Tyapkina	(202) 623 6437	<a href="mailto:mtypkina@imf.org">mtypkina@imf.org</a>
<b>Hospitality</b>	Brice Richard	(202) 623 6696	<a href="mailto:brichard@imf.org">brichard@imf.org</a>
<b>Annual Exhibit</b>	Manorama Rani	(202) 473-2057	WB G7-703
<b>Publicity</b>	Manuella Lea Palmioli	(202) 473 1630	WB G5-060

☐ **IPS VOLUNTEERS** ☐

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<b>Competitions-EIC</b>	Manorama Rani Willem Bier	(202) 473-2057	WB G7-703
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<b>Competitions-Slides</b>	Caroline Helou		
<b>Presentation Write-Up</b>	Frederic Cochard	(202) 473-1631	WB I3-360
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☐ **SHUTTER RELEASE** ☐

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☐ **OTHER** ☐

<b>PSA Representative</b>	Linda Galantin	<a href="mailto:cvmlinda@verizon.net">cvmlinda@verizon.net</a>
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*SHUTTER RELEASE* welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is close of business on the last business day of the month prior to the issue month. Please send submissions by e-mail to the [editor@imfwb-ips.org](mailto: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.



# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

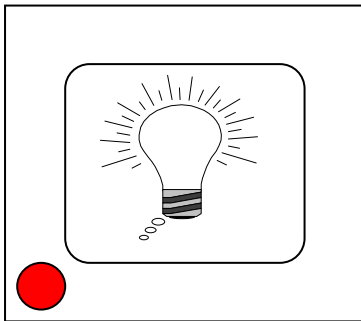
*(Please complete and submit with your entries)*

**Name:** \_\_\_\_\_ **Class:** \_\_\_\_\_  
**Room:** \_\_\_\_\_ **Phone:** \_\_\_\_\_ **Month:** \_\_\_\_\_  
**Theme:** \_\_\_\_\_

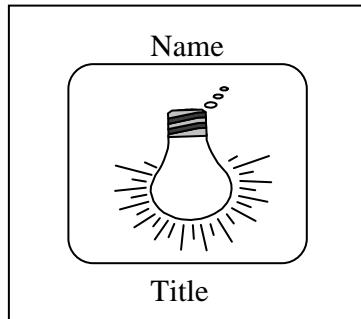
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter  
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

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

(FRONT OF SLIDE)



(BACK OF SLIDE)



### GUIDELINES FOR SUBMISSION

**SLIDES**

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

**PRINTS**

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

**DIGITAL**

All images must be sent to [EIC@ips-imfwb.org](mailto:EIC@ips-imfwb.org), Friday before the IPS meeting which takes place on 3<sup>rd</sup> Wednesday of each month.





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# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION\*

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

[www.ips-imfwb.org](http://www.ips-imfwb.org)

NEW APPLICATION

RENEWAL

Last Name: \_\_\_\_\_ First Name: \_\_\_\_\_

IMF       World Bank       Spouse       Retiree (please check one)

Phone No.: \_\_\_\_\_ Mail stop: \_\_\_\_\_

Email: \_\_\_\_\_ (required)

Mailing address (if outside Fund/Bank): \_\_\_\_\_  
\_\_\_\_\_

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

### I can volunteer for the following activities:

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

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

Additional comments and ideas are welcomed: \_\_\_\_\_  
\_\_\_\_\_

**Signature:** \_\_\_\_\_ **Date:** \_\_\_\_\_

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

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