

Shutter Release

A newsletter for the members of the International Photographic Society

N O V E M B E R 2 0 1 3

IPS Online



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* Next Meeting *

Wednesday, November 20, 2013

in Room HQ2-01A280A&B

Wine & cheese starts at 5.45 pm.

Meeting and presentation start at 6.30 pm.

Theme: Opposites for Electronic Competition

Open for Print Competition

* November Speaker: Maureen Minehan *



Maureen Minehan, a Washington, DC-based fine art photographer, makes images with one principle in mind: from sunbeams on a staircase to reflections in a roadside puddle, even the ordinary can be extraordinary, given the right perspective.

Maureen is a juried member of Multiple Exposures Gallery at the Torpedo Factory Art Center in Alexandria, VA, and she

exhibits regularly throughout the region. She is close to completing a new series, *The 365 Day Project*, which has taken her work in new and unexpected directions. Visit www.maureenminehan.com for more information.

Her presentation is titled: **365 Images In 365 Days: A Resolution To Boost Creativity**

Message from the President

Dear IPS members, near and far,

Hope you are all enjoying the final weeks of this beautiful fall with all its colors before we succumb to the cold winter.

For photographers in the region, November has come to mean more than the onset of the holiday season; it is the time for the festive 10 days of an ever-growing itinerary of photography events under **FotoDC's** FotoWeek. This year's festivities included workshops, portfolio reviews by professionals, several exhibitions, including FotoBazaar, where exhibition space was provided to anyone on a first-come-first served basis. IPS's very own **Gerda de Corte** and **Michele Egan** were not only featured in FotoBazaar, but Gerda's image was selected to be exhibited at FotoDC's central location and Michele won the Photo Slam competition! Many congratulations to both!

Our season is also entering a busy period. We have **Corey Hiltz's Lightroom Workshop** coming up this month. Corey has been teaching photography and software in the DC area for years, and our longer-standing members may remember him from earlier seasons when he was the guest speaker and judge. He is a fantastic teacher, so this workshop is great for anyone interested in learning subtle editing techniques. We are also working on arranging some new workshops in the coming months, so stay tuned for more!

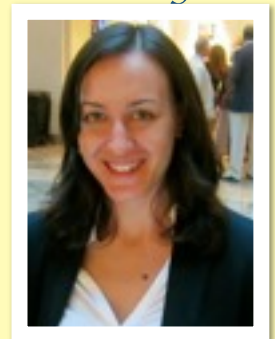
The executive council and I are always eager to hear your **feedback or suggestions** to make our club activities more interesting, whether it is the monthly meetings, workshops, social media presence or anything else. We want our club to be active, engaging, inclusive, and most importantly, fun!

Of course, the club would be nothing without all the volunteers who make things happen. Many thanks to our editor **Chantal Rigaud** for putting together this newsletter, our VP **Michele Egan** for providing much of the material, and **Sena Eken** for her piece on the October judge, Maria Daniel Balcazar. I urge all members to contribute in any way they can to the club's activities. We rely on you!

Last but not least, let me take another opportunity to thank **Michele** for being a fantastic president last year and early this year, and to **Stephan Egli** for being the VP for three whole years after serving on the executive council in other roles. They worked so hard to make IPS the successful and energetic club that it has been these past few years, and we all owe them much gratitude. With that, let me add that I am very excited to take on the role of presidency for one of the oldest social organizations in the IMF-WB Group. I look forward to working with all the volunteers to put together a fun and eventful season.

See you on the 20th,

Ceyda



October Speaker/Judge: Maria Daniel Balcazar



(c) Maria Daniel Balcazar

Maria Daniel Balcazar is a documentary and fine art photographer, and a producer and director of documentaries. She produces visual stories for the promotion of projects for NGOs and institutions on issues that affect our societies.

Maria combines her studies in photography, journalism, social communications, fine arts and languages with the exposure she has had to cultural and social diversity around the world that has deepened her understanding and appreciation for the uniqueness, and yet the universality of persons, their traditions, circumstances, and aspirations.

Maria is a member of the American Society of Media Photographers (ASMP), Women in Photography International (WIPI), and Women Photojournalists of Washington (WPOP).

Maria focused her presentation on street photography in pursuit of serendipity. At the beginning of her presentation she talked about definitions and pursuit of serendipity and then explained the differences between street photography, photojournalism, and documentary photography, illustrating with images.

Serendipity

Serendipity is the faculty of finding valuable and agreeable things not sought for. This could be the result of discovering something by accident; a happy accident or a fortunate mistake. One could pursue serendipity in street photography, photojournalism, and documentary photography and could develop a talent for making fortunate mistakes. For this, there are three preconditions:

1. **Aesthetics:** For aesthetics it is essential to have the right framing and compositional elements, which include: (i) center(s) of interest; (ii) contrast (background, color and tone, light and shadow); (iii) shapes and lines (harmonious interaction); and (iv) lines made by movements and subjects' surroundings. In addition, you have to have the technical preparation (knowing the equipment, settings, and post production). Equally important are location and time; search for interesting places and situations for you and others.
2. **Style:** This is something innate and unconscious; we have it in us. We are disposed by our personal interests, the subject matter, and post processing. It comes with time, and changes over time with explorations, new interests, and the impact of technology.
3. **Attitude:** There is a need to demonstrate openness (respect and empathy); curiosity, sensitivity, and receptivity; patience (visualize the scene in advance and wait for what you want to come); and passion (falling in love with every shot).

Street Photography

Street Photography is 75 percent serendipity and 25 percent preparation. It includes mirror images of society with usually unaware and unposed subjects, and involves captivating an instant full of emotion. It is spontaneous and reactive, with short time to intellectualize. It requires searching for interesting places; the location is in public places but does not have to be on the streets. Key elements are framing and timing. Street photography overlaps with

October Speaker/Judge: Maria Daniel Balcazar



(c) Maria Daniel Balcazar

photojournalism and documentary photography. To demonstrate these features, Maria showed her various images of street photography.

Photojournalism

Photojournalism is 50 percent serendipity and 50 percent preparation. It tells a news story and requires timeliness (breaking news, reportage) as well as truthfulness and objectivity. In photojournalism, images have a planned destination and theme and are

accompanied by text. Maria's examples of images from photojournalism included unemployment, immigration reform, and handicap strike.

Documentary photography

Documentary photography is 25 percent serendipity and 75 percent preparation. It involves long-term projects that serve a function or purpose such as to promote a project or to pave way to social change. It takes place in social environments (streets, homes, and workplaces), nature, etc. The producer of documentary photography is concerned about the sequence and facets of the story and does research, interviews, and chronicle of events. During these, the photographer interacts with the subject. Images are accompanied by text or video. With the eye of a fine art photographer documentary photography transmits information and conveys something beyond data. Maria showed images from two documentary photography projects: children under the bridges and the art of mask making.

The presentation was concluded with two quotes related to the topics covered: "Luck is when preparation meets opportunity" by Lucius Annaeus Seneca and "Serendipity is when preparation and openness meet opportunity" by Maria Daniel Balcazar.

For more information on Maria Daniel Balcazar and her work, see WWW.MARIADANIELBALCAZAR.COM or contact her through email at MDBIMAGEN@GMAIL.COM.

2012/2013 IPS Awards

Photographer of the year

1st place: Jevgenijs Bujanovs and Ceyda Oner (tied)
2nd place: Emine Gurgen and Carmen Machicado (tied)

Rookie of the year

1st place: Alex Culiuc
1st runner up: Dorte Verner
2nd runners up: Yanna Zhang and Junius Karsten (tied)



Highlights from the IPS Facebook page

- Know your rights as a photographer: <http://exposeddc.com/2013/11/06/photographers-rights/>
- Interview of two of the women photographers at the National Geographic exhibit “Women of Vision” <http://proof.nationalgeographic.com/2013/11/05/are-women-photographers-wired-differently-with-maggie-steber-and-lynn-johnson/>
- Photo and video competition: Health around the globe http://www2.sph.unc.edu/images/stories/ogh/ogh/documents/unc_gillings_photo_and_video_contest_official_rules_2013_10_07.pdf
- Capturing the soulful portrait: Tips <http://121clicks.com/tutorials/capturing-the-soulful-portrait-amazing-tips-examples>

Welcome new members!

Yeva Avakyan
Maria Eugenia Bruchmann
Vicky Burton
Katherine Cincotta
Samantha Fien-Helfman
Mariem Malouche
Manuel Morquecho
Satu Santala

Congratulations!

Dorte Verner and **Aung Thurein Win** have graduated from class B to class A.

Want to know which software to use to process your photos?

How to choose between Photoshop, Lightroom or Aperture? This [review](#) gives you the specifics for 5 different photo editing software, including all of their distinctive features and the pros and cons of each.

Facts and Notes from a National Geographic Workshop by Photo Editor Elizabeth Krist (by Michele Egan)

- Story suggestions come from within Nat Geo or from the group of 40-50 free lancers with whom they work. Few stories suggested by ‘unknown’ photographers ever make it.
- After preliminary research, a story is assigned a photographer, a writer, and an editor. The group agrees on the approach and focus of the story. Nat Geo writers are known to have said that “words are only used to hang the pictures.”
- Photographers are assigned either because they proposed the story or because they are known as the expert in the topic of the story.
- Projects for their stories take an average of 12 months with the photographer in the field during that time. After the story is done and laid out, researchers may take an additional six months to check every fact in the story.
- On average, 60,000 frames are shot (with as many as 100,000) for a story which ultimately includes no more than 20 images. It’s the job of the editor to narrow down the number of images. A typical editor works on up to 15 stories concurrently.
- Photographers are encouraged to “stay with a situation”, aka, to assess a scene and take multiple shots of it. Krist showed a set of images where differences were very subtle but where one of the frames clearly captured something others didn’t.
- every image is sent to Nat Geo in RAW format, so that they can check the amount of alteration in each image. Edits that are allowed: minimal dodge/burn, contrast, some sharpening, cropping at will while respecting proportions of the image. Any other manipulation (filters, adding or removing things, combining, HDR, etc,) is not allowed. The goal is to have images that reflect reality as closely as possible.
- Other than a 3-month embargo after the story has been published, photographers retain full copyrights to their images.
- Nowadays, multi-media is important, with many photographers using social media during and after their project and incorporating video and audio in their materials as well. Nat Geo leaves it up to the photogs as to whether they want to do that or not.
- What makes a good Nat Geo photographer: versatility (multi-media) and specialization (becoming an expert in a particular topic or theme). The latter means they become a ‘go-to’ person and also provides a greater sense of confidence that the images indeed capture the topic accurately and that there are no faux pas.

October Winning Images

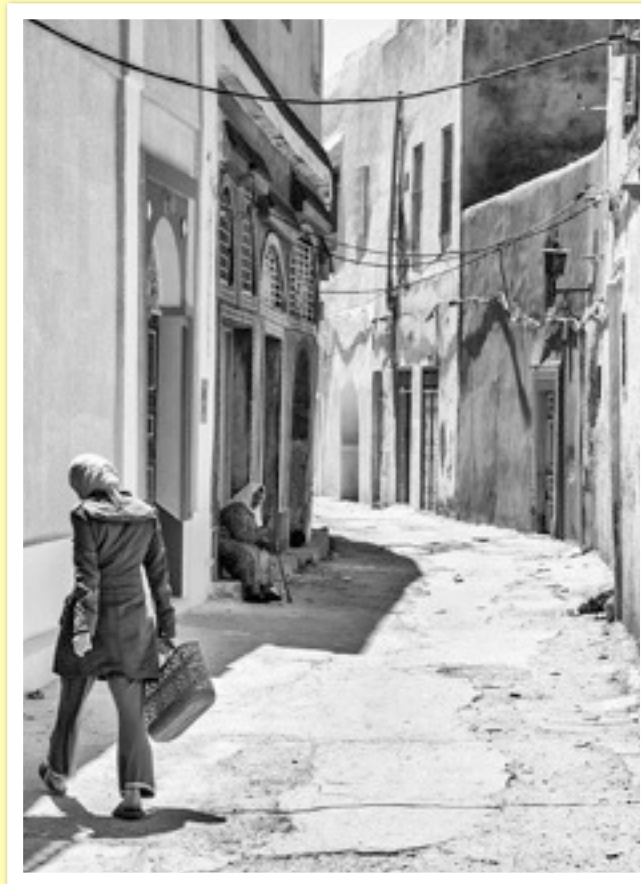
Print Competition B



1st Place: Dorte Verner. Omo Valley



2nd Place: Elif Arbatli. Living Room



3rd Place: Karsten Junius. In the Shade



HM: Manuel Morquecho. Freedom in Guatemala

Electronic Competition A



1st Place: Michele Egan. Beached



2nd Place: Emine Gurgen. Contemplation



3rd Place: Jevgenijs Bujanovs. Venus



HM: Alex Culiux. Beijing Hutong



HM: Mary Wilson. Sagrada Familia

Electronic Competition B



1st Place: Sena Eken. Gezi Park 1



2nd Place: Aung Win Thurein. Train stop



3rd Place: Yanna Zhang. *The Grande Bridge in Taos Taos*



HM: Dorte Verner. *Hamar Women Celebrating*



HM: Manuel Morquecho. *Patricia*



HM: Karsten Junius. *Learning Chess*



HM: Elif Arbatli. Balloons in Sunrise



HM: Dorte Verner. Peruvian Elder from the Highlants. 1

Print Competition A



2nd Place: Ceyda Oner. Still Pushing Paper



3rd Place: Jeugenijs Bujanovs. Alone in the Dark



H.M.: Carmen Machicado. Shades of Red

A Print Competition – Open Theme – 16 entries

Place	Photographer	Image Title
1 st	Emine Gurgen	Himalayan Dawn
2 nd	Ceyda Oner	Still Pushing Paper
3 rd	Jevgenijs Bujanovs	Alone in the Dark
HM	Carmen Machicado	Shades of Red

B Print Competition – Open Theme – 15 entries

1 st	Dorte Verner	Omo Valley
2 nd	Elif Arbatli	Living Room
3 rd	Kartsen Junius	In the Shade
HM	Manuel Morquecho	Freedom in Guatemala

A Electronic Competition – Open Theme – 20 entries

1 st	Michele Egan	Beached
2 nd	Emine Gurgen	Contemplation
3 rd	Jevgenijs Bujanovs	Venus
HM	Alex Culiuc	Beijing Hutong
HM	Mary Wilson	Sagrada Familia

B Electronic Competition – “Street Photograph” – 33 entries

1 st	Sena Eken	Gezi Park 1
2 nd	Aung Win Thurein	Train Stop
3 rd	Yanna Zhang	The Grande Bridge in Taos Taos
HM	Dorte Verner	Hamer Women Celebrating
HM	Dorte Verner	Peruvian Elder from the Highlands 1
HM	Karsten Junius	Learning Chess
HM	Manuel Morquecho	Patricia
HM	Elif Arbatli	Balloons in Sunrise

Points Table

Points Standing | 2013-2014 Season

Last Name	First Name	Sep-13	Oct-13	Nov-13	Dec-13	Jan-14	Feb-14	Mar-14	Apr-14	May-14	Ann. Exhibit	Total
Oner	Ceyda	13	8									21
Culluc	Alex	14	6									20
Gürgen	Emine	5	13									18
Egan	Michele	5	10									15
Bujanovs	Jevgenijs	5	9									14
Wilson	Mary	6	6									12
Rani	Manorma	7	5									12
Palmioli	Manuella Lea	5	5									10
Boyd	Jean	5	5									10
Titsworth Morin	Raphaël	7										7
Sarr	Bassirou	6										6
Machicado	Carmen		6									6
Forest-Sarr	Louise	6										6
Morin	Denyse	5										5
B												
Verner	Dorte	8	12									20
Thurein Win	Aung	11	8									19
Karsten	Junius	8	8									16
Eken	Sena	5	10									15
Miao	Keith	10	5									15
Zhang	Yanna	7	7									14
Sydygalieva	Bermet	8	5									13
Lumanau	Angela	7	5									12
Rigaud	Chantal	6	5									11
Fernandez	Adrian	5	5									10
* Burton	Vicki	5	5									10
* Bouso Dieng	Adji	5	5									10
Ringlien	Clarisa	5	5									10
George	Rama	5	5									10
Kato	Toko	5	5									10
Arbatli	Elif		9									9
* Morquecho	Manuel		7									7
Titsworth	Jack	6										6
Triana	Adriana	5										5
Winkler	Hernan	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

☐ IPS EXECUTIVE COUNCIL ☐

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☐ IPS VOLUNTEERS ☐

Awards and Trophies	Volunteer needed		
Workshops/Field Trips	Michele Egan	(301) 915 4813	alsacienne@aol.com
Curator HQ1/HQ2 Tunnel Exhibit	Manorama Rani		mrani@worldbank.org
PSA Representative	Michele Egan	(301) 915 4813	alsacienne@aol.com
Publicity	Katherine Cincotta		KCincotta@imf.org
Annual Exhibit Coordinator	Susann Tischendorf/ Volunteer needed	(202) 458 5802	STischendorf@worldbank.org

☐ SHUTTER RELEASE ☐

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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 email 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.