

May 2009

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## UPCOMING EVENTS:

**May 11–June 12, 2009:  
IPS 39<sup>th</sup> Annual Exhibit**

**May: IPS Workshop by Corey Hilz  
“Capturing Nature”**

## Welcome New Members:

**S. Alexandra Russell  
Denyse Morin  
John Titworth  
Raphael Titworth-Morin**

## NEXT MEETING:

Wednesday, May 20, 2009  
Refreshments: 5:45 p.m.  
Presentation at approx. 6:30 p.m.  
**IMF HQ1 Auditorium, R-710**  
700 19<sup>th</sup> Street, NW, Washington, D.C.

## May Speaker:

**Shawn Duffy**  
**“Night Photography 101”**

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## **May's Theme: FIRE**

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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 Competitions ONLY**

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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,

As the old saying goes, “time flies when you are having fun”: my two mandates as President of our Club is touching to an end and I am writing my last Notepad. According to the IPS by-laws, a new President and Treasurer will have to be elected. I am happy to announce that the Nominating Committee has identified very capable candidates and I encourage you to express your support at our May monthly meeting, which will also be a General Assembly.

At this juncture, outgoing officers tend to glimpse back on the progress achieved under their tenure (and pad their backs for the good job). Although I will try to refrain myself, I have to admit that the past two years have been rich in events. Just to mention one, the Fund’s downsizing and, now, the global crisis are taking a significant toll on staff’s time and their ability to volunteer. I want to express my deep thanks to IPS Volunteers who have kept IPS functioning in these difficult times.

When taking over as President, I saw my tenure as one of consolidation. The introduction of digital competition and new rules had left the club deeply divided. Some healing was called for. Looking back, I think we have not only met this objective, but achieved much more thanks to the hundreds of hours our Volunteers have agreed to invest. With the efforts of all, we succeeded in keeping our club a space where everyone has his or her place, be they beginners or seasoned photographers, digital or more traditional shooters.

As IPS President, I have tried to make our club a friendlier place where members can develop their photographic skills. I noticed that there was little interaction among our members outside our monthly meetings. Therefore, in addition to our monthly competitions, our workshops, and fieldtrips, I have encouraged members to share tips and tricks over luncheons. A Flickr group has also been created where members can exchange and organize events.

I have also tried to make IPS more integrated in our community. IPS has been involved in promoting photography among the upcoming generation with the Fund Family Association and took part recently in a fund-raising operation at the Bank in favor of Martha’s Table. Thanks to its Volunteers, IPS was also able to respond favorably to a number of requests to assist the World Bank in organizing photo contests.

Unfortunately, these past two years have also been marked by the departure of dear friends. Mal Dick left us in June, 2007 and Antonia Macedo in March, 2008. Both are dearly missed in IPS.

I thank once more our membership and Volunteers who made this experience enjoyable and wish the new team good luck in their future endeavors.

*Raju Singh  
IPS President*

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## May Speaker/Judge:

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### Shawn Duffy “Night Photography 101”

Shawn Duffy is a local computer security engineer who is currently working to pursue photography and photojournalism full-time. Apart from photographing the DC Metro area, Shawn has also done work in India, France, Ireland, and the Occupied Palestinian Territories. He is currently preparing for another assignment in the Palestinian Territories later this year. His work has been featured the last two years in the DCist Exposed Photography Show and he was a Silver Award recipient at FotoWeek/DC 2008. His work will also be on display this summer in the traveling national exhibition “Translating Silence: Voices From Palestine”. You can view his online portfolio at: <http://shawnduffy.com>. You can follow him on his blog at: <http://blog.sduffyphotography.com>

*Alexander Hoffmaister*

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## April Speaker:

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### Jim Guzel “A demystification of Portrait Lighting A demonstration of lighting techniques for the human figure”

Jim shared his belief that art lets people grow and so it is with photograph –either in front or behind the camera. Using a simple set-up of two hot lights Jim showed us various approaches to creating lighting situations that let emotion, mood and texture emanate from the portrait. He also suggested simple techniques to make photographed subjects comfortable in front of the camera.

#### *Lighting 101 – intensity/distance relationship*

Using a model from the audience, Jim demonstrated studio lighting basics with a *main* or *key* light for the broader scene and a *fill* light to open up the shadows. The fill light is placed at an angle to the key light and is either of lesser intensity or placed at a greater distance from the subject. Lights placed less than 5 feet from the subject produce harsh shadows; lights between 5 and 7 feet give moderate shadows, and from 5 to 10 feet begin to give nice textures. Jim demonstrated the relationship of increased exposure as light diminishes. When a light is moved *half* the distance away from its original position, the exposure needs to be increased by *one full* f-stop. The photographer has to be mindful of this before taking a shot on the shadow side of a subject.

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### ***Simple and repeatable techniques for studio and natural lighting***

A good investment is a dedicated unit such as a 32" silver umbrella, with stand and hot light. It is easy to set up, shines a bright light in the middle of the scene tapering softly on the side, is very portable, and can be acquired for less than \$150. A square or rectangular soft box is also good but more cumbersome to travel with, set up and take down. It has window-like sharp shadow edges on each side and has more gradual softness when moving directly back from it. It is best to start with your preferred proven lighting set-up and then adjust for the situation. Work out the lighting and initial angles, and then work your way around. Less time will be lost in the studio and results will be more predictable. You can learn by renting fully equipped studios for around \$35 per hour and share the costs with other photographers. Forget auto focus when in the studio, since the camera will try to do its own thing. Learn to work with the camera on manual. A good investment, even before a light meter, is a black/gray/white flexible reflector, which will help set exposure and white balance (look at the histogram for the three vertical lines).

This is a very useful benchmark when batch processing your images. A silver light reflector also works well in some instances, but can be cumbersome. Compared to gold, silver gives off more light, and the colors are easier to adjust later in processing.

### ***Lighting with a purpose***

The challenge is to know where to place the light, and why. In nature, the sun presents light from the horizon to straight overhead. The photographer has to master the highlights, the shadows and the texture that allow the expression and emotion of the portrait to come through. A light placed at about 30 degrees from the ground seems to be a good starting point and is considered to be flattering to the human figure. Side lighting reveals the wonderful smooth curves of the human body. A balance of light and shadows achieved with ambient side light from a window can set a great mood in a picture. Frontal lighting brings more fullness in fashion shots, but caution is needed because it can make people look heavier. One technique for figure lighting is to use two lights facing each other at about 45 degrees in height on each side of the subject about 25 to 30 feet apart. It allows for unscripted side-to-side moves by the subject (7-8 feet) with some back to front latitude. A third light can be added in front for creativity. Photographers need not be scared of a second or third light. Shadows are crisper when the light source is bright (or close) and are more feathered with less intense lighting.

With subjects of different skin tones, place the brightest light is the darker subjects, who would also be in the middle and/or in front. One can also bracket exposure for a few shots. You can also adjust with your favorite image processor.

### ***Creating a favorable portraiture environment***

Humans do not like surprises and weird lights. Getting the emotion to show up at the time of the shoot is most important.

This can be best achieved with prior consultation with the person(s) being photographed for them to be comfortable. It is important to discuss the idea or reason of the portrait, the type and color of clothes to be worn, preview the location, the background and lighting requirements. Think of including the persons' favorite interests such as gardening, pets, books, or other. Messing around with the lighting and equipment is a sure way for your subjects to lose interest. Keeping it simple and getting 90 percent of the lighting to work will still provide excellent results. Keep in mind the depth of field, keep the camera on manual and allow your subject some movement while concentrating on getting the people expression and keeping it emotionally simple. Using a tripod and cable release will help capture the moment. Keep the subject's eyes in the frame.

### ***Readily available lighting techniques with immediate payback***

Suggestions for beginners are to acquire a dedicated light unit or flash with a good range of distance and start by bouncing/diffusing light off the ceiling or the side. When

indoors, set your camera around ISO 400, use a 17-70 mm lens, with shutter speed set at 1/25 and let the flash freeze the action. Practice using the camera flash as the fill or trigger light. A kit of one or two lenses and a flash or dedicated light unit is all that one needs. You can get excellent pictures. A constant f2.8 zoom is good to have when in small cramped rooms. Best of all: shoot, shoot, shoot.

*Jim is the owner of Aphrodite Photography ([www.aphroditepotography.com](http://www.aphroditepotography.com)) He is a board member and education chairman of the professional Photographers Society of the Greater Washington and faculty member of the Washington School of Photography. His company, named "A Great Photographer" (<http://agreatphotographer.com/>), provides a wide range of photography services for those who want a portrait of themselves or of their employees. He specializes in photographing people who don't particularly like to be photographed. Jim's parting words: "Lighting is not complicated unless you make it that way."*

*by Richard Quensel*

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## **MEMBERS' FORUM:**

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### **IPS ANNUAL GENERAL MEETING All members are encouraged to attend!**

In accordance with Article III of the Bylaws, the International Photographic Society Annual General meeting will be held at the beginning of our monthly meeting of May, on Wednesday, May 20, 2008 at 6:30 p.m. There will be one item on the agenda. We will have to elect the President and Treasurer, then the elected president will appoint one vice-president. The following members have been nominated as officers for the 2009/2010 season. Bassirou Sarr for President and Aung Thurein Win as Treasurer. We are always anxious to encourage new blood, and if any member wishes to nominate someone for office from the floor we will be delighted to hear from them. If an additional nomination is made from the floor, voting must be taken by written ballot; otherwise, the elections are determined by a simple majority of members present and voting. We hope that you will plan to attend and participate in the election.

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## **Technical Article:**

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### **The Left-Brain/Right-Brain Convergence in Photography (Or: Why I am Awe-Struck by my favorite all-time photograph)**

At this juncture in time, science can only hypothesize the nature of consciousness, never mind explain how we think. All the more reason we are driven to query and explore the human psyche. In the field of photography, substantial speculation has been offered on the workings of the mind in the creation and appreciation of images.

A dichotomy of supposed left-brain and right-brain functions has been a popular approach in explaining mental processes affecting photography and other arts. "Left-brain thinking" is analytical, logical and forward-looking—so-called linear thinking. "Right-brain thinking" is intuitive and tends to the emotional and spontaneous. People are said to be inclined to either the left- or right-brain approaches. Whether such cerebral processes actually occur on opposite sides of the brain is

arguable, but research reportedly indicates that analytical and emotive thinking appear concentrated in different areas.

### **Association of Right-Brain, Intuitive Thinking with Art**

Photography in its earliest years was considered a reproductive rather than an artistic endeavor. Producing an image required extensive preparation and carefully planned, utterly still composition. As such, the nature of photography was initially seen as mechanical and analytical at best. In contrast, painting on canvass was considered intrinsically creative. A major objection to the acceptance of photography as art was that photography was supposedly a left-brain (analytical) rather than a right-brain (intuitive) function. (Sounds extreme, yet such were the times that it was widely accepted that the shape of the skull could gauge criminal tendencies.) To expressly counter the view that photography was not art, many photographers adapted soft-focus techniques to produce the look of impressionist paintings.

Photography was accepted as an art form by the late 1920s. Art students were encouraged to develop their "right-brain thinking," emphasizing freewheeling composition, unconventional perspective and metaphorical imagery. Debate about left- and right-brain thinking quieted to concerns such as the inter-relationship of the approaches and the extent to which the right-brain approach should be encouraged.

### **The Convergence of Left and Right-Brain Approaches**

Susan Sontag, in her treatise "On Photography" (1972) noted, "Picture-taking has been interpreted in two entirely different ways: either as a lucid and precise act of knowing, of conscious intelligence, or as a pre-intellectual, intuitive mode of encounter."

In my judgment, it appears these approaches are poles of a continuum. Picture-taking may be one or the other, but more likely include elements of both the analytical and intuitive mind-sets. An architectural or studio portrait photographer, normally concerned about lighting and typically working with tripod, usually puts substantial forethought into their photography. Whereas artists of candid street photography such as Henri Cartier-Bresson or Joseph Steiglitiz would quickly (or "instantly" or "intuitively") identify and seize upon an opportunity that came their way, then take several frames of the changing scene, not knowing how it would play out but "in patient waiting for the moment of equilibrium," as Steiglitiz expressed it.

Ansel Adams focused on a "third way" or approach to explain picture-taking, that of emotional temperament combined with forethought. The photographer "pre-visualizes" how they want an image to appear, an effect of emotion as well as

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intellect. “A photograph is not an accident—it is a concept,” he insisted. In other words, a photography rooted in “emotion” need not have to be spontaneous or intuitive.

Two articles in 2002 characterized contemporary thinking about the dichotomy of analytical and intuitive approaches to photography.

“Does Your Left-Brain Know What Your Right Brain is Doing?” by Michael Fulks appeared in Apogee Photo Magazine in August 2002. Fulks begins by relating the evolution of the camera as a factor in a long-term shift from left-brain predominance (previsualization and highly technical setup) to right-brain emphasis (impressionistic and even spiritual). Photographers had been given an extraordinary degree of latitude as a result of the simplification and progressive automation of 35mm photography, and now, digital photography.

Fulks does not suggest the pendulum may have swung too far to right-brain, intuitive picture taking. Rather he first make a distinction between feminine and masculine tendencies in photography, and posits that male photographers have traditionally tended toward left-brain, analytical approaches, and that this remains a problem; whereas women are supposedly more balanced in their approach. This was not, however, his main point.

Fulks emphasizes that analytical and intuitive approaches to picture taking should be complementary and vary, depending on the situation. Basic common sense this, but he further contends that a major proportion of photographers are not prepared—mentally or technically—to apply either analytical or intuitive approaches to photographic situations. The photographer who is not willing or able to do spontaneous “right-brain” shooting will probably lose numerous one-time opportunities. The photographer who thrives with utterly spontaneous creativity would nevertheless also miss some fine images because of a reluctance to stand back, consciously survey a scene and methodically plan for a particular perspective or technique.

### **Left and Right-Brain Effects in the Eye of the Beholder: An Explanation of Compelling Photography**

A second piece treated the cognitive and sensual aspects of photography from the perspective of the audience or clientele of the photograph. “Beyond the Basics: Strategies for Creating Award-Winning Photographs” by Glenn Hohnstreiter was published in View Camera magazine, November-December 2002. The central theme of his discourse is that both analytical and emotional content—left and right-brain contributions—are necessary for an image to be compelling.

Hohnstreiter argues that an awe-provoking photograph must combine visual beauty with cognitive stimulation or intrigue. Not in a heavy sense but in a stirring of our thinking, or wonderment, however momentary. In Hohnstreiter’s words:

“Left-brain/right-brain balance is an often overlooked concept in advanced photography. . .left-brain images are typical “record pictures”—the viewer sees little artistic content because there is little creative or imaginative stimulation. Right-brain-only photographs are visually beautiful but provide limited analytical stimulation. In such images, the left-brain evaluates and classifies the subject quickly, then loses interest. When balance is achieved in an image, the left brain reacts to the inherent meaning while the right brain appreciates the artistic expression.”

### **The message: A photograph moves us when it combines beauty or other spectacle with a story.**

**“The Tetons and the Snake River,  
Grand Teton National Park, Wyoming, 1942”**

Let me confide to you that the above photograph by Ansel Adams is my all-time favorite. You have probably seen it at one time or another if you have attended the showings of his imagery at DC museums that occur every few years, or browsed through coffee-table books of his work. The Teton mountains majestically thrust into a sky of sun-lit storm clouds, a gorgeous panorama...as the Snake River meanders around two bends in the foreground before sweeping into the mountains, causing the mind to marvel and follow its course for an enchanting moment.

The rugged beauty of the mountains meeting the gently meandering river, softened by a subtle mist, create the special emotion I sense when gazing upon that image, time after time.

The construct illustrated by Hohnstreiter methodically explains some typical reactions to imagery. Why do photographs of sunsets or national monuments so often fail to inspire or place in competitions? Because our left-brain thinking tells us we’ve been there and done that—nothing new so let’s move on please. Nevertheless, if a photograph of a sunset or other frequent subject includes a novel perspective or array of color or form that leads us to wonder, then the image may impress after all.

*by Bill Katzenstein*

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## Field Trip Report:

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### IPS's photowalks and Flickr group: our first season

One of the things I missed last year (my first year in the club) was interaction with fellow IPS members outside our monthly meetings. With the exception of official activities, the club seemed to center on our meetings and associated competitions. Don't get me wrong: I have learned a lot from the invited speakers and by participating in the monthly competitions; these should continue to anchor the club's activities. Still, I was hoping for more as interacting with my fellow IPSers could boost the club's spirit and help me learn from others with much more experience and far greater knowledge of photography. Much to my delight, I have seen IPSers interactions develop over the course of the season. We have slacked off a little in the Spring as worked demands have increased, c'est l'vie. (There is always summer and a new set of themes for next season.) For those of you who may asking what I am talking about, let me tell you a little bit of what you have been missing: IPS's photowalks and Flickr group.

Let me start with photowalks. I was oblivious to this type of activity until I read about a world-wide photowalk on the web. Scott Kelby was organizing a walk to be held in late August 2008. There were a number of photographers guiding walks (several locally) that would feed into the world-wide event. Local groups filled up quickly and I ended walking one of the DC routes on my own and "officially" participating in the New Brunswick walk. There were about 20 of us from different parts of Maryland and the only thing in common was our interest in photography. Following two hours of shooting, we all went for coffee in a great coffee shop: Beans in the Belfry (interesting sign, don't you think?). I had a great time and in the process came away with a few interesting images, two were awarded this season.



And that's where the idea came from: get a few like-minded IPSers and go out on photowalks in the area! This would be a great way to share and learn. And so, on September 20, Marco and I went on the very first photowalk visiting the Virginia side of Great Falls. We meant to be there at dawn but car troubles kept us from getting there before 8:30 am. We spent a couple of hours shooting (that's Marco on the ridge) and then we headed off to get some coffee. The weather was great.



This was a far cry from the next Photowalks that were held in the dead of winter and at the crack of dawn. We went to Mt Olivet Cemetery in January and enjoyed great coffee in a nice coffee shop in Frederick. We were quite active in February: we visited Huntley Meadows (that's Shaun shooting a fallen tree; I also tried this shot, but was not happy), Frying Pan Farm Park, and the Franciscan Monastery.

No effort was spared: we climbed, crawled, and, yes, walked with our equipment until our hands could not take the cold. I guess this is why Dirk commented that he liked the motivation to get out to share and talk as we shot; coffee afterwards was also nice. May I add, this was essential to get our core body temp back up. I am sure others, including Shaun, Alex the other, Gerda, Lili, Severina, and Yuan, will agree with Dirk on this. In addition, these outings have been productive: at least two images from these outings (both by Shaun) have been awarded at the monthly competition; I still have hope for a couple of my images awarded. Regarding the experience, you may wish to read Shaun's account of image making and equipment hauling in our Flickr group. (see: <http://www.flickr.com/groups/ips/discuss/72157613974126824/>). Who ever said that WB staff did not have a sense of humor? Oh wait, it was Fund staff that lack humor. In any case, you get the idea: great fun and opportunities to learn. These outings that were facilitated by another innovation: the IPS Flickr group.

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(In this regard, thanks go out to Shaun and his list of place to shot in the DC area:  
<http://www.flickr.com/groups/ips/discuss/72157612835289186/>  
(Also, a number of also participated in Shawn Duffy's DC night walk, see  
<http://www.flickr.com/groups/ips/discuss/72157614012491270/>)



The IPS Flickr group was started sometime in the late Spring 2007 by Jaako (I still don't know who this is). I stumbled across the group early in my Flickr experience. This would have been the late 2008. It was a private group and I asked to join if the group was related to IPS; Jaako responded that she had created the IPS Flickr group to save the name; this was January 2008. In the beginning it was lonely; it was just Jaako and I. Nothing much happened. If I recall correctly, the first time I mentioned the Flickr group was at the IPS annual dinner in summer 2008. Soon Christy and Severina joined and were administering the group. But it took some effort to get people interested and really didn't take off until later when we had many more members join. We are now 23 members strong, including among other long-time IPS members Carmen, Caroline, and Manuella. At the moment, Pawel is the latest member to join up and we welcome all IPS members to join us.

In the Flickr group, you will find discussions about our monthly meetings, with endless threads for meetings with a theme. Most of us ask for help with our images. I find very useful to have others take a look at my images, often confirming that the image in question does not work. More importantly, you will get input on how to improve your images. Also, you can share photo-related news, photo-ops and, well, just have a place to informally communicate with IPS members.

It was the development of the Flickr group that allowed us to coordinate, sometimes at the very last minute, our photowalks. I heard someone say that this was the best part of IPS. Not sure I would go that far, but what I can say is that participating in our Flickr group adds a new dimension to my club membership and has helped me improve my photographic skills.

*by Alexander Hoffmaister*

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## In Focus

### Interviews with club members

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**This month our Q&A is with Emine Gurgen, who was a Deputy Division Chief at the IMF before retiring.**

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

**Emine:** I joined the IPS in 1999. In earlier years, I enjoyed attending some of the monthly meetings as a non-member. I was also very impressed by the images displayed at the Annual Exhibitions. What really clinched my decision though was exposure to the work of a former IPS member and President, Maurice Asseo. I took private lessons from him, along with four other photographers, which helped me discover my passion for photography.

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

**Emine:** My most substantive and recent involvement was as a member of the New Rules Committee that reviewed IPS competition and exhibition rules following the introduction of electronic image competition and prepared a set of proposals for the members to vote on. I have also helped the club over the years in some of its social activities such as organizing food and beverage for the pre-selection dinners, Annual Exhibitions, etc.

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

**Emine:** My favorite recollections relate to my time with other IPS members in the field trips we took together to the Botanical Gardens, the National Building Museum, and Chincoteague. The latter trip, in particular, was a lot of fun despite adverse weather that made shooting difficult. We had a chance to interact and share a lot of laughs.

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

**Emine:** I think that IPS has amply proved itself over its long history to be an effective club, whose members benefit tremendously from its activities. One suggestion might be to engage more, as a club, in outside competitions/exhibitions. This would help expose members' work and also promote contacts with other clubs and photographers.

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

**Emine:** By helping me build up confidence as a photographer, since I had very little experience with photography prior to joining the IPS. The judges' comments at the monthly IPS competitions greatly improved my understanding of what constitutes a good image and made me an ardent critic of my own work.

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

**Emine:** The major challenge, of course, has been the shift to digital photography and all the computer work that goes with it. At times, I'm still torn between slide film and digital, which I hope to overcome as I improve my skills with the latter. I have taken several courses at the Smithsonian toward this end.

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

**Emine:** I was fortunate enough to have one of my images win first place at an IPS Annual Exhibition and to be chosen photographer-of-the-year two years in a row in the recent past. Since joining the IPS, I have participated in all its Annual Exhibitions and, through its mediation, in various exhibitions at the World Bank. Also three of my IPS winning images earned honorable mention in an international competition and were subsequently published.

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

**Emine:** The notion that there is more than one way of looking at a subject and that it's up to the photographer to transform a seemingly ordinary subject into something exceptional.

**IPS:** What photo do you think best describes you?

**Emine:** A photo that describes the type of experimentation that I mentioned above is "Sunlit Snow", which I took from my bedroom window on a snowy day here and combined with another photo of mine taken at sunset in my summer home in Turkey. Both scenes were fairly ordinary ones, but the combination became intriguing!



© Emine Gurgen

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

**Emine:** I would probably return to painting, my childhood hobby, or experiment with writing a novel.

**IPS:** Favorite place to shoot?

**Emine:** While it's difficult to pick one spot, I can say that for me it is probably Cappadocia in Turkey. It's truly a unique and magical place that is enormously challenging in that the light play on the natural formations there is the key to getting an extraordinary image.

**IPS:** Favorite photo?

**Emine:** There is no way that I can narrow it down to one. My favorites range from Annie Leibovitz's portraiture to Yann Artus-Bertrand's aerial photography to Steve McCurry's monsoon shots, and several more.

**IPS:** Favorite Photographer?

**Emine:** Again, I don't have a single favorite and could add Ansel Adams for nature photography and Ara Guler for photojournalism to the above list.

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

**Emine:** While I was working at the IMF, I spent several lunch hours moving around the city to shoot images of people and was often treated with some curiosity suspicion, being mistaken for a press photographer!

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

**Emine:** Photography is a creative outlet for me and provides a versatile medium through which I express myself. While I am always striving to improve my technical skills, what I really enjoy is experimenting with different ways of shooting a scene. To me, this is the real challenge, and the reward is the feeling of capturing something artistic and unique. My goal is to keep strengthening my photography both through continued IPS involvement and increased participation in photographic activities outside the IPS.

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

**Emine:** I would just like to reiterate that its members make the IPS. So please stay engaged, continue to contribute to the high quality of the work and, above all, provide help in any way that you can (including new members) to keep the club alive.

*by Christy Gray*



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## Announcements:

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### The 39th Annual Exhibition of the International Photographic Society (IPS)

The IPS 39th Annual Exhibit will run from May 11 to June 12, 2009 at the IMF HQ 2nd Floor Gallery. The opening reception will take place on Monday, May 11, 2009, at 6:00 p.m., and the photographs will be on display until Friday, June 12, 2009.

On display will be photos by IPS members that won awards in the monthly competitions (from April 2008 to February 2009) and the annual exhibit pre-selection.

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### Nature Photography Cascade Falls in Spring Small Group Shoot Patapsco Valley State Park

Photograph Cascade Falls and other sights along the Cascade Trail against a backdrop of spring green! We'll hike approximately 2 miles (round trip) and spend most of our time shooting the Falls. The Shoot is scheduled to take advantage of late-day light. Limit 6 participants.

*Small Group Shoots are hands-on, interactive photography workshops limited to a maximum of 6 participants. We'll spend the entire Shoot time in the field taking photographs. I'll be shooting alongside you, sharing practical tips, suggestions, and opportunities to peek through my viewfinder. You're bound to expand your creativity, enhance your knowledge and skills, and capture some great images of nature!*

**To register, contact Christine at:  
christine@ckbphotography.com or 410.719.9656**

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## Workshops:

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### Capturing Nature Great Falls National Park (Maryland side)

Three-session workshop with Corey Hilz

Providing attendees with a better understanding of the technical and conceptual aspects of photography, along with hands on experience through an outdoor photo session.

Session 1: May 14 at 6:00 pm Introduction at the IMF

Session 2: May 16 at 4:00 pm Photo session at Great Falls National Park (Maryland side)

Session 3: May 19 at 6:00 pm Critique and Q&A at the IMF

Workshop participation is \$100, payable to IPS and is limited to 15 participants. For more information please contact Severina De Biasi at 202 623 9709 or email [sdebiasi@imf.org](mailto:sdebiasi@imf.org)

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### Photography Workshop at Brookside Gardens

Photograph butterflies and flowers at Brookside Gardens, June 12–14 with Ace Photo instructors, Corey Hilz and Joshua Taylor, Jr. The workshop includes a digital orientation, illustrated handouts, software demonstrations (including HDR and focus stacking), garden and flower photography sessions, special access to Brookside's butterfly exhibit, and critiques of participants' photographs. Register online at [coreyhilz.com](http://coreyhilz.com) or [archiphotoworkshops.com](http://archiphotoworkshops.com) or call 703 473 4618/703 536 9112. Cost: \$150 per participant, including morning snacks. For additional information and full schedule, visit [coreyhilz.com](http://coreyhilz.com) or [archiphotoworkshops.com](http://archiphotoworkshops.com)

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## WANTED:

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### Used Canon EF 300mm F/2.8 L Image Stabilizer USM.

If you have one for sale or can recommend a website/store please contact:  
LHerrera@worldank.org

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## April 2009—Winning Images



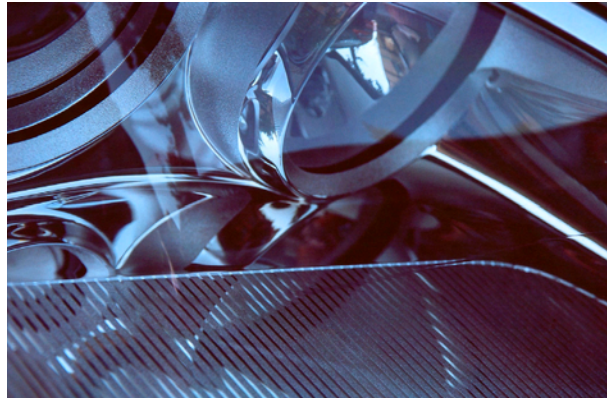
*Manuella Lea Palmioli* © Tranches de Vie



*Ghost in the hospital* © Dirk Mevis



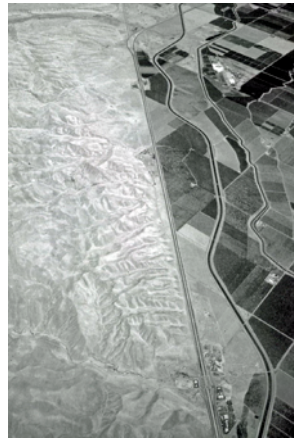
*Day in the Park* © Alex Hoffmaister



*You Give Me Silver* © Manuella Lea Palmioli



*Lieke jumping* © Dirk Mevis



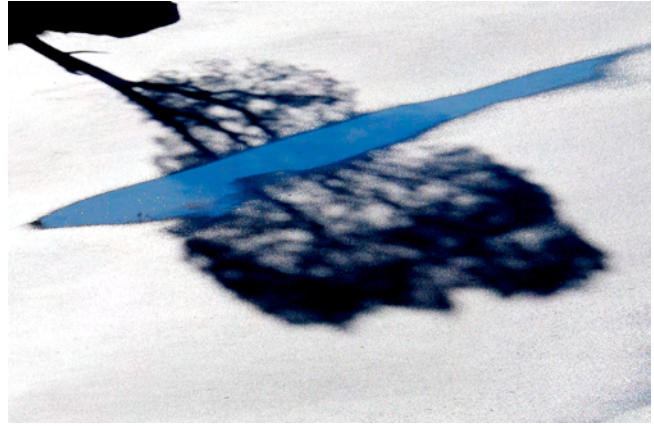
*Frontier* © Raju Singh

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## April 2009—Winning Images (Cont'd)



*Franciscan Monastery Trees* © Shaun Moss



*Great Falls Park Shadow and Streak* © Fred Cochard



*Almost Ready* © Marco Pinon



*Lost in the system* © Dirk Mevis

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April 2009 Results:

<b>EIC Group A – 36 Entries</b>		
1 <sup>st</sup> place	Tranches De Vie	Manuella Lea Palmioli
2 <sup>nd</sup> place	Day in the Park	Alex Hoffmaister
3 <sup>rd</sup> place	You Give Me Silver	Manuella Lea Palmioli
HM	Almost Ready	Marco Pinon
HM	Great Falls Park Shadow & Streak	Fred Cochard
HM	Frontier	Raju Singh
<b>EIC Group B – 25 Entries</b>		
1 <sup>st</sup> place	Ghost in the hospital	Dirk Mevis
2 <sup>nd</sup> place	Lieke Jumping	Dirk Mevis
3 <sup>rd</sup> place	Franciscan Monastery Trees	Shaun Moss
HM	Lost in the System	Dirk Mevis
<b>Prints and Slide Competition</b>		
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**

## 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>Total</u>
Hoffmaister	Alex	A	14	8	5	5	5	5	12	8	8		70
Palmioli	Manuella Lea	A	8	10	5	5	8	5	7	5	12		65
Thomas	Lindsey	A		10	13	7	5	12	4	5	5		61
Richard	Brice	A	5	5	5	10	10	6	6	8	5		60
Gürgen	Emine	A	5	7	8	5	10	9	4	5	5		58
Singh	Raju	A	10	5	6	10	5	6	4	5	6		57
Machicado	Carmen	A		5	5	10	7	5	14	6	5		57
Mevis*	Dirk	B	5	5	5	9	5	5	2	5	14		55
Decorte*	Gerda	B	7		5	7	5	6	6	10	5		51
Xiao *	Yuan	B		5	5	6	6	8	4	10	5		49
Ergo	Alex	B	5		6	6	5	10	6	5	5		48
Lacombe*	Gaston	B		5	10	5	5	8	4	5	5		47
Cochard	Fred	A		5	5	5	7	5	2	10	6		45
Pinon	Marco	A	7	5	5		5	6	4	5	6		43
Rani	Manorama	A	5	5	5	5	6	5		5	5		41
Wilson	Mary	A	5	5	5	8	5	5		5			38
Vollerthun	Sigrid	A		6	5	6	6	5	4		5		37
Arin	Tijen	A		5	5	5	5	5	2	5	5		37
Moss*	Shaun	B			7	5	5	5		6	7		35
Helou	Caroline	A	5	6	6	8	5	5					35
Thurein Win*	Aung	B	5	5		5	5	5		5	5		35
Sarr	Bassirou	A	5		8	10	5	5					33
De Biasi	Severina	B	5	5	8	5	5			5			33
Faux	Hannah	B		5	5	5	5	5	2	5			32
Tyapkina	Marina	A			10	5	5	5	5				30
Sriram	Subramaniam	B			7	5	5			10			27
Gahima	Lionel	B	5		5	5	5			5			25
Järtby	Per	A		6	5	6	5						22
Forest-Sarr	Louise	B			5		11	5					21
Van Bolhuis	Frederik	A	5		5	5	5						20
Gray	Christy	B				5		5		5	5		20
Quesnel*	Richard	B				5	5	5			5		20
Jirousková	Markéta	A		8						5	5		18
Tabada*	Lili	B						5	2	5	5		17
Sikkema	Dawn	B	5			5	5						15
Franzetti	Carlos	A	5	5	5								15
Yoon*	Seo-Jeong	B	5	8									13
Shum*	Selina	B				5		5					10
Bier	Willem	B				5	5						10
Kim *	Yoonhee	B		8									8
Majaha-Järtby	Julia	B			6								6
Saker*	Neil	B	5										5
Ouzhinskaya	Nadia	B		5									5
Katzenstein	Bill	A			5								5
Gasiorowski*	Pawel	B									5		5
Galantin	Linda	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.**

<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
<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	mtyapkina@imf.org
<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
<b>☐ IPS VOLUNTEERS ☐</b>			
<b>Awards and Trophies</b>	Sigrid Vollerthun		<a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a>
<b>Competitions-EIC</b>	Manorama Rani Shaun Moss	(202) 473-2057	WB G7-703
<b>Competitions-Prints</b>	Carlos Franzetti Sigrid Vollerthun Bill Katzenstein Carmen Machicado	(202) 473-0447   (202) 473-5761	IFC 7P-184 <a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a> <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a> WB I4-405
<b>Competitions-Slides</b>	Caroline Helou		
<b>Presentation Write-Up</b>	Frederic Cochard Richard Quensel	(202) 473-1631	WB I3-360
<b>Publicity</b>	Marina Tyapkina Bill Katzenstein	(202) 623-6437	IMF HQ1 2-200 <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>
<b>☐ SHUTTER RELEASE ☐</b>			
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<b>☐ OTHER ☐</b>			
<b>PSA Representative</b>	Linda Galantin		<a href="mailto:cvmlinda@verizon.net">cvmlinda@verizon.net</a>
<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 <a href="mailto:editor@imfwb-ips.org">editor@imfwb-ips.org</a> as unformatted word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

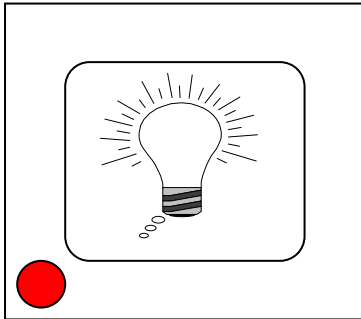
*(Please complete and submit with your entries)*

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

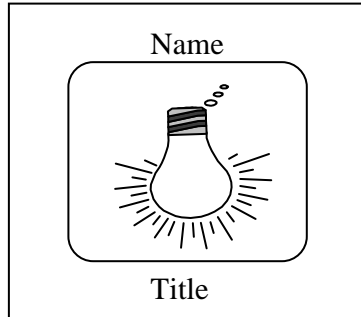
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter  
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

		<b>Category</b> (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): \_\_\_\_\_

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**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: \_\_\_\_\_

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

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**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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