

FEBRUARY 2002

***IPS to host
Freeman
Patterson
Seminar
Details on page 13***

■ THIS MONTH AT THE IPS ■

PRESENTATION:

***TRAVEL PHOTOGRAPHY —
AT THE CROSSROADS OF EUROPE AND ASIA***

THEME COMPETITION:

SELECTIVE FOCUS

Wednesday, February 20, 2002, at 5:45 p.m.

IMF Meeting Hall B

(3rd floor, up the stairs from the IMF Gallery)

700 19th Street, N.W.

■ EVENING'S PROGRAM ■

Food and refreshments

PRESENTATION

Spiritual Crossroads of Anatolia — by Maurice Asseo

COMPETITIONS

- Open (any subject) for prints and slides.
- Theme, slides only: **SELECTIVE FOCUS** — Through the use of a shallow depth of field, images in which the center of interest is an element in sharp focus that stands out distinctly from the rest of the picture.

NOTE TO CONTESTANTS:

Please bring all entries to the meeting with the entry form appended at the end of this issue.

Entries will be accepted between 5:45 and 6:30 p.m.

For inquiries, call Carlos Fernández-Duque (202-473-9644)

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■ IPS EXECUTIVE COUNCIL, 2001/2002 ■

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Vice-President	José Cartas	(202) 623-4055	Fund IS5-704
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Chairperson for Annual Exhibit	Sylvie Merlier-Rowen	(202) 473-5157	Bank I3-366

■ MONTHLY MEETING VOLUNTEERS ■

Competitions	<i>VOLUNTEERS NEEDED</i>		
Competition Results	Carmen Machicado	(202) 473-5761	Bank I7-096
	Sylvie Merlier-Rowen	(202) 473-5157	Bank I3-366
Hospitality	Malise Dick	(301) 313-0208	
	Bassirou Sarr	(202) 623-6387	Fund 12-700
Projectionists	Caroline El-Helou	(202) 623-6699	Fund IS2-1300
	Sigrid Vollerthun	(703) 979-1150	
Presentation Write-Up	Michael Wishart	(202) 265-3676	
	Malise Dick	(301) 313-0208	
	John Saville	(202) 458-7814	Bank J3-304

Membership	<i>VOLUNTEERS NEEDED</i>		
Photography Classes	Elcior Santana	(202) 623-5329	Fund 10-316
Publicity	José Cartas	(202) 623-4055	Fund IS5-704
	Manuella Lea Palmioli	(202) 473-1630	Bank I3-068
Awards and Trophies	Sigrid Vollerthun	(703) 979-1150	
Field Trips	Bill Katzenstein		

■ SHUTTER RELEASE ■

Editorial	Frédéric M. Cochard	(202) 473-1631	Bank I3-360
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Distribution *VOLUNTEERS NEEDED*

ADDRESS CHANGES: Call or e-mail Sharon G. Schoen (202-458-4509; sgustafson@worldbank.org)

ARTICLES: *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.** Bank staff can post their pieces on the W drive in the subdirectory "shutter" (with an e-mail note to the editorial staff listed above); Fund staff can send their submissions by e-mail to the editorial staff.

FEBRUARY SPEAKER: MAURICE ASSEO

“SPIRITUAL CROSSROADS OF ANATOLIA” — Maurice Asseo is a former president of our own IPS and of the Greater Washington Council of Camera Clubs. He is also a full member of Creative Partners Gallery in Bethesda, where his photographs and Photo-Tints (images digitally recast from his own collection of slides and printed on art paper) are regularly exhibited. He is the author of *Expressive Color Photography, A Course in Visual Design*, currently awaiting publication in a Turkish translation.

Born in Paris, Maurice grew up in Istanbul. He has visited more than 80 countries and has extensively photographed Turkey, Morocco, Rajasthan, Nepal, Bhutan, Egypt, Brazil, France, Western Europe, Canada, West Africa and the United States. His work has often been exhibited in this country and abroad.

Maurice is also a prolific slide show producer. Most of his shows have been the subject of IPS presentations. One of the first, *Chimeras*, won first prize from the Photographic Society of America in 1981, as did his following entry in 1982, *But A Little Way to Flutter*. A recent one, *Nilotic Invocation*, is addressed to the ancient gods of Egypt. *A Road Into the Amazon* tells the story of the settlers of that region, whose journey and hardships Maurice tracked as a leader of regional development project appraisal and evaluation teams of the World Bank, from which he retired in 1998. One of his more widely seen shows, *The Bosphorus and Beyond*, and his more recent *Spiritual Crossroads of Anatolia* (this month’s presentation, a description of which appears on page xx) are being jointly readied for print as an illustrated narration.

The Assembly of Turkish American Associations recently presented Maurice with its Outstanding Achievement in Culture and Art Award.

— Fred Cochard ■

FEBRUARY JUDGE: SHERWIN KAPLAN

Sherwin has been a member of the Northern Virginia Photographic Society since 1986 and has served in various NVPS Board positions, including President in 1990-91. He uses Nikon 35 mm equipment, shoots color slides exclusively and specializes in nature, wildlife, macro, travel and landscape photography. His film of choice is Fuji Velvia, although he uses Kodak E-100VS or Fuji’s Provia F-100 in high contrast or rapid action situations. He uses a tripod for just about everything.

He has been NVPS’s “Photographer of the Year” six times in the last dozen years in the Advanced Slides competition category, and won NVPS’s “Slide of the Year” the last two years. He also won numerous awards in competitions of the Greater Washington Council of Camera Clubs, including first place in Master or Advanced class for Architectural, Pictorial and Nature.

Sherwin has also judged and presented programs at numerous camera clubs and other forums in the Washington area. When not involved in photography, he is an attorney with the law firm of Piper Marbury Rudnick and Wolfe in Washington, D.C., specializing in litigation, pension and health law matters.

— Glennys George ■

JANUARY PRESENTATION: GARY D. LLOYD

“**PORTRAITS IN THE DIGITAL AGE**” — Portraits tell a story. That was evident in Gary Lloyd’s slide presentation. He explained that a portrait must capture an expression, but the right clothes and setting don’t hurt either. In his studio, Gary tries to project all images to his clients and always fixes all details in portraits before the client takes them home. This emphasizes the need for the client to be very observant before accepting the work. If you are picky about details, the lab staff will treat your work with more care in the future.

Some of Gary’s hints for portrait photography include:

- Photograph babies at around 6 weeks of age, because they won’t fight with you...
- When choosing clothing for planned portraits, avoid trendy fads such as dots, stripes, etc. (bring a simple pullover).
- Try a variety of settings. Portraits can be done anywhere.
- Use double lighting for candid shots. This gives a more three-dimensional effect.
- Use a high flash to eliminate red eye, and tell the subject to look at your shoulder, not the camera!
- Avoid harsh lighting — instead, highlight all details with soft light.
- However, do *not* use soft lighting *plus* a soft-focus filter — it is too soft, almost muddy.

Gary has proven himself a 21st-century kind of guy. He mentioned that every portrait he has taken in the past year has been finished as a digital file, although the originals were generally from his Hasselblad. But the secret of a great photograph is the technique, not the equipment! Still, digital technology can fix those flaws caused by your equipment or technique. Here are few of Gary’s tips on digital photography:

- If you don’t want to spend your money for Photoshop, buy Photoshop Elements for \$80 minus a \$30 rebate. You can also download this from the Adobe website — Gary suggested that you throw away Photosuites or other similar software.
- Try using the Kodak lab with Digix in Gaithersburg, Md. You’ll pay \$15 for the disk and \$7 per image. Increase the image to 300% and view every pixel. Sometimes you will see scan lines. They will re-do this work for free.
- Set limits on what you really want to correct. Otherwise you will spend all day in front of the computer...
- Flash is only affected by F stop (and ISO).
- Ambient light is affected by F stop *plus* shutter speed (and ISO).
- Digital lens width is larger — i.e., a 28-mm lens is equivalent to a 17-mm with a digital camera.

All in all, Gary was quite informative and comfortable with the subject. His interactive demonstration — taking photographs of IPS members and manipulating them on the big screen in front of us — was unique. It was a good introduction to understanding the functionality of Photoshop and the world of digital photography in general.

— John Saville ■

2001/2002 IPS SEASON SCHEDULE AND THEMES

FEBRUARY	SELECTIVE FOCUS — Through the use of a shallow depth of field, images in which the center of interest is an element in sharp focus that stands out distinctly from the rest of the picture.
MARCH	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.
APRIL	ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The main subject(s) should not be immediately recognizable.
MAY	SPORTS — Professional or amateur; little leagues or major leagues; on the field or in the stands. Images that capture the spirit of a sport event

JANUARY COMPETITION RESULTS

MANDATORY THEME FOR ALL ENTRIES: "PEOPLE"	
<u>PRINTS</u> — <i>All Classes, Black and White</i> (9 entries)	
1 st place	<i>Metro Music</i> , David Cieslikowski
<u>PRINTS</u> — <i>All Classes, Color</i> (18 entries)	
1 st place	<i>84 and Gorgeous</i> , Niña Samantela-Ruivivar
2 nd place	<i>Cambodian Monks</i> , John Saville
<u>SLIDES</u> — <i>Class B</i>	
1 st place	<i>Old Man in Yemen</i> , Marketa Jirouskova
2 nd place	<i>Water Is Life</i> , Francis Dobbs
<u>SLIDES</u> — <i>Class A</i>	
1 st place	<i>Whirling Dervish</i> , Sylvie Merlier-Rowen
2 nd place	<i>Kayaking #2</i> , Carlos Franzetti
<u>SLIDES</u> — <i>Class AA</i>	
1 st place	<i>Syriac Monk</i> , Maurice Asseo
2 nd place	<i>Taste of Adulthood</i> , Emine Gürgen
3 rd place	<i>Prismatic Shadows #1</i> , Fred Cochard
H.M.	<i>Fiddler</i> , Maurice Asseo

POINT STANDINGS, 2001/2002 SEASON

Last name	First name	Class opening	9/01	10/01	11/01	12/01	1/02	Total	Class closing
Jirouskova*	Marketa	B	6	5	16	5	10	42	A
Gürgen	Emine	AA	5	13	7	7	8	40	AA
Katzenstein*	Bill	B	10	10	5	10	5	40	A
Merlier-Rowen	Sylvie	A	5	10	10	5	10	40	A
El-Helou	Caroline	AA	8	8	10	7	5	38	AA
Saville*	John	B	8	5	5	7	8	33	B
Cochard	Fred	AA	7	5	5	8	7	32	AA
Palmioli	Manuella	AA	8	5	6	8	5	32	AA
Vollerthun	Sigrid	AA	5	7	10	5	5	32	AA
Cartas	José	AA	5	10	6	5	5	31	AA
Macedo	Antonia	AA	10	6	5	5	5	31	AA
Alam*	Undala	B			5			5	B
André	Jean-Claude	B			5		5	10	B
Arin	Tijen	A	5	8	5	6	6	30	A
Asseo	Maurice	AA		5	5		11	21	AA
Carter*	Craig	B		5	10	5	5	25	B
Cieslikowski*	David	B					10	10	B
Crousillat*	Jacqueline	B	7	5	10			22	B
Davies	Patricia	B				10	5	15	B
Dick	Malise	AA	5	5	5	5	5	25	AA
Dobbs	Francis	B	5		5		8	18	B
Dulitzky	Daniel	A	5					5	A
El-Zeneiny*	Sherifa	B	5					5	B
Fekete	Elizabeth	A	10	5	7	8		30	AA
Fernández-Duque*	Carlos	B		6	10		5	21	A
Franzetti	Carlos	A	5	5	5	5	8	28	A
Garrido*	Eleonora	B	5					5	B
Gustafson Schoen	Sharon	AA	5	5	5	5		20	AA
Hansen	Keith	AA	10	5	5			20	AA
Lawton*	Anna	B	5		5	5		15	B
Leifert*	Eric	B	5					5	B
Machicado	Carmen	AA	5	5	5	10	5	30	AA
Massalska	Monika	B*				5		5	B
Miler	Jaroslava	A	13	5	5		5	28	A
Montiel	Mariana	B*				5		5	B
Ricci*	Luca	B				10	5	15	B
Richards*	Kevin	B		10				10	B
Romero	Marta	B	5		5			10	B
Samantela-Ruivivar	Niña	A	5	10	5		10	30	A
Sarr*	Bassirou	B	8	7		5	5	25	B
Szczuka*	Magdalena	B	6	8	5	5	5	29	A
Ternau*	Wanda	B	8	5				13	B
Tsang	Lily	AA	5			5		10	AA

Wishart	Michael	AA			10	5	15	AA
Yang	Chialing	AA	5	5			10	AA
	Points for entering: 5							
	1st Place award: 5							
	2nd Place: 3							
	3rd Place: 2							
	Honorable Mention: 1							

*Eligible for Rookie of the Year

Check your score; call Carmen Machicado: 202-473-5761

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional 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 slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in one class category.
- Open competitions are on any subject matter in classes B, A, and AA.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

CLASSES — B, A, AND AA

All new members begin in Class B. Promotion to Class A requires **5 awards** within the last 20 contests. Promotion from Class A to AA requires **8 awards** within the last 20 contests. Members should keep track of their classes to avoid errors.

THE POINTS SYSTEM

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

In addition, points are given for awards in the IPS annual exhibit, as follows:

- 7 points for 1st place,
- 5 points for 2nd place,
- 4 points for 3rd place,
- 1 point for HM.

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

NEW AND NOTEWORTHY

ANNOUNCING THE 32ND IPS ANNUAL EXHIBIT

The 32nd IPS Annual Photographic Exhibition will be held in the IMF Gallery **from May 6 to June 14, 2002**. Winning prints and slides from any of the IPS monthly competitions held between February 2001 and February 2002 will be included in the exhibit, as well as the winners of the February 8 preselection event (which will be announced separately in the next *SR*).

I would like to remind you of important deadlines. If, for some reason, you were unable to meet the previously announced January 31 deadline to submit your winning slides for printing by Hrnt Baghdassarian (IPS's selected professional printer, whose price is \$30 per print), **the firm, final deadline to do so is FEBRUARY 20** (the date of our next monthly meeting). Please bring your slides with a check — paying in full for the prints plus the mats, at \$7 per mat — to me, Sylvie Merlier-Rowen (see detailed address information below).

After that date, you will be on your own, and you will have to make sure that your print sizes conform to the IPS Guidelines and Rules — i.e., the print has to be 9 inches by 13 ½ inches on 11-by-14-inch paper. The mat has to be 16 inches by 20 inches, and must also be the same white as that used by the club. **Matted prints that do not conform to these specifications will be ineligible for the exhibit.** To avoid this kind of problem, I recommend that you order your mats through the IPS — again, the cost is \$7 per mat.

If you do so, I will need to know **how many mats** you need, as well as the **precise measurements of the mat opening in case of cropped pictures**, and to receive your payment **by FEBRUARY 22 — also a firm deadline**. Please note that all checks are to be written **to the order of IPS**. Feel free to contact me if you have any questions. ✉ Sylvie Merlier-Rowen, World Bank I Building (19th and I Streets), 3rd floor, Room I3-366; inter-office mail, MSN I3-309; tel.: 202-473-5157; email: smerlierrowen@worldbank.org. Thank you very much.

— Sylvie Merlier-Rowen, Chairperson for Annual Exhibit ■

MEMBER GALLERY

THE WISDOM OF THE JUDGES: A Guide to Assessment of Photo Competitions by Bill Katzenstein

Deeply appreciated is the competition judge with the knowledge, wit and nerve to provide constructive criticism of each and every photo. Unfortunately, such beneficence is the exception. Of course, all judges add to our learning, and we can only be grateful for their effort and time on our behalf.

As an assist to the perplexed photographer whose masterpiece may have been turned aside in competition by an “Out,” “Next,” or “Not my cigar,” this article discusses the artistic objective

of photo competitions, and summarizes common critiques offered by our learned judges.

MAIN CRITERION: PHOTOGRAPHY AS ART

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

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

COMMON TECHNICAL FLAWS IN ENTRIES

In normal vision, our mental image is of a naturally composed scene in focus, with appropriate contrast, and unimportant effects diminished (e.g., glare on a polished floor is nearly as bright as the lights above it, but when we view the scene, the effect appears quashed and the impact of the glare muted). On the other hand, when a photographer captures the scene on paper or transparency, the image becomes a step removed from our unconscious mental processing.

It is therefore incumbent on the photographer to provide correct focus, proper exposure, adequate contrast and sensible composition. Otherwise, the aberration will detract from the aesthetic appeal of the image.

For example, apprentice architectural photographers are surprised at how glare on a shiny floor appears much brighter in a photograph than directly to the eye. If the glare is not somehow reduced or removed from the photograph, it will become an object of attention and effectively ruin the artistic potential of the image. Such is the issue with technical flaws and why they have to be avoided in order to produce compelling photographs.

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

■ **Out of focus.** Either the main subject or a part of it is out of focus, or there may appear two focal points in a transparency, which confuses the image.

■ **Image not full.** A sizable part of the photograph is empty or has no meaningful content, to the extent the view appears wanting.

■ **Objects cut off.** Significant elements of the image are cut off by the borders of the photograph.

■ **Excessive contrast.** One or more areas or colors appear too bright or dark. Back-lit scenes are especially vulnerable. Potential remedies include a more median exposure, flash (or, on the contrary, withholding flash), a graduated neutral density filter, shooting under less contrasty

lighting conditions, and using better film for contrast.

■ **Weak coloration.** Faded color, or a gaping absence of tone where strong color saturation would normally be expected, is considered a technical fault by many judges — for example, a white (or “bald”) sky, which for color images can often be remedied by a polarizer. Skies in black-and-white images can be darkened by a yellow or red filter.

■ **Over- or under-exposure.** Only rarely in IPS competitions is a photograph entered with such a flaw.

■ **Glare and the like.** Offputting reflections, blurs of motion and other unintended consequences of capturing an image under challenging conditions may also dilute artistic effect.

■ **Image not level.** Photographs taken with wide-angle lenses are particularly susceptible. A tripod and/or spirit level are musts with very wide-angle lenses.

■ **Presentational faults.** Not infrequently, judges reject entries because dust or a crack appears on a transparency. Prints are sometimes rejected because the size is considered too small to effectively illustrate the content, or because of flaws in development such as streaking.

Of course, serious photographers are not unaware of these issues. Some flaws can be avoided with adequate preparation, but many shooting situations are so impromptu or otherwise difficult to perfect that technical issues remain a challenge for the most expert photographers.

PHOTOGRAPHS AS ART

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

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

In my experience, a truly great photograph and sure winner evokes awe, a compelling sense of

wonder and admiration that returns with anticipation when the picture is viewed again.

THE JUDGE'S CALL

Many judges stress the subjective nature of photography as art, indicating that what most impresses them would not necessarily sway others. Some admit to certain biases in assessing winning photographs. A few judges have confessed to not being flower buffs; others have a history of selecting only particular kinds of entries, such as abstracts.

A result is encouragement of club members to diversify their portfolios. Since most photo clubs feature various theme nights, photographers keen on competition know their odds improve by diversifying.

CHARACTERISTICS OF WINNING PHOTOS

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

■ **Of character!** The subject, whether human, flora, fauna, geographic or architectural, has a distinctive and appealing presence or intrigue. The essence may be entirely innate — an expert rendition of reality by the photographer — or the effect may have been enhanced by the photographer, using techniques to bring out the essence of the subject.

■ **Direct and to the point.** The subject and

theme of a great photo are immediately obvious. A not infrequent critique is that an image is “too busy” or multifaceted, which is an aesthetic rather than technical judgment.

■ **Rich in color saturation or delicately shaded.** Both approaches accentuate mood. In black-and-white images, high contrast without sacrificing detail creates a compelling tension.

■ **Composed to the “Rule of Thirds.”** An image composed as if set out on a grid of thirds tends to appeal to the aesthetic senses of balance and order.

■ **Light transcendence.** Highlighting the essence of the subject through a delicate interval of sunlight or other bright illumination tends to create inspiring photographs. Ansel Adams applied this technique in many of his most beautiful works.

Photo entries featuring popular landmarks (e.g., the Washington Monument) and what appear to be family pictures do not fare well in competitions. The problem may be a sense that these subjects lack the originality expected of art.

The subjective nature of art cannot be overemphasized. In assessing photos in competition, there frequently comes a point when judges narrow the field through the reluctant, albeit straightforward admission that one photograph impresses them personally more than another.

Lesson: If you believe you have a winning photo, are sure it projects a strong impression and has no technical flaws to speak of, do not be discouraged. Continue to compete the image, and it will likely achieve the recognition it deserves.

— *Bill Katzenstein* ■

**INTERNATIONAL PHOTOGRAPHIC SOCIETY PRESENTATION:
SPIRITUAL CROSSROADS OF ANATOLIA
FEBRUARY 20, 2002**

At the crossroads between Europe and Asia, Anatolia has been the meeting point of all myths, sects and religions of East and West. With little else than their columns standing today, ancient temples seem to have been open onto the beauties of creation rather than looking inwards, as later churches did, into the soul of man.

If Christianity was conceived just outside the walls of Jerusalem, the first church ever, dedicated to Saint Peter, was carved into the rocks above Antioch out of sight of the feared Praetorian Guard. It was in the Eastern Roman Empire that, for the first time in history, the Christian faith was adopted three centuries later as the official State religion.

And a thousand years later, the Ottoman dynasty came to rule “a universal empire with Turkish roots and Muslim structures,” one that, alone in its time, gave recognition to all three monotheistic faiths and offered refuge to the Jews fleeing Spain.

True sons of all the civilizations the region came to know, the Sufis, whose traditions Mevlâna’s whirling dervishes perpetuate since the thirteenth century, were exalted, ascetic and pantheistic Muslim mystics who believed that the knowledge of God could only be found in one’s own heart, thus holding all religions and all men to be equal.

In Ottoman days, a man of Greek Christian origin became a much-honored grand-vizier and the son of an Albanian Christian stonemason, architect Sinan, who started his career in the Janissaries, transformed the skylines of Istanbul and other cities with the mosques and other public buildings that he designed and built.

After the First World War, a new republic emerged on the two shores of the Bosphorus. Its first president, Mustafa Kemal Atatürk, proceeded to transform Turkey through reforms that replaced Islamic law with secular codes and gave — before most Western countries did — voting rights and equal employment opportunities to women. Today, as the republic matures and the world’s own philosophy evolves, Turkey is searching, beyond and above its secular legal framework, for the Ottoman and early Sufi way of making the best of the distinctive capabilities of all its ethnic, religious and social integrants.

Photographs, text and narration by Maurice Asseo
Musical background: Fahir Atakoglu
Sound track: John O’Leary
Produced March 2001, 53 min.

***SHUTTER RELEASE* is pleased to announce
the FREEMAN PATTERSON SEMINAR,
IMF Auditorium
March 30, 2002
from 9 a.m. to 5 p.m.**

An all-day seminar featuring Freeman Patterson, internationally recognized freelance photographer, teacher of visual design, and writer, will be held March 30, 2002, in the International Monetary Fund Auditorium in Washington, D.C., from 9:00 a.m. to 5:00 p.m. Freeman will introduce us to his unique way of seeing, including his vision of Photo Impressionism, with particular emphasis on multiple exposure and montages, his *Intimate Earthscapes*, and *Photographing Where You Are or Right Around Home*. This instructional seminar will include spectacular audio-visuals and question-and-answer sessions.

Freeman is the author of five best-selling instructional books on photography and visual design. His world-renowned workshops on visual design in photography are given in New Brunswick, Canada, and in South Africa, and are intended for novices through experienced amateurs or professionals.

The cost for this seminar is \$85, which includes lunch (lunch details will be given after registration). To register, please e-mail Joseph Miller at furnfoto@aol.com with a cc to IPS organizer Caroline El-Helou (Cellhelou@IMF.org) — but act quickly, as space is limited and the seminar is expected to fill up fast. For more on Freeman, visit his website at www.freemanpatterson.com.

Please note that reservation is not guaranteed until payment is received. Kindly make your check payable to “FP Seminar” and mail it to: Mr. Joseph Miller, 8811 Catharpin Road, Gainsville, VA 20155-1318. Please include your telephone number and your e-mail address.

IMF/IBRD Identification Cards are required to enter the IMF Visitor Center. Name Badges for seminar participants will be distributed at the entrance of the IMF Visitor Center. Seminar participants who are not IMF/IBRD staff need to carry a picture ID with them.

Refund or cancellation of attendance is not possible; if you give your space to someone else, they need to be registered ahead of time (ten days before seminar begins, as IMF Security needs to have the list of seminar participants by then). Their name badges will also be ready at the entrance, upon presentation of a picture ID. (Security will not issue badges at the entrance; they’ll only distribute those preprinted according to the list.)

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Caroline El-Helou (IMF), Room IS2-1300 (phone: 202-623-6699)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.

Please check below the activities you could help with:

<input type="checkbox"/> Social	<input type="checkbox"/> Monthly competitions	<input type="checkbox"/> Computer
<input type="checkbox"/> Clerical	<input type="checkbox"/> Programs	<input type="checkbox"/> Classes
<input type="checkbox"/> Help new members	<input type="checkbox"/> Publicity	<input type="checkbox"/> Phoning

I understand that the club depends entirely on the time contributed by its members.

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June 2001, you don't have to renew; you're paid through the end of the season.*

IPS SUGGESTION BOX

If you have any suggestions for the club, please write them down below, cut at the line above and send this box to Sharon G. Schoen (Bank), Room MC9-226.

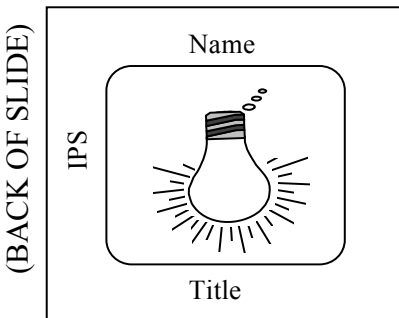
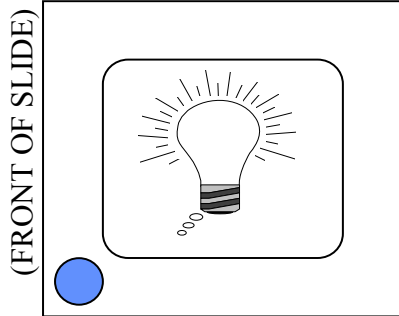
INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

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

	Title	CATEGORY <i>(check one for each photo)</i>			
		Slides		Prints	
		Theme	Open	Color	B/W
1					
2					
3					
4					
5					
<i>(Five entries per person maximum)</i>					



DON'T FORGET TO MARK YOUR 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 (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*