

Summer 2009

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### IPS End of Year Celebration (Cheese & Wine)



**Friday, June 19, 2009**  
**5:30 p.m. at the City View Lounge**  
**HQ2 12B-930**

### Welcome New Members:

**Janne Hukka**  
**Sena Eken**  
**Amjad Pasha**

**Don't Forget**  
**Time to renew your IPS Membership**  
**(Form included in this issue)**



**Please send checks (payable to IPS) and Forms to:**  
**Lili-Anne Tabada, World Bank, MSN 4-405.**  
**Thank you**

### NEXT MEETING:

Wednesday, September 16, 2009  
 Refreshments: 5:45 p.m.  
 Presentation at approx. 6:30 p.m.  
**Venue: To Be Announced**  
 700 19<sup>th</sup> Street, NW, Washington, D.C.



IPS is a member club of the Photographic Society of America ([www.psa-photo.org](http://www.psa-photo.org))

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## **Notepad from the Incoming President:**

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Dear IPS Members

Thank you for the opportunity to be your President in 2009-2010. The IPS has a rich history and many fine former Presidents: to name a few, Antonia, Maria, Jose, Caroline, Samuel and Raju and I plan to build on their excellent work with the assistance of our incoming Executive Council (EC). The new EC is a mix of experience, skills and new ideas and will be supported by a team of dedicated and hard-working volunteers. **Aung Thurein Win** will assume the vacant Treasury position and **Mary Wilson** has kindly agreed to serve as a Vice President while continuing as the editor of *Shutter Release*. The EC will continue to benefit from **Caroline Helou's** vast network of judges and presenters; she will be supported by **Alex Hoffmaister**. **Carmen Machicado and Marina Tyapkina** will continue in their current roles on the EC respectively on competition and management of our website. I welcome two new members on the EC team: **Lili-Anne Tabada** (membership) and **Shaun Moss** (Annual Exhibit), the EC will benefit greatly from their experience and involvement. I believe that we have a complete and robust EC to meet the demands and services of our club. The EC will also rely on very skilled and resourceful membership to call on as well, and I hope that each member will seize an opportunity to help the club achieve its goals by taking part in one of the many activities planned in the forthcoming year. Please put your hand up and help the Club out. We can't function without you.

I take this opportunity to recognize the great contribution that the outgoing Executive Council led by Raju has made to set the direction for the Club. Congratulations and thanks on behalf of all members.

IPS will face a number of challenges over the next season, the most significant of which will be to address the rapidly increasing cost of printing *Shutter Release*. The incoming committee will review the cost efficiency of various printed material. As the first step the printed version of *Shutter Release* will no longer be printed and distributed by mail, however all the efforts will go into the online version. I am sure that Mary and her team of talented contributors will continue to deliver an informative, attractive and timely monthly SR. Throughout the year, a need had arisen to review the number of entries for our monthly competition. The most immediate change agreed by the committee is to increase the number of entries members are permitted to submit. Members are now allowed 5 entries per competition with a maximum of 3 in a single media.

There are also a couple of activities that I can see will need some attention by the Council: Our procedures need to be documented so that our knowledge and culture is passed on; every person that comes to our club should be made to feel welcome—I recall the friendly welcome was the key factor in

me joining IPS 10 years ago—current member can play a role by welcoming all visitors and mentoring new members in their quest to become fully fledged and active members. The EC will encourage more members to take part in field trips for fellowship and sharing of photographic experience. We should also be able to complete the revamping of our website. We will also need to explore the acquisition of a digital projector and a color calibrating device. I invite further suggestions from the membership on future directions for the club for the coming year. Our end-of-the-year get together on June 19, will be an informal opportunity to further exchange views and discuss topics that are important to you.

I look forward to working with the Executive Council and all IPS members to continue to achieve a vibrant program of activities in 2009–2010.

Have a great summer and happy shooting.

*Bassirou Sarr*  
*IPS President 2009/2010*

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## **NOTICE:**

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### **Forthcoming Changes to the Competition Rules**

The IPS Executive Council agreed at its May meeting to restore the rule of 5 entries per member for our monthly competition with a maximum of 3 entries per competition media (e.g., Electronic, Print, Slide). The themes for next year are also included in this issue, so you can look for images over the summer. All competitions in slides and print will be open. We have also spread the subjects around to make some easy, some hard, some are more dependent on camera skills and finally, some will take members out of their comfort zones. All of them should help you improve your photography over the coming 12 months.

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### **May Speaker:**

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

As our last presenter for this 2008/09 season, Shawn Duffy did more than provide a masterly and instructive tutorial on night photography, as billed in the title to his presentation. He also treated us to a masterful and impressive demonstration of what could as well be called “digital photography tutorial 101”—in effect, making full (and skillful) use of the medium to serve his message.

This is indeed one other aspect of the digital revolution in photography: beyond capturing images in electronic format,

the technology now offers almost unlimited possibilities not just in displaying those very images but in marrying them to, say, text, graphics, overlays or animations to create full multimedia programs. That is, as long as one has the skills to exploit those possibilities.

As an “IT professional during the day” (his own words of introduction), Shawn doesn’t seem to lack these skills. But he also displayed very good sense as our one-night photography instructor—which is, after all, what our May program was all about. And amid all the razzle-dazzle of his presentation, he made a whole series of simple, practical, yet essential points for us to take home.

One sticks out in my mind, because it is so elementary as to sound almost silly: any time you go night-shooting, don’t forget to remove the UV filter from in front of your lens, or you’ll get unwanted light reflections. Elementary? Silly? Yes, but I, for one, plead guilty for not thinking of this when taking skyline shots of nighttime Chicago a while back (and I venture to guess I may not be the only one among IPS members to overlook that detail in that kind of situation...).

Another strong set of points had to do, understandably, with light metering. Point number 1: don’t trust your in-camera light meter. Point number 2: don’t be afraid of the “M”—that is, the manual mode on your camera. These two points are intertwined and complementary.

The first has to do with the fact that night scenes naturally offer large variations of light, from very dark to very bright, putting you at risk of overexposure or underexposure. To illustrate this point, Shawn showed one of his early pictures of the lighted Washington Monument seen from the perspective of the slanting Vietnam Memorial wall of remembrance. Although the wall and the path next to it are fairly well exposed, the monument comes off too bright, definitely overexposed.

What’s needed in that situation is *spot* metering on the obelisk, rather than the *evaluative* or *partial metering* automatically applied by the camera to the whole scene (where darker surfaces dominate, inevitably leading to overexposure). And that brings us to the second point: manual mode, in Shawn’s words, “gives you control” and, in this case, the ability to override your camera’s setting and underexpose on purpose.

To close off on this subject, Shawn made two equally important remarks: “Every mode on a camera assumes proper metering anyway”—meaning you’re not any safer here relying on your equipment’s program setting than on your own judgment toward the scene. And “You need to tell your camera what the proper exposure is, not the other way around”—sort of a just, and wise, refocusing of our man-machine relationship, if you ask me.

On par with the UV filter tip was Shawn’s reminder, for those of us lucky enough to be equipped with this smart feature on

our lenses, to turn off the IS (image stabilization) or VR (vibration reduction) setting. Why? Because Shawn, having prefaced his talk by defining night photography as any long-exposure shot that requires a tripod, went on to explain that the IS or VR sensors in the lens would, in this situation, “try to stop movement that’s not there” and result, ironically, in a shot showing camera shake.

And complementing his detailed explanations about light metering, Shawn also went into such topics or techniques as bracketing (close to a must in night photography, as is, to certain extent, the use of a remote shutter release and timer), high dynamic range (the now somewhat infamous HDR), tungsten (versus auto) white balance, and the use of slower shutter speeds (to create, for instance, a smooth effect on water surfaces such as ponds or rivers) or medium to small apertures (to get, starting around f9 or 10, a starburst effect on lights).

To cover these aspects in detail would turn this review into its own tutorial, which is not really the point. Besides, for those IPS members who were not lucky enough to be able to attend Shawn’s masterly tutorial, or for those of us who would love to revisit it, the whole program (all 36 minutes of it!) is available online on his blogsite (<http://blog.sduffyphotography.com/>), complete with Shawn’s voiceover commentary—some masterful display of digital wizardry indeed!

by Fred Cochard

P.S. If you do watch the online presentation, don’t miss its closing moments, in which Shawn invites anyone interested to join him on his next night photowalk—Saturday, June 13, starting at 7 p.m. in front of the Lincoln Memorial.

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## Technical Article:

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### HISTORY OF PHOTOGRAPHY: MINOX AS IN SMALL



The scene is familiar in cinema: a spy enters an office and methodically photographs a sheaf of documents with a miniature apparatus the shape of an extended cigarette lighter.

The telltale click of the opening and closing of the camera to ready the next image confirms it is *the* archetypical spy camera, a Minox. In real life, at least since the mid-1950s, agents would typically use more sophisticated imaging equipment than what is commercially available. Yet the popular notion of the spy camera originated with the miniature Minox and its Lilliputian negatives in the years just preceding the Second World War. Since its introduction, Minox preserved its diminutive niche by continually upgrading the product without changing its inherently ingenious design. Upwards of 2 million of the little cameras have been sold, and Minox has survived, most recently with the introduction of digital models, including cameras contained in pens and sunglasses.

### A Camera From Latvia

The Minox was conceived, developed and introduced by Walter Zapp (b. 1905), a Latvian who envisioned a convenient, pocket-size camera to take photographs of quality sufficient for technical purposes. The first model, the Minox *Riga*, was produced in 1938-1940 by the firm of VEF (Valsts Electrotehnika Fabrika) in Riga. The camera innovated the 9.5mm format—specifically 8x11mm, about a tenth the area of regular 35mm film format (24x36mm). The Riga had a fixed 15mm lens and measured approximately 80x28x16mm in size. Weight was about 120 grams (4 oz); the body was stainless steel. Future models would retain the 15mm focal length—the equivalent of a 50mm lens in 35mm format. Weight, however, would be reduced to as little as 70 grams in some future models. The small size of the Minox was made possible by two innovations. First, a tiny pre-loaded film cassette provides 36 exposures. Second, the shutter is cocked and film advanced by simply pulling out and pushing back the top of the camera. In the original Riga model, aperture was a fixed f/3.5. Shutter speeds ranged from 1/2 sec. to 1/1000 sec. plus bulb. Focusing capability was provided based on estimated distance, with a graduated chain available to gauge very short lengths.

### Survival

The Soviet Union took control of Minox production from June 1940 following its occupation of Latvia. Under German control from late 1941, production continued but by 1944 the manufacturing facility had been moved to Germany. In 1947, Walter Zapp and his associates reestablished control of Minox, and located production near Wetzlar, Germany, where it remained.

### Innovation in Step

Post-war Minox cameras were built with aluminum-alloy casing, available in chrome or black finish. In the early 1950s a selenium exposure meter was added, though not coupled to the shutter. Flash synch was another improvement of that era. In 1969 a new model, the Minox C, was introduced with automatic exposure and an electromagnetic shutter. The Minox LX (1979)

featured a top shutter speed of 1/2000 sec. A titanium body was introduced on the premier Minox TLX model in 1995. These film cameras weighed just 2-3 oz. Fixed lenses of f/3.5 and f/5.6 aperture were available, and flash attachments were offered together with accessories including matching miniature tripod and short-distance measuring chain.

### The Digital Minox

Minox began conversion to digital imaging shortly after 2000, and now markets a range of correspondingly small digital cameras, some resembling the former Minox and also Leica and other film camera models in miniature. These instruments plus digital pen and sunglass cameras are available from B&H Photovideo in New York, as are film and accessories for the film models no longer sold. Minox continues to manufacture a small number of film cameras, although these models are no longer sold by mass-market distributors such as B&H. In addition, Minox produces binoculars and other optical instruments.

In sum, Minox has modernized with the times. The major attractions of its cameras continue to be convenience, stealth and unique (and curious!) engineering. For more information, consult the Minox website: [www.minox.com](http://www.minox.com)

by Bill Katzenstein

## Photoshop Tips:

### For Navigation through your Image:

- **Home Key** = Go to Upper Left of Image
- **Home Key + Page Down Key** = Go to Lower Left of Image
- **End Key** = Go to Lower Right of Image
- **End Key + Page Up Key** = Go to Upper Right of Image
- **Navigator Palette** = Drag with mouse to desired location
- **Space Bar Key + Left Mouse Button** = Drag with mouse to desired location

### To View your Image:

- **Control + +/- Key** = Enlarge Image Size
- **Control + +/- Key** = Reduce Image Size
- **Control + 0 Key** = Fit to Monitor Screen
- **F Key** = Toggle through Standard & Full Screen Modes
- **Tab Key** = Toggle to Show/Hide Palettes

### Process Tips and Tricks:

- **Control + Z Key** = Step Backward/Undo Previous Step
- **Control + D Key** = Deselect
- **Control + E Key** = Merge Layer Down to the Layer below
- **Layer Menu ⇒ Flatten Image** = Flatten Image Layers
- **Control + ' Key** = Show/Hide Grid
- **Alt (Option on Mac) + 0169** (On your keypad) = To make the copyright © Symbol
- **Arrow Keys** = Use to make small changes in A) numerical values in menus & B) position of crop guides while using crop tool

Reprinted from Watts Digital Imaging

## IPS 39<sup>th</sup> Annual Exhibition-Showing off member's photographs

Our 39<sup>th</sup> Annual Exhibit that concluded on June 12<sup>th</sup> 2009 included the work of 30 IPS members and 120 photographic prints. Most of the images in the annual exhibit have been captured digitally and reflected the wide range of interests and photographic experiences of IPS members. Some have captured images of environments, people and animals from local and international locations; others have creatively photographed everyday objects and scenes to produce beautiful images. At the opening reception held on May 11, 2009, Raju welcomed all the guests and paid a special tribute to all those volunteers who worked extremely hard throughout this season to help make the 39<sup>th</sup> Annual Exhibit the success that it was. All exhibitors were able to share with friends and family their love of photography and provide information on both their technique and philosophy. Our guests enjoyed the exhibit and the reception. This event also provided an opportunity to meet our judges and IPS colleagues like Marketa who made the long distance trip for this occasion. The IPS is extremely lucky to have the IMF gallery available to us for this well anticipated yearly event. IMF management was represented by the First DMD Mr. John Lipsy. Congratulations to all the exhibitors and let's try to make our next year's exhibit our best ever.



May 2009 Results:

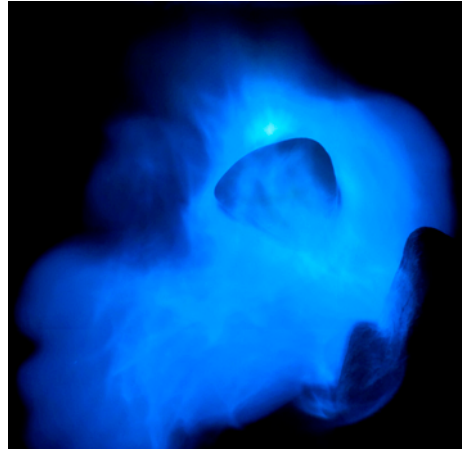
<b>EIC Group A – 26 Entries</b>		
1 <sup>st</sup> place	Alexander Hoffmaister	Fire Composite 2
2 <sup>nd</sup> place	Emine Gurgen	Last Farewell
3 <sup>rd</sup> place	Manorama Rani	Fireworks
HM	Mary Wilson	Fire Trick
<b>EIC Group B – 23 Entries</b>		
1 <sup>st</sup> place	Severina De Biasi	Two on a Hot Date
2 <sup>nd</sup> place	Dirk Mevis	Blue Fire
3 <sup>rd</sup> place	Lionel Gahima	Torche
<b>Prints Group A – 10 Entries</b>		
1 <sup>st</sup> place	Raju Singh	Light and Shadows
2 <sup>nd</sup> place	Raju Singh	Café du Consulat
<b>Prints Group B – 9 Entries</b>		
1 <sup>st</sup> place	Louise Sarr	Look Out for Danger
2 <sup>nd</sup> place	Gaston Lacombe	Land of the Free

**2008/2009 END OF THE YEAR AWARDS:****Photographer of the year****1st Place:** Alex Hoffmaister (80 points)**2nd Place:** Manuella Palmioli and Raju Singh (70 points)**3rd Place:** Emine Gurgen and Lyndsey Thomas (66 points)**Rookie of the year****1st Place:** Dirk Mevis (63 points)**2nd Place:** Gerda Decorte (56 points)**3rd Place:** Gaston Lacombe (55 points)

## May 2009—Winning Images



*Alexander Hoffmaister* © Fire Composite 2



*Dirk Mevis* © Blue Fire



*Severina De Biasi* © Two on a Hot Date



*Emine Gorgen* © Last Farewell



*Manorama Rani* © Fireworks

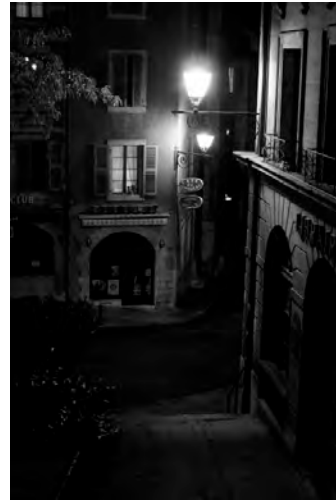


*Lionel Gahima* © Torche

## May 2009—Winning Images (Cont'd)



*Mary Wilson* © Fire Trick



*Raju Singh* © Cafe du Consulat



*Gaston Lacombe* © Land of the Free



*Louise Sarr* © Look Out for Danger



*Raju Singh* © Lights and Shadows



## POINTS STANDINGS 2008/2009 SEASON

<i>Last Name</i>	<i>First Name</i>	<i>Class Opening</i>	<i>Sep -08</i>	<i>Oct -08</i>	<i>Nov -08</i>	<i>Dec -08</i>	<i>Jan -09</i>	<i>Feb -09</i>	<i>Pre-selection</i>	<i>Mar -09</i>	<i>Apr -09</i>	<i>May -09</i>	<i>Total</i>	<i>Class Closing</i>
Hoffmaister	Alex	B	14	8	5	5	5	5	12	8	8	10	80	A
Palmioli	Manuella	A	8	10	5	5	8	5	7	5	12	5	70	A
Singh	Raju	A	10	5	6	10	5	6	4	5	6	13	70	A
Gürgen	Emine	A	5	7	8	5	10	9	4	5	5	8	66	A
Thomas	Lindsey	B		10	13	7	5	12	4	5	5	5	66	A
Richard	Brice	B	5	5	5	10	10	6	6	8	5	5	65	A
Mevis*	Dirk	B	5	5	5	9	5	5	2	5	14	8	63	B
Machicado	Carmen	A		5	5	10	7	5	14	6	5	5	62	A
Decorte*	Gerda	B	7		5	7	5	6	6	10	5	5	56	B
Lacombe*	Gaston	B		5	10	5	5	8	4	5	5	8	55	B
Xiao *	Yuan	B		5	5	6	6	8	4	10	5	5	54	B
Ergo	Alex	B	5		6	6	5	10	6	5	5	5	53	B
Pinon	Marco	A	7	5	5		5	6	4	5	6	5	48	A
Rani	Manorama	A	5	5	5	5	6	5		5	5	7	48	A
Cochard	Fred	A		5	5	5	7	5	2	10	6		45	A
Wilson	Mary	A	5	5	5	8	5	5		5		6	44	A
De Biasi	Severina	B	5	5	8	5	5			5		10	43	B
Moss*	Shaun	B			7	5	5	5		6	7	5	40	B
Thurein Win*	Aung	B	5	5		5	5	5		5	5	5	40	B
Sarr	Bassirou	A	5		8	10	5	5				5	38	A
Arin	Tijen	A		5	5	5	5	5	2	5	5		37	A
Vollerthun	Sigrid	A		6	5	6	6	5	4		5		37	A
Helou	Caroline	A	5	6	6	8	5	5					35	A
Faux	Hannah	B		5	5	5	5	5	2	5			32	B
Gahima	Lionel	B	5		5	5	5			5		7	32	B
Sriram	Subramaniam	B			7	5	5			10		5	32	B
Forest-Sarr	Louise	B			5		11	5				10	31	B
Tyapkina	Marina	A			10	5	5	5	5				30	A
Quesnel*	Richard	B				5	5	5			5	5	25	B
Järtby	Per	A		6	5	6	5						22	A
Tabada*	Lili-Anne	B						5	2	5	5	5	22	B
Franzetti	Carlos	A	5	5	5							5	20	A
Gray	Christy	B				5		5		5	5		20	B
Van Bolhuis	Frederik	A	5		5	5	5						20	A
Jirousková	Markéta	A		8						5	5		18	A
Sikkema	Dawn	B	5			5	5						15	B
Yoon*	Seo-Jeong	B	5	8									13	B
Bier	Willem	B				5	5						10	B
Gasiorowski*	Pawel	B									5	5	10	B
Shum*	Selina	B				5		5					10	B
Kim *	Yoonhee	B		8									8	B
Majaha-Järtby	Julia	B			6								6	B
Galantin	Linda	B			5								5	B
Katzenstein	Bill	A			5								5	A
Ouzhinskaya	Nadia	B		5									5	B
Saker*	Neil	B	5										5	B
St. Hilaire*	John	B										5	5	B

\*Eligible for Rookie of the Year

Check your awards & score, for questions email: [chelou@verizon.net](mailto:chelou@verizon.net)

***IPS Competition Themes for 2009/2010***

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

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

**October 21, 2009: OPEN** in all competitions.

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

**December 16, 2009: OPEN** in all competitions.

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

**February 17, 2010: OPEN** in all competitions.

**March 17, 2010: THE GEOMETRY AROUND US**—

Images that capture the geometric shapes that we see around us in our daily lives, be it in a natural or man made setting (excluded are studio images). The geometric shapes have to be the dominant feature.

**April 21, 2010: OPEN** in all competitions.

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

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

to be inserted in your camera bag



<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
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<b>Annual Exhibit</b>	Shaun Moss	(202) 458-9564	<a href="mailto:Jmoss@worldbank.org">Jmoss@worldbank.org</a>
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<b>Awards and Trophies</b>	Sigrid Vollerthun		<a href="mailto:svollerthun@verison.net">svollerthun@verison.net</a>
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<b>Presentation Write-Up</b>	Frederic Cochard Richard Quesnel	(202) 473-1631 (202) 473-6934	<a href="mailto:fcochard@worldbank.org">fcochard@worldbank.org</a> <a href="mailto:rquesnel@worldbank.org">rquesnel@worldbank.org</a>
<b>Publicity</b>	Marina Tyapkina Bill Katzenstein Manuella Lea Palmioli	(202) 623-6437 (202) 473 1630	<a href="mailto:mtyapkina@imf.org">mtyapkina@imf.org</a> <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a> <a href="mailto:mpalmioli@worldbank.org">mpalmioli@worldbank.org</a>
<b>Posters</b>	John St Hilaire Lyndsey Thomas	(202) 623-5869 (202) 623-9973	<a href="mailto:jsthilaire@imf.org">jsthilaire@imf.org</a> <a href="mailto:theolyndsey@yahoo.co.uk">theolyndsey@yahoo.co.uk</a>
<b>Field Trips</b>	Shaun Moss Richard Quesnel Christy Gray	(202) 458-9564 (202) 473-6934	<a href="mailto:Jmoss@worldbank.org">Jmoss@worldbank.org</a> <a href="mailto:rquesnel@worldbank.org">rquesnel@worldbank.org</a> <a href="mailto:gray.christyl@yahoo.com">gray.christyl@yahoo.com</a>
<b>Classes</b>	Severina de Biasi Shaun Moss	(202) 623-9709 (202) 458-9564	<a href="mailto:Jmoss@worldbank.org">Jmoss@worldbank.org</a>
<b>Hospitality</b>	Brice Richard Hannah Faux Lionel Gahima	(202) 623 6696 (202) 623 8961	<a href="mailto:rbrichard@yahoo.fr">rbrichard@yahoo.fr</a> <a href="mailto:Hfaux@imf.org">Hfaux@imf.org</a> <a href="mailto:lionelg@comcast.net">lionelg@comcast.net</a>
<b>Annual Exhibit</b>	Severina de Biasi Gerda de Corte	(202) 623-9709 (202) 623 4597	<a href="mailto:sdebiasi@imf.org">sdebiasi@imf.org</a> <a href="mailto:gdecorte@imf.org">gdecorte@imf.org</a>
<b>☐ SHUTTER RELEASE ☐</b>			
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<b>PSA Representative</b>	Linda Galantin		<a href="mailto:cvmilinda@verizon.net">cvmilinda@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 editor@imfwb-ips.org as unformatted word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

## Announcements:

### China Photo Tour:

Join Corey Hilz to explore the urban and rural areas of China this fall. The China Photo Tour begins October 20 and ends November 2. Highlights include:

- Two weeks exploring China's diverse landscape of Beijing, Guilin, Nanjing, Suzhou and Shanghai.
- Photograph the architecture and city life of Beijing and Shanghai - rush hours scenes, local people, kids playing, folk arts and more.
- Visit well known sights such as the Great Wall, Tiananmen Square, Hutong and Jianshen Park.
- Go to small towns and rural areas of China where you'll be able to capture local scenes of daily life - farmer's markets, fishermen, bamboo floats on the Li River, rice terraces in Longji and mountains in Yangshuo.
- Visit the ancient city of Nanjing where you can capture views of the Yangtze river, ancient city gates and walls.
- Visit a silk factory in Suzhou, as well as picturesque gardens with stone paths, pagodas and stone arch bridges.
- Capture Shanghai's forests of high rise buildings, the busy Nanjing Road full of pedestrians and the city's modern skyline at night along the Bund.

Package Price: \$4,498 per person, double occupancy (single supplement, \$650)

Tour Package includes:

- Roundtrip international airfare from gateway cities (Los Angeles, Chicago, DC, Detroit, Atlanta, New York)
- Domestic air and train transportation while in China
- Land transportation between airports, hotels and field locations
- Hotel accommodations
- Daily meals (breakfast, lunch and dinner)
- Sight-seeing entrance fees
- English speaking tour leader and local guides

[See the full itinerary and registration information for the China Photo Tour](#)

### New England Camera Club Conference:

The New England Camera Club Council (NECCC) will again hold its annual conference in Amherst at UMAss, Massachusetts, on July 10-12, 2009. The conference covers many topics such as portraiture, Photojournalism, nature, and digital imaging including a conference competition and many added attractions. The cost for the weekend is \$145, after June 19 will be \$175; not including room and board, which is also available at a nominal cost. Further information may be obtained at their website: [www.neccc.org](http://www.neccc.org)

## Exhibits:

### HQ1—HQ2 Tunnel Corridor

The following photos from IPS members were selected by TGS from our AE to be displayed in IMF. The display will be in the tunnel corridor between HQ1 and HQ2. Congratulations to all the selected Exhibitors.

Photographer	Title
Brice Richard	Beautiful Black
Brice Richard	God Among Men
Manuella Lea Palmioli	Coquillages
Raju Singh	The Camera
Bassirou Sarr	Zebra Mom
Lili-Anne Tabada	At the Spinning Wheel
Lyndsey Thomas	Salad 1
Marina Tyapkina	Jelly Fish Trio
Yuan Xiao	Boat
Yuan Xiao	Village Girl
Caroline Helou	Going to School, Zanzibar
Alexander Hoffmaister	Casa Battlo 2
Fred Cochard	Up Up and Away
Carmen Machicado	Going Back in Time
Louise Forest-Sarr	Samburu Kids
Emine Gurgen	Sunlit Snow

**PSA CONFERENCE EARLY REGISTRATION DISCOUNT  
ENDS JUNE 15, 2009 - 11:59 PM**

The 2009 PSA Conference will be held at West Yellowstone, Montana from September 20 through September 26, 2009.

To read complete details about the conference, click on <http://www.psa-photo.org/conferencesPageDisplay.asp?DivID=8&menuID=8&pageID=439>

This year there will be many fine programs as well as images from the PSA Exhibition. Featured speakers include George Lepp, John & Barbara Gerlach, Barry Wilkins & Jill Sneesby, Art Wolfe and Julieanne Kost (Adobe).

And there will be 5 tours a day for each of the 7 days.

To register for the conference, click on <http://www.psaexhibition.com/2009-yellowstone/2009-psa-conference-registration-1x.php>

If you register before 11:59 PM on June 15, 2009, you save \$25.

After you submit your registration form, go to your email to review your registration and to see how much you owe for the registration and then go back to your internet browser where you will find the PayPal page. You don't have to have a PayPal account . . . just a valid credit card from American Express, Discover, Master Card or Visa.

The whole process is quick, simple and secure! See you there!

**2009 PSA EXHIBITION  
20+ SLIDE/DIGITAL AND PRINT SECTIONS!**

And don't forget to enter the PSA Exhibition. The accepted slide/digital images will be presented during the conference and the prints will be on display in the print room. The entry fees are very reasonable (\$5 for a digital entry or no-return prints). You can enter any of the 20 plus sections by clicking on <http://www.psaexhibition.com/#enter> and then scrolling down to the section you desire.

Fill in the form, submit the data, go to your email to determine the cost and return to your internet browser to pay your entry fees via PayPal. This process is as quick, simple and secure as the Conference registration process is.

**Wade Clutton, FPSA - Webmaster - PSA Exhibition**

# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## MEMBERSHIP APPLICATION\*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Lili-Anne Tabada (World Bank), MSN 4-405, 1818 H Street , NW, Washington D.C. 20433

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

NEW APPLICATION

RENEWAL

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

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

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

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

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

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

### I can volunteer for the following activities:

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

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

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

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

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