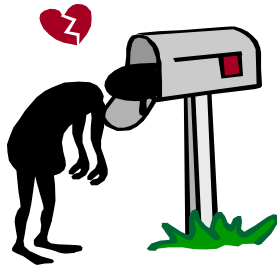


# LAST CALL FOR MEMBERSHIP DUES



*(This will be your last issue unless you renew your membership, please see form on page 11.)*

## THIS MONTH AT THE IPS

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

### PRESENTATION

“Simplicity doesn’t mean Simple”

by

Trudi Van Dyke

### COMPETITION THEME:

***SLIDES ONLY***

### **SIMPLICITY**

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



**OCTOBER 2005**

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### NOTE TO CONTESTANTS

Please bring all entries to the meeting with the entry form appended at the end of this issue.

Entries will be accepted between 5:45 and 6:15 p.m. ONLY.

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

Visit our website at [www.ips-imfwb.org](http://www.ips-imfwb.org)

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	Rituraj Mathur	(202) 623-8472	IMF HQ1-6-107D

*SHUTTER RELEASE* welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**. Please send submissions by e-mail to [ips\\_sr\\_editor@yahoo.com](mailto:ips_sr_editor@yahoo.com) as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.

*Visit our website at [www.ips-imfwb.org](http://www.ips-imfwb.org)*

**FROM THE PRESIDENT'S NOTEPAD**

The theme competition this month is a challenge. The subject is "Simplicity". I look forward to see how each of you have interpreted this assignment.

Mighty Congratulations to Nienke and Renato who got off to a wonderful start and won the first two Awards last month.

I am pleased to announce that IPS received an incredible invitation from the Art Curator of the World Bank. The offer is to exhibit our best work in the World Bank H Cafeteria. **The theme is Food or Kitchen Utensils.** The Curator is looking for striking images. Images that rise above the routine, transcend the ordinary and convey the feeling of passion and beauty captured by creative and imaginative photographers.

IPS will schedule the pre-selection for January 20, 2006. The deadline for submission is January 18. Each submission is limited to a total of 15 images. The final selection will be made by the World Bank Art Curator. Entries will be judged on technical quality, composition, originality, and artistic merit.

Entries may be in slides or digitally captured images.

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

Questions regarding electronic submissions should be addressed to Aquiles Almansi [Almansi@worldbank.org](mailto:Almansi@worldbank.org); questions regarding slide submissions should be addressed to [chelou@imf.org](mailto:chelou@imf.org) This is the perfect opportunity for IPS members to

show their creativity and artistic talents. So, let's make our collaboration with the World Bank Art Program a resounding success.

—Caroline Helou

**OCTOBER PRESENTATION: TRUDI VAN DYKE****"Simplicity doesn't Mean Simple"**

*A Curator's sampling of how artists incorporate simplicity of color, design and shape to create successful photographs.*

Trudi Van Dyke is the Director of the Torpedo Factory Art Center in Alexandria, VA, consisting of 83 studios with 180 working artists, 5 galleries, and an art school. Recent curatorial exhibitions include, "Weaving: Multiple Dimensions", "All Dolled Up, Again! (a touring exhibition of artists who use dolls and doll symbolism); "Way Off the Rack" (sculptural clothing); "Beyond Reading" (all media sculptural book art) and "Branching Out" (contemporary Wood Turning). International experience has included an exhibition exchange between Aachen, Germany and Arlington, VA. and an exhibition of Israeli artists at the Embassy of Israel. She has juried extensively both locally and nationally and writes artist profiles for Élan Magazine.

—Linda Galantin

**SEPTEMBER 2005 WINNERS****Prints, Open Class B (17 entries)**

1 <sup>st</sup> Place	Rajasthani Gypsy Singers	Nienke Oomes
2 <sup>nd</sup> Place	Fellow Photographer	Renato Nardello
3 <sup>rd</sup> Place	Childhood	Marina Tyapkina

**Slides, Theme "Favorite Activity/Hobby (All classes combined, 11 entries)**

1 <sup>st</sup> Place	National Gallery Fountain	Aude Guerrucci
2 <sup>nd</sup> Place	Glass Painting	José Cartas

**Slides, Open Class B (8 entries)**

1 <sup>st</sup> Place	Red Knot in Blue	Samuel Otoo
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**Slides, Open Class B (8 entries)**

1 <sup>st</sup> Place	Evian Bottle – Abstract	Sigrid Vollerthun
2 <sup>nd</sup> Place	Street Vendor, Dhaka	José Cartas
3 <sup>rd</sup> Place	Farm House	Carlos Franzetti
HM	Juicy Cantaloupe	Caroline Helou

**SEPTEMBER PRESENTATION: JIM GUZEL***by Bill Katzenstein***PORTRAIT PHOTOGRAPHY CUM  
PSYCHOLOGY—FASCINATING!**

In his presentation “Creating Spontaneous and Natural Portraiture” on September 14, Jim Guzel shared poignant experiences, insight and technique from his mastery in posing subjects at his portrait studio. Jim, co-owner and operator of Aphrodite Photography in Washington DC, has built a practice that not only produces compelling portraits, but also provides emotional catharsis to many clients.

Jim set the stage for his talk by pointing out that most people do not like how they appear in photographs, and face a studio appointment with reluctance. The portrait photographer is challenged to create a compelling image of a subject who more often than not is uncomfortable and dubious about the results of the session.

Jim believes that people are best photographed when they are emotionally absorbed, not thinking about posing but flush with feeling or creative exuberance. Further, that the photographer needs to convince the subject that he or she appreciates their qualities. Also, ideally, the subject should trust the photographer.

How does Jim manage this in the confines of a portrait studio appointment? His engaging, empathetic persona relaxes and draws out the subject. Jim typically devotes a number of hours to each client session. He discusses with the subject his or her passions, beliefs, even traumas. By affording his clients emotional space, Jim dispels their nervousness about being photographed and helps activate their emotional energy, which is the essence of compelling portraiture.

Such is Jim’s success and reputation that a number of clients have approached him with an expressed desire for the emotional release of his approach, as if the portraiture were an aside.

Jim presented beautiful images of clients who had consulted him with definite goals in mind. For some,

a desire to capture a special time in their lives, often joyful, sometimes sad. Others, people in the performing arts for example, want to create an effective portfolio. What better way to portray an actor than to get him to really cry!

Jim takes multiple images, typically hundreds of shots in a single session, then selects the best for enhancement and printing. He currently uses a Fuji S2 digital camera with Nikon lenses. Jim determined several years ago that digital is the only way to go, given his *modus operandi*. His photographic technique would be quite difficult with film. Developing myriad negatives from single sessions would be cost-prohibitive, as well as delaying and time-consuming. Moreover, Jim finds that the broad exposure latitude of digital (i.e., capability of a wide range of brightness) is better for his needs than color negative film, which can be weaker in shadow areas, while transparency film would be overly contrasty for his purposes. He often shoots his subjects against a black background, and seldom uses a tripod. Multiple lighting is applied, often including a hairlight to add a glistening yet refined luster that appears completely normal.

Depending on the motivation of the client, Jim can easily take a few years off their image (or will occasionally add maturity) in the digital darkroom.

Through his presentation, Jim illustrated what it takes to develop a successful photographic pursuit. Not just technical skills, which are a prerequisite yet do not make a photographer, but creativity leading to technique that provides exceptional satisfaction to patrons. Further, in his field of portraiture, Jim’s caring, empathetic nature not only draws people out, but gives many a meaningful emotional experience they will remember as they reminisce over their portraits in years to come.

[Bill@IconicPhoto.com](mailto:Bill@IconicPhoto.com)

**WELCOME NEW MEMBERS**

Hania Sahnoun, World Bank  
Christine Windheuser, World Bank

**MEMBERS' FORUM****THE LEFT-BRAIN/RIGHT-BRAIN  
CONVERGENCE IN PHOTOGRAPHY**

**Or: Why I am Awe-Struck by my Favorite All-Time Photograph**  
by *Bill Katzenstein*

At this juncture in time, science can only hypothesize the nature of consciousness, never mind explain how we think. All the more reason we are driven to query and explore the human psyche. In the field of photography, substantial speculation has been offered on the workings of the mind in the creation and appreciation of images.

A dichotomy of supposed left-brain and right-brain functions has been a popular approach in explaining mental processes affecting photography and other arts. "Left-brain thinking" is analytical, logical and forward-looking—so-called linear thinking. "Right-brain thinking" is intuitive and tends to the emotional and spontaneous. People are said to be inclined to either the left- or right-brain approaches. Whether such cerebral processes actually occur on opposite sides of the brain is arguable, but research reportedly indicates that analytical and emotive thinking appear concentrated in different areas.

***Association of Right-Brain Thinking with Art***

Photography in its early years was considered a reproductive rather than an artistic endeavor (as was elaborated in the book review in last month's Shutter Release on the struggle of photography to become accepted as art). Producing an image required extensive preparation and carefully planned, utterly still composition. As such, the nature of photography was initially seen as mechanical and analytical at best. In contrast, painting on canvass was considered intrinsically creative. A major objection to the acceptance of photography as art was that photography was supposedly a left-brain (analytical) rather than a right-brain (intuitive) function. (Sounds extreme but note it was widely accepted in that era that the shape of the skull could gauge criminal tendencies.) To expressly counter the view that photography was not art, many photographers

adapted soft-focus techniques to produce the look of impressionist paintings.

Photography was accepted as an art form by the late 1920s. Art students were encouraged to develop their "right-brain thinking," emphasizing freewheeling composition, unconventional perspective and metaphorical imagery. Debate about left- and right-brain thinking quieted to concerns such as the inter-relationship of the approaches and the extent to which the right-brain approach should be encouraged.

***The Convergence of Left and Right-Brain Approaches***

Two articles in 2002 characterized contemporary thinking about the dichotomy of analytical and intuitive approaches to photography.

"Does Your Left-Brain Know What Your Right Brain is Doing?" by Michael Fulks appeared in *Apogee Photo Magazine*, August 2002. Fulks begins by relating the evolution of the camera as a factor in a long-term shift from left-brain predominance (previsualization and highly technical setup) to right-brain emphasis (impressionistic and even spiritual). Photographers have been given an extraordinary degree of latitude as a result of the simplification and progressive automation of 35mm photography, and more recently, digital photography.

Fulks does not suggest the pendulum may have swung too far to right-brain, intuitive picture taking. Rather he first distinguishes between feminine and masculine tendencies in photography, and posits that male photographers have traditionally tended toward left-brain, analytical approaches, and that this remains a problem; whereas women are supposedly more balanced in their approach. This was not, however, his main point.

Fulks emphasizes that analytical and intuitive approaches to picture taking should be complementary and vary, depending on the situation. Basic common sense this, but a major proportion of photographers are not prepared—mentally or technically—to apply either analytical or intuitive approaches to photographic situations. The

photographer who is not willing or able to do spontaneous “right-brain” shooting will probably lose numerous one-time opportunities. The photographer who thrives with utterly spontaneous creativity would nevertheless also miss some fine images because of a reluctance to stand back, consciously survey a scene and methodically plan for a particular perspective or technique.

***Left and Right-Brain Effects in the Eye of the Beholder:***

***An Explanation of Compelling Photography***

A second piece treats the cognitive and sensual aspects of photography from the perspective of the audience or clientele of the photograph. “Beyond the Basics: Strategies for Creating Award-Winning Photographs” by Glenn Hohnstreiter was published in *View Camera* magazine, November-December 2002. The central theme of his discourse is that both analytical and emotional content—left and right-brain contributions—are necessary for an image to be compelling.

Hohnstreiter argues that an awe-provoking photograph must combine visual beauty with cognitive stimulation. Not heavy stimulation but a stirring of our thinking, or wonderment, however momentary. In Hohnstreiter’s words:

“Left-brain/right-brain balance is an often overlooked concept in advanced photography. . . left-brain images are typical “record pictures”—the viewer sees little artistic content because there is little creative or imaginative stimulation. Right-brain-only photographs are visually beautiful but provide limited analytical stimulation. In such images, the left brain evaluates and classifies the subject quickly, then loses interest. When balance is achieved in an image, the left brain reacts to the inherent meaning while the right brain appreciates the artistic expression.”

The message: A photograph moves us when it combines beauty or other spectacle with a story.

***“The Tetons and the Snake River,  
Grand Teton National Park, Wyoming, 1942”***

Let me confide to you that the above photograph by Ansel Adams is my all-time favorite. Surely you know it. The Teton mountains majestically thrust into a sky of sun-lit storm clouds, a gorgeous panorama. . . as the Snake River meanders around two bends in the foreground before sweeping into the mountains, causing the mind to wonder and follow its course for an enchanting moment. The rugged beauty of the mountains meeting the gently meandering river, softened by a subtle mist, do indeed appear to create the special emotion I sense when gazing upon on that image.

The construct illustrated by Hohnstreiter methodically explains some typical reactions to imagery. Why do photographs of sunsets or national monuments so often fail to inspire or place in competitions? Because our left-brain thinking tells us we’ve been there and done that—nothing new so let’s move on please. Nevertheless, if a photograph of a sunset or other frequent subject includes a novel perspective or array of color or form that leads us to wonder, then the image may impress after all.

[Bill@IconicPhoto.com](mailto:Bill@IconicPhoto.com)

**FIELD TRIPS**

**IPS Safari Trip in Northern Tanzania.  
June 19-28, 2006**

Bassirou Sarr, past Vice-President of the IPS and currently resident in Tanzania, is organizing a photo safari trip for IPS members and friends in June 2006. Highlights of the safari include Lake Manyara, Serengeti National Park and Ndutu, Ngorongoro crater and finally Tanragire national park and will conclude in Arusha. This is more or less the classical photo safari in Tanzania with some flexibility to make changes in the program to tailor it to our needs. Bass has contacted a local photographer who has done work with TV crews visiting the region and is willing to act as a guide. The safari dates are June 19th to June 28th on the ground in Tanzania. Participation is limited to 14 persons. The base cost of the safari is \$1980 per person (with or without camera), and does not include travel. We will need a deposit of \$990 per person by October 27, 2005 to secure a place, with the balance due in May 2006. Those interested in

participating should contact Samuel Otoo (458-7256 or [sotoo@worldbank.org](mailto:sotoo@worldbank.org)) as soon as possible

### MEMBERS NEWS

#### Photography Exhibit by Antonia Macedo “Fine Art Photographs”



October 8-November 6, 2005,  
The Gallery at Pierce School Lofts  
1375 Maryland Ave, NE  
Washington, D.C. 20002  
Tel. (202) 543-3379

### PHOTO REVIEW & CRITIQUE WORKSHOP

**WHEN:** Wednesdays, Oct. 12 & Nov. 9, 12:00-2:00PM

**WHERE:** IMF, Room HQ1-4-611

All Photographic Enthusiasts—No Experience Necessary, IPS Members and Non-Members, are Welcome!!!

**IPS is organizing a new series of mid-day monthly photo review & critique workshops to give Bank/Fund photographers opportunity to present their work and have it reviewed and constructively critiqued by experienced photographers.**

You are welcome to bring up to 5 prints, from film or digital media, for individual discussion. Not a competition, and we are stressing informality-images do not have to be matted or framed and can be of any size. Participants will be welcome to introduce their images, if they wish-to describe the circumstances, objectives, equipment or particular technical challenges; and will receive advice on composition, lighting and other techniques. **Come any time between 12:00 and 1:30pm!!!**

### IPS DIGITAL PHOTOGRAPHY COURSE

**Instructor:** Jonathan Goell (Jon)

**Dates:** Fridays Oct. 21, Nov. 4, Nov. 18, & Dec. 2, from 6:00 p.m. - 8:00 p.m.

**Content:**

**First session.** Cameras and photography, including basic photographic principles.

**Second session.** Bringing images into the computer. Basic photo corrections in Photoshop Elements<sup>®</sup>. Filing and storage.

**Third session.** More refined corrections. Printing issues. Photoprinter and paper. Saving files for web use. Sending images by e-mail.

**Fourth session.** Film scanning basics. Incidental use of flash. Bringing into focus what was discussed in the previous three sessions.

**Cost:** \$60 IPS members  
\$80 Non-members

**To Register:** Send your check to Rituraj Mathur (IMF, HQ1-06-107D), [rmathur@imf.org](mailto:rmathur@imf.org), tel.: 623-8472, please include your room and telephone numbers on the check.

**Deadline for registration:** October 14, 2005

The course is geared towards photographers at any level of knowledge. The instructor will help the least experienced participants, but also offer enough useful material to more experienced participants. Each session will be followed by a question and answer period.

Course participants will be asked to bring their cameras and instruction booklets to the first session. They will also need to bring to the first session three prints for review by the instructor, who will offer illustrative comments on a selective basis.

Jon Goell is currently a full professor of photography at Montgomery College in Rockville (Maryland). For about thirty years he ran an independent photography business doing magazine, news, corporate, and advertising assignments for national clients, including portrait, location, still-life, architectural, and special effects photography. You may visit Jon's website at <http://homepage.mac.com/goellphoto/Menu1.html>

**THE EPSON CONNECTION****The World of Epson Photography  
“Demystifying the world of inject technology”**

Monday, October 24, 2005 at 7:30 p.m.  
Bowie-Crofton Camera Club  
At US 301 and Mt. Oak Road, Bowie, Maryland  
[www.b-ccc.org](http://www.b-ccc.org)

Meet Kathy Werling of the Epson Evangelist Team. Learn what goes on inside Epson scanners and printers. Learn the secrets of making the perfect scan and print. Kathy Werling is one of Epson’s specially trained imaging experts. She has been demonstrating and teaching the use of Epson products for nearly 10 years. Mac Business Solutions will also be on hand to demonstrate and talk about the new Epson Stylus Pro 4800.

**EXHIBITS****The Sandy Spring Museum**

Rt. 108 & Bentley Rd, Sandy Spring (301-774-0022)  
**Photography is Dead; Long Live Photography.**

Sprayed ink is a new technology for photographic printing which is sometimes called Giclee or inkjet. All photographers in this show have used special dye and pigment inks on watercolor papers. Organized and curated by Bert GF Shankman, an expressionist flower photographer and master printer. Includes the work of Danny Conant, Libby Cullen, Min Enghausen, Judith Goodman, Colleen Henderson, Allan Hockett, Barbara Southworth, Barbara Tyroler, and Frank Van Riper.

**Condolences**

IPS extends warmest sympathy to Linda Galantin and her family on the passing of her mother.



**POOL OF SOCIAL SUPPORT  
CONTESTS  
LEARN TO BE A PROJECTIONIST  
CONTRIBUTION FOR SHUTTER RELEASE**

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

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

**October 19, 2005, Simplicity**

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

**November 16, 2005, Zoo Animals & Backyard Habitat**

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

**December 21, 2005, Abstract**

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

**January 18, 2006, People (Mandatory)**

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

**February 15, 2006, Nature**

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

**March 15, 2006, Food**

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

**April 19, 2006, Urban Landscapes**

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

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

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

To be inserted in your camera bag



**NOTES ON IPS COMPETITIONS**

- Dates may be subject to change.
- IPS meetings, usually held on the third Wednesday of the month, consist of a presentation by a professional who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- The monthly theme applies to slides only, not prints (except in January, when the mandatory theme is "People").
- Prints are judged in two classes B & A on any subject matter.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 photographs may be submitted in any of the competitions.
- Five points are awarded for entering the competitions, regardless of the number of entries members actually enter.

**CLASSES — B AND A**

All new members begin in class B. Promotion to class A requires 13 awards. Members should keep track of their classes to avoid errors.

**THE POINTS SYSTEM**

- **5 points** automatic for entering monthly competition;
- **5 points** for 1<sup>st</sup> place;
- **3 points** for 2<sup>nd</sup> place;
- **2 points** for 3<sup>rd</sup> 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 1<sup>st</sup> place;
- **5 points** for 2<sup>nd</sup> place;
- **4 points** for 3<sup>rd</sup> place;
- **2 points** for Honorable Mention.

At the end of the season, those with the most points win 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> place as **Photographer of the Year**. There is also an award for new members who start off in B Class and who gain the most points; it's called **Rookie of the Year**.

**Art 1.7 of the IPS Competition Rules**

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



<b>POINTS STANDINGS, 2004/5 SEASON</b>
--

<u>Last Name</u>	<u>First Name</u>	<u>Class Opening</u>	<u>Sep -05</u>	<u>Oct- 05</u>	<u>Nov -05</u>	<u>Dec -05</u>	<u>Jan -06</u>	<u>Feb -06</u>	<u>Mar -06</u>	<u>Apr -06</u>	<u>06A /E</u>	<u>May -06</u>	<u>Year- End</u>	<u>Total</u>
Cartas	José	A	11											<u>11</u>
Guerrucci	Aude	B	10											<u>10</u>
Oomes*	Nienke	B	10											<u>10</u>
Otoo	Samuel	B	10											<u>10</u>
Vollerthun	Sigrid	A	10											<u>10</u>
Nardello*	Renato	B	8											<u>8</u>
Franzetti	Carlos	A	7											<u>7</u>
Tyapkina	Marina	B	7											<u>7</u>
Helou	Caroline	A	6											<u>6</u>
Fernandez	Enric	B	5											<u>5</u>
Galantin	Linda	B	5											<u>5</u>
Gürgen	Emine	A	5											<u>5</u>
Katzenstein	Bill	A	5											<u>5</u>
Palmioli	Manuella	A	5											<u>5</u>
Sriram	Subramaniam	B	5											<u>5</u>

\* Eligible for Rookie of the Year

**INTERNATIONAL PHOTOGRAPHIC SOCIETY**  
**MEMBERSHIP APPLICATION/RENEWAL**

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

Name: \_\_\_\_\_

Phone/ext.: \_\_\_\_\_ Mail Stop Number/Room: \_\_\_\_\_

Fax (if outside Bank/Fund): \_\_\_\_\_

IMF Staff \_\_\_\_\_ World Bank Staff \_\_\_\_\_ Retiree \_\_\_\_\_ Spouse/Partner \_\_\_\_\_

Mailing address (if outside Bank/Fund): \_\_\_\_\_

E-mail address (MANDATORY): \_\_\_\_\_

*Your e-mail address is vital for the timely dissemination of information by the club. Please provide it.*

**Please check below the activities you could help with:**

\_\_\_\_ Programs                      \_\_\_\_ Print competitions                      \_\_\_\_ Slide competitions

\_\_\_\_ Hospitality                      \_\_\_\_ Publicity                      \_\_\_\_ Membership

\_\_\_\_ Exhibits                      \_\_\_\_ Classes/Workshops                      \_\_\_\_ Field Trips

\_\_\_\_ *Shutter Release*                      \_\_\_\_ Other (please specify)

**I understand that the club depends entirely on the time contributed by its members.**

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

*\*Note to new members: If you joined in April, May or June, you don't have to renew for the next year; you're paid through the end of the season.*

# INTERNATIONAL PHOTOGRAPHIC SOCIETY

## COMPETITION ENTRY FORM

*(Fill out and hand in with your entries)*

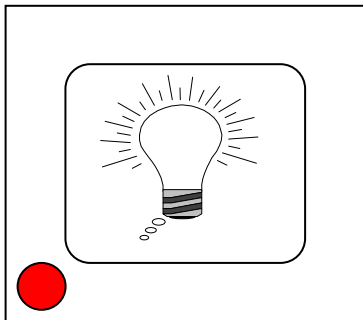
**Name:** \_\_\_\_\_ **Class:** \_\_\_\_\_  
**Room:** \_\_\_\_\_ **Phone:** \_\_\_\_\_ **Month:** \_\_\_\_\_  
**Theme:** \_\_\_\_\_

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

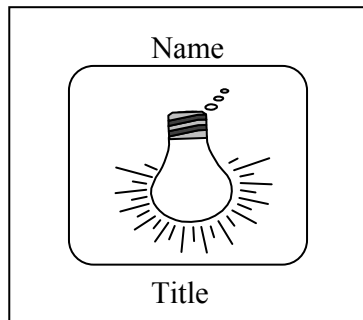
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
<b>1</b>				
<b>2</b>				
<b>3</b>				
<b>4</b>				
<b>5</b>				

*(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".