

*BE INVOLVED
IPS NEEDS YOU*



(see p. 12)

❑ THIS MONTH AT THE IPS ❑

PRESENTATION:

“ARCHITECTURAL PHOTOGRAPHY--SEING THE LIGHT”

COMPETITION:

ARCHITECTURE

Wednesday, November 17, 2004, at 5:45 p.m.

IMF Auditorium Room R-710 (Red level)

700 19th Street, N.W.

❑ EVENING’S PROGRAM ❑

Food and refreshments

PRESENTATION

“Architectural Photography - - Seeing the Light!”

by

Alan Goldstein

COMPETITIONS

❑ **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 6:15 p.m. only.

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

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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 the editorial staff.

FROM THE PRESIDENT'S NOTEPAD

Congratulations to 14 IPS members who recently enjoyed and completed Josh Taylor's photography workshop. One of my objectives this season was to increase the opportunities within the Society for improving and learning more about photography. First of all, a big THANK YOU to Isaku and José for organizing a successful and popular Workshop.

Josh had a slide lecture with a review of participants' work followed by a hands-on shooting session, where participants had the chance to practice their newly acquired skills and techniques. The workshop concluded with a critique of the participants work. Everyone appreciated Josh's very instructive tips and suggestions for making better photographs. Looking forward for another workshop in the spring.



IPS Member Departure

Marketa Jirouskova, a keen IPS member, is soon to leave the Washington area with her husband Geerten Nichielse. For four years IPS had the privilege of enjoying and admiring Marketa's photographs. The IPS congratulates Marketa and wishes her all the best for her future in photography. We'll miss you.



Reminders on the IPS 2005 Annual Exhibit

The year is passing like a flash! It seems this year we will not have a pre-selection session due to the number of images selected during the season. For this reason, you are all encouraged to do your best in the monthly meetings so you are well represented in the Annual Exhibit. It is all the more impressive that with a shortage of volunteers, we have managed to continue our basic activities thanks to the few committed hard-working souls. Your Society needs you to volunteer, so we may continue with our activities instead of cutting down.

Next Field Trip

We are already working on the plans for our next field trip. Stay tuned for further details.

— Caroline Helou

"We don't take pictures with cameras—we take them with our hearts and minds" - Arnold Newman

NOVEMBER SPEAKER: ALAN GOLDSTEIN

“ARCHITECTURAL PHOTOGRAPHY - - SEEING THE LIGHT!” — Alan Goldstein has been interested in taking pictures and printing them since he was about 12 years old. As a teenager, he was most influenced by photojournalists such as W. Eugene Smith and everyone working for *Life Magazine*.

He studied professional photography at the Rochester Institute of Technology and photographic arts at The Polytechnic of Central London (now University of Westminster). Formal education introduced him to a wider range of photographic possibilities and he started to broaden his outlook. In the meantime, *Life Magazine* folded so his career goals had to change.

For the past 20 years or so he has worked as a commercial photographer concentrating on architecture, interiors and advertising. He feels that he combines technical strengths with an ability to interpret subjects in a very dynamic style. He loves using wide angle lenses and shoots in all formats, employing tungsten and electronic flash lighting equipment as needed.

While he loves architectural and interior work, he is also interested in many other aspects of photography as a vehicle for personal expression.

OCTOBER COMPETITION RESULTS

❑ PRINTS — Class B (9 entries)

1st place *Modest Beauty* – Marina Tyapkina

❑ PRINTS — Class A (13 entries)

1st place *Dune 45* – Makéta Jiroušková
2nd place *Mannequin* – Aquiles Almansi

❑ SLIDES — Theme, All Classes (21 entries)

1st place *Spiral* – José Cartas
2nd place *A Touch of Green* – Caroline Helou
3rd place *Leaf* – José Cartas

❑ SLIDES — Open, Class B (17 entries)

1st place *Symphony of Red* – Elisabeth Mauprivez
2nd place *Red Canyon* – Jean Boyd
3rd place *Abstract* – Elisabeth Mauprivez

❑ SLIDES — Open, Class A (27 entries)

1st place *DC Carnival* – Manuella Léa Palmioli
2nd place *Zion Land* – Caroline Helou
3rd place *Shining Guns* – Carlos Franzetti
HM *Tomas Point* – Manuella Léa Palmioli

POINTS STANDINGS, 2004/5 SEASON

<i>Last name</i>	<i>First name</i>	<i>Class openin</i>	9/05	10/04	11/04	12/04	1/05	2/05	3/05	4/05	05 A.E.	5/05	POY	Total	<i>Class closina</i>
Mauprivez	Elizabeth	B	10	12										22	B
Helou	Caroline	A	10	11										21	A
Palmioli	Manuella-Léa	A	10	11										21	A
Franzetti	Carlos	B	13	7										20	A
Cartas	José	A	7	12										19	A
Tyapkina	Marina	B	8	10										18	B
Jiroušková	Markéta	A	6	10										16	A
Katzenstein	Bill	A	10	5										15	A
Sriram*	Subramaniam	B	10	5										15	B
Almansi	Aquiles	A	5	8										13	A
Cochard	Fred	A	8	5										13	A
Vollerthun	Sigrid	A	6	5										11	A
Dick	Malise	A	5	5										10	A
Machicado	Carmen	A	5	5										10	A
Van Bolhuis	Frederik	A	5	5										10	A
Boyd	Jean	B		8										8	B
Cieslikowski	David	A	8											8	A
Gürgen	Emine	A	5											5	A
Ouzhinskaya*	Nadia	B	5											5	B
Rani*	Manorama	B	5											5	B
Romero	Marta	B		5										5	B
Wilson	Mary	B	5											5	B

* Eligible for Rookie of the Year



"Mannequin" by Aquiles Almansi



"Spiral" by José Cartas

IPS 2004/5 COMPETITION SCHEDULE AND THEMES

– KINDLY CHECK SHUTTER RELEASE OR THE IPS WEBSITE FOR LATEST UPDATES –

<i>SEPTEMBER 15</i> <i>IMF ROOM B-702</i>	REFLECTIONS — An image reflected in, on, or from a surface. It is not enough that some reflections appear in the picture. The reflection(s) must be the main element of the composition.
<i>OCTOBER 13</i> <i>IMF ROOM B-702</i>	PATTERNS IN NATURE — A distinct pattern is formed either from the grouping of natural elements or contained within the object itself. If man made elements are present, they may not be essential to the composition.
<i>NOVEMBER 17</i> <i>IMF AUDITORIUM</i> <i>ROOM R-710</i>	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the principal interest.
<i>DECEMBER 15</i> <i>MEETING HALL B</i>	MOTION — An image that depicts motion, action and/or movement using different photographic techniques, like slow shutter speed, panning, zooming, stop action, etc. Water may not be the main subject of the composition
<i>JANUARY 19</i> <i>MEETING HALL B</i>	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.
<i>FEBRUARY 16</i> <i>MEETING HALL B</i>	TOOLS AND/OR MACHINES — One or more tool(s) and/or machine(s), or parts thereof, must be both a large portion and the key element(s) of the image.
<i>MARCH 16</i> <i>MEETING HALL B</i>	REPETITION — Images stressing the regular recurrence of one of its elements, like lines, circles, patterns, objects, etc.
<i>APRIL 20</i> <i>MEETING HALL B</i>	STILL LIFE — An arranged composition using inanimate objects in natural or artificial lighting, indoors or outdoors. Composition, technique, lighting, and subject are what counts, and the maker controls them all.
<i>MAY 18</i> <i>MEETING HALL B</i>	EXPERIMENTAL — Images that utilize camera techniques, filters, slide or computer manipulation to achieve unreality.

MEMBERS' FORUM

THE ELEPHANT SEALS OF "PUNTA DELGADA"

by Carlos Franzetti

Our friend Mal Dick, in one of his many contributions to *Shutter Release*, recently covered Patagonia. If my recollection is correct, however, Mal stayed on the Andean side. My story, which is old because I was there in 2000, deals with the marine wildlife that can be seen in "Península de Valdés" where, after a 3-hour flight down south from Buenos Aires to Trelew, in the Province of Chubut, and three more hours by car through the vast windy plain covered with low bush, one gets to "Punta Delgada", the tip of the mushroom-shaped "Península de Valdés", deep into the South Atlantic Ocean, on the Patagonian coast of Argentina. This is where—among other sea mammals: whales, killer whales and sea lions—the southern sea elephants come every year to pup and mate, in between late August and late November.

Accommodations in Punta Delgada were spartan but comfortable. There was a small eco-tourists' inn built on a cliff close to an old lighthouse that commandeered a magnificent view of the ocean and the beach down below. Those looking for more comfortable arrangements can stay in one of the many hotels in Puerto Madryn.

Given the emptiness of the Península (there are few and isolated human settlements, mostly by shepherds that look after large flocks scattered all over the place) the light was magnificent, particularly as it reflected on the ever changing ocean, the sandy beach, the green algae and the brown "kelp" covering the rocks. The maritime weather (still chilly in mid-September) changed quickly and sudden showers were followed by beautiful rainbows creating a magnificent background for the animals on the beach.



The male elephant seals, easily recognizable by their "trunks" land first. Females follow. From their very landing, males fight each other for the breeding territories. The dominant males or "beach masters" choose and set aside the females, as they arrive, forming "harems" that may include up to 50 animals. The beach masters have to remain vigilant and permanently scare away with deep roars the so called "peripheral males"—that either limber out of the sea or just lie on the boundaries of the harem seeking any opportunity to steal females.

When warning roars are not enough, the bulls charge against each other, moving their heavy bodies at amazing speed and engaging in fierce and bloody combats. Although they have sharp tusks with which they inflict deep wounds, thick layers of blubber protect their bodies and their wounds heal quickly. Considering that fully developed male elephant seals weigh about four tons, the amount of energy they require to move their bodies in a fight that may last for up to fifteen minutes is astonishing. Understandably so, when not fighting or mating, the males spend most of their time resting.



THE FUTURE OF FILM AT PHOTOPLUS EXPO 2004**by Bill Katzenstein**

Digital photography has been advancing with such momentum that the future of film photography had begun to look doubtful. Not that manufacturers would discontinue sale of traditional cameras and film in the foreseeable future, but new product development would taper off. Specialty and other slower-selling film products would be discontinued.

The trend was unmistakable: Digital cameras as a proportion of total camera sales increased from 30% in 2000 to 67% in 2003. By mid-2004, digital SLR cameras capable of quality enlargements to 16x20 inches had dropped in price to \$1,000. By my rough measure, about three fourths of articles in photography magazines are presently devoted to digital cameras or technique. Overall sales of film products have begun to decline, in some cases precipitously. No new, flagship 35mm film camera had been introduced in 3-4 years, and hardly any new lenses. Several camera manufacturers, recognizing that market niches for film cameras can no longer sustain more than a few premium systems, essentially ceased production. (One somewhat positive statistic for film photography, published in *Shutterbug* in September: roughly 40 percent of professional photographers use digital cameras in their work—less growth than expected, and indicative of the qualitative benefits of film.)

A BRIGHTER OUTLOOK AT PHOTOPLUS EXPO

The future of film appeared hopeful at PhotoPlus Expo 2004, held in New York City on October 21-23. Four trends in film photography were apparent:

- New product development: Innovation in traditional cameras and film has experienced a comeback—tangible albeit limited—even as digital technology continues to advance.
- Recognition of particular film advantages: Introduction of more specialized optics for film cameras and other market developments appear to confirm that digital cannot and will not soon match film in very wide-angle, panoramic, architectural, and low-light (high ASA) imagery. For serious photography in these areas, film offers robust versatility and unmatched consistency.
- Film aesthetics have attracted and sustain a loyal following: For a sizable number of film and darkroom romantics, digital cannot substitute for the distinct nature of film. In applications such as large-format photography, which is growing in popularity, film will continue to predominate.
- Film and digital system compatibility: Manufacturers of high-end, traditional camera systems are introducing digital backs and even digital lenses for film cameras, affording photographers fungibility among technologies.

In sum, the future of film glimpsed at PhotoPlus Expo looks positive, notwithstanding continuing digital advances. Film will remain the medium of choice of a sizable number of photographers, for technical and aesthetic reasons. Product development will continue for both general and specialized applications, although the market will not be able to support as many different manufacturers. In many cases, new and older-generation film cameras will be easily mated to digital technology—a trend already underway—helping to sustain the more classic film marks such as Leica, Hasselblad and Sinar.

HOPEFUL INTRODUCTIONS AT PHOTOPLUS EXPO 2004

- Nikon F6: Unveiled in September, the F6 improves upon and will supplant the highly advanced F5, Nikon's flagship film camera since the late 1990s. The Nikon F5 has featured the most accurate, intelligent, unflappable automatic exposure system in the world—3D Color Matrix Metering—including a database of 30,000 model images (which has been shared with Nikon's advanced digital cameras), as well as other exceptional features (see Battle of Titans: CANON
-

EOS-1v vs. LEICA R9 vs. NIKON F5, *Shutter Release*, May 2004). The F6 improves upon the F5 in three ways. First, Nikon provides an even more sophisticated exposure system, 3D Color Matrix Metering II, which is touted as adding further finesse, especially in the treatment of shadow scenes. (The new exposure system will be offered on future Nikon digital cameras as well). Second, the Nikon F6 is smaller and lighter than the F5 (which is considered on the heavy side) and is much lighter than the competing Canon EOS-1v model, without sacrificing any advanced features. Third, the controls are simpler and easier to use.

- Zeiss Ikon rangefinder camera system: Zeiss, the world-renowned lensmaker, displayed an all-new camera system—its first such instrument for sale in decades. The diminutive Ikon 35mm rangefinder camera features highly refined controls and an automatic exposure system designed for its peerless Zeiss wide-angle lenses. The new system will be competing with three other (film) rangefinder cameras: Contax, Leica and Voightlander. This gamble by Zeiss on a small film niche reflects the difficulties of digital camera technology in achieving premium-quality wide-angle images. Design limitations related to digital sensor size and distance from the lens preclude or greatly reduce the effectiveness of the better wide-angle optics.
- New Kodak films: Photographers queued in long lines at the extensive Kodak exhibit at PhotoPlus Expo for samples of new transparency and color negative films for 35mm and medium-format cameras. Kodak E100G, a new slide film, offers ultra-fine grain. Kodak E100GX, a sister film, provides the equivalent of a built-in warming filter. New Kodak 100UC and 400UC (Ultra Color) negative films feature dynamic but highly refined color saturation.
- Hasselblad-Zeiss 40mm CFE/IF Ultra Wide-Angle Lens: Introduced over the past year, this optic is undisputedly the finest very wide-angle lens available for SLR cameras. Its measured resolution and clarity are comparable to the legendary Zeiss Biogon lenses that fit only rangefinder cameras.
- Hasselblad, Leica and Mamiya digital backs: The classic medium-format and 35mm camera makers have recently introduced advanced digital backs to fit a wide range of current film cameras, and historical models too. At the Hasselblad exhibit, the V96C digital back was demonstrated on a 30-year old 500C square-format camera. The pop-on back features 16mp resolution on a square 37mm sensor, with storage capacity for 1,150 images on a single charge. For the Hasselblad H1 autofocus medium-format film camera that entered the market in 2003, an upgraded digital option offers 22mp resolution on a 37x49mm sensor. The camera is also offered as a digital kit (the H1D) with this back. The Hasselblad digital backs are comparable in price to Canon and Nikon digital models of similar resolution—on the order of \$8,000.
- Schneider “Fine Art” large-format lenses: Fans of ultra-large format photography—gargantuan cameras with 11x14 inch or larger film plates—are rejoicing at the introduction of new 550 and 1100mm lenses with unparalleled resolution. The lenses will excel for landscapes but also as copy lenses—the film area will often be larger than the image being copied! Unfortunately the number of photographers using such ultra-large format cameras is perhaps only 0.01 percent of the photographer population.

To summarize the outlook for film photography at PhotoPlus Expo 2004: it is abundantly clear that the medium lives! This is not to deny that digital technology meets and has even begun to exceed 35mm film quality in certain situations using high-end equipment. Moreover, advantages of digital cameras with respect to speed, convenience and user enjoyment have made the technology the medium of choice of technically literate Americans for casual and much serious photography. In professional photography, inroads have been made in studio portraiture and avant-garde artistry using all-digital media. That being said, film photography still provides more consistent quality across the board in diverse applications.

And from the standpoint of personal aesthetics, film offers its own allure. PhotoPlus Expo 2004 demonstrated that the market recognizes and is responding to these realities.

DIGITAL PHOTOGRAPHS IN THE CAMERA CLUB

by Aquiles Almansi

Digital photographs are images captured with a digital camera (a camera carrying a digital sensor instead of film), and those obtained by digitally reproducing (scanning) conventional prints or processed (positive or negative) film.

As digital technologies quickly take an ever increasing share of most photographic expressions, camera clubs need to ponder ways to smoothly incorporate them in their mainstream activities.

While the main driving force behind the adoption of new technologies is economics (the constant search for the most efficient means of achieving a given goal), the “serious amateur” has had so far substantially less economic incentives to adopt this particular technological change than consumers and most professionals. However, “the writing is on the wall”: adapt or perish! Charles Darwin did not live long enough to hear about digital technologies, but he would surely advise us to pay close attention to the fate of those beautiful gigantic beasts who did not survive the extinction of the huge forests they used to feed from a few million years ago. Consumer photography, which has been for many years the only relevant source of income for film producers, has already shifted irreversibly towards the digital camera. Hence, 35mm film will quickly become about as scarce and, consequently, about as expensive as large format film. When that happens, many people will find their present 35mm shooting habits simply unaffordable.

In the field of printing—which remains less important than capture for the average member of the average camera club (where chromes are still quite popular) —digital technologies have already won nearly every battle there was to be won. “Standard” silver prints are quickly becoming as exotic as so many other historic “alternative processes”. If Ansel Adams and Eugene Smith were still around today, they would surely be making lots of money with digital imagining workshops!

The day when all camera club members are asked to submit their photographs by going online and uploading them to the club’s server is, perhaps, not far ahead. There is no reason to rush in that direction, however. “Color management” technology is yet to deliver its promises, and the resolution of most digital displays remains well below the quality camera club audiences expect. There is, however, a more fundamental reason not to rush to digitalize all images submitted to camera club competitions: those numerous members who are only interested in shooting 35mm chromes would see the quality of their work substantially reduced, and the cost of producing it dramatically increased, as anybody familiar with scanning knows.

If, as it makes sense to assume, slides remain a significant component of mainstream camera club activities for a long while, how can digital photographs be successfully assimilated into those mainstream activities?

The prints competition would seem a possible answer to that question, but on close examination it becomes clear that it is not particularly promising. One very obvious reason is that it would imply the segregation of slides from the rest of photographic expressions. While such a segregation would probably be acceptable (or even desirable) to those concerned about the possible competitive implications of the “manipulation” of digital photographs, it clearly does not make any sense to all those of us who believe that the only thing that really matters in photography is the “final” print, i.e., the “fine art” print ready to be permanently exhibited. Perhaps an even more fundamental reason, however, is that most camera clubs

(and IPS is no exception) organize competitions in “final” prints only, thus making regular participation a very costly exercise.

While the halcyon days of the slide are over, I strongly believe that we should not forget one important characteristic of that very special type of photographic media: slides are particularly efficient for the preselection of images to be eventually exhibited as fine art prints, which happens to be the ultimate *raison d’être* of our monthly competitions (and obviously of the annual “preselection”!). For prints to be an efficient preselection media, however, they need to share the basic characteristics of the slide: low-cost and standard presentation (which isolates the photographic value of the image from any other consideration). While it would be possible to standardize the prints eligible for monthly competitions (for example: no mat, 8.5x11 in maximum size, etc.), this possibility would probably alienate some dedicated printers, and would promote the segregation of slides.

Because of its low cost, and because it averts segregation, a very attractive alternative is to “record” digital photographs as slides. This is a relatively inexpensive service, available at Chrome, National Geographic and other professional local labs, as well as online at www.prodigalphotos.com, www.photoaccess.com and many other digital labs. Give it a try!

EXHIBITIONS, CLASSES, AND WORKSHOPS

WASHINGTON CRAFT SHOW

About 185 Artists and artisans from across the country display their creations, November 19-21 at the Washington Convention Center, 801 Mount Vernon Place, N.W., Washington, D.C. (202) 249-3000

NATIONAL GEOGRAPHIC GREATEST PORTRAITS

Until January 4, 2005, at the Museum of Natural History, 10th & Constitution Avenue, N.W. Washington, D.C. (202) 633-1000

AMERICAN PHOTO AND POPULAR PHOTOGRAPHY TREK TEAM 2004-2005 MENTOR SERIES WORKSHOPS

2004

New Orleans	Dec. 3–5	Mentors: Lou Jones & Peter Turnley
Yosemite	Dec. 10–12	Mentors: Vincent Versace & Moose Peterson

2005

Tahiti	Jan. 15–22	Mentors: Steve McCurry & Henry Diltz
San Francisco	Jan. 28–30	Mentors: Barbara Kinney & Vincent Versace
Tucson, AZ	Feb. 25–27	Mentors: John Reddy & James Porto
Japan	March 20–30	Mentors: Moose Peterson & Mark Edward Harris
Kentucky	Apr. 15–17	Mentors: Adam Jones & Phil Mistry
Croatia	Apr. 21–May 1	Mentors: Joe McNally & Reed Hoffmann
Mediterranean Cruise	May 14–21	Mentors: Jack Reznicki & Rick Sammon
Alabama	June 3–5	Mentors: Lou Jones & Rob Van Petten

For more info call 1-888-326-5433 or visit www.mentorseries.com

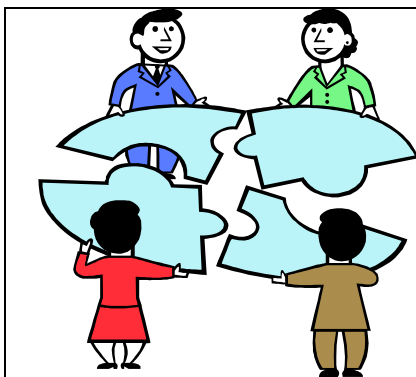
PENN CAMERA CLASSES WINTER 2004

- “Introduction to Digital Photography”, November 13 and December 4, 2004
- “Advanced Digital Editing”, November 20, 2004
- “Printing Digital Files”, December 11, 2004

For further information or to register please call (301) 210-7366 or (800) 347-5770, or go to the web site www.penncamera.com and click on “What’s New”. E-mail: registrationinfo@penncamera.com

THE DIGITAL STORM

HASSELBLAD — Hasselblad has merged with Imacon, a manufacturer of medium-format camera backs and scanners. The new company will be called Hasselblad Imacon and will be targeting the professional digital market. Christian Poulsen, founder of Imacon, is the new CEO. Imacon was attracted to Hasselblad's established user base and prestige, and Hasselblad needed a technology partner to help keep pace with a market that is increasingly embracing digital aspects of photography. While Poulsen reaffirmed the company's dedication to "focus on the top end of the photographic market with high-quality products," he also made it clear that the new entity would reach out to other market segments. More information on the merger is available at <http://www.hasselbladusa.com> and at <http://www.imacon.de>.



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INTERNATIONAL PHOTOGRAPHIC SOCIETY
MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Mary Wilson (IMF), Room 6-548 (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)

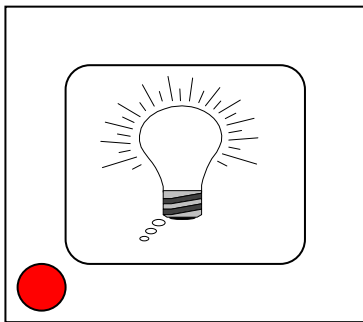
Name: _____ **Class:** _____
Room: _____ **Phone:** _____ **Month:** _____
Theme: _____

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:

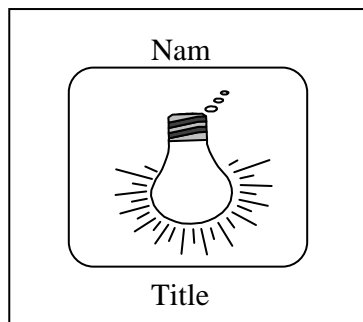
		CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1	Title			
2				
3				
4				
5				

(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".