

**CELEBRATE THE SEASON
WITH IPS**

(SEE PAGE 7)



THIS MONTH AT THE IPS

Wednesday, December 21, 2005 at 5:45 p.m.
IMF Meeting Hall B
(3rd floor, up the stairs from the IMF Gallery)
700 19th Street, N.W.



PRESENTATION

“Abstracts are the Poetry of Photography”

by

Joseph Miller

COMPETITION THEME:

SLIDES ONLY

ABSTRACT

Defined as an abstract photograph that emphasizes form, texture, pattern in color or tone. The main subject (s) should not be immediately recognizable.

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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 6:15 p.m. ONLY.

For inquiries, call Carmen Machicado (202) 473-5761

Visit our website at www.ips-imfwb.org

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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 e-mail to ips_sr_editor@yahoo.com as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.

Visit our website at www.ips-imfwb.org

FROM THE PRESIDENT'S NOTE PAD



In this holiday issue of Shutter Release, I want to give special Kudos to the Council Members and Volunteers for their support and thank them for a terrific year. The reason IPS is successful is because of its volunteers. Please take a moment to read their names on page 2 and when you get the chance to see them at the IPS Holiday Party, thank them for a superb job; and for the new members welcome on board! I hope you will be inspired by the interesting IPS members, their experiences and photographic talents.

As has been the tradition, you are requested to bring a dish, preferably of your native cuisine; it is a great way to add to the festive atmosphere of the season and keeping up with our name of International Photographic Society. For more detailed info see the form on page 7.

In addition, you may bring a cherished image of yours, signed and framed as a postcard, or a regular card, enclosed in a blank manila envelope. It will be a surprise for another IPS member and in return you will receive another memento from a secret IPS Santa. As a last resort, and if you do not have any photograph, it would be a good idea to bring a postcard or a card taken by your favorite photographer.

So, don't miss out on this special year-end event! Please let Emine know what dish you plan to bring and join in the fun.

**Happy Holidays
and**

May all your images be perfect in 2006

—Caroline Helou

workshops at his Center in Virginia. Joe noted the following:

“Abstracts are the Poetry of Photography — Abstracts are free verse, written in color and tone, producing poems of mood, feeling and emotion. Photographers are visual communicators who, for the most part, use their cameras to write declarative sentences. But cameras also can be used to write abstracts – visual mysteries that can awaken the reader’s imagination and sense of wonder. The program will consist of three sections: Found Abstracts, Created Abstract, and Making the Ordinary Extraordinary.”

This is a program not to be missed!

—Linda Galantin

NOVEMBER 2005 WINNERS

Prints, Open Class B (25 entries)

| | | |
|-----------------------|---------------|-----------------|
| 1 st Place | Aflac | Renato Nardello |
| 2 nd Place | Public Phones | Manorama Rani |
| 3 rd Place | Cicada-Time | Per Järtby |
| HM | Oh Deer! | Renato Nardello |

Slides, Theme “Zoo Animals & Backyard Habitat” (All classes combined, 26 entries)

| | | |
|-----------------------|------------------|--------------|
| 1 st Place | Rooster | Emine Gürgen |
| 2 nd Place | Clarmont Pearl | Fred Cochard |
| 3 rd Place | Awakening | Emine Gürgen |
| HM | Montana Bluebird | Fred Cochard |

Slides, Open Class B (11 entries)

| | | |
|-----------------------|-----------------------|-----------------|
| 1 st Place | Big Foot, Little Foot | Carolyn Johnson |
| 2 nd Place | Symbolism | Samuel Otoo |

Slides, Open Class A (24 entries)

| | | |
|-----------------------|----------------------------|-------------------|
| 1 st Place | Fez Pots | Carmen Machicado |
| 2 nd Place | The Blues in Lago Titicaca | Carmen Machicado |
| 3 rd Place | Orchids | Caroline Helou |
| HM | Namaqualand Ghosts | Sigrid Vollerthum |

DECEMBER PRESENTATION: JOSEPH MILLER

Joseph Miller is very well known to many IPS members. He lectures and judges photography and visual design throughout the area and conducts

NOVEMBER PRESENTATION: DAVID MIZEJEWSKI
by Bill Katzenstein**“Animal Planet” Comes to IPS!**

IPS was honored to hear David Mizejewski, co-host of the Animal Planet television series “Backyard

Habitat,” explain how property owners can have a direct impact on the environment by creating small but viable animal habitats in their own yards. Accompanying his talk was a diverse slide show featuring all kinds of backyard critters.

David also manages the Backyard Wildlife Habitat program of the National Wildlife Federation, which provided the imagery. He communicated a wealth of intriguing and practical information. In sum, a backyard habitat helps to restore the diversity and balance of nature. Photographic opportunity is a bonus. Such a habitat can be created out of a vacant or desolate lot in a surprisingly short time, with soils, seeds and plantings, and some craftsmanship. The Backyard Wildlife Habitat program offers plans and other assistance, and can certify a completed site.

The backyard habitat needs to offer sources of food, water and shelter for the birds, mammals and reptiles that will partake of the hospitality. Shelter is particularly important for housing the young. Such features may be natural or more basic than imagined. For example, shelter may consist of a wooden birdhouse, or simply some rocks under which animals will burrow. In addition, rocks store heat during the day, then release it at night, advantage of which is taken by reptiles in particular. Trees or bushes with berries can be a basic source of food. As to bird feeders, the seeds amount to a tasty snack for our plumed friends, but birds do not normally depend on bird feeders for their main courses.

A listener asked about controlling mosquitoes with a birdbath in the yard. The solution is simple: Change the water every two days to prevent mosquitoes from breeding in the basin. David also noted that garter snakes, which are common in the Washington area, are harmless and in fact highly valuable in the “balance of nature” for control of certain backyard pests.

Backyard habitats not only help to restore the environment but conserve energy and materials. Even simple grass lawns require sizable resources in terms of fuel, equipment and fertilizer.

Following David’s presentation, the IPS photo competition was judged by John Nunh, Director of

Photography for National Wildlife Magazine. John, a long-time friend of IPS, was a most attentive judge. billk1@bellatlantic.net

MEMBERS’ FORUM

TELEPHOTO TECHNIQUE

by Bill Katzenstein

Zooming in to enlarge a distant subject is revealing and aesthetically satisfying— photography liberating seeing in the classic sense. Magnification further provides many creative opportunities that are not readily obvious. In addition to the candid close-ups and dreamy backdrops associated with telephoto photography, artistic effects include emboldening composition, making facial features more attractive, deepening mountain valleys, and correcting architectural perspective.

The benefits of telephoto have long been recognized, but its widespread use is a relatively recent development. Telephoto could not be used on most rangefinder cameras, and does not fit well with view cameras. Only with the advent of the affordable single-lens reflex (SLR) camera in the 1960s did telephoto become a practical, easy-to-use medium.

Telephoto Lenses and Format

Telephoto is a function of focal length, the distance between the lens and the film at which point a distant object is focused. The standard 50mm lens—lenses are designated by focal length—approximates normal vision with a 47° diagonal angle of view in regular 35mm format. Magnification is directly commensurate to focal length. Telephoto begins at 70mm—1.4x magnification over 50mm—with a 34° view. Super-telephoto is reached at 300mm with an 8° view. Since the late 1980s, the majority of telephoto lenses have been zoom. A versatile and potent zoom telephoto lens is the 70-300mm, which affords photographers the flexibility to selectively isolate subjects and “fill the frame” in most situations—two of the particular benefits of telephoto. The most powerful telephoto optic is the Canon 1200mm f5.6 lens weighing 36 lbs that provides a 2° view. The closest focusing distance is 46 feet.

Telephoto works best in 35mm film and digital photography. Current digital cameras offer a minor technical advantage with telephoto that results from the digital sensor being smaller than a 35mm negative. In all but the most advanced digital cameras, effective focal length and hence the magnification of standard 35mm lenses are expanded to the extent the area of digital sensors is smaller than the 35mm film frame. Typically the increase is about 1.4x the focal length of the equivalent 35mm film lens, e.g., a 50mm lens in digital cameras would have an effective focal length of about 70mm.

Telephoto can be applied beneficially in medium-format photography but the moderate and extreme telephoto lenses are heavy and cumbersome. Rapid-motor drive is available but much slower than for 35mm format. As to large-format photography, telephoto optics are available but rarely used. The lenses are ponderous, while the primary creative feature of bellows cameras—lens movements relative to the film plane—lose much of their benefit in telephoto mode.

Creative Techniques for Telephoto

Telephoto can improve picture taking in many ways:

Depth-of-field technique: The area of sharp focus decreases substantially as focal length increases. For this reason, blurry backgrounds are the characteristic most commonly associated with telephoto. In compositions involving significant depth, it becomes possible (and in some cases unavoidable) to put the foreground in focus and background out of focus, or vice versa. The effect is to draw the eye to the subject in focus while creating a soft, hazy atmosphere. Depth-of-field technique works best when the area that is out of focus has bland or indistinct shapes, and is darker or a different shade than the main subject.

Isolation technique: Magnification and the consequently smaller area of coverage of telephoto provide the photographer more selectivity to isolate and highlight particular objects. In architectural photography, the telephoto juxtaposition of two buildings is an example of magnification and isolation providing a unique perspective.

Compression effect: Telephoto provides an illusion of bringing the foreground and background closer, the opposite of wide-angle photography that appears to exaggerate distances. The compression effect can be applied to particular advantage in portrait photography. Moderate telephoto lenses reduce the prominence of particular facial features, and the overall nose-to-ear distance. As a rule, lenses in the 75-120mm range (in film photography) are excellent for head-and-shoulder images. In digital photography, the ideal range would be about 50-80mm for most cameras.

Full-frame technique: The combination of isolation and compression make it easier to “fill the frame” for a flush, dynamic look. In landscape photography, distant features may appear to gain depth and fullness. The effect may seem counter-intuitive, since an impact of telephoto is to reduce distances between objects. However in photographing far-off landscapes, the compression effect may be outweighed by the combined magnification and isolation of the background from the foreground, bringing out its details while excluding the larger distraction of the foreground.

Beware the Pancake effect: A uniformly shaped object filling the frame of a distant telephoto image will appear abnormally flat due to over-compression together with the lack of distinct foreground and background. For example, a townhouse that nearly fills the frame, having been photographed from a substantial distance with a strong telephoto lens, will appear nearly two-dimensional as if made of paperboard.

Scale Effect: A further effect of isolation and compression in landscape and architectural photography is composition designed to accentuate the substantial size of the main subject, such as a mountain or building, by including a scale model in the foreground. Usually a person or two and occasionally small buildings or automobiles are used as scale models, a telephoto image of which highlights the differential of size. Without telephoto, a much larger and immediate foreground area would dilute the impact of a human-scale figure or object in the foreground.

Repetition Technique: In artistic photography, telephoto is particularly amenable to images of consecutive objects—stairs, windows, panels, frames and other objects that form an engaging pattern. Repetition technique is a function of the isolation and full-frame effects of telephoto.

Perspective Control: In architectural photography, wide-angle optics with lens rise are normally employed to maintain straight vertical lines when aiming a lens upward to photograph a tall building. When such wide-angle photography is not feasible or less than optimal, telephoto photography can assist in perspective control. As lens focal length increases commensurate with distance from a building, converging lines decrease to minor or insignificant effect. Consider a skyscraper photographed from a considerable distance with a powerful telephoto lens, compared to an image from a block or two away. In such a situation, telephoto offers natural perspective control. Various obstacles could of course block the telephoto view of the subject—such images are not always possible—but the technique is frequently employed by architectural photographers to dramatic effect.

Magnification with Panning and Rapid Motor Drive: Telephoto is instrumental for photography of fast-action sports, birds and vehicles or aircraft. However the odds of capturing a well-composed, rapidly moving image in a single photograph are marginal. Panning means moving the camera, either hand-held or on a tripod, to follow and successively photograph a moving object using rapid motor drive or digital technology. Capture of up to 8 frames per second with either 35mm film or digital photography improves the probability of producing well composed, compelling images.

Candid close-up photography from a distance: Photographing people unawares from a distance has been a popular application of telephoto, although some photographers feel uncomfortable taking close-ups of subjects without their knowledge. In most jurisdiction in the United States it is legal to take pictures of people without their permission or knowledge, on condition that the images will not be used for revenue purposes, would not embarrass the

subject, and are not photographed from the private property of the subject.

Problems of Telephoto

Stability of hand-held photography is the major concern of telephoto. As image magnification increases, the effect of camera shake is multiplied accordingly, requiring faster shutter speed. As lens size passes the 200-300mm threshold, the additional weight and bulk add to the stability problem. For these reasons, a tripod should be used whenever feasible, but if this is not possible, a number of assists can help produce a sufficiently stable image.

The key rule of thumb for hand-held photography: *use a shutter speed equal to or faster than the focal length of the lens. For example, a 300mm telephoto lens requires a shutter speed of at least 1/300 sec.*

Unfortunately the wider apertures enabling fastest shutter speeds become unavailable or impractical as focal length increases. The larger optics required for f2.8-5.6 in extreme telephoto increase in size and cost by geometric proportions. (The Hasselblad 300mm f2.8 lens costs nearly three times more than the 350mm f5.6 lens.) Moreover, extremely narrow depth of field in wide-open telephoto lenses may be unworkable in many situations.

Techniques to Manage Stability in Hand-Held Photography

The following measures help to reduce camera movement:

Release the shutter gently: The finger should be on the shutter before it is pressed, the motion slow but steady. Shutter release should not be jerky. In cameras with electrically assisted shutter release, the finger should ideally be rolled over the shutter in a smooth motion leading to release.

Hold the camera at its center of gravity: The camera should be supported at the point where it feels balanced, to reduce stress caused by weight variance between the lens and camera body.

Use fast film or push development: ISO 400 speed film is recommended for hand-held telephoto. Another option is to expose film an f-stop faster than normal, then push development time. In general, color negative and black-and-white films are more forgiving in this respect than slide film.

Use gyro-stabilized lenses or cameras: Canon "Image Stabilization" and Nikon "Vibration Reduction" lenses have been demonstrated to effectively reduce camera shake as if shutter speed had been increased by one to two f-stops. Newly introduced Konica Minolta cameras such as the Maxxum 5D feature image stabilization built into the camera itself.

In using a tripod for telephoto:

Rest a hand on extreme telephoto lenses: Telephoto experts advise that resting a hand on the lens barrel above the tripod head may further stabilize very large telephoto lenses on tripod. I have not tried this myself, and it may be difficult to rationalize—would not the hand cause vibrations? — but the technique is widely recommended. The independent center of gravity of the hand is apparently a buffeting factor for vibration originating elsewhere in the tripod and camera assembly. On the other hand, putting a weight on the lens is not recommended because it may magnify vibrations.

Use a spirit level: Telephoto images can be surprisingly disorienting with respect to keeping a sense of the horizontal and vertical, especially with the Isolation technique in situations where neither land nor horizon figure in the image. Composition does not have to be level, of course, but a spirit level ensures the photographer is accurately oriented.
billk1@bellatlantic.net

GUEST COLUMNIST

MY TAKE ON PHOTOSHOP
By Joseph Miller

Much has been said and written about PhotoShop and justifiably so because it truly is an amazing software program that is continually being refined, upgraded

and improved. I am in awe of PhotoShop's capabilities and greatly admire those who can use it. However, I do **not** believe it is photography. Rather, I feel that PhotoShop is a very effective technique for creating and producing computer art. That an image starts out as photography captured in a camera on film or sensor does not mean it remains photography at the end of the digital day. At the camera club level there would be less stress if the gifted and talented PhotoShop artists would not hitch themselves to the apron strings of an outdated and fast disappearing technology called photography, but instead would proclaim: I am a computer artist and damn proud of it. In my view, PhotoShop is an advanced computer program that can inspire and challenge creative artists at all skill levels, and we ain't seen nothing yet. But photography it isn't.

FurnFoto@aol.com

IPS HOLIDAY PARTY
Wednesday, December 21, 2005
IMF, Bistro (2nd Floor, next to the Gallery)
700 19th Street, N.W.
IPS Annual Potluck Buffet
Will get underway at 5:30 p.m.

All members are expected to bring a dish of an ordinary size (6-8 portions), preferably based on a recipe from their home country. IPS will provide drinks, bread, paper goods. If you absolutely cannot provide food let Emine Gürgen know so other arrangements can be made. Emine's email is EmineGurgen@aol.com . Please use the form below to let Emine know what you plan to bring.

Name-----No. of people
Attending-----
I will bring (describe)-----
-----Appetizer -----Main Dish -----
---Salad----- Desert-----

Kindly bring your contribution in a table ready plate including a serving utensil.

CONTESTS**WB H CAFETERIA; CALL FOR ENTRIES**

IPS has been invited by the World Bank's Art Curator to exhibit our best work in the World Bank H Cafeteria. The theme is Food or Kitchen Utensils. The Curator is looking for striking images. Images that rise above the routine, transcend the ordinary and convey the feeling of passion and beauty captured by creative and imaginative photographers.

Upon the request of the Curator, **IPS re-scheduled the pre-selection for May 2006. The deadline for submission will be announced in April.** Each submission is limited to a total of 15 images. The final selection will be made by the World Bank Art Curator. Entries will be judged on technical quality, composition, originality, and artistic merit. Entries may be in slides or digitally captured images.

Digitally captured images must be taken at the camera's highest resolution. For preliminary judging, digital files must be submitted in JPEG format and the image must be in Adobe RGB color space (even if they are monochrome). The maximum horizontal size of the image submitted must be 1024 pixels and the maximum vertical size 768 pixels (See Guidelines for Electronic Submission published in June 2005 Shutter Release). However, If an image is selected, a high resolution electronic file will be required for printing. Printing will be handled by the WB Art Program. There will be contact information and sales price for exhibited work.

Questions regarding electronic submissions should be addressed to aalmansi@worldbank.org; and questions regarding slide submissions should be addressed to chelou@imf.org Don't miss this great opportunity to exhibit your work!

PHOTOGRAPHY SESSION

By Curt Carnemark

Mark your calendar

December 19, 2005 at 12:30 p.m.

At the IMF Auditorium (Red Level R-710)

"I CAME, I SAW & I GOT IT"

Bring your friends and colleagues and learn how to turn your mission photos into powerful stories.

HOLIDAY ILLUMINATIONS**FESTIVAL OF LIGHTS**

Open nightly from dusk to 10 p.m., through Jan 1. More than 450 000 lights illuminate the temple grounds; decorated Christmas trees and creches from around the world are on display in the visitors center; entertainment by local ensembles nightly at 7 and 8. Washington LDS Temple, 9900 Stoneybrook Dr., Kensington.(301)-587-0144

GARDEN OF LIGHTS

Open From 5:30 to 9 (Last entry at 8:30) Dec 14-23 and 26-30 and Jan1-8. A half-mile stroll through illuminated displays of a kaleidoscope caterpillar, an animated cardinal, swimming geese and other holiday displays. \$15 per car or van. Pedestrian access prohibited. Brookside Gardens, 1800 Glenallan Ave., Wheaton. (301) 962-1453

SNAP SHOTS FROM THE DIGITAL PHOTOGRAPHY CLASS BY PER JÄRTBY



IPS Competition Themes for 2005/2006 Season**Kindly Check Shutter Release or IPS Website for Latest Updates****September 14, 2005, Favorite Activity/Hobby**

Defined as one or more persons (of any age) participating in any type of work or play.

October 19, 2005, Simplicity

The strongest photographic composition is often defined as a simple one. Exclude extraneous detail. Select and isolate.

November 16, 2005, Zoo Animals & Backyard Habitat

Images may include animal portraits, behavior or plants photographed in backyard settings.

December 21, 2005, Abstract

Defined as an abstract photograph that emphasizes form, texture, pattern in color or tone. The main subject(s) should not be immediately recognizable.

January 18, 2006, People (Mandatory)

Images in which the major point of interest is one or more human beings. It is not sufficient that people are merely included in the image. Excluded are photos of statues, mannequins, etc.

February 15, 2006, Nature

Pictures that illustrate the natural features of land and sea or that reveal certain natural phenomena, such as cloud formation, light refractions (sunsets auroras etc.), precipitation, frost, fire, but which do not show the hand of man living plants may be included provided they do not show the hand of man.

March 15, 2006, Food

Food has to be the main focus of the image, be it natural or processed.

April 19, 2006, Urban Landscapes

Architectural constructions, bridges etc. in urban context i.e. Cityscapes.

May 17, 2006, Relationships (people, & or animals, things, etc.)

Relationships between people and/or animals, things, etc. An image that depicts a relationship between person/persons and animals; or between animals; or between animals. Can be literally or conceptually explored.

To be inserted in your camera bag

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 two classes B & A on any subject matter.
- Open competitions are on any subject matter in classes B & A.
- 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 AND A

All new members begin in class B. Promotion to class A requires 13 awards. 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 pre-selection, 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**.

Art 1.7 of the IPS Competition Rules

"Unless otherwise notified, contestants must deliver their entries to the Chairperson [for Competitions] at least half an hour before the competitions commence. Entries must be collected by the contestants after the competition is held. Any uncollected entries will be retained by the Chairperson [for Competitions] without any liability whatsoever for their safekeeping."



POINTS STANDINGS, 2004/5 SEASON

| Last Name | First Name | Class Openi ng | Sep -05 | Oct- 05 | Nov- 05 | Dec- 05 | Jan- 06 | Feb- 06 | Pre- selec tion | Mar- 06 | Apr- 06 | 06 A/ E | May- 06 | Year : End | Total |
|---------------|-------------|----------------------|------------|------------|------------|------------|------------|------------|-----------------------|------------|------------|---------------|------------|------------------|-----------|
| Gürgen | Emine | A | 5 | 12 | 12 | | | | | | | | | | <u>29</u> |
| Cartas | José | A | 11 | 8 | 5 | | | | | | | | | | <u>24</u> |
| Oomes* | Nienke | B | 10 | 8 | 5 | | | | | | | | | | <u>23</u> |
| Otoo | Samuel | B | 10 | 5 | 8 | | | | | | | | | | <u>23</u> |
| Franzetti | Carlos | A | 7 | 10 | 5 | | | | | | | | | | <u>22</u> |
| Vollerthun | Sigrid | A | 10 | 5 | 6 | | | | | | | | | | <u>21</u> |
| Guerrucci | Aude | A | 10 | 10 | | | | | | | | | | | <u>20</u> |
| Helou | Caroline | A | 6 | 7 | 7 | | | | | | | | | | <u>20</u> |
| Katzenstein | Bill | A | 5 | 10 | 5 | | | | | | | | | | <u>20</u> |
| Sriram | Subramaniam | B | 5 | 10 | 5 | | | | | | | | | | <u>20</u> |
| Nardello* | Renato | B | 8 | | 11 | | | | | | | | | | <u>19</u> |
| Machicado | Carmen | A | | 5 | 13 | | | | | | | | | | <u>18</u> |
| Palmioli | Manuella | A | 5 | 8 | 5 | | | | | | | | | | <u>18</u> |
| Tyapkina | Marina | B | 7 | 5 | 5 | | | | | | | | | | <u>17</u> |
| Johnson | Carolyn | B | | 5 | 10 | | | | | | | | | | <u>15</u> |
| Egilmezler* | Melike | B | | 8 | 5 | | | | | | | | | | <u>13</u> |
| Järtby* | Per | B | | 5 | 7 | | | | | | | | | | <u>12</u> |
| Dick | Malise | A | | 5 | 5 | | | | | | | | | | <u>10</u> |
| Galantin | Linda | B | 5 | 5 | | | | | | | | | | | <u>10</u> |
| Cochard | Fred | A | | | 9 | | | | | | | | | | <u>9</u> |
| Rani* | Manorama | B | | | 8 | | | | | | | | | | <u>8</u> |
| Fernandez | Enric | B | 5 | | | | | | | | | | | | <u>5</u> |
| Majaha-Järtby | Julia | | | | 5 | | | | | | | | | | <u>5</u> |
| Windheuser | Chris | B | | | 5 | | | | | | | | | | <u>5</u> |

* Eligible for Rookie of the Year

COMPETITION REMINDERS



- 1) *No comments or interruptions of any kind from the audience are allowed under any circumstances;*
- 2) *Mats that fall apart will be disqualified. The name of the maker and the title of the print must appear on the back of the print or mount along with an arrow that indicates this edge up. Neither the name of the maker nor the title of the print may appear on the face of the print or mat.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Mary Wilson (IMF), Room 12-530.02 (phone: 202-623-0004)*

Name: _____

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

Fax (if outside Bank/Fund): _____

IMF Staff _____ World Bank Staff _____ Retiree _____ Spouse/Partner _____

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"/> Programs | <input type="checkbox"/> Print competitions | <input type="checkbox"/> Slide competitions |
| <input type="checkbox"/> Hospitality | <input type="checkbox"/> Publicity | <input type="checkbox"/> Membership |
| <input type="checkbox"/> Exhibits | <input type="checkbox"/> Classes/Workshops | <input type="checkbox"/> Field Trips |
| <input type="checkbox"/> Shutter Release | <input type="checkbox"/> Other (please specify) | |

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, you don't have to renew for the next year; you're paid through the end of the season.*

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

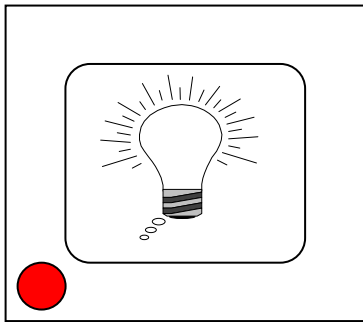
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

Note: Monthly competition winning photos/slides will be used on the IPS web site
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

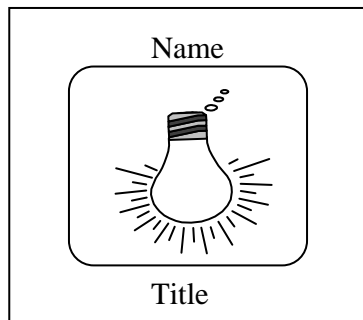
| | Title | CATEGORY <i>(check one for each photo)</i> | | |
|----------|-------|---|------|--------|
| | | Slides | | Prints |
| | | Theme | Open | Open |
| 1 | | | | |
| 2 | | | | |
| 3 | | | | |
| 4 | | | | |
| 5 | | | | |

(Five entries per member maximum)

(FRONT OF SLIDE)



(BACK OF SLIDE)



GUIDELINES FOR SUBMISSION

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 and the slide title.
- Mark your slides clearly by using bold print letters on a special label. Please do not use tapes, as they get jammed in the projector when it is heated.

PRINTS

- All prints must be mounted or matted, with the title of the photo and the name of the maker affixed on the back. No loose or framed prints will be accepted for competition.
- Maximum size of mounted or matted prints is 30"x30".