

MARCH 2002

***2002 Annual
Exhibit
Preselection
Results on page 6***

■ THIS MONTH AT THE IPS ■

**PRESENTATION AND
THEME COMPETITION:**

ARCHITECTURE

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

Architecture of the Mid-Atlantic Region — by William K. Geiger

COMPETITIONS

- Open (any subject) for prints and slides.
- Theme, slides only: ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.

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
Treasurer/Membership	Caroline El-Helou	(202) 623-6699	Fund IS2-1300
Ex-Officio Advisor	Antonia M. Macedo	(202) 458-2597	Bank MC10-543
Chairperson for Programs	Glennys George	(301) 589-7216	
Chairperson for Contests	Carlos Fernández-Duque	(202) 473-9644	Bank F7P-142
Chairperson for <i>Shutter Release</i>	Frédéric M. Cochard	(202) 473-1631	Bank I3-360
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 J3-304

Membership	<i>VOLUNTEERS NEEDED</i>		
Photography Classes	Elcior Santana	(202) 623-5329	Fund 10-316
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
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Distribution *VOLUNTEERS NEEDED*

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.

FROM THE PRESIDENT'S NOTEPAD

Welcome to March! We are entering perhaps the busiest time of year for IPS with the preparations for the Annual Exhibit underway. I'd just like to reiterate the message I gave at the last monthly meeting: additional people are *always* needed for the many tasks involved in getting ready for the Annual Exhibit in May. If you'd like to help out, please get in touch with me or with our exhibit coordinator, Sylvie Merlier-Rowen.

An IPS member raised the issue of points following the preselection held in early February. My email to the membership outlining the arrangements for the preselection was incorrect in detailing the points that would be awarded to the winners. The points to be awarded to the winners for the preselection — as well as for other non-monthly competitions, including the Annual Exhibit — are: **7 points for 1st place; 5 points for 2nd place; 4 points for 3rd place; and 2 points for honorable mentions.** This is now underlined every month in the Notes on IPS Competitions (page 8 in the current issue of *SR*). The current competition rules for IPS will be available at our next monthly meeting, and will also be included in an upcoming issue of *Shutter Release*. I encourage all members to review them.

— Sharon Gustafson Schoen ■

MARCH SPEAKER: WILLIAM K. GEIGER

“ARCHITECTURE OF THE MID-ATLANTIC REGION” — Bill Geiger began taking photographs at age 32. Just before a night club he managed, the Cellar Door, bombed, he borrowed a 35mm Minolta from a friend, and drove across the United States, shooting everything that threatened to smack into the viewfinder. One photo of the Grand Canyon was later framed and hung in the basement stairwell of a group house where he resided. Eventually a house guest noticed it and inquired as to its authorship. Feigning nonchalance, Geiger spoke up. “You know,” declared the visitor, “one just can't take a bad picture of the Grand Canyon.” That guest was never invited back.

While an assistant, Bill worked with and was strongly influenced by a number of National Geographic photographers, including Victor R. Boswell, Jr., Joseph H. Bailey, Annie Griffiths Belt and Martin Rogers. He hung out his shingle in 1986 and began a career combining editorial and corporate photography. His work has appeared in the following publications: *Mid-Atlantic Country*, *Preservation*, *Smithsonian*, *National Geographic*, *U. S. News & World Report*, *Parade*, *Archaeology*, *Civilization*, *Cooking Light* and *The Atlantic Monthly*. Additionally, he has worked on two books at the Washington National Cathedral.

Bill holds a degree in English literature from the College of William & Mary and has three children who are tireless in their attempts to educate him properly. He resides in Washington, D.C.

— Glennys George ■

FEBRUARY PRESENTATION: MAURICE ASSEO

“SPIRITUALS CROSSROADS OF ANATOLIA” — Maurice Asseo has given many presentations to the IPS, and attracted large audiences each time. The one at our February 20 meeting was no exception: about 60 people attended, a number that dropped to about 25 once the presentation was over. It was an interesting presentation, which had its origins in a request to Maurice, about a couple of years ago, to

follow up on his highly successful “The Bosphorus and Beyond” with a presentation aimed at Turkish teachers. It drew on material that was included in his book, *Expressive Color Photography: A Course in Visual Design*.

The pedagogical background of the presentation came through very clearly. There was a wealth of detailed explanation and Maurice’s extensive knowledge of his subject (I mean Anatolia: we take for granted his mastery of photography) and, equally importantly, his strong affinity with it, was very evident. I would highly recommend it on that count to those who wish to gain detailed insights into the mysteries of Anatolia’s rich and diverse cultural history.

However, I hope Maurice will forgive me for saying that I found it a bit too dense for my taste. I know that part of the world moderately well, but I soon got lost in the detail. The presentation shifted through space, time and religion, and I lacked a full sense of the systematic interaction between these elements. I think a preface of a few minutes, with a map, outlining what was coming up would have helped enormously.

FIRST-CLASS PHOTOGRAPHY

The photography was, by most people’s standards, first class. There were stunning images of castles floating in the Mediterranean, Maurice’s characteristic sunrises, silhouettes of mosques and other buildings, richly decorated interiors, towering columns, photographs of Pamukkale that went well beyond the norm in terms of artistry, cliff dwellings, people of all shapes, sizes, backgrounds...

However, perhaps because of the wealth of images, I got more of a blurred impression than I normally do with Maurice’s works. Also, I expect perfection from Maurice, in a classical photographic sense, and on that score I was a little disappointed. There were a number of shots where the lighting seemed wrong and the subject and background were thus insufficiently differentiated.

Of course, I realize that it is often impossible to be in the right place at the right time, but somehow this was a little jarring and, as a result, I felt the show did not have quite the “bite” that I have come to expect of Maurice over the years. Perhaps, from a purely photographic standpoint, less might have been more! Nevertheless, it was a highly absorbing show and, for me, it did what such shows should do: make me want to go back to Turkey ASAP.

ONE FINAL NOTE ON THE FEBRUARY COMPETITION JUDGING

I only saw the print and theme competitions. However, I would like to say that I thought **Sherwin Kaplan**’s judging was excellent in both. He quickly identified what he was looking for and consistently adhered to his criteria. At least equally importantly, he explained clearly (on the theme) what were the specific faults of the slides when measured against these criteria and, as he systematically threw out my entries, I could not help but agree with all his criticisms. One cannot give higher praise than that!

— Mal Dick ■

2001/2002 IPS SEASON SCHEDULE AND THEMES

MARCH

ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.

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

FEBRUARY COMPETITION RESULTS

PRINTS — Open, All Classes, Black and White and Color (18 entries)

1st place *Buffalo*, John Saville
2nd place *Peace*, Niña Samantela-Ruivivar

SLIDES — Theme, Selective Focus (33 entries)

1st place *Morning Dew Drops*, Sylvie Merlier-Rowen
2nd place *Delicate Mood*, Sigrid Vollerthun
3rd place *Untitled I*, Caroline El-Helou

SLIDES — Class B/A (29 entries – classes combined as per IPS rules)

1st place *Kaleidoscope*, Sylvie Merlier-Rowen
2nd place *Devil's Island*, Marketa Jirouskova
3rd place *Crete #1*, Carlos Fernández-Duque

SLIDES — Class AA (18 entries)

1st place *Windowscape #10*, Antonia Macedo
2nd place *Double-Crested Cormorant*, José Cartas

2002 ANNUAL EXHIBIT PRESELECTION

JUDGES: J. ROSS BAUGHMAN, IVONA KAZ-JEPSEN AND KRISTY MATHEWS

■ **J. Ross Baughman, Photo Editor, *The Washington Times*** — In 1978, at age 23, photojournalist J. Ross Baughman became the youngest professional ever awarded the Pulitzer Prize, and was cited for his coverage of the guerrilla war in southern Africa. While continuing to work that same year as the first contract photojournalist ever hired by the Associated Press, he competed against himself with two other nominations: for infiltrating the American Nazi movement over nine months to uncover their assassination and bombing plans, and once more for being the first journalist to ever accompany Palestinian commandos operating behind Israeli lines.

Baughman soon went on to become an international lecturer on journalism ethics, a university professor and founder the photo agency

Visions, which specialized in long-term, high-risk, difficult-access investigative photo essays around the world. Besides covering wars in 11 countries, he has been featured everywhere from *LIFE* to *Vanity Fair*, *Newsweek*, *Stern*, *The New York Times Sunday Magazine*, *Cosmopolitan* and *Vogue*.

However, the life of an investigative photojournalist has not been all that glamorous for him. Since becoming a professional in 1975, his assignments have led him to: be spit upon, shot at, stricken by encephalitis, get his arm broken by a New York drug dealer, be lined up for execution, have his ear drum blown out during a mortar attack in Lebanon, be arrested for being a spy and get thrown into a Zambian prison for six weeks. Still not discouraged, though, he intentionally placed himself next to a tornado, accidentally got in the middle of an

earthquake, and then got his leg blown apart by a land mine in El Salvador.

In 1999, Baughman moved back to Virginia, where his family first settled in the 1730s. He currently serves as photo editor of *The Washington Times* and lectures occasionally at American University.

■ **Ivona Kaz-Jepsen, St. Andrew's Episcopal High School, Potomac, Md.** — Ivona Kaz-Jepsen currently teaches photography, painting, sculpture and design graphics. She has a BFA from Tufts University, an MFA from the University of North Carolina and a Diploma from the Boston Museum of Fine Arts School. She has completed courses in color and experimental etching at the Experimental Etching Studio in Boston, and art computer courses at the School of Visual Arts in New York.

From 1976 to 1979, Ivona was the chairperson of the Fine Arts Department at the Tehran American School in Iran, where she taught art history, design, drawing, painting, printmaking and special resource center art classes. She has taught art classes at the Boston Trade High School and at numerous institutions in North Carolina, i.e.: Durham Arts Council, Carrboro Art School, Elon College, University of North Carolina, and Carteret

Community College. She was also assistant professor of art at the College of St. Teresa in Winona, Minn., faculty member at Pyramid Atlantic in Washington, D.C., adjunct professor at George Mason University in Fairfax, Va., and artist/teacher at Norwich University in Montpelier, Vt.

She has exhibited in solo exhibits in the United States, Iran and Lithuania, and in juried/invitational exhibits in Japan, Iran, China, Lithuania, Russia and Italy. Her work has also appeared in a book featuring Lithuanian artists in North America, *Lithuania, the Nation that Would Be Free*.

■ **Kristy Mathews, Corcoran College of Art and Design** — Kristi Mathews is from Alexandria, Va. She attended James Madison University, where she received a Bachelor of Fine Arts degree in photography. She currently works in the Photography Department at the Corcoran College of Art and Design.

She has received numerous awards and been featured in numerous shows throughout Virginia and Florida. She is represented by the ACT Gallery and the Gallery on Broadway. She recently organized a show of photography for the Corcoran College of Art and Design, to be held on February 23rd at the old Black Cat in Washington, D.C.

— Glennys George ■

2002 ANNUAL EXHIBIT PRESELECTION RESULTS

■ **PRINTS; Black and White (18 entries)**

1st place - Niña Samantela-Ruivivar: *Light in Space*. 2nd place - Jacqueline Crousillat: *On Guard*.

■ **PRINTS; Color (45 entries)**

1st place - David Cieslikowski: *Twilight in Central Park*. 2nd place - Jacqueline Crousillat: *Embankment III*. 3rd - David Cieslikowski: *Carnation Company #1*.

HM - David Cieslikowski: *Christ visits Arezzo*. Jacqueline Crousillat: *Embankment IV*.

■ **SLIDES (279 entries)**

1st place - Marco Piñon: *Alone*. 2nd place - Magdalena Szuka: *White and Brown Dog*.

3rd place - José Cartas: *Window I*.

HM - Tijen Arin: *Columns & Moon*. Maurice Asseo: *Fairy Chimneys*. José Cartas: *Flamingo; Mingus Mill*. Fred Cochard: *Foggy Flats; Light, Arch and Sky*. Pat Davies: *Mud Glorious Mud*.

Mal Dick: *Big Tree; Window*. Caroline El-Helou: *Golden Lily; Cortez Cultural Center*.

Carlos Fernández-Duque: *Returning Home*. Emine Gürgen: *Peggy's Cove*.

Marketa Jirouskova: *Masai Friends; Veiled Beauty*. Antonia Macedo: *Red Zone*.

Carmen Machicado: *Prague Window; Santa Fe Window; Golden Lane #2*.

Sylvie Merlier-Rowen: *A Sea of Petals*. Manuella Lea Palmioli: *Nutmeg; Nosy Komba Children; Ambatoulouk*. Marco Piñon: *A Boat Wreck*. Sharon Gustafson Schoen: *E; Multi-layered*.

Sigrid Vollerthun: *Unbalanced; Pink Calla Chalice; Glowing Poppies*.

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.	Total	Class closing
Merlier-Rowen	Sylvie	A	5	10	10	5	10	15	2	57	AA
Jirouskova*	Marketa	B	6	5	16	5	10	8	4	54	A
El-Helou	Caroline	AA	8	8	10	7	5	7	4	49	AA
Gurgen	Emine	AA	5	13	7	7	8	5	2	47	AA
Cartas	Jose	AA	5	10	6	5	5	8	8	47	AA
Vollerthun	Sigrid	AA	5	7	10	5	5	8	6	46	AA
Katzenstein*	Bill	B	10	10	5	10	5	5		45	A
Samantela-Ruivivar	Niña	A	5	10	5		10	8	7	45	AA
Saville*	John	B	8	5	5	7	8	10		43	B
Macedo	Antonia	AA	10	6	5	5	5	10	2	43	AA
Alam*	Undala	B			5					5	B
André	Jean-Claude	B			5		5			10	B
Arin	Tijen	A	5	8	5	6	6	5	2	37	A
Asseo	Maurice	AA		5	5		11	5	2	28	AA
Biro*	Yasmine	B						5		5	B
Carter*	Craig	B		5	10	5	5			25	B
Cieslikowski*	David	B					10		13	23	B
Cochard	Fred	AA	7	5	5	8	7	5	4	41	AA
Crousillat*	Jacqueline	B	7	5	10				12	34	B
Davies	Patricia	B				10	5	5	2	22	B
Dick	Malise	AA	5	5	5	5	5	5	4	34	AA
Dobbs	Francis	B	5		5		8			18	B
Dulitzky	Daniel	A	5							5	A
El-Zeneiny*	Sherifa	B	5							5	B
Fekete	Elisabeth	A	10	5	7	8				30	AA
Fernández-Duque*	Carlos	B		6	10		5	7	2	30	A
Franzetti	Carlos	A	5	5	5	5	8	5		33	A
Garrido*	Eleonora	B	5							5	B
Gustafson Schoen	Sharon	AA	5	5	5	5			4	24	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	AA	8	5	6	8	5		6	38	AA
Piñon	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
Sarr*	Bassirou	B	8	7		5	5			25	B
Szczuka*	Magdalena	B	6	8	5	5	5	5	5	39	A
Ternau*	Wanda	B	8	5						13	B
Tsang	Lily	AA	5			5				10	AA

Wishart	Michael	AA			10	5			15	AA
Yang	Chialing	AA	5		5				10	AA
	Points for entering: 5									
	1st Place award: 5									
	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**. ■

MEMBER GALLERY

CONDUCT OF PHOTOGRAPHY: THE DELICATE ARCH INCIDENT

by Bill Katzenstein

It is difficult to imagine a determined photographer not occasionally breaking some rules, wittingly or unwittingly. When a great photo opportunity requires momentary trespass on private property, many will carefully proceed and capture the moment.

Occasionally however, photographers cross the line from utterly harmless elusion to seriously risking the security and property of others and themselves. The line is not necessarily fine. Rather, the problem arises when photographers, in their drive and enthusiasm, set aside best judgment as if they are uniquely endowed and protected.

Michael Fatali is a renowned landscape photographer specializing in the American desert. Living near Zion National Park, his life is taking pictures and sharing his skills and the surrounding nature with aspiring photographers. *View Camera* magazine featured Fatali's work in its March/April 2001 issue. I was so impressed with his gorgeous pictures and write-up that I bought two additional copies of the magazine for friends.

In his article, "Portrait Photographer of God's Creations," Fatali wrote:

"Early in my life, I turned to the motherhood of nature for personal and spiritual growth. This relationship with the natural world has been my lifeblood. I am drawn to places of mystery, where I feel at peace with the power of the Earth's spirit. Over the past fifteen years, I have learned to use my photography as a voice for the gospel of nature. It is my goal and mission to communicate the mysterious connections we all share with this land and so I will continue to practice ways that bring us a little closer to the spirit of nature. It is for these reasons that I chose to be a portrait photographer of God's creations."

The small world of large-format landscape photography was shaken to learn that Michael Fatali was charged with and pleaded guilty in December 2001 to having started illegal fires

underneath Delicate Arch in Arches National Park, Utah.

Fatali had been leading a workshop, and explained he set the fires to provide a dramatic backdrop for night photography. The fires burned higher than he had expected, and scorched areas of Delicate Arch. Park visitors reported damage the following morning. Scars will likely remain on the arch into the foreseeable future.

Fatali also admitted to lighting fires in 1997. On February 1, a Federal judge in Salt Lake City sentenced him to two years probation, including 150 hours of community service. Fatali reportedly issued an apology to the photographic community.

In response to such events, public reaction on Internet chat sites tends to sway to extremes. Initially, photographers wrote with uncharacteristic vituperation in denouncing Fatali. *View Camera* magazine disassociated itself from him.

A LACK OF GOOD SENSE AND SOUND JUDGMENT

After his sentencing, opinion appeared to swing towards forgiveness, with recognition that Fatali and his reputation have suffered and will continue to do so for a long time. One photographer wrote he has known Fatali well; that Fatali truly loves nature and would never intend to cause damage, but had not applied good sense.

This assessment appears close to the mark. A passionate and gifted artist visualized a potentially incredible scene to the extent of assuming his situation so special as to exempt himself from the fire prohibition meant for everyone. He failed to use sound judgment, notwithstanding his talents and caring for nature.

Whatever photographs were taken that fateful night do not appear to have been published.

— Bill Katzenstein ■

NEW AND NOTEWORTHY

UPCOMING PHOTOGRAPHY WORKSHOPS

■ **Maurice Asseo** still has one spot open in each of the two series of instructional sessions on **Color Photo Composition** he will be giving starting at the end of this month. Each series, limited to five students, consists of eight weekly, three-hour classes (held at 7 p.m. at Maurice's house) plus two outings. The first series (Wednesday classes) will begin on March 27; the second (Thursday classes), on March 28. Cost: \$250. For more information or to sign up, call Maurice Asseo (301-652-2459).

■ See page 11 for the full announcement and sign-up sheet for the **3rd Annual Sand & Sea Beach Workshop**, to be given April 26-28 in Nags Head, N.C., by past IPS presenters Mollie Isaacs and Pat Hansen. This announcement was forwarded by IPS colleague **Caroline El-Helou**, who attended the workshop two years ago. The cost for the three-day session is \$295, including lunch (other meals will be at participants' own expenses, as well as lodging, for which special rates are available at local motels and B&Bs).

■ Would you like to make competition-level photographs? This was the tag line (and, frankly, who wouldn't?...) in the email announcement IPS Vice-President **José Cartas** sent out recently concerning two upcoming workshops by **John Telford**: June 9-12 in Acadia National Park and June 12-15 in Peggy's Cove Preservation Area, each limited to five participants. Cost: \$295 for each workshop, \$445 for both. This covers instruction only, but lodging has been reserved in both places at special rates. A \$95 deposit is required at sign-up. For more information or to reserve your space, contact John Telford, 2604 Beechmont Lane, Silver Spring, MD 20906; tel. 301-460-1766.

— Fred Cochard ■

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.

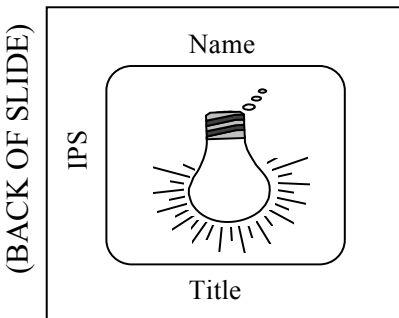
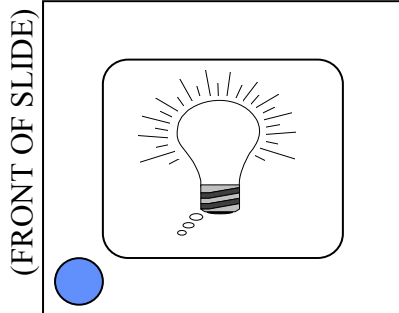
INTERNATIONAL PHOTOGRAPHIC SOCIETY

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).*