

IMF - WORLD BANK

I P S

INTERNATIONAL  
PHOTOGRAPHIC  
SOCIETY

# Shutter Release

The 2013/2014 IPS season is over.

See you in September 2014!

*Check our meeting schedule, themes, and important changes to the club on page 3*



Annual Exhibition Opening Night

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## REMINDERS

- The **IPS Annual Exhibition** is open until June 13 in the lobby of IMF HQ2

[IPWebsite](#)

 [FlickrGallery](#)

 [Facebook](#)

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**MESSAGE FROM THE PRESIDENT**

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Dear members,

This newsletter marks the end of yet another amazing season for IPS. A big congratulation to all, and a heartfelt thanks to everyone who contributed in any way in making this a season to remember.

Now, I won't recount everything we achieved together over the last 9 months in this brief note – our monthly newsletters keep good record of those. But I do want to bring up a few moments that really stood out for me from this season. One was our holiday potluck in December –our very own Maurice Asseo's beautifully narrated slideshow, the mouthwatering spread, and our first annual club photo. The other notable time was of course the opening reception of our 44<sup>th</sup> Annual Exhibition! With a slideshow of all electronic images submitted over the last year and a surprise ending with Yeva's single image "Prayer" winning Best in Show, the night was truly unforgettable...

Let's now turn to next year! As I announced at our meeting last week, the executive council has been working on a number of changes for next season. These are mostly responding to the feedback from you and our judges and try to achieve a number of goals, including building a stronger club spirit, increasing dialogue and information exchange among members, learning more about photography, getting more feedback from the judges, at the same time shortening the meetings, reducing the logistical challenges associated with holding two monthly competitions and making the annual exhibition smaller.

Arguably the most exciting innovation we are bringing next year is the **Lecture Series!** Taking the advice of our annual exhibition judges, we will arrange for lunch-time lectures on the art of photography, including the masters, given by professional educators so that we get more educated about photography. Knowing more about the art will only make us better photographers!

We will also add a **tour de table** to the start of each meeting for a 10-15 minute roundtable discussion of matters relevant to all members. We can use this opportunity to inform each other about events around town, discuss club matters, talk about new techniques or gadgets, etc. The idea is to facilitate discussion between members, so we get to know each other better and strengthen our club spirit!

Last but not least, we are reducing the monthly competitions down to one type per month. This will save us time, not only reducing the logistical burden on volunteers, but also allowing time for the roundtable discussion and extended feedback on images from judges. You can read about the details in the following pages.

As the executive council we are all very excited about these changes and hope they will serve us all well. Our goal is to have a dynamic, educational and fun atmosphere for our club and we hope these changes only enhance our club spirit.

With that, let me wish you all a wonderful summer, and hope to see you at our upcoming workshops!

Happy shooting,

*Ceyda*



## 2014/1015 SEASON SCHEDULE AND THEMES

Keep this calendar handy for the 2014/2015 IPS season. The list of themes will be circulated to members shortly.

Date	Competition Type	Theme
September 17, 2014	Electronic Image Competition (EIC)	People
October 15, 2014	Print	Open
November 19, 2014	EIC	To be determined
December 17, 2014	Print	Open
January 21, 2015	EIC	To be determined
February 18, 2015	Print	Open
March 18, 2015	EIC	To be determined
Apr 22, 2015	Print	Open
May 20, 2015	EIC	To be determined
June 1 to July 6, 2015 (tentative)	Annual Exhibition	

### NEW MONTHLY COMPETITION RULES (IN EFFECT AS OF SEPTEMBER 2014)

- There will be one type of competition per month. The schedule will start in September with EIC, followed by Print in October, alternating each month throughout the season.
- Each EIC will have a pre-announced theme, and each print competition will be open themed.
- The first theme of the year (September EIC) will be **People**.
- The number of entries per photographer will be 3 for EIC and 2 for print competitions.
- 20% of entrants will be awarded in each competition (1st, 2nd, 3rd and honorable mentions).

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**APRIL SPEAKER AND JUDGE: KAREN MESSICK**

Karen Messick studied art in different media before turning to photography in the late 1990s. She switched to digital photography in 2006 and took the plunge into making photography her profession in 2008.

Karen teaches and conducts field workshops. Her work has been exhibited in various galleries and she has received numerous awards and honors.

Her presentation focused on **using the iPhone as a "creative imaging device"**.

Karen explained that iPhone photography is not like regular photography; thus people shouldn't expect the same results. But it is a fun, creative process, which allows images can be shared quickly across many platforms.

She recommended a variety of apps:

- for shooting: Camera+, Hipstamatic and Bracket Mode
- for processing: Snapseed, Leonardo and Filterstorm Nue
- for processing (artistic): Glaze, Photocopier and Antistasketch.

There are many other apps for various purposes and Karen recommended testing them out. Regarding the quality of images that can be printed from iPhone photos, she said she was able to print sizes up to 12 x 18" with very good results.





## MAY SPEAKER AND JUDGE: TIM COOPER

Tim Cooper is a commercial and assignment photographer working with clients such as The North Face, The Ritz Carlton, Vasque boots, 3M, Blue Note Records. His photographs have appeared in Travel & Leisure, NY Times Magazine, Outdoor Photographer, Ebony, Modern Luxury and Private Clubs.

Tim teaches and writes on photographic and digital technologies. He is the author of the several training videos, three books in the series of Complete Photoshop for Digital Photographers and Co-Author of Night Photography, Snapshots to Great Shots. His latest book is called *The Realistic HDR Image*. His presentation was on **Creating a realistic HDR image**.



(c) Tim Cooper

HDR means High Dynamic Range. HDR photos are images that look closely like what our eyes can see but the camera cannot capture well. These scenes have a wide contrast between shaded areas and light, making successful camera adjustments difficult to impossible. Hence the photographer needs to take a range of photos at different apertures (bracketing), and then, using HDR software, superimpose these images to obtain a more realistic photo.

Tim suggested to make frequent use of the image histogram to know when the darkest and lightest areas were captured well. He demonstrated the use of Photomatix Pro to upload the range of images and almost automatically obtain an HDR version that needs little to no further processing.

Furthermore, IPS members can purchase the HDR software at a discount by using his name (Timcooper).



(c) Tim Cooper

## FROM THE IPS FACEBOOK PAGE

- Learn about depth of field and f stops in [Picture Correct](#)
- Congratulate IPS member Richard Quesnel, whose photos will appear in [Black & White magazine 2014 portfolio edition](#)
- Find out about a new app called [Juxtaposer](#) that allows you to create fun photomontages
- See [photos](#) from our 2014 Annual Exhibition (thanks Michele!)
- Discover the [12 editing skills](#) every photographer should have
- Participate in a photo contest sponsored by the US National Park Foundation called [Share the experience](#)
- See strange and fun [moving pictures](#)
- Learn about the magic light of the [golden hour](#)
- View [mosaic-like photographs](#) by Seung Hoon Park

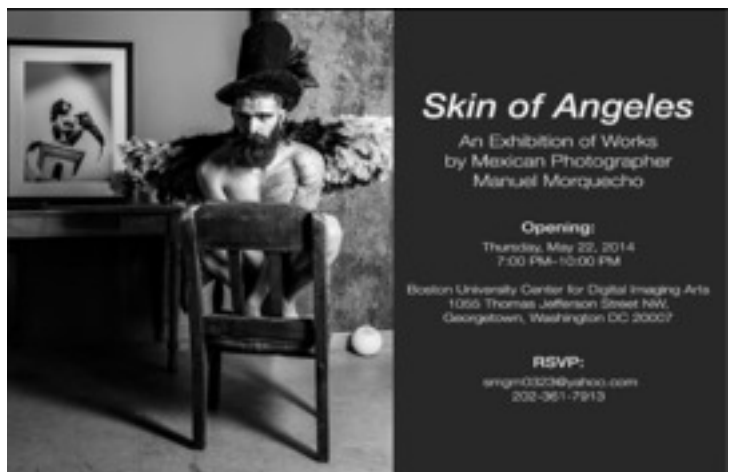
## SKIN OF ANGELES: EXHIBITION BY MANUEL MORQUECHO

IPS member Manuel Morquecho is exhibiting his works in DC. Please visit the exhibit titled "**Skin of Angeles**" at:

Boston University Center for Digital Imaging Arts

1055 Thomas Jefferson St NW,  
Washington, DC 20007

Opening: Thursday May 22 at 7:00 pm



## WELCOME NEW MEMBERS!

- Christa Dodoo
- Sokareth (Reth) Kim
- Diane Kerswell
- Melissa Goldfarb

**WORKSHOP: DISCOVERING YOUR CAMERA'S FLASH****Instructor: Ron Aira**

**Date:** Thursday, June 5 and Tuesday, June 10

**Location:** to be announced

**Time:** 6:00 - 8:00 pm

**Cost:** \$60 for IPS members; \$100 for non-IPS participants (includes IPS membership for 2014/2015)

**How to register:** send email to Michele Egan at: [alsacienne@aol.com](mailto:alsacienne@aol.com)

Register early as there is a limit of 20 participants (first-come, first served)

**Day 1**

- What is Flash?
- Learn to use flash to your advantage.
- Using flash as a fill light and using your flash as your main light.
- Opening up your dark background.
- Why I should use my flash outdoors?

Homework will be assigned at the first session and discussed at the 2nd session.

**Day 2**

- Class Critique, go over homework flash assignment, fix any problems/questions using our flash.
- Special effects with flash.
- Advanced flash techniques.



© Ron Aira

## CALL FOR ENTRY: WORLD BANK ANNUAL REPORT

The World Bank would like to draw on the IPS talent pool for their annual report. The deadline for submission is **May 30th**. Each member can submit up to 5 images in low resolution for the selection process. Once they identify the 6-8 images they want to use for the report, they will contact each photographer for the high res. version.

**Email you selection directly to Daniel Nikolits ([dnikolits@worldbankgroup.org](mailto:dnikolits@worldbankgroup.org)) and Susan Graham ([sgraham@worldbankgroup.org](mailto:sgraham@worldbankgroup.org)).** IPS will not be involved in the collection/selection process. A citation with the photographer's name will appear alongside the photo in the report. Dan and Susan will make their selections in early June and reach out to individuals shortly thereafter.

For this year's report theme/topic, the WB team has coalesced around the goal of "promoting shared prosperity." It received a lot of focus at the Spring Meetings and in terms of the Bank's messaging it is appropriate to give the concept as much of a spotlight as possible, as it is the more nuanced of the two goals to explain.

The requirements for the photos are:

- 1) High resolution for print (300 dpi)
- 2) Taken within the time frame of January 2013 to the present
- 3) Accompanied by a caption that explains the context of the photo (country, project, subject, etc) as well as the photographer's name

Whenever possible, photos that show activity or an act (a moment in the life of a person in poverty; a moment of a WB project; etc) are better than either portraits of individuals or abstract/conceptual images. The photos will be used in the first chapter of the report.





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**ARTICLE ON THE 2014 ANNUAL EXHIBITION**

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This year again, IPS member Yanna Zhang wrote a nice article for the World Bank intranet about our annual exhibition. For World Bank staff, you can read the story [here](#). For others, please read the text below, but note that a slideshow of 34 images with some comments by the photographers can't be reproduced here.

**To See a World in a Grain of Sand, by Yanna Zhang**

The Bank Group-IMF photo club captures special moments in a juried photo exhibition in HQ2 that runs through June 13. Thirty-three members of the International Photographic Society (IPS) of the IMF and World Bank Group are exhibiting some 180 photographs in the IMF's HQ2 lobby through June 13. The photos have all won previous awards at the club's monthly competitions over the past year. Four renowned, award-winning professional photographers juried the images on display: Phyllis Berger, founder of the Photography Program at Johns Hopkins University; Maxwell MacKenzie, whose photographs have been widely published in the architecture and design press; and Frank Van Riper and Judith Goodman, a husband and wife team of documentary and fine art photographers.

**Special moments**

Awards for first, second, and third place went respectively to Yeva Avakyan for "Prayer," Dorte Verner for "Omo Valley," and Ceyda Oner for "Forest Texture." The juries also selected 23 images for honorable mentions.

Somerset Maugham once said: "I have not seen anything in the world more beautiful than the temples of Angkor." Yeva believes an apt image is not only beautiful; but also evokes emotions, challenges assumptions, and raises questions. This image, taken at one of Angkor's spectacular temples, captures a female monk offering incense and prayer, reflecting the mystical and serene nature of the site.



*Annual Exhibition First Place Winner: Prayer, by Yeva Avakyan*

## HOW JUDGES CRITIQUE PHOTO COMPETITION: ARTISTIC CRITERIA AND TECHNICAL STANDARDS

by *Bill Katzenstein*

Deeply appreciated is the photo competition judge with the knowledge, empathy and wit to provide constructive praise and criticism of each and every entry. This may not always occur because of personal style or time constraints, but all judges add to our learning, and we can only be grateful for their efforts on our behalf. As an assist to the perplexed photographer whose masterpiece may have been turned aside in competition by an "Out," "Next," or "We'll keep this in for now," this article discusses the artistic objective and considerations weighing in photo competitions, and summarizes technical reasons why some images don't make the grade.

### *The Main Criterion: Photography as Art*

To place in photo competitions generally, an image 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, admiration, pathos, humor, 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 essence of the image. Since the absence of basic shortcomings 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.

### *Technical Critique of Photographs*

In normal vision, our mental image is of a naturally composed scene in focus, with appropriate contrast and perspective, 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 same scene in a two-dimensional image, it becomes a step removed from our unconscious mental processing, and the reflection of the glare appears very distracting. If the glare is not toned down, it will become an object of attention and distract from the artistic potential of the image. Similarly, it is incumbent on the photographer to provide correct focus, proper exposure, adequate contrast and sensible composition, since the mind's eye does not adjust for such factors once an image is set to monitor, projection screen or print.

## HOW JUDGES CRITIQUE PHOTO COMPETITION: ARTISTIC CRITERIA AND TECHNICAL STANDARDS (CONTINUED)

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

1. Out of focus: A main subject or a part of it may be blurry (or “soft”). Another potential distraction occurs when background intended to be out of focus, as in a vague blur, instead appears partly in focus (a “tweener”) which can distract from the main subject.
2. Vacant space: A sizable part of the photograph is empty or has no meaningful content, to an extent that the view appears wanting.
3. Objects “out of sync” or cut off: Even slight distractions such as an odd hand, bright color or shadow appearing in front of or behind a main subject may cause an image to be rejected. Viewer focus may also be interrupted when a significant element or parts of the image are cut off by the borders of the photograph.
4. Objects merging with edge of the frame: It is mildly annoying when significant objects in the image touch the edge.
5. Excessive contrast: One or more areas or colors appear too bright or dark. Unless an image is obviously abstract or includes an obviously intended area of dark shadow, all significant areas of a photo should be lit adequately to show some texture or other detail. (Note: this latter viewpoint, first advanced by landscape photographer Ansel Adams, is held by a sizable proportion of photographers, yet others disagree.)
6. Hot spots: When lighting is not uniform, a photograph may have a few areas of particularly bright illumination that detract from the image.
7. 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 substantial white (or “bald”) sky.)
8. Over-saturation: Colors appear too strong or exaggerated for effect.
9. Overuse of HDR: In the past few years, some judges have expressed dislike for what appears to them as excessive application of HDR (high dynamic range) as indicated by “unnatural” skies or other odd-looking hues.
10. Over- or underexposure. A relatively rare occurrence these days with automatic exposure control with digital imaging.
11. Glare and the like: Off-putting reflections, blurs of motion and other unintended consequences of capturing an image under challenging conditions may also dilute artistic effect.
12. Image not level: Applies particularly to water views and landscapes with horizon, and to architectural photography. Images taken with wide-angle lenses are particularly susceptible. Notwithstanding opportunities for digital correction, a tripod and/or spirit level continue to be recommended for use with wide-angle lenses.

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## SUMMER WORKSHOP OPPORTUNITY IN MAINE

Every year Frank Van Riper and his wife Judy Goodman count the weeks until they return to Lubec, Maine and to the Lubec Photo Workshops at SummerKeys, that they have run for the past six years.

There are still a few spots left for the two **July workshops (July 7-11; 21-25)**.

Frank and July look forward to adding some new venues to their popular photography workshops this year and hope you will consider joining them this summer.

To register online, simply go to [www.summerkeys.com](http://www.summerkeys.com)

Please also spread the word about this opportunity to friends or colleagues who may be considering a visit to this glorious part of the world and who may be interested in small class, low-key photo instruction that follows the time-honored SummerKeys formula: "no entrance requirements; if you come we will teach you."



(c) Fran Van Riper

APRIL WINNING IMAGES

PRINT COMPETITION B (OPEN)



1st Place: Manuel Morquecho. Frozen



2nd Place: Keith Miao. Man and Dog



APRIL WINNING IMAGES

PRINT COMPETITION B (OPEN)



3rd Place: Xiaoxiao Peng. Childhood



HM: Sergio Toledo. Expressions

APRIL WINNING IMAGES

PRINT COMPETITION A (OPEN)



1st place: Dorte Verner. Thoughtful Guna Yala



2nd place: Ceyda Oner. Geometry in Rust



APRIL WINNING IMAGES

PRINT COMPETITION A (OPEN)



3rd place: Emine Gürgen. Morning Prayer



HM: Dorte Verner. Lazy Afternoon in El Alto

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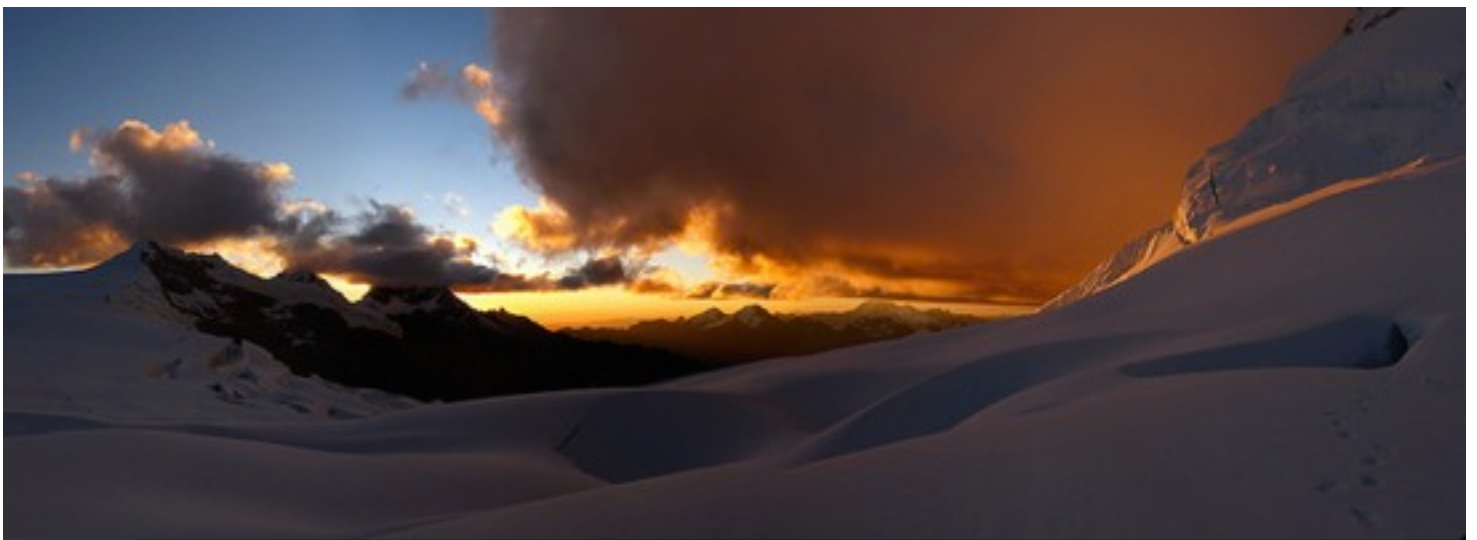
APRIL WINNING IMAGES

PRINT COMPETITION A (OPEN)



HM: Jevgenijs Bujanovs. Still Life 3

ELECTRONIC COMPETITION B (OPEN)



1st Place: Jochen Andritzky. Cordillera Blanca View

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APRIL WINNING IMAGES

ELECTRONIC COMPETITION B (OPEN)

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2nd Place: Yeva Avakyan. Fire!



3rd Place: Susann Tischendorf. Alice



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APRIL WINNING IMAGES

ELECTRONIC COMPETITION B (OPEN)

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HM: Xiaoxiao Peng. Stairs



HM: Jochen Andritzky. Convento de Los Dominicos

APRIL WINNING IMAGES

ELECTRONIC COMPETITION B (OPEN)



HM: Manuel Morquecho. Familia



HM: Rowena dela Cruz. Of Faith and Nature

APRIL WINNING IMAGES

ELECTRONIC COMPETITION B (OPEN)



HM: Igor Rykov. Fatherhood



HM: Chantal Rigaud. Blue



APRIL WINNING IMAGES

ELECTRONIC COMPETITION A (OPEN)



1st Place: Emine Gürgen. After the Storm



2nd Place: Alex Culiuc. Treading Water

APRIL WINNING IMAGES

ELECTRONIC COMPETITION A (OPEN)



3rd Place: Michel Egan. Geometry



HM: Richard Quesnel. Light in Tunnel

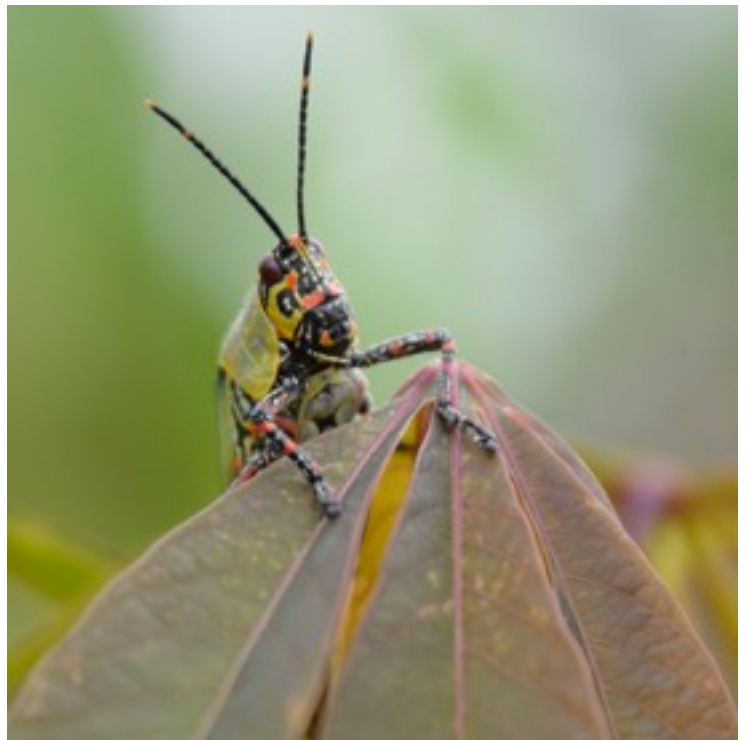


APRIL WINNING IMAGES

ELECTRONIC COMPETITION A (OPEN)



HM: Jevgenijs Bujanovs. Contemporary Art Composition



HM: Louise Sarr. Designer Bug

APRIL WINNING IMAGES

ELECTRONIC COMPETITION A (OPEN)



HM: Alex Culiuc. A Window with no View



HM: Dorte Verner. Fading Embera Body Paint

<b>APRIL WINNING IMAGES. Print Competition B (14 images)</b>		
1st place	Manuel Morquecho	Frozen
2nd place	Keith Miao	Man and Dog
3rd place	Xiaoxiao Peng	Childhood
HM	Sergio Toledo	Expressions
<b>Print Competition A (21 images)</b>		
1st place	Dorte Verner	Thoughtful Guna Yala
2nd place	Ceyda Oner	Geometry in Rust
3rd place	Emine Gürgen	Morning Prayer
HM	Dorte Verner	Lazy Afternoon in El Alto
<b>Electronic Competition B (41 images)</b>		
1st place	Jochen Andritzky	Cordillera Blanca View
2nd place	Yeva Avakyan	Fire!
3rd place	Susann Tischendorf	Alice
HM	Jochen Andritzky	Convento de los Dominicos
HM	Rowena Dela Cruz	Of Faith and Nature
HM	Chantal Rigaud	Blue
HM	Xiaoxiao Peng	Stairs
HM	Manuel Morquecho	Familia
HM	Igor Rykov	Fatherhood
<b>Electronic Competition A (34 images)</b>		
1st place	Emine Gürgen	After the Storm
2nd place	Alex Culiuc	Treading Water
3rd place	Michele Egan	Geometry
HM	Jevgenijs Bujanovs	Contemporary Art Composition
HM	Alex Culiuc	A Window with no View
HM	Richard Quesnel	Light in Tunnel
HM	Richard Quesnel	The Sculptor
HM	Louise Sarr	Designer Bug
HM	Dorte Verner	Fading Embera Body Paint

<b>MAY WINNING IMAGES.</b>		
<b>Print Competition B - Open (16 images)</b>		
<i>Please note that the May winning images will be displayed in the September Newsletter</i>		
1st place	Manuel Morquecho	Watching
2nd place	Kemal Cakici	Face of Innocence
3rd place	Kemal Cakici	The Lighthouse
HM	Manuel Morquecho	Guerra
<b>Print Competition A - Open (17 images)</b>		
1st place	Jevgenijs Bujanovs	Ride Run and Rest
2nd place	Jevgenijs Bujanovs	Human Curiosity
3rd place	Dorte Verner	Karo Girl
HM	Alex Culiuc	Everyday Lima I
<b>Electronic Competition B - Americana (29 images)</b>		
1st place	Ihor Rykov	Jazz
2nd place	Manuel Morquecho	My Home
3rd place	Yeva Avakyan	Flirt
HM	Bermet Sydygalieva	Frisbee on the Mall
HM	Kemal Cakici	Lady in Red
HM	Xiangli Qin	Bonfire
HM	Adriana Triana	Route 66 b
<b>Electronic Competition A - Americana (28 images)</b>		
1st place	Jevgenijs Bujanovs	Independence Day 2
2nd place	Alex Culiuc	Marilyn Conquers Chicago
3rd place	Carmen Machicado	Fall in the East
HM	Lionel Gahima	Waving Flag
HM	Emine Gurgun	Vietnam Memories
HM	Jevgenijs Bujanovs	Independence Day
HM	Dorte Verner	Speed 9683



## POINTS TABLE

Name	Sep-13	Oct-13	Nov-13	Dec-13	Jan-14	Feb-14	Mar-14	Apr-14	May-14	Ann. Exhibit	Total
<b>A</b>											
Verner Dorte	8	12	11	5	11	11	7	12			77
Culiuc Alex	14	6	13	5	11	5	11	9			74
Oner Ceyda	13	8	10	5	5	13	6	8			68
Gürgen Emine	5	13	5	9	6	6	11	12			67
Bujanovs Jevgenijs	5	9	9	9	12	9	6	7			66
Eken Sena	5	10	7	7	6	7	5	5			52
Thurein Win Aung	11	8	5	8	5	5	5	5			52
Rani Manorma	7	5	5	6	7	10	6	5			51
Egan Michele	5	10	5		6	5	5	7			43
Palmioli Manuella Lea	5	5	6	5	5	5	5	5			41
Wilson Mary	6	6	5	10	5	5					37
Forest-Sarr Louise	6			7		5	11	6			35
Boyd Jean	5	5		5	5	5	5	5			35
Machicado Carmen		6	5	6	6	5		5			33
Gahima Lionel				10	5	5	5	5			30
Cochard Fred			5		6	5	7	5			28
Sarr Bassirou	6			6		5	5	5			27
Quesnel Richard				6	7	6		7			26
Titsworth Morin Raphaël	7				5						12
Morin Denyse	5				5						10
Bosier Victor							5				5
<b>B</b>											
Miao Keith	10	5	11	5	7	10	6	8			62
Morquecho Manuel *		7		9	8	8	13	11			56
Karsten Junius	8	8	11	5	8	5	6	5			56
Zhang Yanna	7	7	8	10	5	8	5	5			55
Fernandez Adrian	5	5	5	5	5	5	12	5			47
Sydygalieva Bermet	8	5	5	6	5	7	5	5			46
George Rama	5	5	5	10	5	5	6	5			46
Andritzky Jochen *			6	12	5	11		11			45
Rigaud Chantal	6	5	6	5	5	6	6	6			45
Kato Toko	5	5	5		6	5	5	5			36
Arbatli Elif		9	10	5	5	6					35
Avakyan Yeva *					10	5	9	8			32
Sanghani Chirag				6	5	8	5	5			29
Bouso Dieng Adji *	5	5	5			5	5				25
Cakici Kemal					13	5	5				23
Lumanau Angela	7	5	5		6						23
Mziray Elizabeth			5			6	5	5			21
Burton Vicki *	5	5		5		5					20
Saxegaard Magnus *			5		6	5					16
Tischendorf Susanne *							7	7			14
Titsworth Jack	6				6						12
Santala Satu *				5		7					12
Ringlien Clarisa	5	5									10
Peng Xiaoxiao *								8			8
Rykov Igor *								6			6
Rowena Delacruz								6			6
Toledo Sergio *								6			6
Ongwen Mary *								5			5
Qin Xiangli *								5			5
Winkler Hernan	5										5
Triana Adriana	5										5
Enomura Yoko					5						5
Castillo Elsa *								5			5
Ingram Patricija							5				5
Azari Sardar *	5										5

\* Eligible for Rookie of the Year Please check your awards & score. For questions, email Evgenijs Bujanovs bujanovs@me.com

## IPS EXECUTIVE COUNCIL

President	Ceyda Oner	(202) 623 5423	<a href="mailto:coner@imf.org">coner@imf.org</a>
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Program Directors	Keith Miao Angela Lumanau Tomoko Kato		<a href="mailto:KMiao@imf.org">KMiao@imf.org</a> <a href="mailto:ALumanau@ifc.org">ALumanau@ifc.org</a> <a href="mailto:tomokokato55@gmail.com">tomokokato55@gmail.com</a>
Membership Director	Bermet Sydygalieva		<a href="mailto:bsydygalieva@worldbank.org">bsydygalieva@worldbank.org</a>
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