

September 2008

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NEXT MEETING:

Wednesday, September 17, 2008
5.45 pm, **IMF HQ1 Meeting Hall B**,
Room 3-500B, 700 19th Street, NW,
Washington D.C. 20431

September Speaker:

John Hoover

*“The Art and Emotion of Portrait
Photography”*

Welcome New Members:

**Edward Monroe
Dirk Mevis**

September's Theme:

FOOD

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

UPCOMING EVENTS:

- Sep 2008:** Joshua Taylor Class
- Sep 17, 2008:** IPS General Meeting
- Nov 2008:** Memorial--Antonia Macedo
(details to follow)
- Dec 2008:** IPS 'Pot Luck' and Gift
Exchange (details to follow)
- Feb 2009:** Photoshop Class
- Apr 2009:** Deadline for AE entries
- May 2009:** Annual Exhibit
- Jun 2009:** Field Trip (tentative)
Madagascar (details to follow)

Note to Contestants:

Please bring all entries to the meeting with
entry form appended at the end of this
issue. Entries will be accepted between
5.45 and 6.15 pm ONLY.
For inquiries please call Carmen
Machicado (202) 473 5761



IPS is a member club of the Photographic
Society of America (www.psa-photo.org)

From the Presidents Notepad:

Welcome to the 2008/09 IPS Season.

Welcome to a new season of photographic discoveries. I hope you have all had a pleasant summer, some time to relax, and plenty of shooting opportunities.

The IPS is one of the oldest clubs in the Bank-Fund community and one of the best regarded camera clubs in the region thanks to the talents and dedication of its members over the years. Presiding (for the second year) such an institution is intimidating, but I think there is always scope for improvement :

- First, we are developing a program of events that will attract new members, and provide increased opportunities for existing ones to improve and appreciate their craft.
- Second, we will need to learn to operate with a new set of rules for our monthly competitions. Our challenge here is to maintain an open mind and goodwill, 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.
- Finally, we are planning a number of special activities to enhance further the visibility and reputation of the IPS, including refurbishing our website and newsletter. I wish to thank Mary Wilson and Severina De Biasi who worked over the summer to provide a new look to our Shutter Release.

We look well positioned to meet these goals. The proposed new Executive Council is an excellent mix of veteran and newer members, and the roster of Volunteers has been maintained. In this regard, I strongly encourage each and every one of you to come to our September meeting and express your support by electing the new Council. 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

September Speaker/Judge:

John Hoover

"The Art and Emotion of Portrait Photography"

John's presentation will encompass the discussion of portrait photography ranging in style from environmental to documentary to fine art portraits. John will be discussing the choices of lighting, posing, location, camera medium and collaboration with the subject that are all elements that combine in unique ways to convey the human spirit.

John is the Director of Photography at The Metropolitan Center for the Visual Arts at Rockville. Adjunct Professor of Photography at Montgomery College. Key photographer in exhibitions "Portraits of Life" documenting local Holocaust survivors, and "A Question of Color" examining race and color. The 2007 recipient of the Volunteer of the Year award from Arts and Humanities Council of Montgomery County, Maryland.

Working at VisArts as the Director of Photography and his exposure to the artists in residence led to his pursuits in portraiture. After photographing some of the artists in their studios he began to photograph people from different walks of life.

He finds that the portrait gives the viewer insight into the profession, interests or character of the subject. His objective is to make a connection with the people he is photographing so that he can create a visual image that artistically communicates an aspect of their personality that is intriguing.

Let's remember that the Theme competition of January 2009 is people, come and learn new approaches to photographing people and create images that require a particular emotional slant.

by Caroline Helou

**DON'T FORGET!
PRINTS ARE BACK**

To enter in the print competition please check entry details (on page 15)

LOOK 3 Photo Expo June 12–14, 2008

At the beginning of the summer, June 12–14, 2008, Charlottesville's historic downtown hosted "3 days of peace, love, and photography" known as LOOK³. We talked about it during IPS's annual dinner but for those of you who could not make it, this is the second year of the festival of the still image. It carries on a 20-year traditional of "informal backyard celebrations of photography," as organizers Michael Nichols and Jessica Nagle have pointed out.

I was fortunate to have attended the inaugural LOOK³ festival last year and to have returned this year. However, this time my wife and I were prepared for onslaught of images. We stayed in C-ville (as the local's refer to Charlottesville) for the entire festival, allowing us to fully enjoy the photographic happening.



Who could blame us? If you have been to C-ville, you will know it is difficult to imagine a nicer setting for a festival. Its quaint streets offer a series of intriguing shops and plenty outside dinning as well as more formal culinary options including "Rapture," "Sips Champagne and Wine Bar" and, our personal favorite, "Blue Light Grill."

After a bite to eat, who could resist splendor's gelato?

In any case, in drafting this report I had difficulties describing LOOK³ so I opted to tell you about two events that anchored the festival; both were held in the historical Paramount Theater on Main Street.



Insight conversations. These consisted of daily (two-hour) one-on-one interviews of legacy photographs—accompanied by giant screen projections of their work—by NPR correspondent Alex Chadwick and *Time* Director of Photography Mary Anne Golon. On the first day, Mary Ellen Mark talked about her experiences as a photographer capturing difficult social issues, including homelessness, loneliness, and drug addiction. Her "Prom" project provided a wealth of images taken at various high school proms around the US combining social commentary and portraiture. On the second day, Joel-Peter Witken explained how his vision and sensibility were influenced by a gruesome car accident he witnessed as a small child. If you have seen his work, you will understand why the announcer welcomed us to the dark side of photography that afternoon; not my cup of tea. On the final day, James Nachtwey took center stage together with his long time publisher Ms. Golon. Mr. Nachtwey has documented a variety of armed conflicts and social issues around the world.



His images were powerful as his words: "I have been a witness, and these pictures are my testimony. The events I have recorded should not be forgotten and must not be repeated." His story and images about September 11, 2001 were fascinating.

(In case you were wondering about the photograph, it's from last year when Eugene Richards, William Albert Allard, and Sally Mann were featured as the legacy photographers.)

Masters' talks. These daily 90-minute sessions comprise three 30-minute presentations by distinguished photographers. Let me focus on Friday's talks that my wife and I particularly enjoyed. First up: Julie Blackmon, our clear favorite. Her work "Domestic Vacations" has captured the beauty, calmness, and often craziness of family life at home; the projected images, taken with a digital Hasselblad and masterly lit, were breathtaking. Her book is on our wish list. (Let me digress, LOOK³'s book exhibit was a must: 50 photography books, including Ms. Blackmon's, represented curators Leah Bendavid-Val's and Darius Himes's choices for innovative collaborations between photographers and publishers in 2007-08. What can I say? There is just so much to take in at the festival. In any case, back to the talks.)

There could not have been a sharper contrast with the presentation that followed. Brenda Ann Kenneally's images have documented inner-city struggles with poverty, social institutions, and illicit drug trade. A powerful reminder of how truly blessed we are. The talks concluded with Jeff Jacobson and Nubar Alexanian presenting their work "What a Moment Looks Like," which consisted of a diverse collection of images of a wide ranging subject matter.

I hope this brief report has peaked your interest in LOOK³. Need a second opinion? Just ask fellow IPSers Caroline Helou or Mary Wilson, who we bumped into on Saturday. Still, to fully appreciate the scope of the festival, you will need to go next summer and experience "Pages," "Trees," "Works" the grand finale



and the numerous other events scheduled during the festival. My wife and I plan to continue making our annual summer pilgrimage to C-ville and hope to see you there. Why not meet for wine and cheese at Sips?

by Alex Hoffmeister

Technical Article

DIGITAL ARCHITECTURAL PHOTOGRAPHY GETS A BOOST FROM NIKON

Architectural photography technique is about perspective control; specifically, ensuring that when you aim a camera upward to take a picture of a tall building, the lines will not appear slanted. This is achieved by moving only the lens upward, independent of the film or digital sensor at the back of the camera. In other situations, it may be horizontal correction and/or selective focus that are desired, which require different lens movements. Whatever the correction, either a specially designed "shift lens" (or "PC" lens) or view camera with flexible bellows is necessary for such effects in the photographic process.

Until last year, little practicable investment had been made in developing optics and other products for serious digital architectural photography. The main problem has been that digital sensors require much wider and to some degree higher-resolving optics for architectural photography than film cameras, while the market for such products was considered insufficient to justify the costs. A few medium- and large-format camera systems capable of independent lens movements have been adapted to digital backs of 22-39MP resolution costing \$14,000-40,000 including specially-designed optics, but even these lack the full coverage of film (which can be used in the same cameras at a small fraction of the cost of digital sensors), because the digital sensors are smaller than the film area.

The few existing shift lenses for regular 35mm and equivalent digital cameras had been designed for film. This is not to say that architectural photography and perspective control have not been possible with digital photography, but that capability has been limited to the extent that the majority of architectural photographers have continued to use film (which nonetheless is usually scanned for digital processing and follow-up applications). Using digital sensors with these film-based optics results in only slight-to-moderate perspective correction, with a sometime complication called fringing, a distorting effect around the periphery of the digital image.

Users of Photoshop know that the software includes a versatile perspective correction tool that can correct for slanting lines. This tool, however, is applicable for relatively minor adjustments only (within the universe of the architectural photographer). Moreover, adjustments necessitate cropping. As such, the majority of architectural photographers consider Photoshop perspective control a fine adjustment device rather than an adequate substitute for perspective control in the photographic process.

**New from Nikon:
PC-E Nikkor 24mm f3.5 Digital Lens**

Finally...an optic expressly designed for perspective control and selective focus on a regular SLR digital camera. The lens is ideal with Nikon's top-of-line D3 and D300 digital cameras. (The D3 features a full-frame CMOS sensor with coverage identical to a 35mm film camera, ideal for wide-angle and perspective control applications.) The PC-E Nikkor is also suitable for most other Nikon SLRs, but be sure before making any purchase that the lens will fit your Nikon camera. (As of yet, Canon, Olympus and other manufacturers have nothing to match this lens.)

The PC-E Nikkor 24mm lens is among the most powerful PC lenses ever produced, with up to 11.5 mm of shift (48% displacement) over a very wide field of view—comparable in coverage to larger view camera optics. At the same time, the PC-E Nikkor is capable of lens tilt as well shift (for example, tilting the lens downwards (independent of the film or sensor) can put both background and foreground in sharp focus without having to stop the lens down to f16-f22.)

The PC-E Nikkor 24mm is necessarily large and bulky and weighs about 1½ pounds; the price is about \$2,000.

**New from Hasselblad:
HTS 1.5 Shift/Tilt Adapter**

Not a lens, but a shift-and-tilt mechanism to endow existing Hasselblad digital and also "H" series film cameras with these capabilities. The device, together with the firm's recently introduced HCD 28mm lens for superwide medium-format digital photography, allows for 18mm of shift (about 25% of medium-format image displacement). All other Hasselblad wide-angle digital optics can be used with the HTS 1.5 Shift/Tilt Adapter.

by Bill Katzenstein

In Focus
Interviews with club members

This month our Q&A is with Christy Gray. Christy is a staff assistant at the International Monetary Fund.

IPS: When did you join IPS and what made you join?

Christy: It's been a few years. Two, maybe three I think. I joined because I love looking at pictures and listening to other photographers talk about their work. I also joined to try and get myself to take more pictures and share them. I was a member for about a year before I participated in a competition.

IPS: What has been your involvement over the course of your membership?

Christy: In the past, I took care of the refreshments for the monthly meetings and was the liaison between IPS and Chrome for the AE. I'm also part of the EIC team.

IPS: What impresses you most about the Club?

Christy: The pictures. There are wonderful photographers in IPS.

IPS: What exposure did your images receive within IPS and/or outside (because of the IPS)?

Christy: A few years ago, two of my photos were in the AE

IPS: Is there anything you would change about IPS?

Christy: I'd like IPS to be less formal, not so focused on competition. I think it's possible to be professional and still have fun, let our hair down a bit. I'd also like to see more interaction among members.

IPS: What are your future photographic goals?

Christy: I'd like to become a better photographer. Become more comfortable taking pictures of strangers.

IPS: Favorite place to shoot?

Christy: I don't have a place. Lately I've been really fond of taking pictures of the lights and light fixtures in my house.

IPS: Favorite photographer?

Christy: I don't have a favorite, but really enjoy looking at photos by Tessa Angus, Nina Kolle, and other random people I find on Flickr.

IPS: If you could photograph any person, who would it be and why?

Christy: There are a lot of people I want to photograph. I'd have to say BRMC, they are one of my favorite bands and I'd like to photograph them.

IPS: Tell us something about you that most people would not know?

Christy: I want to go live on a beach in California for 6 months and have tourists pay me to take their picture.

IPS: What is it that draws you to photography?

Christy: Pictures are visual memories – a clear capture of a moment in time. I like capturing that moment and sometimes I just like looking at pretty pictures.

IPS: Have you always enjoyed taking pictures?

Christy: Yes. I have a few boxes full of pictures that I need to sort and most of them were taken between elementary school and college.

IPS: If you were unable to take pictures, what else would you do with your time?

Christy: Attend concerts and wish I could take pictures.

by Mary Wilson

Announcement:

IPS General Meeting Announcement:

All members are invited to attend.

In accordance with Articles III and VIII of the By-laws, an Extraordinary General Assembly of the International Photographic Society will be held at the beginning of our monthly meeting in September, **on Wednesday September 17, 2008, at 6:30 p.m.** There will be one item on the agenda: the election of the new Executive Council. The following members have been nominated as officers for the 2008/2009:

Severina De Biasi	Classes
Carmen Machicado	Competitions
Manuella Palmioli	Publicity
Manorama Rani	Annual Exhibit
Brice Richard	Hospitality
Marina Tyapkina	Webpage
Mary Wilson	Membership

These members have accepted to serve if elected and will constitute with the President, Raju Singh, the Treasurer, Sriram Subramanian, the Vice-President, Bassirou Sarr, and Ex-Officio President, Caroline Helou, the Executive Council for the 2008/09 Season. If any member wishes to nominate someone for office from the floor, we will be delighted to hear from them. The elections are determined by a simple majority of members present and voting.

We hope that you will be able to attend and participate in the election.

Workshops/Field Trips:

Announcing: Chincoteague Photography Workshop on November 21-23, 2008 w/ Joseph Rossbach, Corey Hiltz, William Folsom and guest instructor Debbi Koplen

Chincoteague Photography Workshop
November 21-23, 2008
Chincoteague, Virginia

Instructors: Joseph Rossbach, Corey Hiltz, William Folsom with guest instructor Debbi Koplen
Cost: \$525.00 per person
10% discount for five or more members of the same camera club.

With miles of unspoiled coastal beaches and islands, not to mention one of the premier East Coast birding and wildlife spots, Virginia's Chincoteague National Wildlife Refuge and surrounding historic fishing villages make for a remarkable workshop location.

This area is known for its abundance of migratory birds and wild Ponies. We will be on location at the best time of the year to capture the bird migration and will have our fair share of shooting Great Blue Herons, Osprey, Great White Egrets, Snowy Egrets, Cattle Egrets and Tundra Swan just to name a few bird species.

Three of the Mid Atlantic's most popular and experienced workshop leaders, Joseph Rossbach, Corey Hiltz, William Folsom and guest instructor Debbi Koplen will be your guides and instructors on this unforgettable workshop experience. Not only will we get you to the best locations, you'll receive individual attention to help you make the best possible images. In addition to field sessions in beautiful settings, we will also hold classroom and critique sessions during the weekend. This workshop is open to all levels of photographers.

Chincoteague and Assateague Islands are world famous for the wild ponies that roam the beaches and backwaters of the preserve and we will have a chance to photograph the ponies in great light. In addition to the wonderful wildlife, we will be able to photograph seashore scenics, marshes, macro subjects and coastal villages. If the light and weather conditions are right, we will also offer night time photography where we'll photograph star trails and even do some light painting with high powered lamps.

The workshop begins at noon on Friday, November 21, with a meet and greet followed by introductory lectures. The afternoon will be spent in the field shooting wildlife and sunset in the refuge. Saturday morning, November 22, we will be out before first light for sunrise along the refuge's lonely and beautiful beaches. After sunrise, we'll explore the refuge for wildlife, landscape and macro photo opportunities. In the middle of the day Corey, Bill and Joseph will give instructional and inspirational lectures on photographic techniques. After the lectures, we'll visit areas in and around Chincoteague to try out HDR and abstract photography techniques. On Sunday, November 23, we'll spend the morning in the refuge, starting at sunrise. After check-out there will be a group critique where participants can share their strongest images and receive constructive feedback. We should finish up around 3:00 in the afternoon. Save 10%

All camera clubs in the Maryland, Virginia, Delaware, Pennsylvania, West Virginia and New Jersey are eligible for a workshop discount. If 5 or more members from your camera club register for this exciting workshop each person will receive a 10% discount!

Email contact: rossbachphoto@hotmail.com

Exhibits/Call for Artists:

Fotoweeek DC Photo Contest

Deadline for entries: September 22, 2008

FOTOWEEK DC promises to establish itself as the nation's premiere photography festival. To highlight and recognize the most talented photographers in the area, FOTOWEEK DC is calling for submission of your best work in photography!

The FotoWeek DC Photography Competition is designed to recognize, honor, and celebrate the achievements of area professional photographers in the community of their peers through submissions of work in six categories.

In addition, amateur and student work will be included and judged in six separate categories. A distinguished panel of judges will select images to be awarded on Saturday, November 22 at the FotoWeek DC awards ceremony and gala to be held at the National Geographic Society's Headquarters.

All the finalist's images from each of the categories will be included in the official exhibition space in the heart of Georgetown, FotoWeek DC's central hub, as part of the FotoWeek DC festival November 15-22, 2008.

DC, MD and VA based photographers may enter in 3 classes: professional, amateur, and student. All works must have been created on or after January 1, 2003. All entrants must be 18 and older as of September 29, 2008. Images created via any form of photography will be accepted for consideration (film, digital, cell phone, and alternatives processes), but must be submitted electronically.

The top four finalists from each category in each discipline, chosen by a panel of judges, will be exhibited in during FotoWeek DC at 3383 M Street in Georgetown. From this work, final awards will be announced on November 22, 2008 at the FotoWeek DC Awards Gala at National Geographic Society. For more details and to enter go to www.fotoweekdccontest.org

May 2008—Winning Images



Breakfast Cooking ©Carmen Machicado



Endangered Species ©Marketa Jirouskova



Napa Vineyard and Flag ©Curt Carnemark



Big Job ©Marco Pinon



Les temps modernes ©Sebastien Pascual



Bagpipers ©Hannah Faux

May 2008—Winning Images (continued)



Silent Afternoon ©Brice Richard



Cherry Blossom ©Lionel Gahima

NOTES ON IPS COMPETITIONS

- Dates may be subject to change.
- IPS meetings are usually held on the third Wednesday of the month, consisting of a presentation by a renowned photographer who also judges the competition that follows.
- Only IPS members may participate in competition, but attendance in meetings is open to non-members.
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 3 images 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 1st place;
- **3 points** for 2nd place;
- **2 points** for 3rd place;
- **1 point** for Honorable Mention.

In addition, points are given for awards in non-monthly competitions, including the IPS Annual Exhibit and exhibit pre-selection, as follows:

- **7 points** for 1st place;
- **5 points** for 2nd place;
- **4 points** for 3rd place;
- **2 points** for Honorable Mention.

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

Art 1.7 of the IPS Competition Rules

“Unless otherwise notified, contestants must deliver their slide and print entries to the Chairperson [for Competitions] at least 30 minutes 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.”

IPS Competition Themes for 2008/2009

Kindly check Shutter Release or IPS Website www.ips-imfwb.org for latest updates

September 17, 2008: FOOD—Food has to be the main focus of the image, be it natural or processed.

October 22, 2008: OPEN in all competitions

November 19, 2008: DETAILS—Defined as images depicting close-ups of a subject

December 17, 2008: OPEN in all competitions

January 21, 2009: 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 18, 2009: OPEN in all competitions

March 18, 2009: SHADOWS—The main focus of the image should be shadows or shadows of an object, people... should be used to add drama to the image.

April 8, 2009: OPEN in all competitions

May 20, 2009: FIRE—Defined as images in which the main point of interest is fire. Fire can be either man-made or natural.

*Dates may change dependent on circumstances outside our control.

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES

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;
Pre-selection competition;
Annual Exhibition 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 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 a maximum vertical size of 1050 pixels.
- 1.6 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).
- 1.7 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.
- 1.8 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.
- 1.9 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.
- 1.10 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.
- 1.11 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 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 type of competitions such as prints, slides and electronic by class that will be held each month, as well as the theme;
- (c) 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 Pre-selection competition can no longer be entered in monthly competitions.
- 2.3 Contestants are divided into two classes: Class B and Class A.
- 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.
- 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 2.4 applies.
- 2.4 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.
- 2.5 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 Pre-selection competition are taken into account.
- 2.6 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.
- 2.7 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:
- (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
- 2.8 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

- 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 electronic images, slides or prints members may submit for Pre-selection, and the number of pictures to be chosen by Pre-selection;
- (c) the members of the Pre-selection 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 electronic images, slides and prints submitted by members which have been selected by the Pre-selection 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 or electronic image one year may not be exhibited as a 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).
- 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 Pre-selection competition as well as the Annual Exhibit win points as in Rule 3.7 below.
- 3.7 Points system for non-monthly competitions: winners of places or honorable mentions in the Annual Exhibition, the Pre-selection competitions, or any other competition sponsored by the IPS, 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
- 4.1 Second and third place awards for the Photographer of the Year will also be made. If the Rookie of the Year has also 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 members with the next highest points. If the Rookie of the Year has also 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 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, August 2007, and March 2008)
- *****

IV PHOTOGRAPH/ROOKIE OF THE YEAR

- 4.1 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.
- 4.2 New members who have joined the IPS during the current or the previous season shall be eligible for the Rookie of the Year award. Second and third place awards will also be made. Members who, at any time previously, have attained Class A status are not eligible.

<input type="checkbox"/> IPS EXECUTIVE COUNCIL <input type="checkbox"/>			
President	Raju Singh	(202) 623-9372	IMF HQ1 8-548
Vice-President	Bassirou Sarr	(202) 623-7247	IMF HQ1 12-521
Treasurer	Subramanian Sriram	(202) 623-7673	IMF HQ1 8-302E
Programs/Ex-Officio	Caroline Helou	(202) 623-6699	IMF HQ2 B4-276
Membership	Mary Wilson	(202) 623-0004	IMF 6-700
Annual Exhibit	Anna Lawton	(202) 458-5938	WB J2-102
Classes	Severina De Biasi	(202) 623-9709	sdebiasi@imf.org
Ex-Officio	Samuel Otoo	(202) 458-7256	WB J2-135
Shutter Release	Manorama Rani	(202) 473-2057	WB G7-703
<input type="checkbox"/> IPS VOLUNTEERS <input type="checkbox"/>			
Webmaster	Marina Tyapkina	(202) 623-6437	IMF HQ1 2-200
	Severina De Biasi	(202) 623-9709	sdebiasi@imf.org
	Manorama Rani	(202) 473-2057	WB G7-703
	Christy Gray	(202) 623-4308	IMF HQ1 09-700.03
	Manuella Lea Palmioli	(202) 473-1630	WB I3-068
Competitions	Carlos Franzetti	(202) 473-0447	IFC 7P-184
	Carmen Machicado	(202) 473-5761	WB I4-405
	Sigrid Vollerthun		svollerthun@verizon.net
	Bill Katzenstein		Bill@IconicPhoto.com
	Manorama Rani	(202) 473-2057	WB G7-703
Awards and Trophies	Per Jartby	(703) 765-6877	jartby@cox.net
	Christy Gray	(202) 623-4308	IMF HQ1 09-700.03
	Sigrid Vollerthun		svollerthun@verizon.net
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	Frederik van Bolhuis		fvanbolhuis@rcn.com
Hospitality	Patricia Davies		pdaviesdc@aol.com
	Severina De Biasi	(202) 623-9709	sdebiasi@imf.org
	Christy Gray	(202) 623-4308	IMF HQ1 09-700.03
Publicity	Manuella Lea Palmioli	(202) 473-1630	WB I3-068
	Marina Tyapkina	(202) 623-6437	IMF HQ1 2-200
	Bill Katzenstein		Bill@IconicPhoto.com
<input type="checkbox"/> SHUTTER RELEASE <input type="checkbox"/>			
Editor	Manorama Rani	(202) 473-2057	WB G7-703
Distribution	Subramanian Sriram	(202) 623-7673	IMF HQ1 8-302E
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com
<input type="checkbox"/> OTHER <input type="checkbox"/>			
PSA Representative	Linda Galantin	cvmlinda@verizon.net	
<p><i>SHUTTER RELEASE</i> welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is <u>close of business on the last business day of the month prior to the issue month</u>. Please send submissions by e-mail to mwilson2@imf.org and sdebiasi@imf.org 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>			

INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

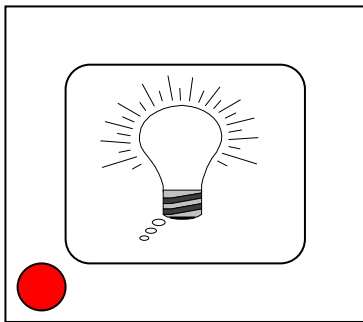
(Please complete and submit with your entries)

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

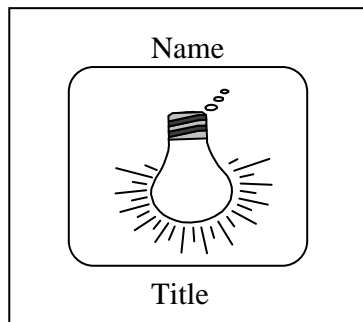
Note: Monthly competition winning photos/slides will be used on the IPS web site and in "Shutter Release" Newsletter
 If you do **not** wish to have your images posted on the website or in *Shutter Release* please indicate by checking the box:

	Title	Category (check one for each photo)					
		Slides		Prints		EIC	
		Theme	Open	Theme	Open	Theme	Open
1							No form required>
2							
3							
<i>Three 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".

DIGITAL

All images must be sent to EIC@ips-imfwb.org, Friday before the IPS meeting which takes place on 3rd Wednesday of each month.

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION*

Annual Membership Fee: \$30. Please send checks, payable to the *International Photographic Society*, to: Mary Wilson (IMF), Room HQ1 6-700, 700 19th Street, NW, Washington D.C. 20431

www.ips-imfwb.org

NEW APPLICATION

RENEWAL

Last Name: _____ First Name: _____

IMF World Bank Spouse Retiree (please check one)

Phone No.: _____ Mail stop: _____

Email: _____ (required)

Mailing address (if outside Fund/Bank): _____

IPS is run solely by member volunteers. We rely on each member to volunteer for **at least one** activity per year (several volunteers are needed for each item). **Please indicate below which activities you can help with:**

I can volunteer for the following activities:

- Annual Exhibit—assist with all aspects of organizing the exhibit
- Classes/Workshops/Field Trips—assist in the organization of these educational events
- Monthly Electronic Image Competition—receive images via e-mail, compile into slide show and run on competition night
- Hospitality—assist with refreshments prior to our monthly meetings
- Membership—maintaining database of members, process membership applications
- Print/Slide Competitions—assist with setting up for competitions each month
- Programs—assist with planning and organizing monthly presentations and judging sessions
- Publicity—assist with posting monthly meeting announcement in WB and IMF buildings
- Shutter Release* Newsletter—assist editor with production and/or distribution of the monthly newsletter
- Web Publishing—assist with the updates of the IPS Website
- Other: (please specify)

Training, workshops and programs you would like IPS to offer: _____

Additional comments and ideas are welcomed: _____

Signature: _____ **Date:** _____

**Note to new members: if you joined in April, May or June, you do not have to renew for the new year; you are paid through to the end of the season.*