

MAY 2002

WELCOME

**to the 32nd IPS
Annual Exhibit**

May 6 – June 14

IMF Gallery

Opening reception: May 6 @ 6 p.m.

■ THIS MONTH AT THE IPS ■

**PRESENTATION AND
THEME COMPETITION:**

S P O R T S

Wednesday, March 22, 2002, at 5:45 p.m.*

** Please note special date*

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

“Not Your Everyday Sports Photography” — by Henrik G. de Gyor

COMPETITIONS

- Open (any subject) for prints and slides.
- Theme, slides only: **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.

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.

FROM THE PRESIDENT'S NOTEPAD

I find this time of year for the IPS both exciting and a bit sad. It's exciting because of the Annual Exhibit, which showcases the winners from a year's worth of monthly competitions and which is a great opportunity for IPS members to exhibit their work and have it seen by such a wide audience. This year, I'm hoping that part of the exhibit will move over to the Bank following the month at the IMF. Discussions are ongoing, so I'll keep you posted on developments.

It's also a bit sad since, once the Annual Exhibit is up, I know that the end of another IPS season is just around the corner — although, wait a minute, there's still the May monthly meeting and the Print/Slide of the Year competition and Annual Dinner in June. And, of course, there's a whole summer of photo opportunities and shooting to be done to get ready for the next IPS season in September.

So forget about the sad part. It really is just an exciting time after all!

— Sharon G. Schoen ■

MAY SPEAKER: HENRIK G. DE GYOR

“NOT YOUR EVERYDAY SPORTS PHOTOGRAPHY” — Why do you watch sports? To watch a display of skill? To witness a moment of victory? To feel the thrill? Or is it simply to entertain? Henrik G. de Gyor has realized that he is a sports photographer for these same reasons. He's been working for several local newspapers and learning from some of the best photographers in the field.

Henrik is a digital photojournalist on staff with several affiliates of The Washington Post Company. Working throughout the Washington, D.C., area, he has shot not only the everyday sporting events, but the less publicly known sports as well. During his presentation, he will explain how the sports photographers cover sports and how to get access to shoot the best images at different sporting events. He will also display a wide range of equipment used by professionals today.

— Glennys George ■

AROUND THE INTERNATIONAL PHOTOGRAPHIC SOCIETY

FREEMAN PATTERSON DROPS IN — by Michael Wishart

If area club photographers have a teaching and aesthetic guru, it would be fine art photographer Freeman Patterson. Never mind that he lives in Canada, and visits Washington only occasionally; his followers here are legion. Probably the best known of these is Northern Virginia's Joe Miller, an old friend and guest presenter at the IPS, who describes Freeman as his mentor, and who has long espoused his principles of visual design.

Joe and IPS members Glennys George, Caroline El-Helou and Sigrid Vollerthun are among those who have trekked north to one of Freeman's week-long photo workshops. These are held in the idyllic country setting of his house at Shampers Bluff, New Brunswick. Such is the workshops' popularity these days that places for the ensuing year usually sell out in a few hours when registration opens each January 1st (for more information, see www.freemanpatterson.com).

A FULL GALLERY FOR "THE SAGE OF SHAMPERS BLUFF"

I first went to a Freeman Patterson seminar with fellow IPS member Judy Reisman in Baltimore 20 years ago. A second seminar was held during the '90s, also in Baltimore. And on March 30 this year, Freeman came to town, giving a day-long seminar in the IMF auditorium. It was, of course, sold out within hours of registration opening; 157 attendees paid \$85 each to hear the master speak. And the Sage of Shampers Bluff, as Joe Miller introduced him, did not disappoint his audience.

Freeman combines utterly clear explanations of how he makes his photographs with a charismatic mix of artistic and spiritual inspiration. (His thesis for a Master of Divinity degree, years ago, was "Still Photography as a Means of Religious Expression".) At the IMF seminar, he even included an eerily convincing ghost story.

Last year, Freeman had a liver transplant, which failed, necessitating a second transplant within six days of the first. Just before the second transplant, Freeman was deathly ill, and his nurse was instructed to watch him through the night. She left for home just before the morning operation. At the time of the operation her doorbell rang and through a window she glimpsed a man in a black fedora hat. But when she opened the door, there was no one. Told later by the nurse of this sighting, a recovering Freeman remarked, "I've had a black fedora hanging by my front door for 15 years..."

"THE ART OF SEEING"

Freeman was the first photographer I knew who made out-of-focus look beautiful, and who produced lovely color "field" photographs with no center of interest (*quelle horreur!*). His love for nature, and wildflowers in particular, is paramount. My minds-eye image of him is stretched low down in a field of flowers, with a tripod and long lens. (It's no surprise that his house is surrounded by such wildflower fields.) In fact, his long pursuit of wildflowers led him 20 years ago to South Africa, where he returns annually and has established a second photo workshop site in Namaqualand.

If you don't know Freeman's work, pick up one of his books, of which *Photography and the Art of Seeing* is perhaps best known. He emphasizes balance, rhythm and proportion in pictures. On the practical side, he uses zoom lenses (24-50mm, 28-85, and 100-300) and favors Fuji Velvia and Kodak Ektachrome EVS slide films.

His latest pictorial innovations involve multiple exposures — up to 16 on one frame of film! He picks a point in the frame and rotates the camera around it, zooming in at the same time. This gives spectacular spiral effect patterns. Freeman now has Iris (inkjet) prints made of his best work, in sizes up to 32 by 46 inches (see his website). And some of his images have been auctioned recently at prices up to \$5,000. "Design," as he says, "is a plan for order".

— Michael Wishart ■

NEW AND NOTEWORTHY

PHOTO EQUIPMENT FOR SALE — by Michael Wishart (again...)

For sale (lightening my camera bag): **Nikon**: Camera Body F3HP, \$650. Lenses: AF 35mm/f2, \$220. AI 35/2.8, \$150. AF 180/2.8 ED-IF, \$520. AI 400/5.6 ED-IF, \$1250. TC301 2X Teleconverter (for 200mm+), \$375. PB-4 Bellows, \$150. Minolta Light Meter Autometer IV, \$225. **Accessories**: Rollei RT4 Tripod with Case, \$45. Linhof Pro Ballhead II with Quick Release, \$250. Stitz Monopod, \$25. Pelican Case #1550, \$125. Nikon Filters 52mm Red, Yellow & Blue, \$10ea; 72mm Polar with Hood, \$100.

Nikon DR-3 Right Angle Finder (for F3), \$30. Focusing screens, flash cords, etc. Most items Mint or near Mint. ☛ Michael Wishart: 202-265-3676, or mwnjw@aol.com. ■

APRIL PRESENTATION: BRUCE MCKAIG

Bruce McKaig's presentation was fascinating. Fascinating because it was so different and conjured up such strange thoughts, which do not usually make themselves apparent in an IPS presentation. The title was "Abstracts" but it seemed to me that at least two other titles could have been offered, which would have amplified upon the rather arid single word. How about "Photography without a Camera?" or "Painting without Paint?"

Both might have summed up what appeared to me to be a focus on manipulation of the final medium of expression — in this case the paper — rather than the mechanism whereby the scene is translated to film. Not entirely, of course. Part of Bruce's presentation was devoted to using photographic images as the basis for the final image, or later to the use of a highly original (if hardly pocket-sized!) pinhole camera, made from a trashcan, but it was clear where his main interest lay!

In his presentation, which was essentially in monochrome, Bruce took us through three phases of his work, which had origins in such diverse locations as Paris, Guatemala and D.C. The first used a camera, with which images (some of reality!) were translated to film and then, by means that were largely outside the camera, prints were produced, which incorporated recognizable features to a greater or lesser degree.

There were no obvious connections between these images, which were only a part (often a small part) of an overall field in which abstract shapes and form dominated. I must confess that I had little idea why some recognizable images were there, but there were some haunting moments — the form of horses in one, the sense of people and rain in Paris in another...

PHOTOGRAPHY WITHOUT A CAMERA!

In the second phase, the camera disappeared! Paper was manipulated over as much as several months, essentially by alternately developing and fixing (sorry if my language is less than technically perfect), creating images that were totally abstract — pure form and shape and shade, so to speak. Here, one was really in the abstract and thus was left to form one's own sense of affinity (or otherwise) with the shapes generated.

The third stage was the trashcan/pinhole stage, which produced images that were recognizable and yet, as a result of the medium, had a curiously surreal and antique feel to them. I haven't sufficient expertise to know how much post-pinhole manipulation took place, but I found the results curiously restful.

In thinking about the presentation as a whole, the "abstract" comes in when the basic tenets of Bruce's work are considered. There should be shape and form — but no contextual relationship. This was clearly emphasized in his choice of the first prizewinner in the theme, where, if I can paraphrase, all the individual elements were recognizable, but there was no real linkage between them.

This, of course, is diametrically opposite to the conventional approach to photography, where there is (usually) a relationship between the various elements. An example from Paul Strand illustrated this perfectly. As Bruce explained: "The image gives orientation, but doesn't tell you much about the material elements."

AKIN TO PAINTING

In looking at the various images, I was struck by the resemblances to those of painters. Some, where there were repetitive elements (not “wallpapering,” which was rejected, in judging, as a truly interesting form of abstract) reminded me of Braque, others Miró and one, perhaps Warhol. Bruce did in fact mention Kandinsky (or did I make that up — it’s so difficult writing in the dark!).

I must confess that the works that I liked most were ones in which I could at least recognize something, rather than those in which the divorce from reality was complete. Perhaps this was due to the fact that, as IPS colleague Maurice Asseo observed, “You must have had some idea of what you wanted when you started” — an observation with which Bruce seemed to agree. But time did not permit explanation of what the objectives were, nor the extent to which success was achieved! Perhaps we should all take a course with Bruce and see if our (my) conventional thinking will get completely uprooted!

— Mal Dick ■

APRIL COMPETITION RESULTS

<u>PRINTS — Open, All Classes, Black and White</u> (8 entries)	
1 st place	<i>Central Park West at Sunset</i> , Niña Samantela-Ruivivar

<u>PRINTS — Open, All Classes, Color</u> (17 entries)	
1 st place	<i>My Door's Morning Shadows</i> , Niña Samantela-Ruivivar
2 nd place	<i>Rotunda, National Gallery of Art</i> , Bill Katzenstein

<u>SLIDES — Theme, Abstract</u> (37 entries)	
1 st place	<i>Thai Carving</i> , Marta Romero
2 nd place	<i>Reflection 01</i> , Mal Dick
3 rd place	<i>Posters</i> , Maurice Asseo
H.M.	<i>Red Dot</i> , Maurice Asseo

<u>SLIDES — Class B/A</u> (20 entries – classes combined as per IPS rules)	
1 st place	<i>Salisbury Cathedral</i> , Magdalena Kubit-Szczuka
2 nd place	<i>St. John's Chapel</i> , Carlos Franzetti

<u>SLIDES — Class AA</u> (23 entries)	
1 st place	<i>Shades of Snow</i> , Emine Gürgen
2 nd place	<i>Condemned</i> , Antonia Macedo

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											
	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

EXTREME WIDE-ANGLE PHOTOGRAPHY

by Bill Katzenstein

Photography reveals realities that could only be imagined otherwise. Macro-photography magnifies intricate forms, imparting beauty and knowledge. X-ray, sonic, infrared and electron photography serve vital functions. The most extreme telephoto cameras — astronomical telescopes — look to the origins of the universe. Yet another branch of photography, firmly established in the here and now, virtually taken for granted, and readily available for everyday picture-taking, also liberates seeing and can even warp space: extreme wide-angle photography.

Super-wide lenses provide an expansive view and dynamic perspective of the world around us, well beyond the scale of eyesight. Normal vision comfortably takes in a 45-50° angle of view, corresponding to the standard 50mm lens. The extreme-wide perspective begins with a 90° field of view, which emerges through lenses of 21mm and shorter focal length in 35mm photography.

SEEING BROAD PERSPECTIVES EASILY

The ceiling of the atrium of the World Bank is an example of how wide-angle photography can assist seeing. If you stand at the center of the atrium, and look up to view the entire ceiling, you will be able to take in most of the structure, but only by shifting your eyeballs from side to side. Your eyes will unexpectedly tire in a few seconds. With all attention diverted to make sense of the constantly changing view, you will not be able to visualize or appreciate the distinctive pattern of supports that retain the Plexiglas roof.

With an extreme-wide lens, a simple photograph “shooting straight up” at the ceiling puts the whole view into easy perspective. A unique pattern emerges, not beautiful or dazzling, but interesting and admirable for its ingenuity.

The maxim that experts make it look easy (and normal) often applies to extreme-wide photography. Viewers typically do not realize when they are seeing an image taken with an ultra-wide lens, even if they are somewhat familiar with the subject. Classic wide-angle views of great cathedral interiors, building atria, restaurant and new-house interiors are cases in point. Examples of extreme-wide

photography in this article are noted in the context of architecture, my main photographic interest, but a similar broadening of perspective can benefit landscape and nature portfolios, and wedding photography too!

THE FISHEYE LENSES

The widest optic is the fisheye lens, designed to capture half of the total field of view surrounding the photographer — that is, a 180° diagonal view. In the case of at least one major lens manufacturer, fisheye optics were initially produced to aid in police work, to enable the recording of an entire crime scene in a single photograph. Only after some years were the lenses made available to the public.

The fisheye photograph “IFC Atrium,” displayed at the current 32nd Annual Exhibition of the IPS, indicates how an ultra-wide view may appear normal while greatly enhancing vision. Actually, the unaided eye, looking up from the point where the picture was taken, sees only the central third of the area captured in the photograph, and is immediately overwhelmed.

Unfortunately, fisheye lenses substantially distort the perspective of most photographic situations, though it is sometimes possible to design such a composition with good effect. A rough analogy is the difficulty in drawing all the contours of a globe on a two-dimensional map.

The “IFC Atrium” photo illustrates the one condition when fisheye photography appears undistorted: objects positioned in successively widening concentric circles around a central point. In practice, fisheye lenses are seldom used because of everything they make you contend with: the image distortion, the difficulty in using filters, the impossibility of using flash, and the high cost. Their fragility may further discourage casual use. In fact, most extreme-wide shooting is done with rectilinear (non-fisheye), essentially non-distorting lenses.

THE WIDEST RECTILINEAR LENSES

An ultra-wide 12mm f/5.6 lens recently introduced by Voigtländer is the widest true-rectilinear lens in 35mm photography. This jewel provides a 121° diagonal angle of view (112° long by 90° wide). Depth of field is astounding, with the possibility to

focus from one foot to infinity. In fact, an effort is required to put anything out of focus. The lenses can be used on Leica rangefinder cameras, as well as Voigtlanders.

In medium and large formats, the wide-field record similarly tops out at just over 120° diagonal angle of view. The lenses offer limited shift capability for architectural shooting when it is desired to aim the camera up and avoid converging lines. Ground-glass viewing is an option for precise composition and focus.

WARP SPACE: BEYOND THE 90° FIELD OF VIEW

Photographic lenses capture light from three dimensions, of course, to project a flat, two-dimensional image. The resulting picture normally conveys an accurate three-dimensional perspective to the eye.

However in extreme-wide photography, an intriguing effect occurs in the peripheral area of the film where the angle of view exceeds 90°. At that point, the horizontal or vertical dimension, having been fully covered in the photograph, may run into the third dimension of depth. In the resulting image, that part of the perimeter showing depth will take on the appearance of the horizontal or vertical, as if two dimensions have melded into a single plane.

For example, photographs of the great hall of Union Station recently shown at IPS meetings include statuary to the extreme left and right of the photograph. The images were taken with an extreme-wide lens with a 100° horizontal angle of view. The statues appear on the horizontal plane together with the hall and arch comprising most of the picture. In reality, the statues are not on the horizontal plane, but are nearly perpendicular to the hall and arch. In effect, two corners of the building appear to have merged with the horizontal.

In landscape photography, an impact of shooting clouds just beyond the 90° field of view can be the appearance that the clouds are arranged in a progression or array, when to the eye the order is haphazard.

DIFFICULTIES OF EXTREME-WIDE PHOTOGRAPHY

As a rule, extreme-wide lenses shorter than 20-21mm are not used with single-lens reflex (SLR) cameras, because the lens has to be located too close to the film to allow sufficient space for

the instant-return mirror. Therefore, most extreme-wide lenses are used in rangefinder or view-camera models. In medium and large formats, a ground glass is provided for composition and focus of ultra-wide lenses.

By virtue of their design, nearly all extreme-wide lenses capture more light at the center of the lens than the periphery. As a result, a graduated center filter has to be placed over the lens to nullify the excess light, unless a darker periphery is desired for effect. Although the center filter will normally not decrease resolution or contrast, it requires an additional 1.5-2 f-stops, and complicates use of additional filters.

Extreme-wide lenses should be used with a spirit level and tripod whenever feasible, since even a couple degrees of tilt will noticeably detract from the impression of a super-wide photograph with definitive vertical or horizontal lines.

In wide-angle photography, caution must be exercised with regard to a tendency to increase the size of figures in the foreground in relation to the background.

Finally, most extreme-wide lenses are more distorting than normal and telephoto lenses, although the effect is normally not noticed unless expressly pointed out. However one distinctive lens, the Zeiss Biogon, is unique among very wide lenses for having virtually no distortion and not requiring a center filter. The Biogon lens is available with the Contax G Series rangefinder camera in 35mm format, and with the Hasselblad 903 rangefinder cum ground glass in medium format. Unfortunately, the Biogon has a drawback with respect to most architectural and certain landscape applications: capacity for lens shift is negligible due to a narrow image circle inherent in its design.

Bearing in mind and applying its technical peculiarities to advantage, extreme-wide photography can expertly manage extreme perspectives and produce awesome views, from faithful rendition to the impressionistic.

In sum, if you have a calling for the great spaces of photography, in monumental Washington or the wilds of nature or the smallest confines of your home, then extreme-wide photography can help to capture and expand upon the full perspective.

— Bill Katzenstein ■

Mark your calendars!

Monday, May 6, 2002, 6 p.m.

IMF Gallery

700 19th St., N.W.

Washington, D.C.



Opening reception for the
32ND ANNUAL PHOTOGRAPHIC EXHIBIT
OF THE
INTERNATIONAL PHOTOGRAPHIC SOCIETY

A juried show
of 164 award-winning photographs
by members of the IPS



The exhibit will be on display through June 14, 2002

Please invite your friends and family!
(Guests with no Fund or Bank ID will be required
to present a photo ID at the Fund entrance.)

IT'S TIME TO RENEW YOUR MEMBERSHIP!*

The Top 10 Reasons to Renew your IPS Membership

- #1.** You'll continue receiving the monthly newsletter, *Shutter Release*, full of informative articles about photography and announcements about photographic events in and around town.
- #2.** You can learn something new every time you come to the FREE monthly lectures and slide presentations by photography professionals.
- #3.** You can improve your photographic technique by exchanging ideas and tips with fellow IPS members.
- #4.** You can join photographic field trips with other IPS members.
- #5.** You can participate in the popular, in-house, Mike Smith photography course at a special price for members.
- #6.** You'll be the first to know about photo workshops and seminars offered by other camera clubs in the metropolitan area.
- #7.** You can take advantage of price discounts on film processing from Pro Photo (on Pennsylvania and 20th) and other local stores.
- #8.** You can socialize with other IPS members and guests at a wine and cheese reception every month.
- #9.** You can taste fame! You can win an opportunity to be part of the Annual Photographic Exhibition in the IMF Atrium.
- #10.** You may also be invited to join special one-time or periodical photography exhibits set up especially for IPS members in World Bank or IMF public spaces.

**New members who join in April, May or June of the current season do not have to renew. You are paid through next season.*

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.

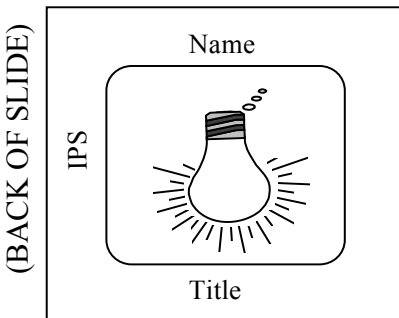
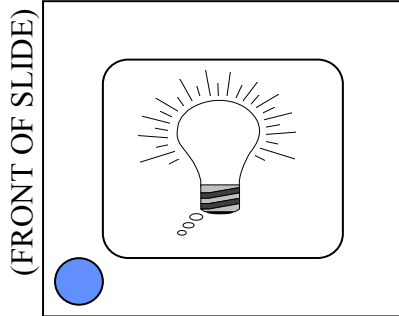
INTERNATIONAL PHOTOGRAPHIC SOCIETY

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).*