

To keep:
COMPETITION
RULES

(REVISED MAY 2004)

p. 21

□ THIS MONTH AT THE IPS □

PRESENTATION:

“THE BEDOUIN TRIBES OF PETRA”

COMPETITION:

REFLECTIONS

Wednesday, September 15, 2004, at 5:45 p.m.

IMF Room B-702 (Blue level)

700 19th Street, N.W.

□ EVENING’S PROGRAM □

Food and refreshments

PRESENTATION

“The Bedouin Tribes of Petra” — by Vivian Ronay

COMPETITIONS

□ Theme, slides only: 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.*

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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☐ IPS EXECUTIVE COUNCIL ☐

President	Caroline Helou	(202) 623-6699	IMF IS2-1300
Vice-President/<i>Shutter Release</i>	Aquiles Almansi	(202) 473-5970	WB I5-095
Treasurer	José M. Cartas	(202) 623-4055	IMF IS5-704
Programs	Elisabeth Mauprivez	(202) 623-5814	IMF IS9-700
Membership	Mary Wilson	(202) 623-0004	IMF 6-548
Annual Exhibit	John Saville	(202) 458-7814	WB J3-280
Webmaster	David Davtian	(202) 257-5681	

☐ IPS VOLUNTEERS ☐

MONTHLY MEETINGS

Hospitality	Malise Dick Anna Lawton Vacant	(301) 313-0208 (202) 458-5938	WB J2-003
Competitions	Carlos Franzetti Carmen Machicado Sigrid Vollerthun	(202) 473-0447 (202) 473-5761 (703) 979-1150	IFC 7P-184 WB I8-124
Awards and Trophies	Sigrid Vollerthun	(703) 979-1150	
Presentation Write-Up	Malise Dick Mary Wilson Michael Wishart	(301) 313-0208 (202) 623-0004 (202) 265-3676	IMF 6-548
Publicity	Enric Fernández Manuella Lea Palmioli	(202) 623-4683 (202) 473-1630	IMF 3-207 WB I3-068

SHUTTER RELEASE

Editorial	Aquiles Almansi	(202) 473-5970	WB I5-095
Distribution	John Saville	(202) 458-7814	WB J3-290
Technical Advice	Bill Katzenstein	Bill@IconicPhoto.com	

OTHER

Annual Exhibit	Vacant		
Classes	Isaku Higa	(202) 458-9456	IFC F5P-502
Field Trips	Bill Katzenstein	Bill@IconicPhoto.com	
Webpage	Marina Tyapkina	(202) 623-6437	IMF 2-200

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

Welcome to the 38th year of the IPS. Much has changed since a small group of photographers formed the International Camera Club (ICC). Not only the name changed in 1996 and the membership has grown, but also photography itself is surely different from what the founders may have envisioned back in 1966.

Change is the way of life and it brings to the new leadership a responsibility to honor the legacy of previous years and to modify our operations to meet the evolving needs of the membership. Thus, we will continue to offer learning opportunities, encourage members to show their works through competitions and critiques; recognize quality images; provide information and experiences to hone our skills; and do our best to keep up with the developing technology.

As these objectives are carried out, it is however important to note that the basic mission of the IPS, which was established 38 years ago, is still real and alive: Our aims are the enjoyment, mastery, and furtherance of photography through cooperation, effort, and good fellowship. With that in mind, I would like to focus on the enjoyment and fellowship part. It is important for us to get to know each other better which, in turn, help us to more comfortably learn from one another. For any volunteer organization to be successful, members need to be willing to take a turn at various tasks. If you agree with me that our society is very worthwhile and that it is in the best interest of the members that the Society's work continues, if you believe that it is fair to **give** as well as to **receive**, then we need you to step up and relieve some hard working people. Here is all it takes: (1) agree to help, (2) show up, (3) do your best. No experience is necessary: we will train any volunteers. We need people and new energy. We can also mingle, socialize, and play in setting up the hospitality table before and after the meetings and become "logistically friendly" as well, and each of us can gain through participation.

There is much to do and plenty of ways to get involved. The new Council welcomes ideas and helping hands. Yes, we have a common interest in photography and we photographers are a good lot. Let's take part in making IPS's reputation as a prime learning source and have fun while we are at it.

This year we have a new Chairperson for Programs: Elisabeth Mauprivez is lining up some interesting programs and is going to stretch our talents to meet the challenges of our theme presentations. Check the calendar in the *Shutter Release* and on our website to see what's coming.

NEW COMPETITION RULES

The IPS Council recently approved the new rules affecting competitions by e-mail vote of the General Membership as follows:

Rule 2.3: Contestant are divided in two classes **A** and **B** (**Elimination of one competition class: the e-mail vote was 31 to 7 in favor of eliminating one class.**)

Rule 2.3.1, 2.3.2, and 2.3.3: As a result of the change in **Rule 2.3**, members that finished the 2003/04 season in class AA will start in class A, while members that finished in classes A or B will start in the new class B. (Contestants should check the chart of the point standings to verify their class.)

In addition, Prints Competition will be divided into two classes (A and B) instead of color and B&W. (The e-mail vote was 29 to 9 in favor of the division in two classes.)

Rule 2.6: Awards will be given for the best **fifteen percent** instead of ten percent. (The e-mail vote was 32 to 5 in favor, and one abstention.)

Rule 3.2: The Annual Exhibition shall consist of one single category, irrespective of the original media of the photograph. (The e-mail vote was 30 to 7 in favor, and one abstention.)

Rule 6.1: “Rookie of the Year” competition. Only members who have joined the IPS during the last two seasons may be eligible for the “Rookie of the Year” award. Members who at any time previously have attained Class A status are not eligible for this award. (The e-mail vote was 35 to 3 in favor.)

We encourage you to read and become familiar with the revised competition rules. Questions may be directed to members of the Council or myself.

IPS TROPHIES FOR 2003/2004

Trophies will be awarded at the September’s meeting to the following photographers for scores accumulated during the 2003/2004 competition year. The highest score will be named photographer of the year:

- 1st Aquiles Almansi
 - 2nd Bill Katzenstein
 - 3rd Oksana Khadarina
- Rookie of the Year: Marina Tyapkina.

Congratulations to ALL!

REMINDERS

Hope you all re-join us for a wonderful year of photography and sharing. Make sure that your name, address, e-mail, and phone numbers are correct. The form is attached and also available on the IPS website. Mary Wilson is preparing the Membership directory booklet. Hurry up and send your membership fee as soon as possible (as it was due in July).

Due to various events at the Fund, we are forced to reschedule our October meeting from the (normal) third Wednesday, to the **second Wednesday, October 13**.

We are delighted to welcome the following new members: Teresa Foley, Yun Ki Min, Maria L. Montali, Andrea Detommaso, Zeynep Ersel, Mariana Torres, and Susan L. Thomas. All new members compete in the B class. Entering the competitions gives you the opportunity to get constructive feedback on your photos from professional photographers. You get five points for entering the monthly competition and are limited to five entries per competition. Winners get points as follows: five points for a first place, three points for second place, two points for third place, and one point for honorable mention. Besides, you are all eligible for the “Rookie of the Year award in 2005. **GOOD LUCK**

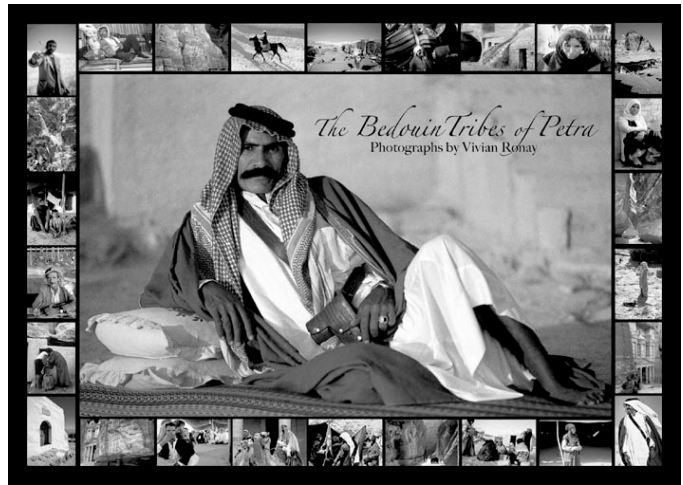
Last, but not least, it is my honor to serve as the next president of IPS. I am looking forward for a productive and exciting year in the world of photography.

— *Caroline Helou*

SEPTEMBER SPEAKER: VIVIAN RONAY

“**THE BEDOUIN TRIBES OF PETRA**”. The five tribes of Bedouins living at the famous archeological site of Petra (Jordan) are in transition from a pastoral life to an existence in a village with electricity, plumbing, phones, etc. They still, however, keep some of their old traditions. Vivian's photographs include environmental portraits, landscapes, and general scenes of daily life in Petra.

Vivian Ronay has been working in Petra on this project since the mid-1980's. Her exhibition of these images opens at the Cincinnati Art Museum on September 10. She won the White House News Photographers Association award for this project in 2003. She is a Washington, DC based professional photographer doing both editorial and commercial work.

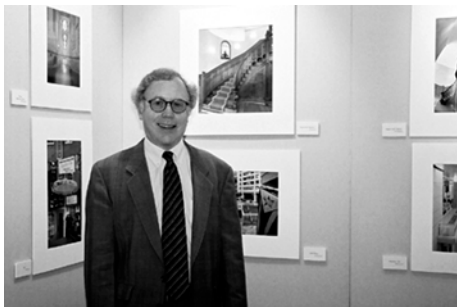


POINTS STANDINGS, 2003/4 SEASON

Last name	First name	Class opening	9/03	10/03	11/03	12/03	1/04	2/04	A.E. Pre	3/04	4/04	04 A.E.	5/04	POY	Total	Class closing
Almansí	Aquiles	B	5	15	8	15	10	13	6	9	5	6	6	—	98	AA
Katzenstein	Bill	A	10	10	10	5	8	7	4	15	5	12	5	—	91	AA
Khadarina	Oksana	A	10	5	10	5	10	10	7	5	5	7	10	—	84	AA
Jiroušková	Markéta	AA	8	5	7	5	5	10	6	12	10	2	5	—	75	AA
Cochard	Fred	AA	5	8	10	6	5	5	4	5	9	7	7	—	71	AA
Palmioli	Manuella-Lea	AA	5	10	5	8	5	5	16	5	7		5	—	71	AA
Tyapkina	Marina	B	5	5	8	10	5	10		5	10		10	—	68	A
Gürgen	Emine	AA	5	8	8	5	11	5	2	5	5		10	—	64	AA
Asseo	Maurice	AA	10	10	8	10	6	8	6	5				—	63	AA
Vollerthun	Sigrid	AA		5		6	12	6	2	10	8	4	10	—	63	AA
Cartas	José	AA	10	5	5	7	5	5	2	8	7			—	54	AA
Mauprivez	Elizabeth	B	8	5		5	5	8		10	13		5	—	59	A
Helou	Caroline	AA		5	5	5	7	13	2	8	5		8	—	58	AA
Ouzhinskaya	Nadia	B		8	5	5	5	10	4	5	5		10	—	57	A
Franzetti	Carlos	A	10	5	5	5	5	5	2	5	5	2	5	—	54	A
Hobbs	David	B	10	5			5	8	13	5				—	46	A
Machicado	Carmen	AA			7	5	5	5	2	5	10		5	—	44	AA
Macedo	Antonia	AA			10	5	5	8			10			—	38	AA
Romero	Marta	B	5		5	11		5			5		5	—	36	B
Sarr	Bassirou	A		5	10	5	5	5	2			2		—	34	A
Canales	Jorge	B			10	12	5	5						—	32	B
Boyd	Jean	B					10	5	2	8	5			—	30	B
Sriram	Subramaniam	B	5		5	5	5			5	5			—	30	B
Raelison	Dominique	A	5	5			10	5						—	25	A
Raharison	Mireille	B		5	5	9		5						—	24	B
Dick	Malise	AA				5	5		2	5			5	—	22	AA
Cane	Giuliana	B		5	5	5	5							—	20	B
Rani	Manorama	B			5	5		5		5				—	20	B
Wilson	Mary	B				6		5	4	5				—	20	B
Cieslikowski	David	AA						5	7			5		—	17	AA
Forest-Sarr	Louise	B		5	5	7								—	17	B
Blavy	Rodolphe	B				5		5	6					—	16	B
Kubit-Szczuka	Magdalena	A		10			5							—	15	A
Wishart	Michael	AA				5			8			2		—	15	AA
Johnson	Carolyn	B							8			5		—	13	B
McLachlan	Milla	B		5						8				—	13	B
Chi	Edward	B							11					—	11	A
Fernández	Enric	A			5						5			—	10	A
Jax	Barbara	B					10							—	10	B
Lawton	Anna	B	5							5				—	10	B
Raizen	Al	AA			5			5						—	10	AA
Shevchenko	Elena	B				5		5						—	10	B
Dobbs	Francis	B				8								—	8	B
Järtby	Per	B				8								—	8	B
Reisman	Judy	A							6			2		—	8	A
Van Bolhuis	Frederick	A							6			2		—	8	AA
Detommaso	Andrea	B											5	—	5	B
Montali	Maria Laura	B											5	—	5	B
Thomas	Lindsey	B											5	—	5	B

ANNUAL EXHIBIT 2004: A PHOTO REPORTAGE

BY EUGENIO SALAZAR



<i>IPS 2004/5 COMPETITION SCHEDULE AND THEMES</i> – <i>KINDLY CHECK SHUTTER RELEASE OR THE IPS WEBSITE FOR LATEST UPDATES</i> –	
<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 ROOM B-702</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.

IPS TRIP TO NEW YORK

International Photographic Society members, family and friends are invited to participate in a weekend in New York City on Saturday-Sunday, October 23-24. The excursion has been planned around the annual *PhotoPlus Expo* at the Javitts Convention Center, and will also feature, weather permitting, a night field trip to photograph the Manhattan skyline and Brooklyn Bridge (to be led by Caroline Helou), and shopping/browsing at the B&H photo superstore on Sunday (or, members may want to visit the International Photography Museum or other sites of personal interest).

PhotoPlus Expo is the leading photographic equipment show in the U.S. Some 175 exhibitors are expected to be on hand, ranging from elaborate displays and demos with the latest from Canon, Nikon, Hasselblad, Fuji, Kodak, Adobe, Hewlett-Packard and Polaroid, to individual entrepreneurs who custom build view cameras and other specialized equipment. Not only the newest optics, but virtually all photographic software, films, lighting, tripods, archival supplies, travel cases and backpacks, book publishers and schools of photography will be represented. *PhotoPlus Expo* is being held October 21-23; we will be there on the final day, Saturday. Website of *PhotoPlus Expo*: <http://www.photoplusexpo.com> Attendees can register over the Internet—there is no fee if registration is done early—or may register at the expo, at a nominal cost.

Saturday evening, Caroline will lead a field trip to photograph the Manhattan skyline and Brooklyn Bridge, from Brooklyn Heights Promenade. Caroline lived in New York and is quite familiar with these places. The field trip will be dependent on the weather, and on our receiving any necessary permissions in advance.

Sunday morning, the plan is to visit the B&H photo superstore--the largest photographic and imaging outlet in the world. Whether or not you need to make a purchase, a visit to B&H is an experience in itself—a tremendous variety of equipment and supplies for sale; cameras and films you would never find in DC; a fascinating Used department; and hundreds of photographers and staff. Website: <http://www.BHPhotoVideo.com>

Lodging

The hotel of choice is the Travel Inn NYC, located within easy walking distance of PhotoPlus Expo, B&H, and Penn Station (Amtrak). Address: 515 W. 42nd Street between 10th and 11th Avenues, midtown. Tel.: 212.695.7171. The hotel is business-contemporary, functional and pleasant, serving exhibition attendees with reasonable rates, and features free parking for people who elect to drive. Participants will need to make own lodging arrangements, which can be done with the hotel, through a travel agent or on reservation websites. It is recommended that reservations be made as early as possible. Rates are expected to start at about \$160 per night. As an alternate choice of lodging, there is also a Days Inn in the area of the Convention Center that charges similar rates.

Transportation

Participants may choose to drive, take the train or fly. The train takes 3 hours (Acela Express) or 4 hours (Regional) to Penn Station; fare is \$150-270 round trip.

— Bill Katzenstein

IPS MEMBERS PROFILE

A WIN WIN SITUATION !!!

By Mal Dick

Aquiles Almansi has already proven himself to be one of the most versatile and successful photographers in the International Photographic Society (IPS)—and, as he freely admits, it was joining the IPS that reactivated his interest in photography!

But let's start at the beginning. Aquiles, born in Bell Ville, a small town in the province of Córdoba, Argentina, started his photographic career at about eight years of age, when his father bought him a—you've guessed it—Box Brownie. His father, a doctor, died when Aquiles was thirteen, so Aquiles had, in his formative years, to develop his own style of photography. However, some years and a variety of equipment later, he decided to pursue his interest more diligently, taking classes for a year at the then internationally renowned Peña Fotográfica Rosarina. This involved work in the laboratory in Black and White, learning photographic techniques, an approach to photography and competing within PFR on roughly a monthly basis, similar to the IPS. I sense from knowing the photographers he most admires in the IPS (no names!), that his approach to photography formed then, carries through to the present day.

His first major camera was a 6x6 Zeiss Ikon, complete with bellows. The main advantage of a medium format camera was, and is, the size of the film and thus the ability to manipulate, in the sense of both cropping and playing around with different types of paper. At that time, in the late 70's, the SLR revolution was in its relative infancy, but Aquiles has never really taken to this form. Why? Well, the comparisons are with the medium or large size formats, with the advantages outlined above and, at the other end, the rangefinder camera, with its portability, and, most importantly, silence of operation. Incidentally, when Aquiles mentioned that one of his cameras was a Leica IIIIF



Photo by E. Salazar

I was taken back to how much I enjoyed using one of these, complete with a 90mm Elmar, before it was stolen. Another reason Aquiles does not favour SLRs is the practical one that if one wears glasses, SLRs are a bit more difficult to focus.

Anyway, back to the win, win! Aquiles' photography went into a sort of hibernation for many years. Living in Argentina through its many crises, perhaps that was not surprising. Eventually, like so many of us, Aquiles decided to join the World Bank, rather over two years ago. What did he find? The IPS, which revived his activity in photography and brought him to the prominent position in the Society which he holds today. As he is also very active in the administration of IPS, the benefits are indeed a win for both Aquiles and IPS!

Although Aquiles was not really active photographically for many years, he tells me that he was nevertheless thinking about photography and storing images. Given his confidence in his ability to envisage a result, and in the equipment which he uses, it is not surprising that after a couple of winners in his first year at IPS, he topped the list in 2004.

I asked Aquiles for his views on the eternal topic of film vs digital and whether the latter could ever entirely displace the former. His response was clear; only very expensive digital equipment can produce the sharpness possible even with 35mm film. Digital is very useful when something is being used in a newspaper or similar, but not when high quality results are required.

I was also curious as to the views of a comparative newcomer to the use of themes in monthly competitions. Effectively, Aquiles has his own interests in photography, particularly in the fields of people and landscapes and, if the theme fits, good and well. However, he would not deliberately go out to photograph for a theme. Also, while he feels that they may be of benefit to those (like myself, I'm sad to say) who need an incentive to photograph, he feels that the results of choices by judges in theme competitions often reflect the preferences and interpretations of judges. Thus, by implication, it might make selection of winners less, rather than more, objective than in open competition.

Finally, I noted that one of the Annual Exhibition judges observed, mildly, that the "people" category produced some rather diffused results and that there might be merit in returning to "portraits". Aquiles, polite as always, didn't disagree but did observe that candid rather than the purely posed form of people photography should always have a place.

I am sure that, whatever the rules, we will see many more original images from Aquiles and look forward with pleasure to his continued contribution to the IPS.

PHOTOGRAPHY EXHIBITS BY MARKÉTA JIROUŠKOVÁ



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"Journeys", Weekdays 9:00 a.m. – 5:00 p.m., June 24 – September 17, 2004, Embassy of the Czech Republic, 3900 Spring of Freedom St. NW, Washington D.C., 20008. A portfolio from her travels throughout the world, including her work for Czech press.

"Nepal: Between Earth and Sky", IMF Gallery, August 26 – October 7, 2004

MEMBERS' FORUM

HENRI CARTIER-BRESSON (1908-2004)

by Fred Cochard

On August 3rd, photography lost one of its 20th-century masters. What Ansel Adams was unarguably to landscape photography, Henri Cartier-Bresson was to what has come to be known, somewhat restrictively perhaps, as documentary photography. More aptly, for sure, his name became emblematic of “the decisive moment”—as in the picture at right (“Behind the Gare St Lazare,” 1932).

Regardless of labels and their limitations, it seems to me fitting to associate in the same evocation Adams with Cartier-Bresson (or HCB, as he came to be known in our country of France more particularly), because both were ultimate masters of black and white photography. As a matter of fact, to HCB (unlike Adams, who did some notable work in color), it was black and white or nothing, as he was known to consider color photography, simply, “vulgar”...

If there is one major difference between those two masters, though, it lies in the format they used and literally made their own: large format for Adams, 35mm (better known in France as 24x36) for HCB. And with that small format came what the early master of photojournalism termed “the extension of my eye”: the Leica rangefinder camera, which he discovered in 1932 and built his entire career around. A camera ideally suited both to his vision and also, because its shutter is so quiet and its size so unobtrusive, to his stealth-like quest for the decisive instant.

When one talks about Henri Cartier-Bresson’s career, two facts stand out in my mind, which may be largely overlooked, if not unknown by his admiring public. One lies in the creation of the legendary photo agency Magnum, which, as history has it, was the brainchild of a meeting around a bottle of champagne (hence the name) that took place in 1947 at New York’s Museum of Modern Art between HCB and four other photojournalists—Robert Capa, Chim Seymour, George Rodger and William Vandivert.

With this agency, the first of its kind at the time, their idea was to “empower” news photographers and give them better control over the use of their pictures in what were then all-powerful newsmagazines. In this sense, Cartier-Bresson can definitely be considered a father of modern photojournalism. And yet, before too long, he gradually distanced himself from this very creation of his (in 1966), a move followed in short order by his decision to abandon photography altogether (in 1974) and dedicate the rest of his artistic life to drawing.

That is the second, surprising aspect of the career of Henri Cartier-Bresson, a highly complex, difficult and paradoxical personality according to those who knew him: for these last 30 years of his life, for all the acclaim his work received worldwide, he had chosen no longer to practice his art.



It is probably this paradox that led him to be labelled, first and foremost, not as a photographer but as a “rebel” and “a free man” by two of his Magnum “heirs” (two legendary photojournalists in their own right), Gilles Peress and Marc Riboud, in an exceptional (by today’s standards) four-page spread dedicated earlier this month to him by the French daily *Le Monde*. In this series of articles, much of HCB’s vision is expounded, but the quote that stands out most vividly for me is one where he describes his fundamental approach to picture-taking: one in which the idea is “to let oneself be taken by the photograph, not to take it.”

— Fred Cochard

BOOK REVIEWS

Alessandro Pasi; *Leica: Witness to a Century*, Bolis Edizioni srl, Italy and W.W. Norton & Co, New York, NY; English edition, 2004; 160 pages.

by **Bill Katzenstein**

Most probably you are familiar with the iconic image of Che, if not the photograph then perhaps a stylized poster, drawing or stencil derived from the print. Che Guevara gazes to the future, serenely passionate and self-assured as a commander of revolution. The image was photographed on March 6, 1960 by Alberto Díaz Gutiérrez, also known as Korda, with a Leica M2 rangefinder camera. The picture became a universally recognized symbol of revolutionary fervor.

The photograph of Che is among 130 memorable images featured in *Leica: Witness to a Century*. Yet author Alessandro Pasi provides so much more in this book. His production—it’s so comprehensive and multi-faceted that it deserves the accolade—is the most impressive historical review of a camera system that I have had the pleasure to read.

Three reasons why it’s a great book: First, the story of Leica technical development is paired with renowned photography and photographers—illustrating how innovation enabled creativity. Wide-ranging narrative is provided about the photographers themselves. In addition to the outstanding photography, the book includes 30 elaborately detailed color images of Leica cameras to illustrate their evolution over the years.

Second, the graphic design and layouts are colorful and perky—no two pages look the same. That together with a diverse selection of images make for a lively book, avoiding the tedium frequently found in tomes of camera history.

Third, *Leica: Witness to a Century* deals with World War II—what Leica the company did and how it fared, as well as military cameras and war photography. In comparison, every other camera system history that I have read has summarily treated the war and the camera’s role in it as a minor footnote to history, glossed over in a paragraph or two. In this comprehensive history of Leica, the coverage of the company and its cameras in the war is substantial, highly informative, and appears rigorously objective.

The First Modern Camera

Leica introduced the earliest practicable portable, hand-held camera in 1914. The instrument used film instead of cumbersome glass plates, with substantially higher photosensitivity that eliminated the need for time exposures in daylight. The book describes this dynamic development and the men behind it in lavishly illustrated detail.

The manufacturer of Leica cameras, the firm Optisches Institut von Ernst Leitz of Wetzlar, Germany, founded in 1869, had specialized in microscopes. Singular credit for the first film camera goes to Oskar Barnak (1879-1936), an optician and photographer who convinced the firm's father-and-son owners, Ernst Leitz I and II, to adopt and manufacture his prototype camera. The first model was called the Ur-Leica, the Ur meaning original or prototype. The name Leica, derived from Leitz, was reportedly suggested by Barnak himself (who is described as "a modest genius").

Further credit Oscar Barnak with the design of the universal 24x36mm film format. Based on the technology of the times, the film dimension was calculated to provide a million elements or points of exposure, which Barnak considered the minimum necessary to produce a quality image. The first lens for the new Leica camera had a 50mm focal length, which Barnak adopted because its angle of view approximated the human eye. The shutter offered two speeds, 1/25 and 1/50 sec. A lever rotated the lens for focusing, but the photographer had to estimate the distance. The camera did not have a rangefinder or viewfinder, but featured a rudimentary peephole-and-bracket sighting device. Thoughtfully, the instrument included an attached lens cap and lugs for a shoulder strap. Following the Ur-Leica, several hundred models of an improved Leica were sold by special order, but production was interrupted by World War I and the depression that followed in Germany.

The first mass-production version, the Leica I, appeared in 1925. By this time, numerous competitors had come on the scene, but Leica remained the portable camera of choice among professional photographers, photojournalists and numerous artists. Innovations with the Leica I included a direct optical viewfinder, combined film advance and shutter setting, and shutter speeds from 1/20 to 1/500 sec as well as B. The camera also had what was considered the first quiet shutter release. At the time, the Leica was particularly admired for its wide depth of field that could be applied in hand-held photography. Films were far slower than contemporary emulsions. Typical film speed was ASA 25 compared to 100 today.

Leica: Witness to a Century continues on to describe the development of Leica rangefinder cameras through the contemporary M7, and SLR cameras up to the R8. Colorful advertisements that appeared with each camera accompany the descriptives.

The book truly shines in its presentations of memorable photography taken with Leica cameras, together with biographies of the photographers. Leni Riefenstahl and Paul Wolff are showcased and contrasted to Gisele Freund and Robert Capa. Henri Cartier-Bresson and Alexander Rodchenko are celebrated. Imagery of the horrors of war, captured by German photographers in the Second World War and published in *Signal* as the fronts began to collapse, merit a small section of their own. Post-war recovery is represented by the photographers' cooperative Magnum and a number of artists including Elliott Erwitt (famous for capturing the joie de vivre that reemerged after the war), Inge Morath ('national' portraiture and photojournalism), and Mario De Biasi (famous for his portrayals of New York City).

Leica imagery representing the second half of the 20th Century is more oriented to photojournalism. A pensive President Kennedy, photographed by Georgetown photographer Fred Maroon. The revolutionary Che Guevara by Alberto Díaz Gutiérrez. The Beatles' last concert, captured by Jim Marshall. A flower child meets bayonets at an anti-war demonstration at the Pentagon in a powerful, close-up image by Marc Riboud. The launch of Apollo 11 by Mario De Biasi. The Prague Spring dramatically presented by Joseph Koudelka. African portraits by Leni Riefenstahl. The victims of Pol Pot, by Alberto Bevilacqua. Claus Bjorn Larsen in Kosovo, and the new social journalism of Sebastião Salgado.

Quite a journey from the Ur-Leica, beautifully illustrated without favor or fear.

STATEMENT OF REVENUES AND EXPENDITURES 2003/4

In accordance with article IX of the IPS by-laws, attached is the financial statement for the season 2003/2004.

—Caroline Helou, Treasurer

International Photographic Society Statement of Revenues and Expenditures for the Period 7/1/02-6/30/03

Revenues		13,621.04
IMF Subsidy	2,910.00	
World Bank Subsidy	2,910.00	
Membership fees	2,100.00	
Annual exhibit, income from members	3,438.80	
Tuition Mike Smith's photo class	2,160.00	
Earned interest	102.24	
	`	
Expenditures		14,286.41
Monthly meetings	1,072.30	
Annual Exhibit	7,429.49	
Photo classes & workshops	2,721.17	
Supplies & trophies	586.23	
Slide projector and accessories	1,326.87	
Website (development and hosting)	1,150.35	
Assets at June 30, 2004		
Cash	969.97	
FCU – Current account	3,718.98	
FCU – Savings account	4,437.30	

Liabilities at June 30, 2003

No liabilities

I have reviewed on a sample basis the documents supporting this Statement and in my opinion it gives a fair view of the revenues and expenditures of the International Photographic Society during the period from July 1, 2002 to June 30, 2003.

I would like to commend the President and Treasurer for their hard work and meticulous record keeping. I would also suggest that, in the future, separate checks are issued for different categories of expenditures as this will aid clear identification of such items.

August 17, 2003

—Malise Dick
IPS member (not a member of the Executive Council)

CLASSES AND WORKSHOPS***Capturing Details in Photography*****IPS WORKSHOP WITH JOSHUA TAYLOR, JR.**

Tuesday, October 12, @ 6:30 P.M.: Introductory Lecture

Saturday, October 16: Field Trip to Great Falls

Tuesday, October 26 @ 6:30 P.M.: Critique Session

This exciting workshop is for photographers of all skill levels who want to learn and understand how to capture patterns, reflections, and colors in nature. Through an illustrated slide lecture, reviews of participants' work, graphic handouts, and a shooting session with the instructor, participants learn to "see" photographically how color and composition create exciting and memorable images. Also, participants learn how to identify and capture dramatic details in nature, including fall foliage; shoot from a tripod; and use a variety of lenses and filters. While accompanied by the instructor, participants practice their newly acquired photographic skills. The course culminates with a critique of participants' work.

Note: An 81A and 81B filters are highly recommended for fall foliage.

Josh is an instructor of photography with the Smithsonian Institution and the Corcoran School of Art and Design, his photography background includes over thirty years experience in newspaper and magazine photography, teaching and workshops.

Attendance to the workshop is for IPS members only. To join this workshop please send your registration fees of \$10 made to IPS to Isaku Higa, IFC, Room 2K-338. Isaku's e-mail is Ihiga@ifc.org

The total number of participants is limited to 15.

Rockville Arts Place

- Open Darkroom : The darkroom is open to the public at regular intervals during the week. Participants purchase hourly passes to use the darkroom on a first-come, first-serve basis.
- Introduction to 35mm “ Beyond Point and Shoot”- Fundamentals of Black and White
- Photography: Camera and Film
- Fundamentals of Black and White Photography: Darkroom Printing
- Photographic Composition
- Infrared Film: A Different Reality
- Alternate Processes
- Photography Master Class
- Simple Studio Lighting Techniques
- Digital Camera: Using and Printing
- Basic Photoshop Manipulation
- Photographing the small world

Rockville Arts Place is located at 9300 Gaither Road, Gaithersburg, MD 20877, (301) 309-6900. For more details and registration, please visit www.rockvilleartsplace.org



Photography Workshops by Tony Sweet

- Sept. 30-October 2: Shutterbug Digital Workshop – Historic Annapolis, MD
- Nov.6/13/20: Nature Photography Workshop, Montgomery College, MD, Rockville Campus.

For more information and registration, please visit his website:
www.tonysweet.com/workshops/lecturs.html



Washington PhotoSafaris

- “Tidal Basin at Night”. Practice night time photography skills at the Tidal Basin, capturing the illuminated Washington Monument, the unique statuary and waterfalls at the FDR Memorial, and the new lighting on the Jefferson Memorial. Offered Friday, September 17, 7:00-9:30 p.m. \$39 per person. Meet at front entrance to the FDR Memorial near Ohio Drive SW.
- "Pandamania On Pennsylvania!" This photo safari also gives a chance to photograph many of the architectural treasures on the avenue, such as the Willard Hotel, the City Hall, the Ronald Reagan International Trade Building, the Old Post Office, the Navy Memorial, and the Canadian Embassy. Saturday, September 18, 2:30-4:30: p.m. \$39 per person. Meet outside entrance to Hotel Washington, 15th Street and Pennsylvania. Ave., NW
- “All-Digital Photo Safari” (Advanced Level). All-digital safari designed for outdoor/ indoor fieldwork experience and advanced training in such technical areas as "white balance", file compression, mixed lighting, exposure compensation, film speed settings, and the computer management of digital files. Instructor: Melanie Otto. Interior and exterior photographic challenges at the Franciscan Monastery in northeast DC. Saturday, September 18, 2:30p.m. to 5:00 p.m. \$69. per person. Meet at entrance to Franciscan Monastery, 14th and Quincy Streets, NE.
- “Historic Frederick MD and Antique Row”. Photo safari in nearby Frederick, MD, the "city of clustered spires", only 40 minutes from DC. Its lively historic district offers a treasure trove of stately architecture, regentrified storefronts, fine antiques and trendy boutique. Safari will include the public gardens and trompe d'oeil murals, the facades of elegant townhomes, and will end up at a downtown park with a stone carillon and gazebo. Instructor: Judy Reisman. Offered Saturday, September 26. 2:00–5:00 p.m. \$59 per person. Meet at Frederick Visitor Center in downtown Frederick.
- "Greatest Generation, War Memorials of World War II". Beginning with the newly inaugurated World War II Memorial on the National Mall, this photo safari then goes on to do close-up work on the famous naval battles of World War II carved in bronze inlays at the Navy Memorial on Pennsylvania Avenue, and ends up at the Iwo Jima Marine Corps Memorial in Arlington, which depicts the flag-raising on Mt Suribachi made famous by Joe Rosenthal's classic photograph. Magnificent view of the Lincoln Memorial, the Washington Monument, and the US Capitol. David Luria provides tips on composition, exposure, lighting, and informal outdoor portraiture. Offered Sunday, September 26, 2:30 to 5:30 p.m. \$69 per person includes transportation from site to site. Meet at entrance to WW II Memorial on 17th Street between Independence Ave. and Constitution Ave., NW
- “Harvest Moonrise Over the Nation’s Capital”. Chance to capture traditional postcard-views of the three famous monuments—Lincoln Memorial, Washington Monument, and the Capitol—under a full moon. David Luria will coach on single-exposure and double-exposure techniques of twilight and moonlight photography on this safari, timed to coincide with the sun setting at 6:55 p.m. and the full “Harvest Moon” rising just above the Capitol at 7:11 p.m., followed by nighttime shooting of the Marine Corps Memorial soldiers framed against the rising moon. Offered Tuesday, September 28, 7:00 p.m. to 9 p.m. \$39 per person. In the event of cloud cover, this safari will be postponed to Wednesday, September 29, same times. Meet at stone plaza of Netherlands Carillon in Arlington, adjoining Iwo Jima

To register or get more information, contact edavidluria@juno.com or at 202-537-0937, or go to www.WashingtonPhotoSafari.com. David will be out of the country from September 1 to 8, but will have daily access to e-mail.

THE DIGITAL STORM

ILFORD — Administrators and receivers have been appointed at the 125-year-old leader of B&W photography, following a collapse in demand for its traditional photographic products. Ilford Imaging has two main manufacturing companies in the UK and Switzerland, and it is the UK operation, employing 740 staff at Mobberley, near Manchester, that is likely to face the biggest job losses. Demand for black and white film and paper manufactured by the Manchester plant had been declining by 11 per cent a year over the last three years. Over the last seven months it had fallen by 26 per cent.

AGFA— Belgium's Agfa-Gevaert, is quitting the film industry, bowing to the booming popularity of digital cameras. While international rivals Eastman Kodak and Fuji Photo Film revamp their photo film divisions to cope with the digital camera craze, Agfa is selling its consumer imaging unit to managers for 175.5 million euros (\$215 million). Agfa's shares jumped more than 15% to a five-month high after financial analysts lauded the disposal of the loss-making unit.

GALLERIES

FRASER GALLERY-GEORGETOWN — *Hugh Shurley: Mixed Media Photographs*. The Washington, DC solo debut of this acclaimed Bay area photographer. Shurley manipulates photography to create a fascinating blend of the unusual, the odd and the contemporary. His work is in the collection of several public institutions and museums including LACMA and he has had six solo shows at the John Pence Gallery in San Francisco. Shurley was the Best of Show winner at the Second Annual Bethesda International Photography Competition juried by Philip Brookman, Curator of Photography at the Corcoran Gallery of Art. September 17 – October 13, 2004. Opening reception September 17, from 6:00 to 9:00 p.m. More of Shurley's work can be seen online at <http://www.hughshurley.com>. 1054 31st Street, NW, Washington, DC. 202/298-6450.

EQUIPMENT TO SELL

Besler 23C II enlarger
35 mm. negative carrier (full format 25 mm. x 37 mm.)
2 ¼ x 2 ¼ negative carrier
100 mm./5.6 Schneider Componon-S w/lensboard
50 mm./2.8 Schneider Componon-S w/lensboard
Aristo cold light for Besler 23C
Saunders/LPL 11"x14" enlarging easel

Asking price: \$350.00 for the bundle.

Contact: Eric Krody at ekrody@worldbank.org or tel.: (202) 473-9119

Note: This announcement is provided as a service to our members. Items advertised are the sole responsibility of the advertising person. Neither the IPS nor Shutter Release make any representation or provide any warranty regarding the condition, quality or any other features of the advertised items.



ATTENTION AVIATION PHOTOGRAPHY FANS

The First Annual Aviation Photography Competition and Display, sponsored by the 10th Annual Festival of Freedom, will be held on October 15th & 16th, 2004 at the Manassas Regional Airport.

The competition is open to the public and all entries must have a Aviation theme.

Categories

Professional—Anyone who regularly sells their work

Amateur—21 years of age and older

Amateur—16 to 21 years of age

Amateur—15 years of age and younger

Awards

First, Second, and Third Place will be awarded in each category.

A Best of Competition Award, based on the votes cast by the Festival attendees, will be awarded.

Entries may be submitted either in person or via mail to:

Aviation Photography Contest

Attn: Mr. Gene Wells

12914 Canova Drive

Manassas, VA 20112

or delivered to the Freedom Museum at the Manassas Regional Airport by 8:00 PM on Oct. 14th

For more information on entering the contest, please contact: Gordon Tassi at gtassi22193@comcast.net or visit www.mwcc-photo.org or www.freedommuseum.org

Contest Rules and Regulations

- All entries must be the work of the exhibitor and must have an aviation theme.
- Each entry must have the exhibitor's name, address, telephone number, and category **printed clearly on the back**. Also, an arrow must be placed on the back, pointing to the top of the image to show how it is to be displayed.
- Print size must be a minimum of 4" x 6" and a maximum of 16" x 20". and **must be mounted** on a surface suitable to support the print, such as cardboard, mat board, or foam board. Prints must be **un-framed**.
- The contest committee will attach Velcro strips to the back of the mounting surface to facilitate the display of the images.
- Only single image print entries will be accepted. No collages or multi-photo entries will be accepted.
- Each exhibitor may submit a maximum of three entries.
- Winning entries may not be re-entered in future Festival photo contests..
- Entries must be delivered no later than **8:00 pm on Friday, Oct. 14, 2004** either in person at the Freedom Museum at the Manassas Regional Airport or via mail to a location shown on this notice.
- Any entry received without the information and markings detailed above will **not** be entered into the competition.
- Entries must include a **Self-Addressed, Stamped Envelope (SASE)** if the contestant wishes it to be returned to them rather than picking the entry up.
- Any entries not including a SASE must be **picked up by 4:00 pm** on Oct Sunday, October 16.

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES

(REVISED JUNE 2000)

I. GENERAL

1.1 These rules apply to all photographic competitions sponsored by the International Photographic Society (IPS). They are adopted, and may be amended, in the same manner as the IPS By-Laws.

1.2 Only members of the IPS may participate in IPS-sponsored competitions.

1.3 The following are competitions sponsored by the IPS:

- Monthly competitions;
- Preselection competition;
- Annual Exhibition competition;
- Photograph of the Year competition;
- Photographer of the Year competition;
- Rookie of the Year competition.

1.4 The competitions are held under the responsibility of the Chairperson for Competitions; or, in his or her absence, the person designated for the purpose by the President, except for the Annual Exhibition Competition, which is held under the responsibility for the Chairperson for Special Events. All decisions of the person responsible for a competition shall be final, except that a contestant dissatisfied with a decision of the responsible person may request, not later than two weeks after the decision, a ruling by the Executive Council, whose decision shall be final.

1.5 For all slide competitions, slides may be mounted in cardboard or plastic mounts, and must be sufficiently thin to fit in a Kodak Carousel-type tray (80 slide capacity).

1.6 For all print competitions, prints shall be mounted on a board not exceeding 30 x 30 inches. A print may have an overlay mat, provided it is securely fixed to the mount.

1.7 Unless otherwise notified, contestants must deliver their entries to the Chairperson at least half an hour before the competitions commence. Entries must be collected by the contestant after the competitions are held. Any uncollected entries will be retained by the Chairperson without any liability whatsoever for their safekeeping.

1.8 In any competition, a contestant may enter only one picture of essentially the same image. No other picture taken at about the same time, of the same subject, from the same position, and under similar lighting, may be entered in the same competition.

1.9 The IPS shall exercise all reasonable care in the handling and storage of entries, but the IPS accepts no responsibility for any loss of, or damage to, an entry.

II. MONTHLY COMPETITIONS

2.1 The Executive Council determines and publishes before the beginning of the season, which runs from September through May,

(a) the dates of the monthly competitions and what, if any, other regular competitions (such as theme competition, print competition, etc.) in addition to slide competitions by class will be held each month. The dates may be changed and members notified in the course of the season if this becomes necessary in the judgment of the Executive Council;

(b) the maximum number of entries which each contestant may submit each month.

2.2 A picture should be entered in an IPS monthly competition no more than three times in one calendar year. Winners from a monthly competition, including honorable mentions, cannot be resubmitted. Winners from the Preselection competition can no longer be entered in monthly competitions.

2.3 Contestants are divided into two classes: Class B and Class A.

2.3.1 Class B will comprise:

- (a) members who have never entered a competition in the IPS;
- (b) members who have won fewer than thirteen awards while competing in Class B.

2.3.2 Class A will comprise:

- (a) members who have been promoted from Class B as having won thirteen awards while competing in Class B; and
- (b) members to whom Rule 2.3.3 applies.

2.3.3 Class A members who rejoin the IPS after an absence of a year or more will retain the class standing at the time of their departure.

2.4 Competitions may be held within each class or between all classes combined. For the purposes of determining the classes and movements between classes, awards won in the monthly competitions (both by class and theme), the Annual Exhibition, the Preselection competition, and the Photograph(s) of the Year competitions are taken into account.

2.5 Points System: Regardless of the number of entries submitted, each contestant entering a monthly competition receives 5 points – even if there are not enough entries to actually hold that competition – towards the Photographer of the Year and the Rookie of the Year competitions.

2.6 IPS awards are given for the best fifteen percent (rounded to the nearest whole number) of entries in each competition or in each class within a competition which is run in classes. These awards, and the points they earn are:

(a) Places, meaning those pictures judged first, second and third which earn 5, 3, and 2 points respectively; and

(b) Honorable Mentions, meaning all other pictures selected for award which earn 1 point each

2.7 If, in any competition, there are fewer than five entries, or fewer than three contestants, there shall be no competition. If this is the case in class competitions, entries received for Class B shall be included with the entries of Class A; entries received for Class A will be exhibited without competition.

III. THE ANNUAL EXHIBITION

3.1 For each season, the Executive Council shall determine or delegate the Manager of the Annual Exhibition to determine:

- (a) the dates of the Annual Exhibition;
- (b) the total number of prints to be exhibited, the maximum number of slides or prints members may submit for Preselection, and the number of pictures to be chosen by Preselection;
- (c) the members of the Preselection panel and the Annual Exhibition jury;
- (d) the deadline for submitting pictures;
- (e) the amount to be paid by members to cover the cost of printing, mounting, handling, and other costs associated with the Annual Exhibition.

3.2 The Annual Exhibition shall consist of one single category, irrespective of the original media of the photograph.

3.3 The following entries submitted by members shall be exhibited and shall be considered for award:

- (a) All winners of awards in monthly competitions since the last Annual Exhibition;
- (b) All pictures which have received an award (which, by GWCCC definitions, does not include honorable mention) in the Spring or Fall competitions of the Greater Washington Council of Camera Clubs (GWCCC); and
- (c) All slides and prints submitted by members which have been selected by the Preselection panel.

3.4 A picture may not be exhibited more than once, even if entered in a different category, or if it qualifies under a different rule (e.g., a picture exhibited as a slide one year may not be exhibited as a color print in another year, a monthly winner may not be exhibited as such one year, and be submitted to the Annual Exhibit Preselection panel in another year).

3.5 Annual Exhibition Competition. All entries will be judged in one category. Fifteen percent of the entries will receive awards, which shall be, at a maximum, a first, second, and third place, and as many honorable mentions (not ranked among themselves) as required to give awards to fifteen percent of entries.

3.6 Winners of places or honorable mentions in the Preselection competition as well as the Annual Exhibit win points as in Rule 5.2 below.

3.7 To ensure proper identification of entries, slides entered in the Annual Exhibition will be returned to contestants only after the opening and judging of the competition.

IV. PHOTOGRAPH OF THE YEAR COMPETITION

4.1 (a) At the end of the season all photographs that have received a first, second, third, or honorable mention in any class competition or any other regular monthly competition or the preselection competition are eligible for entry into an open (not divided by class) competition for the Photograph(s) of the Year. There will be a separate competition for slides and prints. Fifteen percent of the entries are given awards in this competition.

(b) For the purposes of paragraph 4.1, the expression "regular monthly competition" means a monthly competition pursuant to paragraph 2.1 of these rules scheduled for every month of the season.

4.2 First, second, third place winners, and honorable mentions in the Photograph of the Year competition win points as in Rule 5.2 below.

V. PHOTOGRAPHER OF THE YEAR COMPETITION

5.1 Points earned by each member in a season in the monthly competitions as stated in Part II, in the Preselection competition, the Annual Exhibition, Photograph of the Year, and in outside competitions as stated below, are added. The member awarded the highest number of points in the season will be declared Photographer of the Year. Second and third place awards will also be given in this competition.

5.2 Points system for non-monthly competitions: Winners of places or honorable mentions in competitions sponsored by or entered under the aegis of the IPS, such as the Annual Exhibition, the Preselection competition, the Photograph of the Year competition, and the Spring and Fall competitions of the Greater Washington Council of Camera Clubs (GWCCC), will be awarded points as follows:

(a) for first, second, and third place winners: 7, 5 and 4 points respectively;

(b) for honorable mentions: 2 points.

(c) In the case of competitions where IPS (rather than members) is competing, the Executive Council shall organize the selection of the IPS entries and the Executive Council's decision on selection shall be final. The Executive Council shall determine from time to time which outside Competitions, in addition to the two GWCCC competitions mentioned above, shall be recognized for the purpose of this rule.

VI. ROOKIE OF THE YEAR COMPETITION

6.1 New members who have joined the IPS during the current or the previous season shall be eligible to compete in the Rookie of the Year competition. Members who, at any time previously, have attained Class A status are not eligible to compete in this competition.

6.2 Points earned by such eligible members in a season in the monthly competitions as stated in Part II, in the Preselection competition and Annual Exhibition as stated in Part III, in the Photograph of the

Year competition as stated in Part IV, and in outside competitions as stated in Part V, are added. The eligible member awarded the highest number of points in the season will be declared Rookie of the Year.

6.3 Second and third place awards will also be given in this competition. If the Rookie of the Year also has enough points to qualify for first place in the Photographer of the Year competition, he/she will be declared Photographer of the Year and the Rookie of the Year award will go to the eligible member with the next highest points. If the Rookie of the Year also has enough points to qualify for second or third place in the Photographer of the Year competition, he/she will be declared Rookie of the Year; and second and third places will then go to the members, as defined in paragraph 6.1, with the next highest points.

Adopted March 1966, and amended August 1966, March 1968, October 1969, October 1971, September 1979, November 1979, September 1981, May 1984, October 1986, February 1987, February 1988, March 1989, October 1989, May 1991, September 1991, May 1992, May 1998, June 2000, and May 2004.

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)

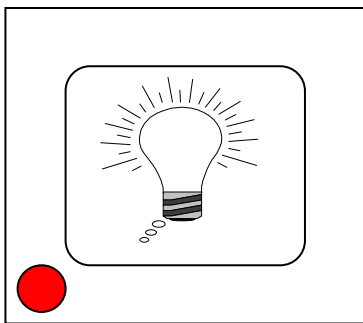
Name: _____ Class: _____
 Room: _____ Phone: _____ Month: _____
 Theme: _____

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:

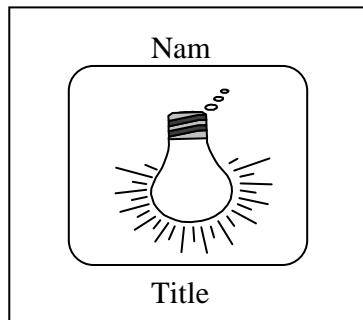
	Title	CATEGORY <i>(check one for each photo)</i>		
		Slides		Prints
		Theme	Open	Open
1				
2				
3				
4				
5				

(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".