

Shutter Release

A newsletter for the members of the International Photographic Society

November 2012

First Place Pix!



November 14, 2012 Meeting

Social and Refreshments: 5:45p.m

Presentation: 6:30pm

IMF Auditorium RD-710

700 19th Street, NW, Washington, D.C.

EIC Theme: "Detail"

Print Theme: "Open"

([All themes](#) for the year are posted on IPS' site)

Patrick Joust: "Still Night Photography"

Patrick grew up and went to school in California and Pennsylvania. He originally came to Baltimore to work with disadvantaged children and it was during that time, 10 years ago, when his interest in photography began, the city of Baltimore being a great source of inspiration. He now works as a reference librarian spending much of his time outside of work taking pictures. He shoots primarily with a Twin Lens film camera on medium format film. His night photography is largely about capturing or creating an atmosphere that's both realistic and magical.

IPS Online



www.ips-imfwb.org



(must join first to access)



(discussion group; must join)

Message from the President



Greetings everyone!

It is the season for photographic events.

November 9-11 features the "2012 Nature Visions" event in Manassas, Virginia, sponsored by the Mid-Atlantic Photography Association.

Closer to us, FotoWeek DC will be in full swing between November 9-18, with exhibits, lectures and seminars throughout the city.

Both events are meant to encourage appreciation of photographic art within our communities and are well worth taking a moment to check out exhibits and perhaps indulge in a few of the learning opportunities. A few of us are coordinating our visits through the IPS' [Facebook page](#). If you're not a member yet, I encourage you to join!

Speaking of membership... this month is the last deadline to register and pay your membership fees to the IPS. As a reminder, the membership fee entitles you to submit your images into our monthly competitions, join our online spaces (Facebook and Flickr) as well as participate in the events we sponsor, at a preferential rate. As a dues-paying member, you will continue to receive information about photographic opportunities sponsored by the IPS.

On IPS' learning events, we are putting the final touches on a series of workshops, which will cover topics such as: Getting familiar with your camera (aka, moving out of the infamous 'auto' mode); Processing your images through Photoshop; and Learning the skills and techniques of fine art photography. Stay tuned for more information in the coming weeks.

On the social side of things, the IPS will host its end of year potluck dinner at our December meeting. Adrian Fernandez (our Hospitality Director) and I will be asking for your contributions and goodwill to ensure this event goes off well.

Finally, I am looking for two volunteers who could help us organize field trips in and around the metro area. This is a fun task, with a largely social component to it. Please do get in touch with me directly, if you feel you can spare a few hours here and there.

I look forward to seeing you at our next meeting!

Michele Egan (<mailto:alsacienne@aol.com>)

Welcome New Members!

Dorte Verner, Oxana Miliaeva, Adriana Triana Florez



***“Fine Art
photography
evokes emotion in
the viewer”***

September Speaker : Craig Rudlin

“Fine Art Photography”

Craig’s presentation to the IPS was skillfully didactic and his points and assertions were well-supported by illustrative pictures. He commenced with explaining that photography is not a single genre but rather a collection of related and non-exclusive genres, e.g.:

Journalism/Street photography
 Documentary / Scientific photography
 Portrait / Wedding photography
 Snap Shot / Family photography
 Art Reproduction photography
 Fine Art photography

Fine Art photography evokes emotions although the viewer’s reaction is personal, not necessarily coincident with that of the photographer, and dependent on the viewer’s mood, memories and beliefs.

Although Fine Art photography elicits emotions, this alone does not define fine art photography because photo-journalism, weddings and even portraits might do the same. Craig said one should consider fine art photography as analogous to fictional prose or poetry, in contrast to other genres of photography which would be analogous to non-fiction. Fiction or poetry relies on certain stylistic elements to facilitate telling the story, and the story may have many levels of significance. It is the story that elicits the emotion response. In Fine Art Photography these stylistic elements include:

The notion that the **predominant object in the photograph may not be the subject**: the subject can be a metaphor, and the following elements can often be used to facilitate a metaphor: fog, bright light, shapes, the positioning of objects.

Fine Art Photography can be **abstract rather than representational**: abstracts can convey an emotional response when detailed “accurate” representation may not. In creating an abstract, identify the elements that represent your reaction or response to the scene; Apply techniques that emphasize the elements that are representational; Resolution is not essential, indeed may not be desirable, to evoke a response; Consider the image as music: some notes are played staccato others slurred.

Fine Arts Photography relies on classical elements of design:

Perspective and positional “rules”

Color (or lack thereof):

- B&W emphasizes shapes and geometric patterns. If your “vision” of the image depends on contrast, lines and shapes, consider B&W. It is also good for conveying historical significance.
- Color can direct the eye and focus the viewer’s attention (Bright color pulls the eye towards the color, while muted colors push the eye away); it can help create a mood (Pastel colors suggest softness, intimacy)

Lighting is also critical: Underexposing can create depth and emphasis and influence the mood.

Shapes, lines, angles, curves:

- Basic geometric shapes can frame the primary object which itself may contain angles and curves.
- Lines not only direct the eye, they also give a sense of depth and can convey a sense of infinity. In so doing, they help convey the emotional content of the image.
- Lines move the eye through the image. Contrast directs and focuses the eye on specific areas or subjects within the image.
- Converging lines not only provide clues as to distance or depth, but also a sense of endlessness, or the freedom to go on forever.
- Curves also lead our eye, but their gracefulness tends to convey a different emotion than straight lines. They are softer, more gentle, perhaps even relaxing.
- Triangles are particularly powerful geometric shapes.
- Geometric shapes can be emphasized by lighting.

The Fine Art photograph begins before you press the shutter. When you arrive at a locale, **stop, look, listen**. Then, react:

- How do you feel? What makes you feel that way?
- What enhances and what diminishes that feeling
- What is the basis of the feeling?
- Do you want your viewer to experience the same feeling?
- Is the object of the image truly the subject? Is the subject metaphorical?
- What elements of design are available to convey the subject and your emotions?

Craig's photographic career began in high school, when he was one of the feature reporters and a photographer for the Richmond News Leader's Young Virginian section. He studied with photographic legends including Tony Sweet, Andre Gallant, Freeman Patterson, Charles Glazner, Andy Biggs and Sunny Reynolds.

He embarked on a career in "photo journalism" but shifted to concentrate on nature and landscape photography. Over the last few years, Craig has migrated towards a more abstract depiction of nature and "objects" and Fine Art Photography. He has been most influenced by the impressionist artists, although Craig states that the work of Ansel Adams definitely shapes his style, especially in monochrome and infra-red photography.

On his [website](#), Craig says that his hope and aspiration is for his images to evoke feelings, emotions and memories, to encourage contemplation and exploration, and to allow one to question even if there is no immediate answer. He encourages his audience to linger and ponder, explore and wonder through both the concrete and the abstract images, but most importantly, enjoy. His goal is to help one see and feel, as he does when he creates the images.

Contributed by Jack Titworth

October Speaker: Robb Hill



**“Street
Photography:
Public Moments,
Private Thoughts”**

Robb Hill is a professional photographer based in the Washington, D.C. area. Before Washington D.C, he was based in Budapest and Chicago. His work has been featured in NPR's Picture Show and The New York Times Lens blog. He has worked for NPR, *National Geographic Traveler*, *US News & World Report*, and *Boys' Life Magazine* among others.

During his professional photography career, Robb has concentrated on long-term projects. These projects included *Homelands*, *Representation without Taxation*, *Coming of Age*, and *Robert's Toys*. In the *Homelands* project, he captured the lives of people living in farmhouses near the small town of Utica, Indiana, where the natural world of forests and fields were only a few steps beyond their doors. He believes that “the relationship you have with the land you're on sets the cornerstone of your being”. The *Representation without Taxation* project is part of his ongoing efforts to understand Washington DC. In his words “DC is a living museum complete with lost tourists, overconfident insiders, and managements that would prefer you not to touch anything”. In the *Coming of Age* project, images capture what it is like to grow up on the South side of Chicago. In this project, like in the previous two mentioned above, the objective is to create a body of work that leaves viewers with an emotional understanding of a place and the people there. *Robert's Toy's* is ultimately about the imagination of a 6-year old boy who lives down the block from Robb. The fence around his front yard might bind Robert's physical world but nothing confines the world inside his head.

Robb explained street photography and how it differs from other forms of photography. It features subjects in candid situations in [public places](#) such as [streets](#), [parks](#), and [political conventions](#). It can be distanced from its subject matter. It concentrates on a single moment and provides a personal rendering of the subject matter, which the audience might only be passingly familiar with. In street photography voice and intention are important. These, together with design, composition, light, and flow, are used to interest the audience. Classical works of street photography included those by Henri Cartier-Bresson, who influenced many future generations of photographers.

Street photography is different from and should not be confused with photojournalism or documentary photography. Photojournalism is about the subject and involves creating an image to tell a news story. The same is true for documentary photography, which is used to chronicle significant events. The photographer tries to produce a truthful and objective image of a subject, most often of people. These branches of photography also have composition and design, but they are mostly about the subject.

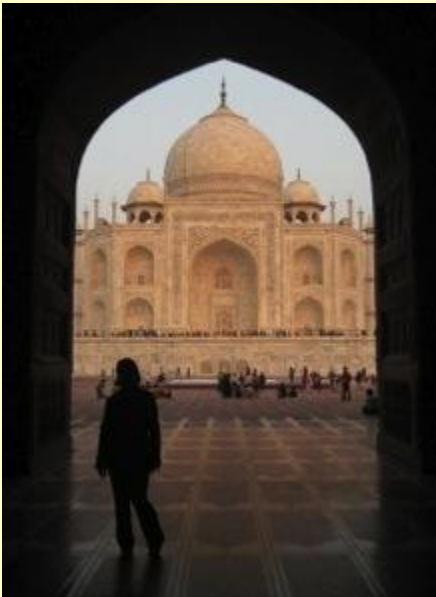
Robb showed images from his long-term projects as well as his his travel around the world, including in Alaska, Paris, Italy, Budapest, Belgrade, Moldova, and Malaysia. These images captured the lives in these cities, symbols of transitions in political regimes and how they affected people's lives, and physical manifestations of history. They reflected his impressions in these places. He indicated that when he photographed sometimes he did not know or did not want to know what was going on. In street photography, unlike in photojournalism, there is no need to know what is happening as the photographer captures themes rather than issues.

On how to photograph people you do not know, Robb said to explain to them that you are interested in what they are doing, not to be controversial, and, sometimes do it without people knowing it. Inally, on transitioning from street photography to commercial photography, he indicated that it was difficult to learn to be good at commercial photography, in particular studio photograph. For Robb, commercial and studio photography is a matter of problem solving; it's all about creating images that fulfill the needs of your client.

For more information on Robb Hill and his work, see www.robbhill.com or contact him through email at robb@robbhill.com

Contributed by Sena Eken

Member Profile: Susann Tischendorf



- Nationality: German
- IPS member since: 2010

Where do you work?

I joined the World Bank Groups' Investment Climate Department as a Junior Professional Associate in 2010. Since then I have been working in the departments' Strategy and Analysis Unit where I do research and communications on private sector development projects, mainly in Latin America, Sub-Saharan Africa and South Asia.

What got you started on photography?

During high school our biology teacher asked us to document the local wood over the course of an entire year. This project got me started on photography. I still remember how fascinated I was about the different looks of my pictures while the lights and seasons were changing. In the end, I had produced a little photo book that I still possess. During my undergrad studies, I then took several photography and film classes. Thus, nowadays most of my pictures end up in short movies.

What interests you most about photography now?

I very much enjoy photographing people and the circumstances they live in. This is related to the fact that I love to travel and always try to get to know the places I visit a little better than the 'regular tourist'. I am fascinated by the idea of telling a story about a person in just one image. My main interest at the moment is to advance my technical skills so that I can reach this goal.



This is one of the pictures I took for high school project that got me started on photography. It not only reminds me of my teenage years but the peaceful surrounding close to my family's house back in Germany and overall always makes me smile whenever I look at it.

Member Profile: Aung Thurein Win



- Nationality: Myanmar
- IPS member since: April 2007

Where do you work?

I am currently at the Fund being a Budget Officer in the Asia and Pacific Department. I am also a treasurer with IPS.

What got you started on photography?

My father used to be a film producer and a director back home so I learnt a lot about both photo- and video-graphic from him. I remember the days when I used his Leica M3 (Years Produced; 1954 – 1967) <http://www.kenrockwell.com/leica/m3.htm#spex> to take B&W photos and processed the film and produced the photos with an enlarger in the darkroom we set up at our home.

What interests you most about photography now?

After seeing so many great images produced these days by photographers, amateurs and professionals, using sophisticated cameras, fancy editing techniques and of course their unique and artistic talents, I feel motivated to produce some myself. Now one may wonder when my ever growing passion in photography will end.

My favorite image: One of my recent micro shots, which came out nice and funny



PSA

PSA **mission statement** is "promoting the art and science of photography as a means of communication, image appreciation, and cultural exchange. PSA provides education, information, inspiration, and opportunity for all persons interested in photography. The Society fosters personal growth and expression, creativity, excellence, and ethical conduct in all aspects of photographic endeavor."



IPS is a member club of the Photographic Society of America

www.psa-photo.org

Social networking is changing the way photographers interact. iPhoneography is starting trends that redefine concepts of traditional photography. PSA has been growing its membership rapidly, with about 44% joining in the last three years. Also, there is an enhanced photographic experience with other PSAers across the USA and around the world.

The 2012 PSA International Exhibition of Photography offered photographers from around the world the opportunity to compete in 23 different sections in the 7 divisions. 3,000 plus photographers from 60 countries, 37 American states and 4 Canadian Provinces submitted 5,300+ entries, which translates to over 20,000 photographic images. The PSA Exhibition website at www.psaexhibition.com shows all the award winning and the accepted images from all of the digital sections. The PSA International is open to all photographers worldwide. PSA members and non-members get an opportunity to compete and win PSA medals and Division Awards.

In the Journal this month, Jim Thomson writes an interesting article on the many photographic opportunities for nature photographers that Hunter Valley in Australia has to offer. The place has interesting beaches, timbered rolling hills, rainforest, and high country—all places of interest to photographers looking for an interesting variety of birds, mammals, fungi, and insects to shoot. Pamela Lewis shares her fascination about Venice in another photo article. Arabella Dane's travelogue describes her trip to Churchill Manitoba to see the Polar Bears congregate, waiting for the sea ice to form on Hudson Bay. Elizabeth Pennock and Benjamin Willis write on the photojournaling experience while covering the Sandusky trial.

Contributed by Ashish Bhateja

Do you know?

- That the competition [rules](#), [guidelines for submission](#) as well as [themes](#) are posted on our site? Check them out as a reminder!
- That rain can be a wonderful opportunity for unusual photography? Check out [Christophe Jacrot's](#) images under the rain. Thanks to Carmen Machicado for highlighting this on our Facebook page!
- You can find inspiration for your photographs by looking through the winners of the UK's [Natural History Museum photo competition for 2012](#). Thanks to Stephan Eglli for posting this to our Facebook page as well!

[Hint: join us on our [Facebook page](#) to get up-to-the-minute info on interesting photo topics]

October 2012—Winning Images



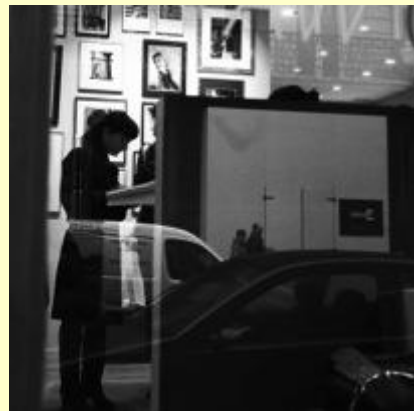
Salone © Stephan Eggli



Regione Marche © Manuella Lea Palmioli



Colonial Arches © Carmen Machicado



The Sales Clerk © Alain Cornet



City Scope © Aung Thurein Win



Mission Accomplished © Alex Culiuc



Up © Jevgenijs Bujanovs



Tango in Buenos Aires © Galina Voytsehovska



Morning Contemplation © Louise Forest-Sarr

(Electronic version not available at publication time)

Blossom © Marco Pinon-Farah



Urban View 14 © Jevgenijs Bujanovs



Blazing Sun on Santa Monica Beach © Ceyda Oner

October 2012 Competition Results

Electronic Image Competition-OPEN (Group A – 18 Entries)

- 1st place - Stephan Eggli: "Salone"
- 2nd place - Manuella Lea Palmioli: "Regione Marche"
- 3rd place - Carmen Machicado: "Colonial Arches"

Electronic Image Competition-Theme: OPEN (Group B – 36 Entries)

- 1st place - Alain Cornet: "The Sales Clerk"
- 2nd place - Aung Thurein Win: "City Scape"
- 3rd place - Alex Culiuc: "Mission accomplished (Boston)"
- HM - Jevgenijs Bujanovs: "Up"
- HM - Galina Voytsehovska: "Tango in Buenos Aires"

Prints Competition—OPEN (Group A – 7 Entries)

- 1st place - Louise Forest-Sarr: "Morning Contemplation"
- 2nd place - Marco Pinon-Farah: "Blossom"

Prints Competition—OPEN (Group B – 12 Entries)

- 1st place Jevgenijs Bujanovs: "Urban view 14"
- 2nd place - Ceyda Oner: "Blazing sun on Santa Monica beach"

Competition Reminder

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

Points Standing | 2012–2013 Season

Last Name	First Name	Sep-12	Oct-12	Nov-12	Dec-12	Jan-13	Feb-13	Mar-13	Apr-13	May-13	Ann. Exhibit	Total
A												
Gürgen	Emine	16	5									21
Pinon	Marco	8	8									16
Forest-Sarr	Louise	5	10									15
Eggli	Stephan	5	10									15
Palmioli	Manuella Lea	5	8									13
Rani	Manorama	8	5									13
Titsworth Morin	Raphaël	5	5									10
Boyd	Jean	5	5									10
Machiado	Carmen		7									7
De Corte	Gerda	7										7
Cochard	Fred	5										5
Arin	Tijen		5									5
Sarr	Bassirou	5										5
Franzetti	Carlos	5										5
B												
* Culiuc	Alex	13	7									20
Bujanovs	Jevgenijs	9	11									20
Oner	Ceyda	10	8									18
Thurein Win	Aung	8	8									16
Cornet	Alain	6	10									16
Egan	Michelle	6	5									11
* Triana	Adriana	6	5									11
Kundu	Pritthijit (Raja)	5	5									10
Morin	Denyse	5	5									10
Lumanau	Angela	5	5									10
Eken	Sena	5	5									10
Cakici	Kemal	5	5									10
Titsworth	Jack	5	5									10
* Karsten	Junies	5	5									10
Voytsehovska	Galina		6									6
Zhang	Yanna		5									5
Winkler	Herman		5									5
* Jamal	Mustafa	5										5
Sanghani	Chirag		5									5
Nardello	Renato	5										5
Arbatli	Elif		5									5
Ringlien	Clarisa	5										5
* D Sen	Asmin	5										5
* Elahi	Raihan	5										5

* Eligible for Rookie of the Year

Please check your awards & score. For questions, email Evgenijs Bujanovs bujanovs@me.com

* Eligible for Rookie of the Year

Please check your awards & score. For questions, email Jack Bujanovs: jack.500@windowslive.com

October 19, 2012

International Photographic Society
Statement of Revenues and Expenditures for the Period 7/1/11 - 6/30/12

Revenues		11,371.67
IMF subsidy	2,000.00	
Membership fees	4,130.00	
Annual exhibit (Members' reimbursements for prints and mats)	2,172.00	
Tuition (Classes)	3,000.00	
Earned interest	69.67	
Expenditures		8,760.79
Monthly meetings	2,102.68	
Annual exhibit (May 2012)	3,339.05	
Photo classes	2,700.00	
Web hosting	117.40	
Supplies and trophies	456.66	
PSA membership	45.00	
Assets at June 30, 2012	20,843.36	
FCU - Checking account	959.12	
FCU - Savings account	90.48	
FCU - Money management account	19,912.22	
Check not encashed	-118.46	
Liabilities as of June 30, 2012	0.00	

I have reviewed the documents supporting this Statement. In my opinion, it gives an accurate view of the revenues and expenditures of the International Photographic Society during the period July 1, 2011- June 30, 2012



Ashish Bhateja

IPS member (not a member of the Executive Council during the 2011-2012 season)

October 19, 2012

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<p>SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is close of business on the last business day of the month prior to the issue month. Please send submissions by e-mail to the editor(s) 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>			