

Welcome Back! Hope, you had  
a nice summer and took the time

Welcome Back! Hope, you had  
to take some photographs.



IPS will meet on Wednesday, September 26,  
2007 at 5:45 p.m.  
Venue: HQ1-3-500B  
IMF HQ (Bldg 1)  
700 19<sup>th</sup> Street, N.W.  
Washington, DC 20433

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**PRESENTATION:**  
**"How Do I Know It's Art?"**  
by  
**Stephen L. Passman**

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**COMPETITION WILL BE:**  
**(OPEN FOR SLIDES AND EIC)**

**Please be reminded that there  
will not be any "Print"  
competition in September.**

September 2007

## TIME TO RENEW YOUR IPS MEMBERSHIP

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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

<b>☐ IPS EXECUTIVE COUNCIL ☐</b>			
<b>President</b>	Raju Singh	(202) 623-9372	IMF 3-120
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<b>Membership</b>	Mary Wilson	(202) 623-0004	IMF 6-700
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<b>Shutter Release</b>	Manorama Rani	(202) 473-2057	WB -G7-703
<b>☐ IPS VOLUNTEERS ☐</b>			
<i>MONTHLY MEETINGS</i>			
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<b>Competitions</b>	Carlos Franzetti Carmen Machicado Sigrid Vollerthun Bill Katzenstein Manorama Rani Per Jartby Christy Gray	(202) 473-0447   (202) 623-4308 (202) 473-2057 (703) 765-6877 (202) 623-4308	IFC 7P-184 <a href="mailto:cmachicado@worldbank.org">cmachicado@worldbank.org</a> <a href="mailto:svollerthun@verizon.net">svollerthun@verizon.net</a> <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a> WB -G7-703 <a href="mailto:jartby@cox.net">jartby@cox.net</a> HQ1-09-700.03
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<b>Presentation Write-Up</b>	Frederic Cochard	(202) 473-1631	WB I3-360
<b>Hospitality</b>	Patricia Davies Severina De Biasi Christy Gray	 (202) 623-9709 (202) 623-4308	<a href="mailto:pdaviesdc@aol.com">pdaviesdc@aol.com</a> <a href="mailto:sdebiasi@imf.org">sdebiasi@imf.org</a> HQ1-09-700.03
<b>Publicity</b>	Manuella Lea Palmioli Marina Tyapkina Bill Katzenstein	(202) 473-1630 (202) 623-6437	WB I-3-068 IMF HQ1-2-200 <a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>
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<b>Technical Articles</b>	Bill Katzenstein	<a href="mailto:Bill@IconicPhoto.com">Bill@IconicPhoto.com</a>	
<p><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <b>close of business on the last business day of the month prior to the issue month</b>. Please send submissions by e-mail to <a href="mailto:mrani@worldbank.org">mrani@worldbank.org</a> as unformatted Word or text files. If you wish to add images, please make sure that the longest side does not exceed 800 pixels.</p>			

**FROM THE PRESIDENT'S  
NOTEPAD**

Dear All:

Welcome to the 2007/08 IPS Season!

Welcome to a new season of photographic discoveries. I hope you have had all a pleasant summer and plenty of shooting opportunities you will be sharing with us during the coming months.

As Samuel noted in the previous issue of Shutter Release, last year was an eventful one. A number of interesting workshops were organized. The digital competition became a reality. New competition rules got approved.

While building on these achievements, I see the coming season as a consolidation year to digest and take stock of all the changes. Some fine-tuning may be needed as we implement the new competition rules, for instance. Our challenge is therefore to embark on this new season with an open mind and good will, and provide constructive solutions for our club to continue to be a space where everyone has his or her place be they beginners or seasoned photographers, digital, slide, or print aficionados.

Unfortunately, the year was also marked by the departure of dear friend. Mal Dick was an active member for many years and his loss will be felt. IPS has decided to offer him a tribute on October 3<sup>rd</sup> in the J-Building – room J1-050 – at 6:30 pm. Current and former IPS members, as well as colleagues and friends from the various organizations in which Mal was active over the years are all kindly invited to gather, share memories and stories, and raise their glass to celebrate Mal's life.

Finally, I wish to thank our volunteers for their commitment. The new Executive Council is an

excellent mix of veteran and newer members, and the roster of Volunteers has been maintained. Yet, as in any voluntary organization, success will depend in large part on the extent of participation by the membership at large. I welcome your ideas and suggestions, and look forward to your active involvement and support.

... And let's start by ensuring membership dues are paid by end-September!

Thanks.

*—Raju Singh*

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**SEPTEMBER SPEAKER:  
Stephen L. Passman**

**"How Do I Know It's Art?"**

Until photography was well-established, one goal of painters and sculptors was to produce credible likenesses of people and things. Photography quickly usurped that goal, thus freeing classical art forms to express emotions without being restricted so much by realistic shape and color. Attempts of photographers to produce art, rather than likenesses, though, were not taken too seriously. Unfortunately, photographers partially accepted that stigma. Photography never has recovered fully. It's an interesting parallel that natural philosophy, what we sometimes call mathematics and physics, suffers even more from a parallel stigma.

Steve considers the frustration experienced by such great natural philosophers as G. H. Hardy and Richard Feynman because of the lack of understanding of their art. He then turns to digital cameras, superb products of modern technology, examine them, and try to answer the question of whether they promote the purposes

of the photographic artist, or whether they hinder them.

Steve has been a serious photographer since he was eleven years old. He has the distinction of having once been the youngest member of the Norfolk Photography Club, an organization now sixty years old. He wasn't a founding member, though. Steve has been faculty member at the Naval Academy, Georgia Tech, and the University of Maryland University College, as well as research mathematician at Sandia National Laboratories. He also has managed co-operative work with Russia on nuclear nonproliferation. Through all of this, Steve has been an active photographer. His travels have given him ample opportunity to photograph in a variety of settings and in often interesting weather. Rather than seeing as a tourist, though, he has concentrated on work that gives a feel of being inside the culture. His faithful Nikon cameras have failed him but once, unfortunately on a bicycle trip in Ireland. A favorite camera in his early work was a 4x5 Speed Graphic, and he still uses the Rolleiflex he bought with earnings from photographing sweet sixteen parties when he was a high school student. In addition to photography, Steve has worked in charcoal and oil on canvas. Even with an intense interest in photojournalism, he finds and encourages others to find a wealth of subjects to photograph close to home. In addition to teaching and photography, Steve is an enthusiastic cook and a widely published writer.

—Caroline Helou

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**IPS Members' Photographs on Display**

**ANTONIA MACEDO  
"People: New Configurations"  
Limited Edition Photographs**

**On exhibit: October 10 – November 4, 2007  
Opening Reception: Oct. 12, 6:00 – 8:30pm**

Painterly photographs by Antonia Macedo reveal people in curious, often surreal scenarios. Most figures are distant or have their backs to the camera. Her distinctive style results in images that appear to have layers of meaning, inviting the viewer to contemplate and enjoy their mysteries and underlying ambiguities.



ANTONIA M. MACEDO  
Fine Art Photographs

Macedo's images are not computer manipulated or digitally altered. She uses traditional on/off camera tricks of the trade to produce her imaginative work.

A New Zealander resident in Washington, Macedo has received instruction from the Corcoran College of Art and professional photographers. She has had many solo exhibits, showing other series of work, and won awards in juried shows.

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**IPS Members' Photographs on Display (cont'ed)**

**MANORAMA RANI**

**"No Theme"**

HDNSP unit of the WB, in Washington, DC.

Location: 7<sup>th</sup> Floor, 1776 G Street, NW

Washington, DC 20433



Manorama likes to take all kinds of photographs but she loves nature photography. She likes to capture the moment through her photographs. Like any other art form, photography also involves emotion, techniques, an artistic eye, and imagination.

Manorama takes digital photographs, but does not use much of digital manipulation and alternation.

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**MEMBERS' FORUM**

**THE DELICATE ARCH INCIDENT**

by Bill Katzenstein

It is difficult to imagine a determined photographer not occasionally breaking some rules, wittingly or unwittingly. When a great photo opportunity requires momentary trespass on private property, many will carefully proceed and capture the moment. Occasionally however, photographers cross the line from utterly harmless elusion to seriously risking the security

and property of others and themselves. The line is not necessarily fine. Rather, the problem arises when photographers, in their drive and enthusiasm, set aside best judgment as if they are uniquely endowed and protected.

The incident in question involved a renowned landscape photographer specializing in the American desert. Living near Zion National Park, his life was taking pictures and sharing his skills and the surrounding nature with aspiring photographers. View Camera magazine featured his work in 2001. I was so impressed with his gorgeous pictures and write-up that I bought two additional copies of the magazine for friends.

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

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

The small world of large-format landscape photography was shaken to learn that this photographer was charged with and pleaded guilty in December 2001 to having started illegal fires underneath Delicate Arch in Arches National Park, Utah. He had been leading a workshop, and explained he set the fires to provide a dramatic backdrop for night photography. The fires burned higher than he had expected, and scorched areas of Delicate

Arch. Park visitors reported damage the following morning. Scars will likely remain on the arch into the foreseeable future. The photographer also admitted to lighting fires in 1997. A Federal judge in Salt Lake City sentenced him to two years probation, including 150 hours of community service. He reportedly issued an apology to the photographic community.

In response to such events, public reaction on Internet sites tends to sway to extremes. Initially, photographers wrote with uncharacteristic vituperation in denouncing him. View Camera magazine disassociated itself from him. After his sentencing, opinion appeared to swing towards forgiveness, with recognition that the photographer and his reputation have suffered and will continue to do so for a long time. Another photographer wrote he has known him well; that he truly loves nature and would never intend to cause damage, but had not applied good sense. This assessment appears close to the mark. A passionate and gifted artist visualized a potentially incredible scene to the extent of assuming his situation so special as to exempt himself from the fire prohibition meant for everyone. He failed to use sound judgment, notwithstanding his talents and caring for nature.

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

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## ANNOUNCEMENTS

Want to know more about Photo Shop, cameras, equipment? Tim Grey of the DDQ, e-mail (free subscription), now has added a blog and a quarterly newsletter to his arsenal of digital photography knowledge to share. You can find these at: <http://www.timgrey.com/blog/>

[Announcing Digital Darkroom Quarterly](#)  
Posted August 22nd, 2007 by Tim Grey

This first issue of [Digital Darkroom Quarterly](#) covers the following topics:  
**Photoshop CS3 New Features**  
**Lightroom Workflow**  
**Lightroom vs. Photoshop**

This is a full-color, 32-page print publication with no advertising — just lots of great information for digital photographers. For more information, or to subscribe, visit [www.timgrey.com/ddqp/](http://www.timgrey.com/ddqp/)

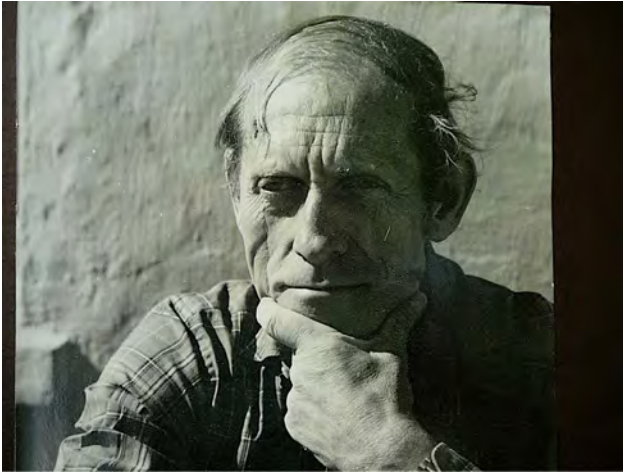
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### Andre Gallant Seminar

On November 3<sup>rd</sup>, 2007 the Manassas-Warrenton Camera will host a photography seminar titled “Dreamscapes and Destinations” presented by André Gallant, a well known and world class photographer.

The seminar will be held in the Prince William County, Ferlazzo Office Building Auditorium, 15941 Donald Curtis Drive, Woodbridge, VA, from 9:00 AM to 4:30 PM with the doors opening at 8:00 AM. There will a 1 and 1/2 hour lunch break. The auditorium has theater seating, handicapped seating areas, and ample free parking. The seminar’s prices are \$60.00 through September 30 and \$70.00 after that date. Payment must be by cash or check only. Students will be given a \$10.00 discount and must present their student ID card at the door. Coffee, tea, and pastries in the morning and afternoon beverages are included in the price and the Café in the building will be open for breakfast and lunch. There are several restaurants within 3 miles of the building where you can purchase lunch. Additional Information will be mailed to all Camera Clubs in time for their Sept 2007 meeting(s). After registering, the attendees will be sent tickets, directions to the building, and a listing of hotels in the area if you wish to stay overnight. An application form for tickets and additional information can be found at <http://www.mwcc-photo.org> and in the materials sent to the clubs. For further information or to answer your questions, contact Gordon Tassi at [gtassi22193@comcast.net](mailto:gtassi22193@comcast.net).

## *Loving Tributes to Mal Dick*



"...I am making a very rapid recovery. I'll expect to be back with my extended family very soon. Please don't worry about me. Best wishes to everybody." These are the words I received from Mal through his step-son Jorge in an email in the late afternoon of June 9, 2007 .

It is a special heartbreak when someone is taken suddenly. It is with great sadness and sorrow that we open our new season at IPS without the physical presence of Mal. I never thought that the moment would come like this, when I would grieve the loss of a brother, a colleague and a friend, a man endowed with one of the greatest virtues that any man can have.....Humility.

Mal was the president of IPS (1987-1989). He was a gentle man, never seeking personal recognition for his work with the Club; when the Executive Council bestowed on him life membership he pass it on to another pioneer because he was not retiring yet. His reward was introducing new members to the Club and seeing the Club grow. He considered the camera Club members his extended family and protector. Mal was very original, he was known to pull jokes on everyone, even me. He was a man we all grew to love and respect. The ultimate peace maker in IPS and his community.

Sadly on June 10, 2007 he fell victim to a massive heart attack.

We will dearly miss his spirit and love for life. Obviously, he was one of a kind. I will always remember him with great fondness.

---Caroline Helou

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.... As Eugenia said, IPS was indeed Mal's "second family". I have no trouble recalling his always cheerful presence at monthly meetings and exhibits -- his welcoming "Hellooo..." to friends, and that inimitable, slightly mischievous, grin that always hovered about his lips.

We shared the task of putting together guest-presenter reviews for "Shutter Release" over many years -- he was a good wordsmith and an appreciative listener, always ready with a quip or comment. I recall that his thoughts and opinions figure prominently in the IPS "history" I compiled for the newsletter some years ago.

For some time I also assisted Mal in arranging the monthly "hospitality" for IPS meetings. The selection of cheeses, and the choice of wine from the G Street liquor store drew his always-careful attention: quality at the right price -- he was a thrifty Scot after all! -- was foremost in his mind. In preparation at the meeting site, he would produce from his knapsack an awesomely sharp bread-knife and corkscrew, and get down to work. That those tasty platters of baguettes and cheese disappeared so quickly was an ample and recurring tribute to his efforts.

I remember raising with him in jest -- with a definite element of seriousness -- the idea of an IPS field trip to the house he and Eugenia own in the foothills of the Argentinean Andes. It

surely would have set a field trip distance record....

....Michael Wishart

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"Thank you, Mal, for your warm personality, contagious smile and genuine comradeship. You left an imprint in our group, as vivid and beautiful as your many photos."

----Anna Lawton

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I will always remember Mal as a man of many talents and great modesty fully committed to his ideals, his friends and to the IPS. He will continue to live in the memory of all those who had the privilege of knowing him and through his photographs.

---Carlos Franzetti

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This last weekend, my wife and I drove past the little town of Bedford and its historic village on our way to her parents, in central Pennsylvania. As I always did in recent years at that point on this particular trip, I thought of Mal Dick.

Mal owned a house in the area of Bedford, and once invited IPS colleagues to spend a weekend at his place. I didn't go on this particular field trip to rural Pennsylvania, but I still see in my mind one wonderful landscape that Michael Wishart, another club oldtimer and dear friend, brought back from that photographic expedition. To my recollection (going back a little over ten years now), Mal is the only club member who actually hosted a field trip at his own place.

Another time, Mal threw an open invitation for colleagues to visit him in Argentina, where he was headed for a couple of years. At some

other point in time, it was Oklahoma, where he and Eugenia moved to when he took on a teaching job at the University of Oklahoma. Each time, the open-door invitation was extended.

And each time, Mal came back to the IPS, in his unassuming yet ever-ready-to-serve way. In a diverse, internationally-flavored club like ours, you'll see members come and go. But Mal may have been the only one to have taken a leave that many times (that in itself a tribute, I think, to the brilliant career he had as a transportation economist and professor, though he wouldn't be one to brag about it), and to have come back each time — and ready to take on immediately some volunteer duties.

This brings to mind what we were told when the all-too-painful news fell: that the IPS was like a second family to Mal. As a matter of fact, I do seem to remember having the distinct privilege, as his "pen pal" sharing IPS presentation write-up duties for SR, of being greeted by him at some of our Wednesday-night meetings with a cheerful "My dear boy"! (Such a refreshing feeling for a 51-year-old like me, as you may imagine.)

For me, it is indeed a distinct privilege to have been like family to a wonderful man and fellow photographer like Malise Cooper Dick.

—Fred Cochard

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## IPS Guidelines for Electronic Image Competition (EIC) Submissions

- 1) An electronic or digital image is defined as a computer file containing an image of photographic origin, whether color or B&W. They can be images scanned from slides, film or prints or captured using a digital camera as long as the original image was taken by the member submitting it for competition.
- 2) Submission is by email only. Entries should be emailed as file attachments (not embedded images) to the EIC volunteers, who will be announced for each month.
- 3) The subject line of the submission email should read "EIC" and the month or name of the competition, nothing else.
- 4) The deadline for submission will be 5:30 pm on the Friday preceeding the competition day, unless announced otherwise. Entries received after the deadline will not be processed for competition.
- 5) Confirmation emails will be sent to all contestants at least 24 hours before the competition.
- 6) Submission entries will be held for three weeks after the competition date, in case of queries or challenges. After that time, the images will be deleted, except for the winning images that will be kept for archival and possible promotional purposes.
- 7) Submitted image files must be in JPEG format (i.e., with jpg extension), and the images must be in sRGB color space (even if they are monochrome).
- 8) Submitted image files should not exceed 1.5 MB (1, 548,576 bytes) in size.
- 9) The maximum horizontal size of the images submitted must be 1400 pixels and the maximum vertical size 1050 pixels.
- 10) File names should adhere exactly to the following convention: Class (A or B),

hyphen, Member Name, hyphen, Image Title, period, "jpg".

Example:

**A-John Doe-Sculptures in Madrid.jpg**

**B-John Doe-Sculptures in Madrid.jpg**

The name and title [e.g., "John Doe-Sculptures in Madrid"] will be displayed on-screen for winning images, so please use full spelling of names/words. However, please limit filenames to a total of 60 characters in length.

- 11) Files shall be projected in the exact state in which they are received, without resizing or editing of any sort. It is the responsibility of the contestants to ensure that their images match the color and contrast settings of the digital projector used during competitions. In the event the EIC volunteer encounters an obvious technical problem or error with the digital submission, he/she shall notify the entrant at his/her discretion.
- 12) The volunteer processing the submissions shall submit a listing of the entries and contestants to the director of the competition for that month at least 6 hours prior to the start of the competition.

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## INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES

*(Revised August 2007)*

### I. GENERAL

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.

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

The following are competitions sponsored by the IPS:

**Monthly competitions;  
Pre-selection competition;  
Annual Exhibition competition.**

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.

- For all electronic image competitions, submitted image files, not to exceed 1.5 MB in size, must be in JPEG format (i.e. with JPG extension) and in sRGB color space (even if monochrome) with a maximum horizontal size of 1400 pixels and maximum vertical size of 1050 pixels.
- 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).
- 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.
- Unless otherwise notified, contestants must submit electronic images to IPS by email only, as file attachments (not embedded) no later than 5:30 pm on the Friday immediately preceding the competition day. Confirmation emails will be sent at least 24 hours before the competition? Three weeks after the competition date images will be deleted except for winning images, which shall be kept for archival and promotional purposes.
- Unless otherwise notified, contestants must deliver their slide and print 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.
- In any competition the image presented must be, or be based on an original photograph or combination of photographs taken by the member. 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.
- 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

Four competitions will be held at each monthly meeting.

There shall be open only competitions for slides and electronic images four months of the season.

There shall be theme only competitions for slides and electronic images four months of the season.

There shall be prints only competitions two months of the season in both classes and separately for (a) artist made prints and (b) non-artist made prints.

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

- (a) the dates of the monthly competitions. 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) which months will be theme or open competitions and which months shall be the prints only competitions;
- (c) choosing broad themes for the four theme competitions;

The maximum number of entries which each contestant may submit each month is 5.

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 Pre-selection competition cannot be entered in monthly competitions.

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

- o 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.
- o Class A will comprise:
  - (c) Members who have been promoted from Class B as having won thirteen awards while competing in Class B; and
  - (d) Members to whom Rule 2.8.3 applies.
- o 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.

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, the Annual Exhibition, and the Preselection competition, are taken into account.

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.

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 that is run in classes. These awards, and the points they earn are:

- o Places, meaning those pictures judged first, second and third which earn 5, 3, and 2 points respectively; and
- o Honorable Mentions, meaning all other pictures selected for award which earn 1 point each

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 displayed without competition.

### **III. THE ANNUAL EXHIBITION**

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

- the dates of the Annual Exhibition;
- the total number of prints to be exhibited, the maximum number of electronic images, slides or prints members may submit for Pre-selection, and the number of pictures to be chosen by Pre-selection;
- the members of the Pre-selection panel and the Annual Exhibition jury;
- the deadline for submitting pictures;
- the amount to be paid by members to cover the cost of printing, mounting, handling, and other costs associated with the Annual Exhibition.

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

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

- All winners of awards in monthly competitions since the last Annual Exhibition;
- All electronic images, slides and prints submitted by members that have been selected by the Pre-selection panel.

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 or electronic image 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 Pre-selection panel in another year).

**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.

Winners of places or honorable mentions in the Pre-selection competition as well as the Annual Exhibit win points as in Rule 3.7 below.

**Points system for non-monthly competitions:** Winners of places or honorable mentions in the Annual Exhibition, the Preselection competitions, or any other competition sponsored by the IPS, will be awarded points as follows:

- for first, second, and third place winners: 7, 5 and 4 points respectively;
- for honorable mentions: 2 points.

### **IV. PHOTOGRAPHER/ROOKIE OF THE YEAR**

At the end of the season, points earned by each member in a season 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 made.

New members who have joined the IPS during the current or the previous season shall be eligible for the Rookie of the Year award.

Members who, at any time previously, have attained Class A status are not eligible

Second and third place awards will also be made. If the Rookie of the Year also has enough points to qualify for first place in the Photographer of the Year 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 award he/she will be declared Rookie of the Year; and second and third places will then go to the members, as defined in paragraph. 4.2, 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, May 2004, and August 2007.

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**IPS Competition Themes for 2007/2008**

Kindly Check Shutter Release or IPS Website for Latest Updates

**September 26, 2007: Open Competition in EIC and Slides**

**October, 2007: Theme Competition in EIC and Slides – Nature**

Defined as various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunset, auroras), precipitation, frost, ...

**November, 2007: Open Competition in Prints**

**December, 2007: Open Competition in EIC and Slides**

**January, 2008: Theme Competition in EIC and Slides – People**

Defined as 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, ...

**February, 2008: Open Competition in EIC and Slides**

**March, 2008: Theme Competition in EIC and Slides – Architecture**

Defined as buildings, interiors, ruins, bridges, statues, sculptures, doors, windows, monuments, memorials, or anything where man-made structures are the principal interest.

**April, 2008: Open Competition in Prints**

**May, 2008: Open Competition in EIC and Slides**

**June, 2008: Theme Competition in EIC and Slides – Details**

Defined as images depicting close-ups of a subject

## 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."



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

Send a check for \$20, payable to *International Photographic Society*, to:  
Mary Wilson (IMF), HQ1 Room 6-700 (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        |
| _____ <i>Shutter Release</i> | _____ Other (please specify) |                          |

My main media is : slides \_\_\_\_\_ prints \_\_\_\_\_ digital \_\_\_\_\_

**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

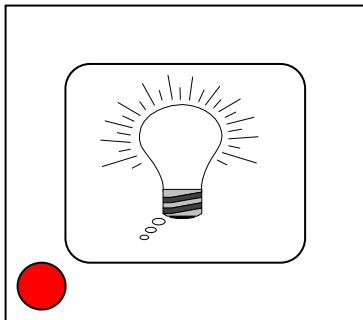
*(Fill out and hand in with your entries)*

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

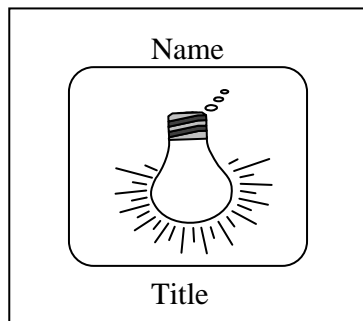
Note: Monthly competition winning photos/slides will be used on the IPS web site  
 If you do **not** wish to have your photos/slides posted on the web site please indicate this:

	Title	Category (check one for each photo)			
		Slides		Prints	EIC
		Theme	Open	Open	Open
<b>1</b>					
<b>2</b>					
<b>3</b>					
<b>4</b>					
<b>5</b>					
<i>Five entries per member maximum</i>					

(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".