

APRIL 2002

**It's time to get
ready for our
Annual Exhibit**

**See important
messages on page 7**

■ THIS MONTH AT THE IPS ■

**PRESENTATION AND
THEME COMPETITION:**

A B S T R A C T

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

IMF Meeting Hall B

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

700 19th Street, N.W.

■ EVENING'S PROGRAM ■

Food and refreshments

PRESENTATION

Abstracts — by Bruce McKaig

COMPETITIONS

- Open (any subject) for prints and slides.
- Theme, slides only: ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The main subject(s) should not be immediately recognizable.

NOTE TO CONTESTANTS:

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

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

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

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■ IPS EXECUTIVE COUNCIL, 2001/2002 ■

President	Sharon G. Schoen	(202) 458-4509	Bank MC9-110
Vice-President	José Cartas	(202) 623-4055	Fund IS5-704
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Chairperson for Classes	Niña Samantela-Ruivivar	(703) 838-9817	
Chairperson for Annual Exhibit	Sylvie Merlier-Rowen	(202) 473-5157	Bank I3-366

■ MONTHLY MEETING VOLUNTEERS ■

Competitions	<i>VOLUNTEERS NEEDED</i>		
Competition Results	Carmen Machicado	(202) 473-5761	Bank I7-096
	Sylvie Merlier-Rowen	(202) 473-5157	Bank I3-366
Hospitality	Malise Dick	(301) 313-0208	
	Bassirou Sarr	(202) 623-6387	Fund 12-700
Projectionists	Caroline El-Helou	(202) 623-6699	Fund IS2-1300
	Sigrid Vollerthun	(703) 979-1150	
Presentation Write-Up	Michael Wishart	(202) 265-3676	
	Malise Dick	(301) 313-0208	
	John Saville	(202) 458-7814	Bank J3-290

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

■ SHUTTER RELEASE ■

Editorial	Frédéric M. Cochard	(202) 473-1631	Bank I3-360
Distribution	John Saville	(202) 458-7814	Bank J3-290

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

ARTICLES: *Shutter Release* welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. Bank staff can post their pieces on the W drive in the subdirectory "shutter" (with an e-mail note to the editorial staff listed above); Fund staff can send their submissions by e-mail to the editorial staff.

APRIL SPEAKER: BRUCE MCKAIG

“ABSTRACTS” — Bruce McKaig has been making photographs for 30 years, working with diverse techniques such as hand coloring, stereo photography, pinhole photography, and experimental, yet-to-be-named processes. His principal subject is photography itself, and the images range from fantastical to abstract to nonrepresentational.

Bruce’s work has been published and exhibited for over 30 years in the United States, Europe and Latin America. He is currently working with a trashcan pinhole camera, preparing for an exhibition in the fall 2002 at the Kathleen Ewing Gallery in Washington, D.C. Other projects include a commission from the D.C. Commission on the Arts and Humanities to transform a five-foot polyurethane donkey into a photo sculpture, and an Arts and Technology grant for a digital art project involving vignettes about intimacy and communication.

Bruce teaches photography at the Smithsonian Resident Associates, Graduate School USDA, Capitol Hill Arts Workshop, and the Corcoran College of Art and Design.

— Glennys George ■

MARCH PRESENTATION: WILLIAM K. GEIGER

It’s not often that, in addition to his or her pictures, our monthly presenter reveals the soul of a poet. But I thought that Bill Geiger did so beautifully last month — including, for goodness’ sake, two whole stanzas of Irish poet W. B. Yeats’ *Sailing To Byzantium*! And all in the context of his topic: “Architecture: Washington National Cathedral.”

Not surprising perhaps, from a man who taught high school English and aspired to poetry before realising his limitations in that arena. Or who once managed Washington’s Cellar Door nightclub, but borrowed a friend’s camera for a cross-country jaunt, and found his real calling in photography at age 32. In fact the breadth of Bill’s experience — teacher, nightclub manager, photographer — comes across in the photography he has done and the way he talks about it. Nowadays he mostly photographs people, but he has loved architecture since age six and his first lessons about classical Greek columns and capitals.

Bill was completely comfortable in almost whizzing through his Cathedral presentation (reading first from a prepared text, another rare event) in 35 minutes — the fastest ever at IPS in my experience! His pictures were technically perfect, as expected from a former lighting assistant at National Geographic, who has lit everything from a North Dakota missile silo to the U.S. Senate chamber. Aesthetically pleasing also, as further evidenced by his love for architecture in general and this cathedral in particular.

“A great building draws us to it from a distance.” Or “the worst thing about cathedrals is that they are so dark.” These pictures were far from dark, of course. They ranged from existing light shots of receding archways speckled with stained glass color to artificially lit panoramas of the whole cathedral transept. One high interior view was shot from a cherry-picker 40 feet up — a unique frame, because it was taken during a one-time effort by a company to sell the device to the cathedral. Particularly notable for me among the many close-ups of gargoyles and woodcarvings was an iron door hinge, also one-of-kind and spectacularly beautiful.

Alongside the images, Bill’s descriptions, and tales of cathedral lore, were equally fascinating. Sixth largest in the world, Washington’s is the last major Gothic cathedral to be built. Woodrow Wilson, whose tomb is here, is the only American president to be buried in Washington. Martin Luther King preached his last sermon from the Canterbury Pulpit. The ashes of Helen Keller and her teacher, Annie Sullivan, reside

in the cathedral's Columbarium. One of the best photographic aspects of the cathedral is from Lamont Street, in Adams Morgan.

Bill is not uncritical of the building. Images of death and damnation abound, and he finds some of the 1950s and '60s windows "corny" and "dated." In this spirit (pun intended), let's not be uncritical of Bill either: he could have given us more technical stuff! What film does he use? Were any shots hand-held or was it all tripod? How much does he shoot 35mm versus other formats?

In part as an explanation of this deficiency, we were paid the high compliment of a professional hurrying through his pictures so he could look at ours: "You're doing the work you [non-professionals] love," Bill opined at one point. And further (here's that poetic soul again): "If age is kind to us, we may be permitted to remember best what we loved most..."

— Michael Wishart ■

2001/2002 IPS SEASON SCHEDULE AND THEMES

APRIL	ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The main subject(s) should not be immediately recognizable.
MAY	SPORTS — Professional or amateur; little leagues or major leagues; on the field or in the stands. Images that capture the spirit of a sport event

MARCH COMPETITION RESULTS

PRINTS — Open, All Classes, Black and White (7 entries)

1st place *Lines, Light and Shadows*, Niña Samantela-Ruivivar

PRINTS — Open, All Classes, Color (11 entries)

1st place *Yellow Taxis*, Niña Samantela-Ruivivar

SLIDES — Theme, Architecture (60 entries)

1st place *Queen's House Stair*, Carlos Fernández-Duque

2nd place *Rose Center Triangle*, Fred Cochard

3rd place *Reflection 3*, Tijen Arin

H.M. *Hurricane*, Sigrid Vollerthun

H.M. *Balat Door*, Maurice Asseo

H.M. *Cathedral II*, Carlos Fernández-Duque

SLIDES — Class B/A (11 entries – classes combined as per IPS rules)

1st place *Choir Rehearsal*, Magdalena Kubit-Szczuka

SLIDES — Class AA (24 entries)

1st place *Elegance*, Sylvie Merlier-Rowen

2nd place *The Laborer*, Antonia Macedo

POINT STANDINGS, 2001/2002 SEASON

Last name	First name	Class opening	9/01	10/01	11/01	12/01	1/02	2/02	A.E. Pre.	3/02	Total	Class closing
Merlier-Rowen	Sylvie	A	5	10	10	5	10	15	2	10	67	A
Samantela-Ruivivar	Niña	A	5	10	5		10	8	7	15	60	AA
Jirouskova*	Marketa	B	6	5	16	5	10	8	4	5	59	A
El-Helou	Caroline	AA	8	8	10	7	5	7	4	5	54	AA
Cartas	José	AA	5	10	6	5	5	8	8	5	52	AA
Gürgen	Emine	AA	5	13	7	7	8	5	2	5	52	AA
Vollerthun	Sigrid	AA	5	7	10	5	5	8	6	6	52	AA
Macedo	Antonia	AA	10	6	5	5	5	10	2	8	51	AA
Katzenstein*	Bill	B	10	10	5	10	5	5		5	50	A
Cochard	Fred	AA	7	5	5	8	7	5	4	8	49	AA
Szczuka*	Magdalena	B	6	8	5	5	5	5	5	10	49	A
Alam*	Undala	B			5						5	B
André	Jean-Claude	B			5		5				10	B
Arin	Tijen	A	5	8	5	6	6	5	2	7	44	AA
Asseo	Maurice	AA		5	5		11	5	2	6	34	AA
Biro*	Yasmine	B						5			5	B
Carter*	Craig	B		5	10	5	5				25	B
Cieslikowski*	David	B					10		12		22	B
Crousillat*	Jacqueline	B	7	5	10				11		33	B
Davies	Patricia	B				10	5	5	2		22	B
Dick	Malise	AA	5	5	5	5	5	5	4	5	39	AA
Dobbs	Francis	B	5		5		8			5	23	B
Dulitzky	Daniel	A	5								5	A
Ebinger*	Ed	B								5	5	B
Ebinger*	Jane	B								5	5	B
El-Zeneiny*	Sherifa	B	5								5	B
Fekete	Elisabeth	A	10	5	7	8					30	AA
Fernandez*	Enric	B								5	5	B
Fernández-Duque*	Carlos	B		6	10		5	7	2	11	41	A
Franzetti	Carlos	A	5	5	5	5	8	5		5	38	A
Garrido*	Eleonora	B	5								5	B
Gustafson Schoen	Sharon	AA	5	5	5	5			4	5	29	AA
Hansen	Keith	AA	10	5	5						20	AA
Lawton*	Anna	B	5		5	5		5			20	B
Leifert*	Eric	B	5								5	B
Machicado	Carmen	AA	5	5	5	10	5	5	6		41	AA
Manaldre*	Monika	B						5			5	B
Massalska	Monika	B*				5					5	B
Miler	Jaroslava	A	13	5	5		5	5			33	A
Montiel	Mariana	B*				5					5	B
Palmioli	Manuella Lea	AA	8	5	6	8	5		6	5	43	AA
Piñón	Marco	AA							9		9	AA
Ricci*	Luca	B				10	5				15	B
Richards*	Kevin	B		10							10	B
Romero	Marta	B	5		5						10	B
Sari*	Bassirou	B	8	7		5	5			5	30	B
Saville*	John	B	8	5	5	7	8	10		5	48	B
Ternau*	Wanda	B	8	5							13	B
Tsang	Lily	AA	5			5				5	15	AA

Wishart	Michael	AA			10	5					15	AA
Yang	Chialing	AA	5		5						10	AA
	Points for entering: 5											
	1st Place award: 5		<i>Tijen Arin moves to Class AA</i>									
	2nd Place: 3											
	3rd Place: 2											
	Honorable Mention: 1											

*Eligible for Rookie of the Year

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

NOTES ON IPS COMPETITIONS

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

CLASSES — B, A, AND AA

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

THE POINTS SYSTEM

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

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit preselection, as follows:

- **7 points** for 1st place;
- **5 points** for 2nd place;
- **4 points** for 3rd place;
- **2 points** for Honorable Mention.

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

NEW AND NOTEWORTHY

32ND ANNUAL EXHIBIT: IMPORTANT INFORMATION

■ **For exhibit participants who had their slides printed and/or mats ordered through IPS:** You're all required to mat your own prints. Please come to **IMF Meeting Hall A on Wednesday, May 1st at 6 p.m.** for the matting session. All prints made by Hrant Baghdassarian and all ordered mats will be brought to Meeting Hall A that evening. If you cannot come, please get a colleague to take care of matting your prints for you, or make arrangements with me to pick up your prints and/or mats so that you can take care of your pictures in time for the exhibit. For additional information, contact me (see contact information below).

■ **For all exhibitors:** You are reminded to bring all eligible matted prints to the **IMF Gallery on Sunday, May 5.** All prints have to be set on the exhibit panels **before 3 p.m.** The judges will come shortly afterwards to select the Annual Exhibit winners.

■ **For all members and their guests:** The opening ceremony for the 32nd IPS Annual Exhibit will take place in the **IMF Gallery on Monday, May 6 at 6 p.m.** Sets of invitations for you and the guests of your choice will be distributed in coming weeks. Everyone is invited to this fun and exciting annual event.

— *Sylvie Merlier-Rowen, Chairperson for Annual Exhibit*
 ☎ 202-473-5157 ✉ smerlierrowen@worldbank.org ■

PHOTO EQUIPMENT FOR SALE

Tamron 28-200 zoom Super II Aspherical lens, Canon mount. The lens is in perfect condition; Tiffen UV filter and Polarizer included for just \$200. ☎ If you're interested, call Carmen (202-473-5761) or send an e-mail (cmachicado@worldbank.org). ■

MEMBER GALLERY

HISTORY OF PHOTOGRAPHY: HASSELBLAD

by Bill Katzenstein

The year was 1946. Advances in photography had been applied for military purposes in the Second World War, but had yet to reach the civilian market. Victor Hasselblad, avid landscape photographer and scion of a prominent Swedish family, recognized a market demand waiting to be met, and visualized a camera to fill the need. At that time, serious photographers had been limited to a choice of:

- (1) heavy, awkward large-format cameras requiring a darkroom or tent to load film;
- (2) inflexible, twin-lens medium-format and 35mm cameras with fixed lenses for viewing and picture-taking, one atop the other (e.g., Rolleiflex); or
- (3) imprecise 35mm rangefinder models — a further drawback was that many films tended to produce grainy results in 35mm compared to larger formats.

Innovation had been attempted. Designs had

been produced for medium format that were essentially enlarged 35mm cameras or miniaturized large-format instruments that sacrificed desirable features of the other. The knockoffs sold poorly. A major constraint was that single-lens reflex (SLR) technology, using a returning mirror to simulate the image on the film plane, was considered in the developmental stage and not ready for market introduction.

ORIGINS OF MODERN MEDIUM FORMAT

During the war, Victor Hasselblad set up a company that manufactured aerial reconnaissance cameras for the Swedish Air Force. These instruments, similar to new aerial cameras elsewhere, were midway in size between the large and 35mm formats, and used detachable film magazines.

Expanding on this concept, Victor Hasselblad conceived a hybrid camera of medium format. The new model would offer the big, detachable lenses and interchangeable film magazines of large format. The film size would be a compromise at 6 by 6 cm, a quarter the area of large-format film but nearly four times the size of 35mm film.

Conveniences adapted from 35mm would include rollfilm and a body not very much larger than 35mm cameras. To top off these innovations, Victor Hasselblad took what was considered a major risk by designing the new camera with an SLR viewing system featuring an instant-return mirror — the next-best alternative to the groundglass viewing of large-format photography.

THE HASSELBLAD 1600F

Introduced in May 1949, the Hasselblad 1600F, named for its top shutter speed of 1/1600 sec, was one of the most innovative cameras of the century. It was the first to apply the concept of modular design of a central body assembly, to which a variety of quick-change lenses, film magazines and viewing devices could be attached. Its price was \$600, or about \$4,000 in current dollars.

As with many first-generation products, the Hasselblad 1600F initially had problems of reliability. The SLR mechanism had been a cause for concern, but turned out to be fully dependable. Rather it was the high-speed shutter that tended to break down. Since many parts had been individually hand crafted, repairs were difficult and time-consuming. The camera was considered more of a sophisticated but fragile device than a mechanically robust instrument. Yet after the first year, improvements were introduced that greatly improved its durability and ensured its acceptance.

The Hasselblad 1600F design and features would be widely emulated. Contemporary medium-format cameras of Bronica, Mamiya, Rollei, Salyut (Russia) as well as Hasselblad manufacture appear virtually identical in form and function to the original Hasselblad 1600F. Between 1952 and 1964, classic modern 35mm cameras — including Canon, Kodak, Leica, Nikon and Pentax — would adopt similar modular features built around SLR designs with an instant-return mirror.

EVOLUTION OF THE HASSELBLAD

In 1957 the Hasselblad 500 camera series was introduced, which features shutters in the lenses instead of the camera body. Still produced today as

the 503CW, the system offers an array of 15 regular and 2 macro lenses, 5 viewers, 8 focusing screens, TTL and OTF flash, electric motor drive, plus extension bellows for macrophotography. Also introduced was a slide projector to show the large transparencies produced in medium format.

Notwithstanding these advances, the Hasselblad 500 series remains an essentially manual system supported by electronic accessories at the discretion of the photographer. Aperture and shutter speed are set by hand, although a metered TTL viewer is available (an early Hasselblad accessory was a wrist-worn selenium light meter).

As such, batteries are not needed to operate the camera. The contemporary basic 503CW camera with primary lens and flash sells for about \$3,750. Hasselblad cameras, lenses and other accessories produced since 1957 are readily interchangeable with only a few exceptions.

THE ELECTRONIC HASSELBLAD

Hasselblad introduced in 1991 the first of its electronic models, which comprise the 200 series. Featured is an automatic shutter and two modes of TTL light metering, spot metering and exposure bracketing, as well as limited manual capability if the battery fails.

While most such features are commonplace in 35mm photography, Hasselblad was the first medium-format camera to offer these assists. Nevertheless, due to the limited market for the cameras and high development costs, the automatic features of Hasselblads are not nearly as sophisticated as in contemporary 35mm cameras. Digital backs have recently become available for use with Hasselblad cameras, but are quite expensive, costing \$15,000-20,000. The market is primarily in high-volume studio photography.

WHY MANY PHOTOGRAPHERS ARE ENDEARED TO HASSELBLAD

The original appeal of medium-format photography has been reduced by the marvelous electronic features and excellent films now produced for 35mm format and, likewise, by major improvements in large-format photography.

Medium format retains a practical attraction for those appreciating a fully modular system, the option of either square or rectangular photographs, the “bokeh” (or subjective impression) of medium-format results, as well as the desirability of premium-

quality enlargements beyond 11 by 14 inches. In addition, Hasselblad users have a choice of some very special cameras and lenses, and share a certain camaraderie.

A CAMERA DEDICATED TO ANSEL ADAMS

Ansel Adams used a Hasselblad as well as large-format equipment. The most advanced of the Hasselblad electronic cameras, the 205 FCC, was introduced in his honor in 1995. The camera is programmed to operate following the Zone System developed by Adams.

The 205 FCC has a spot meter programmed to gauge incident light according to 10 exposure zones, from light to dark, each the equivalent of an F-stop. The photographer can then adjust exposure and, if feasible, apply graduated neutral density filters so that both the lightest and darkest critical areas are adequately exposed to show detail. According to Adams, such balance results in an optimal photograph, particularly in black and white.

Another feature of the 205 FCC camera is selective contrast control for black and white photography, again employing techniques popularized by Adams. The 205 FCC sells for about \$10,000, including a primary lens and specialized film magazine.

LUNAR LENSES AVAILABLE ON EARTH

Hasselblad cameras were used in the U.S. Space Program from 1962 to 1972, in the first Project Mercury flight through the final lunar landing. To best capture the extreme contrasts of vistas from the lunar surface, Hasselblad, in partnership with Carl Zeiss optics, produced an extremely accurate telephoto lens using quartz fluorite glass.

The lens has been available to the public in 250mm and 350mm focal lengths (equivalent to about 135mm and 200mm in 35mm format). According to Hasselblad, the lens has been designated "Super-Achromat" because of virtually perfect chromatic correction resulting in image sharpness without color fringing or loss of contrast in corners.

Hasselblad recently introduced a new version of the Super-Achromat, a 300mm lens with an incredibly fast f/2.8 aperture, together with a converter to 500mm (equivalent to about 280mm in

35mm format). At a price of \$30,000, it is the most expensive optic listed for sale in photography.

A LENS TOO SHARP FOR PORTRAITS

The Hasselblad 100mm lens offers extraordinary resolution and contrast, and is unique in maintaining these qualities wide open at f/3.5. The equivalent of about 60mm in 35mm format, the Hasselblad 100mm lens is so discerning that portrait photographers tend to avoid it, or apply a softening filter.

Since many photographers wanted a more forgiving lens of about the same focal length for people pictures, Hasselblad introduced a very different 110mm lens tailored to such studio work. Salient features are an f/2 aperture and a purposefully shallow depth of field.

THE ULTIMATE FISHEYE LENS

Square medium format is the ideal setting for the maximal, 180-degree "fisheye" lens, especially since it is not practical to use such optics in large format. Hasselblad has offered a top-quality fisheye lens since 1972. Since it is not possible to place filters over a fisheye lens, a system of small, behind-the-lens filters was devised.

A GLOBAL COMMUNITY CENTERED IN GOTHENBURG

Hasselblad users are linked worldwide through the Hasselblad User Forum on the Internet. Long before that, Hasselblad endeavored to maintain close contacts with users.

Any Hasselblad owner with a technical question or problem can e-mail the company headquarters in Gothenburg, Sweden, and will receive a response within one to two days. Inquiries can also be directed to Hasselblad USA, but many find it more gratifying to converse with the Swedes. Once you get to know these good people, they will reply in a few hours. If you have made a mistake, they will tell you in such a disarming way that you are not embarrassed.

All Hasselblad owners passing through Gothenburg are also urged to let the company know in advance, so they can be treated to a tour of the factory, meet the craftsperson who built their camera, and tour the in-house Hasselblad Museum. Lunch is taken with the employees in the company cafeteria.

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION/RENEWAL

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

Name: _____

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

Fax (if outside Bank/Fund): _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

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

Please check below the activities you could help with:

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

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

Signature: _____ Date: _____

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

IPS SUGGESTION BOX

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

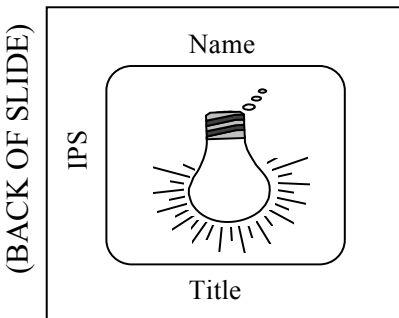
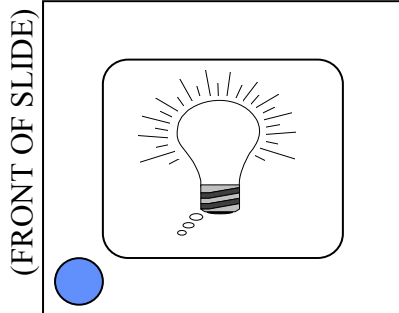
INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

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

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



DON'T FORGET TO MARK YOUR SLIDES

- *Holding the slide the way it is to be viewed (front of the slide), put a red dot in the lower left-hand corner of the mount.*
- *Flip the slide over vertically, so that you are looking at the back of the slide (with the picture upside-down).*
- *Add your name (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*