

December 2008

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NEXT MEETING:

Wednesday, December 17, 2008

5.45 pm, **IMF HQ1 Meeting Hall B**, HQ1-3-500B, 700 19th Street, NW, Washington D.C.

HOLIDAYS POT LUCK PARTY
2nd Floor Bistro

December Speakers:

Judith Goodman and

Frank Van Riper

"Serenissima: Venice in Winter"

December's Theme:

OPEN for all competitions
EIC, Prints and Slides

Note to Contestants:

Please bring all entries to the meeting with entry form appended at the end of this issue. Entries will be accepted between 5.45 and 6.15 pm ONLY.

For inquiries please call Carmen Machicado (202) 473 5761

Welcome New Members:

Selina Shum
Vera Gilhelm
Pawel Gasiorowski

UPCOMING EVENTS:

Feb 2009: Photoshop Class
Apr 2009: Deadline for AE entries
May 2009: Annual Exhibit
Jun 2009: Field Trip (Tentative)
Madagascar (details to follow)



IPS is a member club of the Photographic Society of America (www.psa-photo.org)

Presidents Notepad:

Dear Members,

I hope you all had a great Thanksgiving.

We had a great meeting in November (see the write-up and winning images in this issue) with the first print competition of the season. Going forward, slide and print competitions will be open (i.e. no theme) and we hope this will encourage greater participation.

This success was achieved, despite the harsh competition of Fotoweeke. I hope nevertheless that you all took advantage of the various exhibits, workshops, lectures that this fantastic event devoted to photography provided to our area. I myself had a hard time deciding what to attend, and opted for a couple of lectures at VisArts in Rockville and exhibit openings in Bethesda.

[Looking ahead, our project with the World Bank Arts Program is taking form. Our images on Food will be installed in the H Cafeteria in mid-December. A silent auction will follow, whose proceeds will benefit Martha's Table. In January, Community Connection will also post our images on their on-line auction website. I wish to thank all of you who have submitted entries to this project.]

Our December meeting will include our traditional pot-luck. We will bring the drinks, provided you came up with a sample of your cooking talents! This will also be the occasion of our IPS Xmas Xchange. Here are the rules of the game:

1. Bring an image (no need to be fancy, a simple print will do)
2. Slip it into an envelope (8x10 or smaller would be more convenient)
3. Hand it to the President (that's me)
4. Once all images are in a bag, pick randomly one (hopefully you won't fall on your image)
5. Go home with a nice new image that you will cherish for years to come

Hope to see you all.
Thanks.

Raju Singh

December Speakers/Judges:

Judith Goodman and Frank Van Riper "Serenissima: Venice in Winter"

Frank Van Riper and Judith Goodman have generously presented and judged at IPS many times before, will return on December 17 for a presentation based on their book "Serenissima: Venice in Winter."

Frank and Judith honeymooned in Venice in November of 1984—just after the presidential election that kept Frank, then a political correspondent, on the road for most of the year.

They loved Venice—the first time either ever had been there—but it was not until 14 years later that they decided to do a book about it. That decision began a six-year collaboration that produced more than 10,000 images and tens of thousands of words of text. It was for each a creative plateau that produced some of the best work of their long and varied careers.

Goodman's photography has hung in the Corcoran Gallery of Art in Washington, DC and the Baltimore Museum; Van Riper's is in the permanent collections of the National Museum of American Art and the National Portrait Gallery (Washington, DC) as well as the Portland Gallery of Art (Portland, Maine.) His 1998 book of photography and essays, *Down East Maine/A World Apart*, was nominated for a Pulitzer Prize and won the silver medal for photography from the Art Director's Club of Washington.

Each has achieved distinction in other fields: Frank as a journalist and nationally acclaimed author; Judith as a widely exhibited artist whose photographic work also has hung in the Tisch Gallery at NYU.

A member of the Washington Sculptors' Group since 2000, Judith has exhibited her sculpture around the country.

Since 1992, Van Riper has been the photography columnist of the Washington Post. [www.TalkingPhotography.com] Before that he was a political writer and editor in the Washington Bureau of the New York Daily News, serving as White House correspondent, national political correspondent, and Washington bureau news editor. His writing has appeared in The New Republic, Rolling Stone, The Saturday Evening Post, Nieman Reports, Lenswork and

in newspapers across the United States. He was a 1979 Nieman Fellow at Harvard and holds the 1980 Merriman Smith award (with the late Lars-Erik Nelson) from the White House Correspondents Association.

They live in Washington, DC.

Also by Frank Van Riper

- Glenn: The Astronaut Who Would Be President (biography) (1983)
- Faces of the Eastern Shore (1992)
- Down East Maine/A World Apart (1998)
- Talking Photography (collected columns and essays) (2002)

Copies of Judith and Frank's new book will be available for purchase and signing at the program. If you have already purchased the book, bring it along if you would like them to sign it.

As most of IPS members know, Judith and Frank's presentations are informative, lively, and visually stunning and stimulating. You don't want to miss this opportunity!

by Caroline Helou

November Speakers: Joseph Rossbach "Small World Spectaculars"

With our November speaker and judge Joseph Rossbach we entered a colorful world, which he seeks out in the American Wilderness across the continent. His presentation covered on a range of technical methods that he uses to transform the familiar natural world into a more abstract, at times disorienting one with dramatic colors and effects. The technical steps ranged from: telelenses, possibly with extenders to pick out key details, while leaving out or blurring others; density filters that allow to lengthen the exposure and creating the desired degree of blurring of running water of streams and waterfalls; wide angles in South West slot canyons with spare light bouncing off the canyon walls; to focusing techniques for floating autumn leaves and frozen ponds. Joseph's pictures use colors pushed freely to create abstracts beyond what is normally observed. A number of questions followed up on technical aspects of Joseph's work.

by Frederik Van Bolhuis

New Product Review by Bill Katzenstein

New products discussed in this article:

- Canon EOS 5D Mark II digital camera;
- Kodak Ektar 100 color negative film;
- Leica S2 medium-format digital camera system;
- Leica lens: Noctilux-M 50mm f/0.95

Canon EOS 5D Mark II

Advanced digital camera systems appeared to have been in a holding pattern for the past couple of years. Apart from improvements such as 3-inch LCDs and enhanced self-cleaning of sensors, it has been a period of consolidation. Successive price decreases of prior years also seemed to have plateaued.

Enter the Canon EOS 5D Mark II, a mighty package of new and expanded capabilities that rivals the existing Canon digital flagship (EOS-1 DS Mark III) at a substantially lower price (\$2700 vs \$8000). Wide-angle and low-light photographers should be especially pleased.

Similar to the flagship camera, the recently introduced EOS 5D Mark II has a full-frame sensor (equal to 35mm film size) with 21 megapixels of resolution. What is really special on the 5D Mark II is Canon's fourth generation image processor ("DIGIC 4") that enables exciting features including:

- An incredible ISO (equivalent film speed) range from 100 to 6400, expandable to 12800 and even 25600 (!!!) with optional enhancements. These "film speeds" are up to four or eight times higher than the fastest films (Kodak or Ilford 3200 black and white). How is this possible? The advanced digital processor identifies and eliminates the "noise" that has traditionally bedeviled high-speed film and digital sensors.
- Lens Peripheral Illumination Correction: The digital processor can detect and largely correct for significant light falloff (i.e., wide-angle and some zoom lenses in particular have a tendency to darken images at the periphery, and brighten at the center.) The Canon website crows, "This is a feat that previously required skilled post-processing with a personal computer, but now it can be done automatically at speeds of up to 3.9 frames per second."

- Face-Detection Live Mode: The optical system can automatically focus on the largest face near the center of an image in Live Mode.
- Grid overlay in Live Mode: to help assure level horizons or buildings, grid lines can be summoned to appear on the LCD.
- Selective Monochrome: The digital processor can emulate traditional black-and-white silver halide film with specific adjustments for traditional black-and-white filter effects.

The Canon EOS 5D Mark II has a 3-inch LCD and offers both live-view and live-view video. The camera can shoot up to 3.9 still frames per second (speed is not its forte compared to other Canon models capturing 10 frames per second). The autofocus system on the EOS 5D Mark II is less sophisticated ("9-point autofocus") than the EOS-1 DS Mark III flagship with "45-point" autofocus. Both cameras, of course, offer manual focusing as well.

Kodak Ektar 100 Color Negative Film

Kodak recently introduced this new emulsion for color prints with the objective of rivaling transparency (color slide) film in fine grain, bold colors and high saturation. We in the Washington DC area are not as affected as other areas by a large decrease in numbers of labs processing E6 (color slide) film, which has become such a problem that it is discouraging would-be shooters of slides. Ektar 100 appears to have been designed to allow shooters of color negative film to achieve results closer to slide film, with an emulsion that is more easily processed. Specifically, Ektar 100 is billed as offering super-fine grain as well as striking color, and is also claimed to be ideal for scanning.

Leica S2 Medium-Format Digital Camera System

Leica introduced its all-new S2 digital camera system at the photokina trade show (its sponsors do not capitalize the name) held in Cologne in late September. The S2 camera will be a "third way" between "35mm" digital cameras (e.g., Canon, Nikon, et al with up to 36x24mm digital sensors of 21 megapixels) and the large Hasselblad medium-format digital cameras with up to 48x36mm digital sensors and 50 megapixels. (The latter Hasselblads, by the way, cost up to \$28,000. Versions with 31 megapixels are priced at about \$18,000.)

The Leica S2, which is not yet for sale, will have a 45x30mm digital sensor with 37.5 megapixels. The camera will rival the larger Hasselblads in capability, yet has been designed as a small package—a metal body less bulky than advanced Canon or Nikon digital cameras. No word yet as to price. Leica cameras and optics have traditionally been very expensive; nevertheless, Leica has stated the new S2 system will cost less than the digital Hasselblads.

A series of custom lenses has been designed for the Leica S2. Unfortunately, current owners of Leica cameras will not be able to adapt their optics to the S2 system. However, word on the street is that Leica will introduce another new digital camera, the R10, that will accommodate current lenses of the Leica "R" system.

Leica Noctilux-M 50mm f/0.95 Aspherical Lens

Shallow depth-of-field fans, rejoice!! But be prepared to pay. Leica has replaced its iconic Noctilux f/1.0 lens with an optic of wider (by a hair) aperture, opening to f/0.95, the widest in the world. It's not only the 0.05 aperture differential that makes this lens special, but substantial improvements in resolution in a radical redesign of a lens several decades old. The price of the new Noctilux-M f/0.95 lens is about \$9000. This optic is designed for and can only be used with the Leica M rangefinder camera series, which is produced in both film and digital versions.

In Focus

Interviews with club members

This month our Q&A is with Manuella Lea Palmioli, who is a Project Coordinator and a Typesetter within the Translation & Interpretation Business Unit of the World Bank.

IPS: When did you join IPS? What made you join?

Manuella: I joined the IPS in 1997, shortly after my coming to DC from Paris. This is the first IMF/WB club I joined. I was interested in seeing other photographers' work: what caught their attention and how they captured it, and my reaction to it.

IPS: What are your future photographic goals?

Manuella: I am interested in going from 'still' to 'animated' images for documentaries and movies.



IPS: What photo do you think best describes you?

Manuella: The photo which best describes me is 'Stelleroïda' (above) because of the theme, the composition and the contrast. The three starfishes are now my signature logo.

IPS: What has been your involvement over the course of your membership?

Manuella: I have been doing the publicity of the monthly meetings since 1999. More recently, I designed the invitations and the poster for the Annual Exhibit, and compiled the Exhibit Program.

IPS: What are your favorite recollections about your years with IPS?

Manuella: I leave the monthly meetings with amazing images in mind. I also remember with great thrill the photographic safari we did in Tanzania in June 2006.

IPS: How has IPS helped you become the accomplished photographer you are today?

Manuella: There is something to learn at each meeting as IPS invites a professional photographer each month as guest speaker and judge. The photographer presents her/his work and shares photographic practices and techniques.

IPS: What technical changes/challenges have you dealt with during your years in IPS?

Manuella: I still do not shoot with a digital camera. Even if I have been working with digital images for years, I am still shooting slide film.

IPS: Any words of wisdom or advice for perspective and/or current members?

Manuella: Keep in mind the subjectivity of the judge when she/he comments on your image and keep shooting.

IPS: Favorite place to shoot?

Manuella: I can be inspired in any place.

IPS: Favorite photo(s)?

Manuella: Many favorites ... among the classics: Nicéphore Niépce's View from his window: eight hours exposure.

Ansel Adams' self-portrait: unforgettable dramatic image.

IPS: Favorite photographer(s)?

Manuella: Again many favorites : Nadar's portraits, Brassai, Cartier-Bresson. My mentor and friend Michel Diaz who's photos have just been published in 'Rencontres, Fragments, Déchirures'—Editions d'Art—Somogy:

<http://www.somogy.net/fiche.php?ref=9782757201794>

You may see some of his photographs here:

<http://www.michelemanuelldiaz.com/md%2Dphotos/>

IPS: Tell us something about you that people would not know?

Manuella: When composing, I follow my instincts and photograph what works for me visually.

IPS: What is it that draws you to photography?

Manuella: I was drawn to photography because I was/am not 'manuelle', because of my interest in art and a need to share my visual artistic sensitivity.

by Christy Gray

Exhibitions:



Georgia O'Keeffe, *Black Mesa Landscape, New Mexico/ Out Back of Marie's II*, 1930
Oil on canvas, 24 1/4 x 36 1/4 inches, CR 730
Georgia O'Keeffe Museum, gift of The Burnett Foundation
© Georgia O'Keeffe Museum

MetLife Foundation

Georgia O'Keeffe and Ansel Adams: Natural Affinities. Now through January 4, 2009

Sunlight deserts, Taos churches, and Western skies are captured in the remarkable work of two iconic American artists. *Georgia O'Keeffe and Ansel Adams: Natural Affinities* examines the friendship of two artists who were attracted to the distinct landscape of the American southwest and were committed to depicting its essence with modernist sensibilities. This exhibition, the first to pair these artists, celebrates their mutual appreciation of the natural world and reveals the visual connections between O'Keeffe's paintings and Adams' photographs. The exhibition includes forty-two paintings from public and private collections and fifty-four photographs borrowed primarily from the Center for Creative Photography in Tucson, Arizona, which holds the largest single collection of Adams' work. Independent scholar Anne Hammond selected the artworks for the exhibition. Eleanor Harvey, chief curator at the Smithsonian American Art Museum, is the coordinating curator with Toby Jurovics, the museum's curator of photography.



Richard Avedon: Portraits of Power Now through January 25, 2009

Richard Avedon, America's pre-eminent portraitist and fashion photographer, portrayed significant figures of the American political landscape throughout his career. This exhibition brings together Avedon's work on the subjects of politics and power for the first time. Juxtaposing more than 200 images of government, media, business, and labor officials with photographs of artists, activists, and ordinary citizens caught up in national debates, *Richard Avedon: Portraits of Power* explores a five-decade photographic inquiry by one of our finest artists.

Announcement:

IPS has a Flickr Presence at:

<http://www.flickr.com/groups/ips/>

Why join the IPS group on Flickr?

In short, doing so allows you to further enjoy our club. Just check out the IPS group's discussion and see what's going on.

Ever thought of letting the club know about a neat exhibition coming up, or recommend one you have visited? Just post it on IPS Flickr group. What if you plan to take some pictures and would appreciate meeting up with like-minded photographers? Post it on the IPS Flickr group and see if anyone is available to join you.

In any case, I invite you to join the IPS group on Flickr. The group and its "discussions" are simple ways to develop informal links among IPS members. These experiences can help us learn from each other and enjoy our common passion for photography.

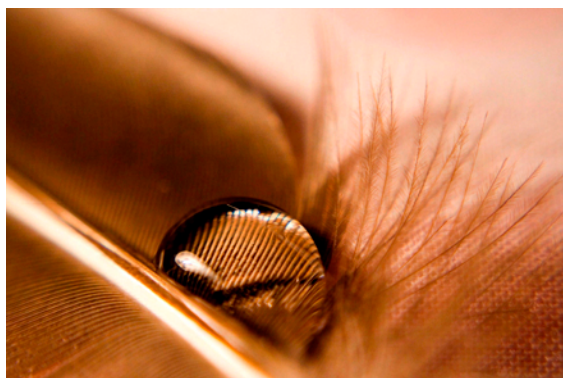
What do you need to do? If you haven't already, just open a free Flickr account; go to www.flickr.com and sign up. Once you have your account up and running, navigate to <http://www.flickr.com/groups/ips/> and request joining the group.

P.S. No need to post pictures if you feel uncomfortable with the idea.

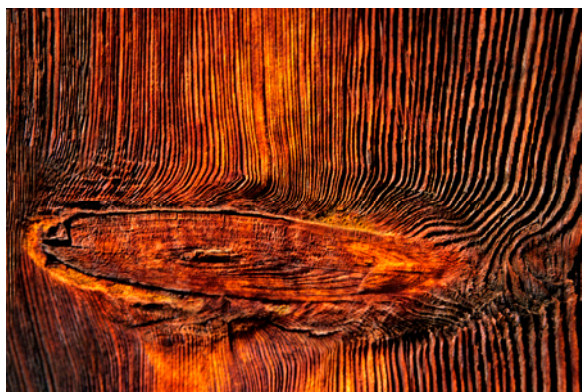
November 2008—Winning Images



Paperweight © Gaston Lacombe



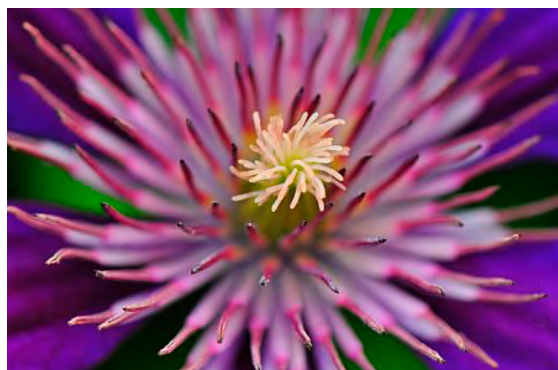
Softly © Severina De Bias



Wood Grain © Emine Gurgun



Cucumber © Lyndsey Thomas

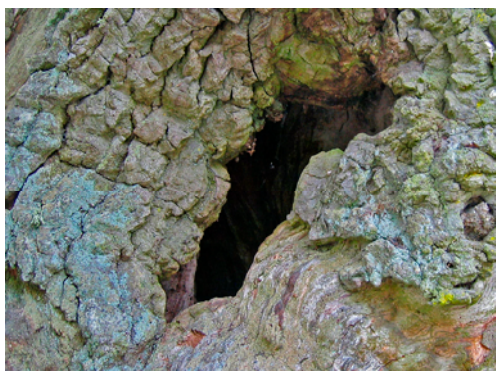


Purple Clematis © Shaun Moss

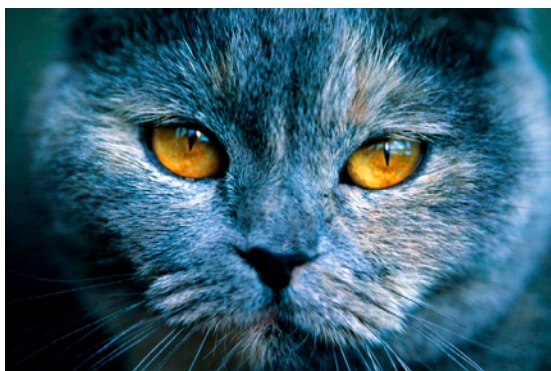


Urban Fall © Alex Ergo

November 2008—Winning Images (continued)



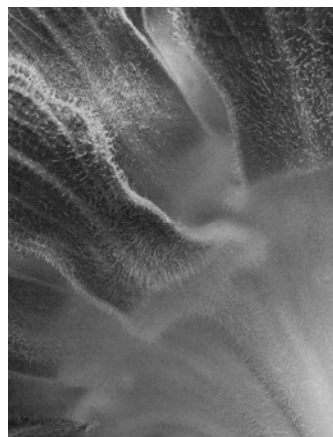
Hole in Tree © Julia Majaha-Jartby



Golden Gaze © Emine Gurgun



Building Detail © Lyndsey Thomas



Sunflower Detail © Caroline Helou



A Day at the Races © Raju Singh



Jelly Fish Trio © Marina Tyapkina

*Zebra Mom* © Bassirou Sarr*Abstract in Nature* © Sriram SubramanianNovember 2008 Winners:

Print (Groups A and B combined) – 23 entries		
1 st place	Marina Tyapkina	Jelly Fish Trio
2 nd place	Bassirou Sarr	Zebra Mom
3 rd place	Sriram Subramanian	Abstract in Nature
HM	Raju Singh	A Day at the Races
EIC Group A - 34 Entries		
1 st place	Lyndsey Thomas	Building Detail
2 nd place	Lyndsey Thomas	Cucumber
3 rd place	Emine Gurgun	Wood Grain
HM	Emine Gurgun	Golden Gaze
HM	Caroline Helou	Sunflower Details
EIC Group B - 32 Entries		
1 st place	Gaston Lacombe	Paperweight
2 nd place	Severina De Biasi	Softly
3 rd place	Shaun Moss	Purple Clematis
HM	Alex Ergo	Urban Fall
HM	Julia Majaha-Jartby	Hole in Tree

POINTS STANDINGS 2008/2009 SEASON

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep-08</u>	<u>Oct-08</u>	<u>Nov-08</u>	<u>Dec-08</u>	<u>Jan-09</u>	<u>Feb-09</u>	<u>Pre-selec tion</u>	<u>Mar-09</u>	<u>Apr-09</u>	<u>09A /E</u>	<u>May-08</u>	<u>Year-End</u>	<u>Total</u>
Hoffmaister	Alex	A	14	8	5										27
Palmioli	Manuella	A	8	10	5										23
Thomas	Lindsey	A		10	13										23
Singh	Raju	A	10	5	6										21
Gürgen	Emine	A	5	7	8										20
De Biasi	Severina	B	5	5	8										18
Helou	Caroline	A	5	6	6										17
Pinon	Marco	A	7	5	5										17
Franzetti	Carlos	A	5	5	5										15
Lacombe*	Gaston	B		5	10										15
Mevis*	Dirk	B	5	5	5										15
Rani	Manorama	A	5	5	5										15
Richard	Brice	B	5	5	5										15
Wilson	Mary	A	5	5	5										15
Sarr	Bassirou	A	5		8										13
Yoon*	Seo-Jeong	B	5	8											13
Decorte*	Gerda	B	7		5										12
Ergo	Alex	B	5		6										11
Järtby	Per	A		6	5										11
Vollerthun	Sigrid	A		6	5										11
Arin	Tijen	A		5	5										10
Cochard	Fred	A		5	5										10
Faux	Hannah	B		5	5										10
Gahima	Lionel	B	5		5										10
Machicado	Carmen	A		5	5										10
Thurein Win*	Aung	B	5	5											10
Tyapkina	Marina	A			10										10
Van Bolhuis	Frederik	A	5		5										10
Xiao *	Yuan	B		5	5										10
Jirousková	Markéta	A		8											8
Kim *	Yoonhee	B		8											8
Moss*	Shaun	B			7										7
Sriram	Subramaniam	B			7										7
Majaha-Järtby	Julia	B			6										6
Forest-Sarr	Louise	B			5										5
Galantin	Linda	B			5										5
Katzenstein	Bill	A			5										5
Ouzhinskaya	Nadia	B		5											5
Saker*	Neil	B	5												5
Sikkema	Dawn	B	5												5

* Eligible for Rookie of the Year

-

Check your awards & score, for questions email: chelou@verizon.net

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- In January, the mandatory theme is "People".
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 3 images 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 slide and print entries to the Chairperson [for Competitions] at least 30 minutes 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."

IPS Competition Themes for 2008/2009

Kindly check Shutter Release or IPS Website www.ips-imfwb.org for latest updates

September 17, 2008: FOOD—Food has to be the main focus of the image, be it natural or processed.

October 22, 2008: OPEN in all competitions

November 19, 2008: 'DETAILS' for EIC—Defined as images depicting close-ups of a subject, **OPEN for Print and Slide**

December 17, 2008: OPEN in all competitions

January 21, 2009: PEOPLE—Defined as 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.

February 18, 2009: OPEN in all competitions

March 18, 2009: SHADOWS—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image.

April 8, 2009: OPEN in all competitions

May 20, 2009: FIRE—Defined as images in which the main point of interest is fire. Fire can be either man-made or natural.

***Dates may change dependent on circumstances outside our control.**

☐ IPS EXECUTIVE COUNCIL ☐			
President	Raju Singh	(202) 623-9372	IMF HQ1 8-548H
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Publicity	Manuella Palmioli	(202) 473 1630	WB I-3-068
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	Alex Hoffmaister	(202) 623 5883	IMF HQ1 9-302
	Willem Bier		
Competitions-Prints	Carlos Franzetti	(202) 473-0447	IFC 7P-184
	Sigrid Vollerthun		svollerthun@verizon.net
	Bill Katzenstein		Bill@IconicPhoto.com
	Carmen Machicado	(202) 473-5761	WB I4-405
Competitions-Slides	Caroline Helou		
Presentation Write-Up	Frederic Cochard	(202) 473-1631	WB I3-360
	Frederik van Bolhuis		fvanbolhuis@rcn.com
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	Bill Katzenstein		Bill@IconicPhoto.com
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	Manuella Lea Palmioli	(202) 473-1630	WB I3-068
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PSA Representative	Linda Galantin		cvmlinda@verizon.net
<p><i>SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <u>close of business on the last business day of the month prior to the issue month</u>. Please send submissions by e-mail to the editor@imfwb-ips.org as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</i></p>			

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

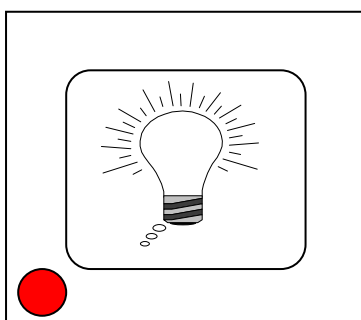
(Please complete and submit with your entries)

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

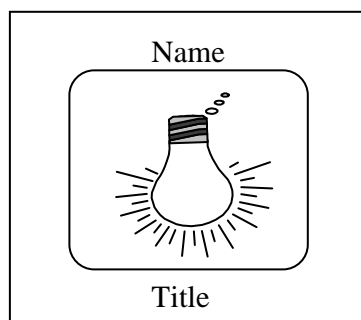
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box: ☐

	Title	Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1							No form required>
2							
3							
<i>Three entries per member maximum</i>							

(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".

DIGITAL

All images must be sent to EIC@ips-imfwb.org, Friday before the IPS meeting which takes place on 3rd Wednesday of each month.

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Mary Wilson (IMF), Room HQ1 6-700, 700 19th Street, NW, Washington D.C. 20431

www.ips-imfwb.org

☐ NEW APPLICATION

☐ RENEWAL

Last Name: _____ First Name: _____

☐ IMF ☐ World Bank ☐ Spouse ☐ Retiree (please check one)

Phone No.: _____ Mail stop: _____

Email: _____ (required)

Mailing address (if outside Fund/Bank): _____

IPS is run solely by member volunteers. We rely on each member to volunteer for **at least one** activity per year (several volunteers are needed for each item). **Please indicate below which activities you can help with:**

I can volunteer for the following activities:

- ☐ Annual Exhibit—assist with all aspects of organizing the exhibit
- ☐ Classes/Workshops/Field Trips—assist in the organization of these educational events
- ☐ Monthly Electronic Image Competition—receive images via e-mail, compile into slide show and run on competition night
- ☐ Hospitality—assist with refreshments prior to our monthly meetings
- ☐ Membership—maintaining database of members, process membership applications
- ☐ Print/Slide Competitions—assist with setting up for competitions each month
- ☐ Programs—assist with planning and organizing monthly presentations and judging sessions
- ☐ Publicity—assist with posting monthly meeting announcement in WB and IMF buildings
- ☐ *Shutter Release* Newsletter—assist editor with production and/or distribution of the monthly newsletter
- ☐ Web Publishing—assist with the updates of the IPS Website
- ☐ Other: (please specify)

Training, workshops and programs you would like IPS to offer: _____

Additional comments and ideas are welcomed: _____

Signature: _____ **Date:** _____

**Note to new members: if you joined in April, May or June, you do not have to renew for the new year; you are paid through to the end of the season.*
