

September 2009

Inside this issue:

	<u>Page</u>
Presidents Notepad.....	2
September Speaker/Judge.....	2
Competition Rules (Revised Aug 09)..	3
Member Article	5
Technical Article.....	9
In Focus Interview.....	12
NEW PSA Corner	13
Field Trip details	13
Statement of Accounts	14
End of Season Celebration	14
Exhibits	15
Notes on IPS Competitions.....	16
Council/Volunteers.....	17
Competition Entry Form	18
Membership Application Form.....	19

UPCOMING EVENTS:

**September 19, 2009: IPS Field Trip:
Lighthouses of the Chesapeake**

**November 2009: Photography Class
(Details will follow)**

**December 17, 2009: IPS Annual Pot
Luck Dinner and Gift Exchange**

Welcome New Members:

**Amina Elmi
Mohinder Gulati
Galina Voytsekhovska**

NEXT MEETING:

Wednesday, September 16, 2009
Refreshments: 5:45 p.m.
Presentation at approx. 6:30 p.m.
Auditorium, HQ1 RD-710
700 19th Street, NW, Washington, D.C.

September Speaker:

Wayne Wolfersberger
**“Photographing Yellowstone—in
the Summer”**

**September’s Theme:
REFLECTION**

Images of reflections of any object (living or otherwise) on any surface. The reflections have to be the main component of the image.
OPEN for Print Competition

Note to Contestants:

Please bring print 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)

Presidents Notepad:

Dear members,

It is hard to believe that the summer break is over and that IPS will once again become a busy place of photographic activity. While many of you were enjoying the summer break, a few members were active lining up our judges for the monthly competition, arranging logistics for the monthly meetings, discussing options for field trips, making arrangements for our fall and winter photo classes, updating and revamping our website, and seeking contributors to our monthly newsletter. We are lucky to have many club activities throughout the year, thanks to a group of hard working volunteers who continue to give so generously much of their time to keep the club going. I take this opportunity to again thank them on your behalf. As I said before, IPS is dependent upon members' willingness to become actively involved in the various activities of the club. If you have enjoyed the benefits, then I believe you have an obligation to consider if it is time for you to return the favor. I am keen this year to see the workload of this handful of volunteers shared with other members. There are still some volunteer positions available, so please consider accepting the challenge of becoming involved in the Club's activities. Let me or the V.P. Mary know if you are ready and willing to assist the club this season.

As you have read in our Summer *Shutter Release*, changes to the clubs monthly competition will be in effect this season. We have increased the number of entries to 5 and limited the entries into each media to 3. Like many photo clubs, the support for slide competition has diminished to the point where no-one is bringing slides—therefore it has been decided to remove this competition format. The EC agreed to re-introduce our Annual Exhibition Competition to provide more substance to our flagship Annual Exhibit. We will decide later whether a pre-selection competition will be needed, given the increase in the number of entries and logistical issues linked with the organization and judging of this event.

On the budget front, the Club continues to benefit from IMF subsidies and logistical support. However, IPS being a joint IMF/World Bank Club, the EC will need to explore with World Bank's colleagues and management how best to restore a level of contribution and support from the Bank in line with the nature of this joint activity. I count on our bank colleagues for advice and assistance in order to make speedy progress on this issue. We may have to consider bringing forward our Annual Exhibit opening from early May to end April 2010 by just a couple of days to ensure that we do not lose our IMF subsidy at the close of the IMF budget year on April 30th.

I would like to thank all the members who agreed to have their AE pictures exposed in the HQ1/HQ2 corridor. The exhibit looks really good and received a great deal of interest from members and the general public. I invite all of you to have a look, if you have not done so. The good news is that IPS will now have a

permanent and prominent display space for our photographs. The space is strategically located and IPS will be in charge of managing the display. The EC will discuss criteria both for selection and long term management of the display space.

We are lucky to have Mr. Wayne Wolfersberger as our first presenter this season. Wayne is an ecologist-naturalist working for the US national Park Service and a nature photographer. He has a unique perspective on Yellowstone where he spends his summers when he is not teaching photo classes. We look forward to his presentation on "Photographing Yellowstone—in the summer". Wayne will also judge our competition on the theme of 'Reflection'. Note that we will devote a few moments at the opening of our September meeting to present the awards to all the winners of our last season.

I invite you to read in this edition of *Shutter Release* Michael Wishart (lifetime member) entertaining story of his overseas travel. It is great to hear from long-time IPS members and we are hoping to collect regular contributions from past and present members. So please consider sharing a short story about your photographic travels and adventures.

I look forward to seeing you at our season's opener on September 16.

Have a great 2009/2010 photographic season.

Bassirou Sarr, IPS President

September Speaker/Judge:

Wayne Wolfersberger "Photographing Yellowstone-in the Summer"

Nearly three million people visit Yellowstone between May and September. Wayne will talk about where and when are the best places and times to photograph wildlife, flowers and, of course, the geological features that led to the creation of the world's first national park in 1872.

Wayne is an ecologist-naturalist and educator by professional training and a nature photographer by passion, Wayne has integrated both areas to become a well respected nature photographer in the area. His photographic expertise was honed while working for a D.C. area commercial photography firm, the US Navy, and involvement in numerous seminars and workshops. Wayne is a member of NANPA (North American Nature Photography Association), the Vienna Photographic Society and Northern VA Photographic Association for which he served as VP and President. Wayne has delivered numerous and varied photographic programs to many local groups and also in the UK and Australia.

Many of his images have appeared in national magazines, on calendars and postcards exhibited as fine art prints. During the spring and fall Wayne teaches a variety of photography classes for Fairfax Co Adult & Community Education but during the summer you will find Wayne in Yellowstone working for the US National Park Service.

by Caroline Helou

COMPETITION RULES REVISED

INTERNATIONAL PHOTOGRAPHIC SOCIETY COMPETITION RULES *(Revised August 2009)*

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;**

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 maximum vertical size of 1050 pixels.

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 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.

1.8 Unless otherwise notified, contestants must deliver their 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.

1.9 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.

1.10 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, 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 is 5. The maximum entry in each media is limited to 3.

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. 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 Preselection 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, 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 electronic images 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 an 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 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 3.7 below.

3.7 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:

- (a) for first, second, and third place winners: 7, 5 and 4 points respectively;
- (b) for honorable mentions: 2 points

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. Second and third place awards will also be made.

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

4.3 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 members 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 define 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, August 2007, and March 2008 and August 2009)

Member Article:

“Traveler’s Tales from Down-Under” by Michael Wishart

(Editor’s note: Michael, an IPS Life Member and former Photo Librarian in the Bank’s External Relations Division, reincarnated “Shutter Release” in 1980. He was Photographer of the Year in that same year, and runner-up in 2000. Michael and his wife, Jenny, retired to Melbourne, Australia, in 2006.)

Greetings, IPS members. I had my 75th birthday in March. So forgive me if this is pitched mainly at 70-year-olds. But I’ve just had something of a photographic reincarnation myself—and I must share it with you. Jenny and I made our first trip to Turkey in April. Because of Jenny’s (comparatively mild) Parkinson’s disease, we hadn’t been overseas since 2007—but her recent treatment fulfilled most of our hopes, and happily enabled the journey.

I left Melbourne for Istanbul armed with emailed tips from two former IPS presidents: Maurice Asseo and John Cleave, both old hands on all things Turkish. A copy of John’s recent book, “Istanbul: City of Two Continents”, traveled with me, as did memories of sunlit minarets in Maurice’s slide/sound show “The Bosphorus & Beyond”.

I haven’t swung my SLR in three years. A Nikon F4 and three lenses sit unused in their Pelican hard-case, as does a lighter-weight Contax G2—“the poor man’s Leica”. They are too heavy for me now (all offers considered.) In 2006 my photography-graduate grand-niece suggested a Canon IXUS-800, a 6-megapixel shirt-pocket camera which I enjoy for its convenience; not really inspiring though...

So, two weeks before departure from Melbourne for the northern hemisphere (“up-over” as distinct from “down-under”), I wandered into a camera shop and enquired as to the “state of the art” in compact digitals. I emerged with the top-of-the-line Canon Powershot G10. (Actually I didn’t—the first batch had sold out in a trice and—sight unseen—I back-ordered one. It was worth the wait—I love the camera.)

The Powershot looks like a miniature SLR, but is not “shirt-pocket”. And, like all non-SLR digitals, its major flaw is that infernal real-time delay between pushing the shutter-button and taking the picture. Also, I do miss my polarizing filter (and have yet to learn “Photoshop”). No matter—the G10 sports 14.7MGP, is a breeze to carry, and its wondrous array of compensatory bells and whistles awes me still. In fact, occasionally a screen pops up in “Playback” mode which I can’t yet explain or find in the manual. (Bill Katzenstein, where are you when I need you?)

Among a host of SLR-like features, it has exposure-compensation, auto-bracketing, and “Face-Detect”, which—when focusing--latches on to the principal face/s in the frame and **follows** them around, guaranteeing optimum exposure! Best of all, when setting up your shot, the monitor shows the metering and exposure changes **as you make them**. It’s like seeing the actual “color-slide” as you’re about to shoot!

Pardon my naivety; I gather—and all you current-model digital SLR-owners will know—that this feature is now common. But imagine my pleasure when it all dawned on me with this small camera. Goodness knows, I’ve spent thirty painstaking years calculating each exposure in my film-cameras, waiting anxiously and interminably for the slides to come back from processing. Now I can preview the “slide” instantly and before shooting. Oh joy! (Well, oh *photographic* joy! John Cleave and Bill K., doesn’t this mean that—when shooting with a digital SLR--studio and architectural photographers can largely do away now with preliminary exposure-confirming Polaroids?)

And I love available-light interiors. Always a “sharpness” freak, I shoot these at the lowest possible ISO speed, and therefore rely on my compact Leitz table-top tripod (TTT) to steady the camera, usually by bracing it on my chest. I have owned this indispensable tool for 30 years. (It was recommended by Mike Smith who—old IPS hands will remember—was Leica’s east-coast rep., and then proprietor of National Camera on Pennsylvania Avenue in the 1980’s. He judged many an IPS contest and conducted the Society’s first camera course.)

Dick Baghdassarian of ProPhoto later fabricated a small tripod extension which—when the TTT is braced on my chest—brings the camera more comfortably to eye-level. I can shoot down to 1/20th of a second and get acceptable results. And (another wondrous “Powershot” feature) my new camera senses camera-shake in low light, and “ups” the ISO at the push of a button!

So there I was in Istanbul’s Haga Sophia and Dolmabahce Palace having the most photographic fun in years.



In the crowded Palace, I trailed the compulsory guide-group and took pictures; so I missed much commentary, but later bought a guide-book to name and describe what I’d found photogenic. (Just about everything!) At the astounding Topkapi Palace, my TTT was not allowed past the guard-desk—the only time on the trip it was barred. One could not in any case get good pictures of the glorious artifacts in that dim and crowded interior. So I shot some exteriors, and bought Aksit’s “Topkapi Palace”, a beautiful new slip-covered coffee-table book.

Before leaving Istanbul we also saw the Museum of Turkish & Islamic Art, around the corner from our hotel in Sultanahmet, on the Hippodrome. By this time, I was more familiar with my camera’s features and got the best interiors I’ve ever taken. Ancient artifacts in this museum are astonishing and beautiful: brasswork from the 9th century, 17th century carpets, and exquisite leather book-binding, to name just some.

South of Istanbul, our Rotarian hosts introduced us to the Mayor of Geligbolu (Gallipoli) and we attended a Turkish National Day schools ceremony, as well as visiting Rotary-assisted schools for the deaf and blind. All were heart-warming events and great photo opportunities.

April 25 saw us at the World War I-commemorating dawn service on the Dardenelles. Many Australians make this annual pilgrimage, joining modern-day Turks, British, French, Germans and New Zealanders to remember loved ones and ponder the folly of war. In the excellent Turkish war museum at Kabatepe there is a panel of spent bullet-pairs which *intersected each other in mid-air*—indicative of the amount of firepower unleashed during the carnage of 1915. My camera enabled a well-exposed close-up (with flash) of these bullets through the glass display case.

In Alcitepe’s small, privately-owned museum, the owner had assembled—through excavation—an impressive array of war detritus. As we left, I asked permission and photographed his wife, seated with her hand-made dolls at the exit. Delighted with her image in the camera monitor, they presented me with a World War I English bullet! (Moral: reach out to others, and see what happens...)

Eight thousand attended the dawn service near Anzac Cove this year. There is no parking on the steep hills leading down to the narrow beach. So buses drop their passengers off at midnight, and one sits in the specially-erected bleacher seats, rugged up against the cold, until sunrise. Hundreds too spend the night in sleeping bags on the slopes (I have pictures!). This was also the sole occasion on the trip where I “rose early for the best light”!

Then it was off to Paris and Jean and Mary, fellow Bank-retirees, former neighbors in Adams Morgan, and dear friends who we last saw in 1995. Such a pleasure! Their apartment, in the old garment district of the 2nd Arrondissement, is within walking distance of the Louvre. Around the corner is Rue Montorgueil, running north from Les Halles metro--the liveliest, most enticing, most photogenic street of food shops I’ve ever seen. Cheese, wine, Moroccan spices (in tubs, yet!), *boulangeries*, *patisseries*—everything culinary! No surprise then that our hosts produced some memorable meals. Jean’s meticulously-prepared mayonnaise, and Mary’s mouth-watering quiches and splendid cheese soufflés inspire me to try for the same at home.

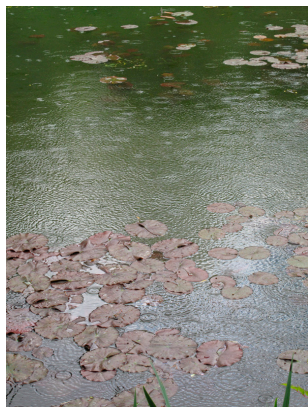
Jean and Mary’s apartment—1st floor overlooking a courtyard – is a Parisian delight. Crowded with books and artwork, it could surely harbor a congenial ghost of Gertrude Stein! Jean studies German and practices his

flute, Mary is learning Amharic (her first husband was Ethiopian), and for a new grandson they hosted a christening party for 50 people. Cheerful chaos ensued, and we were surrounded by a host of (photogenic of course) children!



And it's so nice to make your own pace. In that most walkable of cities we covered lots of ground: to the Arc de Triomphe, to the Luxembourg Gardens, to Shakespeare & Co, the English bookshop. And of course to nearby Notre Dame, where three Brazilian break-dancers saw my camera and posed—just as my battery ran out! I'd forgotten too how photo-oriented Paris is: every news kiosk flourishes classic black-&-white photo-postcards by Lartigue, Doisneau, Cartier-Bresson, and their like.

We took the train to Monet's garden at Giverny—my first time, and so lovely. No photography in the fascinating house, but lots among the flower-beds of course. My "shot-of-the-day" was of rain falling on the water-lily pond. Fontainebleau Palace was another day-trip, and a further delight for the photographic "me". No crowds, no compulsory guide, the odd but unintimidating security guard, and the freedom to take pictures (non-flash of course) at will. Napoleon's bath and bed-chamber, St-Saturnin Chapel, a royal mistress's bed-chamber converted to a staircase—all beautiful to behold and record in pixels.



We stopped for two nights in the United Arab Emirates on the way to Turkey. It breaks the long flight from Australia, and was for me another brief but astonishing experience. Constant commerce drives Dubai. ("The New York Times" reported that, in the current financial climate, out-of-work expatriates were fleeing the country, abandoning cars at the airport and leaving maxed-out credit cards on the front seat!)

In the cavernous marble-floored airport terminal, ads featuring exotic blondes and European sports-cars predominate. The young burnoose-wearing Arab passport-checker wore the biggest wrist-watch I'd ever seen—surpassed only when we left by a similar watch-wearer who sported one with **two** dials.

Dubai's old Gold Souk offers all that one could wish of that precious metal, and one shop displays the Guinness Book of Records Gold Ring, some 18 inches high. I pushed through the throng to photograph it. Our tour-driver stopped at "The Institute of Islamic Art", and the mandatory guide (no photography, please) showed us through opening galleries of glorious old beaten-silver-on-copper urns, ceramic tiles and other fine antiques. I was particularly taken with a beaten-metal camel reclining on a plinth. Proceeding further, one could not but notice the hand-calculators in the corners of most rooms. It seems that the objects are for sale, and this becomes obvious when the guide finally steers you to the pashmina-shawl and carpet displays. Was the camel for sale? I'd have bought it, but suspect I would have needed shares in an oil-well to do so.

Before leaving Australia, our travel agent recommended pre-booking "Afternoon Tea" at what I thought (mistakenly as it happened) was the Burj Dubai, at present the world's tallest building. "Tea" would cost a daunting US\$150 per person! But I persuaded Jenny (who is not fond of heights) and our two traveling companions: "It's a 'once-in-a-lifetime', and only on the 27th floor". (I wanted to get inside and photograph that most skyscraping of structures: 2684 ft, 162 floors). So we booked.

Well, "Tea" wasn't at the Burj Dubai but at the Burj El Arab, the architecturally-splendid, dhow-sail-inspired hotel on the beach. It did not disappoint. One approaches this palace through White House-style security, car barriers rising from the pavement. Our taxi was checked twice before the entrance—flanked by a row of the hotel's current-model Bentley saloons and convertibles. Once inside, two lovely ladies sprinkled rose-water on our hands and proffered a platter of the best dates we'd ever tasted. It's difficult to find words for the interior décor, but "Extreme Opulence" could be an understatement.



And so to the 27th floor. (On the 28th is the helipad where Roger Federer and Andre Agassi famously batted tennis balls for a TV commercial. “No access” for visitors, not even normally for staff.) “Tea” began with champagne and continued with a stream of water-cress sandwiches, savories, and tiny cakes on three-tiered silver trays, *a la* London’s Savoy Hotel. We had sufficient food to defer dinner that night—an economic outcome which pleased me somewhat. Discreet photography—no flash of course—is allowed. Through the plate-glass one can see the distant arch of the aptly-named Atlantis Resort Hotel rising from reclaimed land a mile offshore: very “space-agey”.



Flying into town affords the first riveting glimpse of the slim and majestic, not-yet-finished Burj Dubai, with what must be the worlds’ highest crane angling out from its peak. Imagine your typical cluster of big-city skyscrapers, then think of one more than twice as high as them all, catapulted upward like a mutant blade of grass, distinct from all its fellows.

I persuaded our taxi-driver (it was peak-period) to park near the walled-off construction site for photos. Up close Burj Dubai resembles a spiraling, multi-layered cake of circular and oval sections. The whole looks just like those “city of the future” comic-book illustrations one saw as a child. I love the building. Completion is due in September. “High Tea” anyone?

Thank you for reading my breathless prose. Thank you, Mary, for “Shutter Release”—it has never looked better. “Hi” to the Council and my old pals, Caroline, Sigrid, Fred, Carlos, Bass, Carmen and Manuella. All non-Council members: please respond to Bassirou’s calls for help in running the Society. If everyone does a little bit, it makes light work for all. Photography is fun, and to marry it with advice, the best exhibit-space in DC, wine, cheese, and social interaction, makes it twice as good.

I see a field-trip to Madagascar is in the air. That would set another distance record! Remember Claus Hensel carting us off to Cape May and New York in 1990/91—daring for the time? For the future, consider that Perth, Western Australia, is almost exactly halfway around the globe from Washington DC. You could get good deals on round-the-world air tickets, and go through Dubai.

You could land at Darwin and explore Kakadu National Park; you could climb the world’s largest monolith, Uluru, west of Alice Springs in the “dead heart” of our country (google on “Ayer’s Rock”). I could go on...

Well, I climbed Uluru as a young man and am no longer capable. But I’m certainly available (mwnjw4@bigpond.com) to talk about an Australian “field-trip”, or any of you visiting personally. Good shooting, everyone!

-- o o O o o --

Technical Article:

Technical Image Press Association (TIPA) New Photography Product Awards for 2009

by Bill Katzenstein

The editors of 25 European photography magazines meet annually to discuss business and also vote on the best new products introduced during the prior year. The 2009 conference was held in Budapest in April. With news of the winners published courtesy of Shutterbug magazine in its August issue, this article further provides basic specifications, a published selling price, and websites where readers can learn more. The write-up includes the major but not all categories of products for which awards were given.

One unavoidable conclusion: moving up the scale from inexpensive to costly cameras... the additional, rarefied increments of quality require price increases of geometric proportion!

[Best Compact Digital Camera \(fixed lens, non-SLR\):](#)

Fujifilm FinePix F200EXR

28-140mm zoom lens; 12.0 megapixel sensor; 3" LCD display; image stabilization. "...utilizes groundbreaking technology to create an unprecedented level of image quality from a consumer-level camera (Shutterbug Magazine)." Features assist to optimize resolution in high-contrast and low-light situations. Exceptional value for money. However the 5X zoom lens is at once a strong and weak feature. Strong because of its versatility; weak because extreme zoom lenses are demonstrably inferior to optics of fixed focal length or limited zoom, although this may not be apparent unless direct image-to-image comparison is made.

Researched price: \$330/\$460 with high ISO (12800)

Website:

http://www.fujifilm.com/products/digital_cameras/f/finepix_f200exr/

[Best Expert Compact Digital Camera \(fixed lens, non-SLR\)](#)

Canon PowerShot G10

28-140mm zoom lens; 14.7 megapixel sensor; 3" LCD display; image stabilization; Raw file mode; manual exposure control; hot shoe for flash. Canon's top-of-line compact digital camera.

Researched price: \$500

Website: <http://www.usa.canon.com/consumer>

[Best Entry-Level Digital SLR Camera](#)

Olympus E-620

12.3 megapixel sensor with live-view; 7-point autofocus system with face detection; 4 fps (frames-per-second) burst speed; image stabilization; dust reduction system. (Nevertheless, I would not recommend this camera if the intent is to eventually "move up" to a more advanced model of a different make (e.g., Canon or Nikon) because the comparatively limited range of Olympus optics would be incompatible.)

Researched price: \$600 (prices for SLR cameras exclude lens)

Website: <http://www.olympusamerica.com/>

[Best Advanced Digital SLR Camera](#)

Nikon D90

12.3 megapixel sensor; low-light sensitivity to ISO 3200; 11-point autofocus system; Nikon's most advanced, 3D Color Matrix metering with scene recognition; 4.5 fps burst speed; in-camera image editing (e.g., distortion control, monochrome, red-eye reduction); self-cleaning sensor; D-movie mode. Compact, rugged body. Model accepts lenses from the wide range of new and used Nikon optics.

Researched price: \$950

Website: <http://www.nikonusa.com/Find-Your-Nikon/Product/Digital-SLR/>

[Best Expert Digital SLR Camera](#)

Canon EOS 5D Mark II

21.1 megapixel, full-frame 24x36mm sensor; unique low-light sensitivity to ISO 25600; 15-point autofocus system; 3.9 fps burst speed; live mode; peripheral illumination correction (i.e., corrects for lesser exposure that occurs at the edges of wide-angle images); self-cleaning sensor. In sum, this camera provides special benefits for wide-angle, low-light and architectural photography. Accepts lenses from the wide range of new and used Canon optics.

Researched price: \$2,700

Website: <http://www.usa.canon.com/consumer/>

Best Professional Digital SLRCamera

Nikon D3x



24.4 megapixel, full-frame 24x36mm sensor; low-light sensitivity to ISO 6400; 51-point autofocus system; 5 fps burst speed; 3D Color Matrix metering with scene recognition; two live modes; virtual horizon indicator; viewfinder shows 100% of image area; in-camera image editing; dual CF card slots; self-cleaning sensor; back-up power. “Beautifully built. . .” (Shutterbug). Accepts lenses from the wide range of new and used Nikon optics.

Researched price: \$8,000

Website: <http://www.nikonusa.com/Find-Your-Nikon/Product/Digital-SLR>

Best Prestige Camera

Leica M8.2 (Digital Rangefinder with interchangeable lenses)

Combines design and features of classic Leica M series film cameras with contemporary digital technology and metering system. Manual rangefinder focusing. Takes premium Leica wide-angle lenses of aspherical design that do not normally fit SLR cameras; telephoto capability, however, is limited. Compact and discreet but weighty; 10.3 megapixel sensor; 2.5” LCD display with nearly scratch-proof sapphire crystal cover.

Researched price: \$6,000

Website: http://us.leica-camera.com/photography/m_system/m8/

Best Medium Format Digital System

Hasselblad H3D11-50

50 megapixel, 36x48mm sensor for unsurpassed resolution and maximum enlargement capability. 3” LCD display. Raw and TIFF file formats. 5 fps burst speed. “Natural Color Solution” for portraiture. Noise control. Lenses by Zeiss. Limited tilt-and-shift capability available at extra cost. CF Card and Image Bank II. Utilized most cost-effectively as a high-volume, tethered studio camera.

Researched price: \$27,000 (including standard 80mm lens).

Website: <http://www.hasselbladusa.com/products/>

Best Imaging Storage Media

Panasonic 32GB SDHC

New memory card “offers Class 6 Performance, guaranteeing a minimum writing speed of 6MB/s and maximum speed data transfers of up to 20MB/s.”

Researched price: \$275

Website: Manufacturer does not offer descriptive webpage.

Best Storage Backup System

Data Robotics Drobo

“Unparalleled ease of use. . .and instant expandability.” Firewire 800 as well as USB 2.0.

Researched price: \$700 - 2,000 depending on configuration.

Website: <http://www.drobo.com>

Best Film

Kodak Professional Ektar 100 (Color negative film)

Combines rich saturation of premium slide films with substantial dynamic range for managing contrast.

by Bill Katzenstein

Julius Shulman (1910-2009)

Julius Shulman, among the foremost American architectural photographers of the 20th century, died on July 15 at the age of 98. I had recently familiarized myself with his work, having purchased several weeks prior a new retrospective of his photography: *Julius Shulman: Modernism Rediscovered* (Taschen GmbH, 2009). The voluminous book is a feast for the eyes with more than 400 pages of enticing photography accompanied by concise descriptions of each project.

Shulman became enamored with photography while in high school in Los Angeles. He was blessed with his first big assignment at the age of 26, a contract with the prominent architect Richard Neutra to photograph avant-garde residences he had designed. Following this, Shulman came to specialize in modernist homes and other low-rise architecture, which he often photographed in their geographic element replete with surrounding landscape.

Shown here is one of Shulman's signature images, a photograph of the Koenig residence overlooking Los Angeles, produced in 1960. He appeared nevertheless to favor the black-and-white medium, which he believed was generally better for illustrating geometry of form, but he assessed each building on an individual basis in this respect, and became a master of color photography when the medium was perfected in the 1950s.

Shulman introduced new practices to architectural photography. Among these were the inclusion of people in his images of homes, and showing interiors looking out on the surrounding land. Through a combination of excellent timing, filters and darkroom craft, Shulman was expert in depicting typically bright, sunlit exteriors at essentially the same tonality as his interiors while avoiding harsh contrast. (The standard advice to photograph contrasty indoor-outdoor compositions close to sunset, when illumination of exteriors is close to interiors, is often not a complete or ideal solution.) Shulman had a dislike, which was photographing skyscrapers; he rarely photographed structures more than several stories tall.

Shulman further had a knack for "softening" what could otherwise appear as harsh concrete structures, among the corporate and other utilitarian buildings he was commissioned to photograph. His technique varied in this respect, sometimes combining low contrast with a crisp look (from brighter than obvious cloudy-bright sunshine) and at other times shooting in the early morning or evening to soften overall appearance.

Shulman remained active in photography into his nineties. Working with another photographer, Juergen Nogai, the two published a book on Malibu, California architecture in 2005.

Architectural photography is a craft centered on depicting artful works that have been designed and created by architects, builders and landscapers. Julius Shulman shared

what I have come to consider the common creed of architectural photography, to illustrate the essence of buildings and draw out their best features. Shulman did this faithfully and expertly, adding innovations to the craft that have been widely adopted and practiced by photographers globally.



by Bill Katzenstein

In Focus Interviews with club members

This month our Q&A is with **Brice Richard**, who is a Junior Professional Associate working for the Investment Climate Department of the World Bank



IPS: When did you join the IPS? What made you join?

Brice: I joined IPS in January 2008. A friend of mine—Sebastien Pascual—had taken me a few months earlier to one of the monthly meetings, and I had really much enjoyed the warm atmosphere, as well as the comments provided by the judges on each picture.

IPS: What are your future photographic goals?

Brice: Maintain a dual career as professional photographer while growing professional in the field of international development. I used to be a professional photographer when I was in China, in 2003, but found the industry to be quite hard to make a living in, especially if one focused—like I intended to—on photojournalism (rather than fashion or wedding photography, much more lucrative). Even though digital photography has made it easier and cheaper to become a professional photographer, it has also led to a skyrocketing of the competition, and a feeling—from the clients and newspapers—that a picture is a free commodity, not a work that should be properly remunerated. I find it more sustainable to work while taking on regular photo assignments, and maybe—if a breakthrough comes—then fully embrace a photography career at some point in my life. I am not there yet.

IPS: What is your favorite place to shoot?

Brice: Old, organic, messy, underrated cities, be it Delhi, Yangon, Lahore or Hong Kong. They do not necessarily appeal to the eye at first, but they encapsulate so many possibilities of encounters, some many scenes of daily life, so many stories worthy of telling that it is just impossible to run out of inspiration. And they also reveal so much of the transformations that many countries are currently undergoing. A fascinating and endless body of work.

IPS: Do you have a favorite photo?

Brice: I have many, and they keep on changing as my eye matures. Currently, I am quite happy with a portrait of a yogi meditating, exhibited during last June's IPS exhibition.



IPS: Who is your favorite photographer?

Brice: I have many, again. But one that blows me away even more than the unavoidable Salgado, Nachtwey, McCurry and Avedon is Nick Brandt. I have never been a huge fan of safari and wildlife pictures, but the shots he took of east Africa are just out of this world, and managed to actually make me love that kind of photography. Quite a feat.

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

Brice: It would literally be any person. I think there's a beautiful portrait hidden in everyone. It might require a lot of work, talk, patience, and creativity to bring it out, but at some point, there's always a moment of grace when the least photogenic person in the world lets something out that could turn the portrait—if captured—into the most incredible picture. That's our job, as photographer, to hunt that moment down.

IPS: Tell us something about yourself that people would not necessarily know?

Brice: Photography is not the first artistic career I embraced as a professional. Back in college, I was drawing cartoons for local newspapers as a living.

IPS: What is it that draws you to photography?

Brice: That it is an art that owes little to your technical skills, but much more to your maturity, your intelligence, your integrity and your heart. There is an immense amount of work behind each great picture that doesn't involve mastering the craft. Great photographers are not necessarily the best technically, but they have sharpened their message and their "voice" through reading, learning, and human experiences. They get up early and finish late. They prepare well. They take calculated risks. They live out of their comfort zone. They communicate and share things with their subject, live almost with their subjects. All these hours of work, these efforts, just for that one perfect shot. I just love that photography makes me become a better human being, day by day.

IPS: If you were not able to take pictures, what would you do with your time?

Brice: Write.

IPS: What are your favorite recollections of your years with IPS?

Brice: Definitely the talks before the meetings start, sharing food and experiences.

IPS: How has the IPS helped you become the accomplished photographer you are today?

Brice: Just by teaching me that the idea of a “good picture” is extremely subjective. It forces you to rethink your work constantly, and never be complacent.

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

Brice: Within IPS, you tell me. Outside IPS, I have been published in several magazines, and have been exhibited in galleries in France, China and the US, and more recently at the World Bank.

IPS: Do you have any words of wisdom or advice for prospective and/or current IPS members?

Brice: It is in the humblest; least expected of all places that I have taken my best shots. Straying from the obvious always pays off.

by Hannah Faux



PSA Corner

This year is an important milestone for the Society since it will celebrate its 75th Anniversary at its Annual Conference, held in West Yellowstone, Montana, Sept. 20- 26, 2009. The conference will feature (i) shows and presentations, (ii) 35 bus tours to destinations such as Old Faithful, Grand Canyon of Yellowstone River, Grand Teton National Park, Snake River and others, and (iii) Classes in Photoshop, digital slide shows and the like.

The PSA is a worldwide organization for anyone interested in photography, be they casual, serious amateurs or professional photographers. Individual, Camera Club, Chapter and Council members are offered a wide variety of activities: a monthly magazine, photo and digital competitions, study groups via mail and the internet, how-to programs, an annual conference and a raft of other activities and services. Its objective is to “Promote the Arts and Sciences of Photography and to further public education therein”. (see web site: <http://www.psa-photo.org/>)

Of particular interest for me to join as an individual member was the PSA Journal, the possibility of taking the Individualized Photography Course (<http://psa-newmember.org/gettingstarted.html>), the mentor services, the first year gallery, the image evaluations, and yes, getting to know people in locations I wish to visit and hoping they will divulge their favorite shooting locations. A goal for us this year may well be to get to know more about the services and events of the Society and possibly think of attending next year’s International Conference, held in Charleston, SC, Oct. 3-9, 2010. Membership information is available in the websites above.

by Richard Quensel

Field Trip:

Lighthouses of the Chesapeake Field Trip Saturday, September 19



To kick off the IPS 2009/2010 season, the Field Trip Committee has organized an exciting photo excursion in Tilghman Island, MD. Enjoy a fun day of shooting and socializing with fellow IPS members, visiting several of the lighthouses of the Chesapeake by boat. This photo adventure will take us to 11 lighthouses total.

Location: Tilghman Island, 11 miles from St. Michaels, MD. (approximately 2 hrs. drive each way from DC)

Transportation: Arrange own transportation or car pool for Tilghman Island. The group will meet in Tilghman Island.

Cost: \$168 pp including tax and gratuity for boat ride only (Maximum capacity is 16. We can get a discounted rate of \$144 including tax and gratuity if we fill the 16 Max)

Cancellation policy: There is a 30 day cancellation policy. If the boat company has to cancel due to dangerous weather determined by the Captain, money will be refunded less 20%.

other costs: lunch, dinner, gas/car pool contribution (additional cost for hotel if staying overnight)

RSVP and payment: There is a maximum of 16 passengers only so please confirm your participation soonest to Lili Tabada (Ltabada@worldbank.org). We will advise later how much the payment will be depending on the number of participants.

Itinerary:

- Arrive at the dock at Tilghman Island by 8:00am
- Boat departs the dock at 8:30 am
<http://www.chesapeakelights.com/>

The trip will take us to the following lighthouses:

Sharps Island	Sandy Point	Lower Craighill Channel rear range
Bloody Point	Baltimore Light	Lower Craighill front range
Thomas Point	Pooles Island	Upper Craighill front range light
	Light	Upper Craighill rear range light

Please **confirm your attendance to Lili Tabada**
(Ltabada@worldbank.org) no later than Sept 8.

We will advise later on the payment amount depending on the number of participants. There is a limit of 16 participants only so we will accept participation on a first come first served basis. Thanks in advance for your cooperation.

IPS Statement of Reserves and Expenditures

International Photographic Society

Statement of Revenues and Expenditures for the Period 7/1/08-6/30/09

Revenues		10,382.12
IMF subsidy	4,000.00	
Membership fees	2,220.00	
Annual exhibit (Members' reimbursements for prints and mats)	2,368.63	
Tuition (classes)	1,560.00	
Earned interest	233.49	
Expenditures		10,491.83
Monthly meetings	1,788.76	
Annual exhibit (May 11-June 12, 2009)	5,994.23	
Photo classes	2,000.00	
Web hosting	471.40	
Supplies and trophies	192.44	
PCA membership	45.00	
Assets at June 30, 2009		13,011.41
FCU - Checking account	3,693.72	
FCU - Savings account	288.42	
FCU - Money management account	9,039.37	
Check not encashed	-45.00	
To be reimbursed by HRD	34.90	
Liabilities at June 30, 2009		0.00

I have reviewed the documents supporting this Statement. In my opinion, it gives an accurate view of the revenues and expenditures of the International Photographic Society during the period July 1, 2008 - June 30, 2009.

[9/3/2009]

Aung Thurein Win

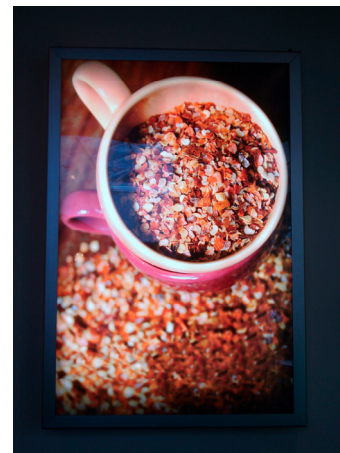
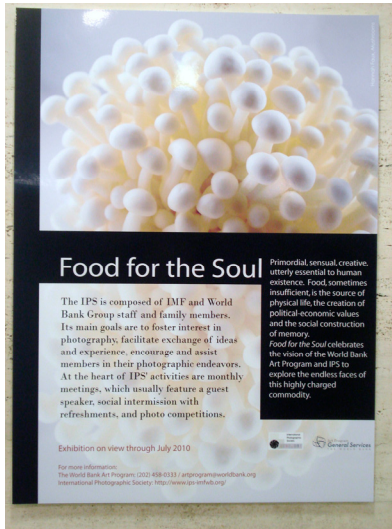
IPS member (not a member of the Executive Council during the 2008-2009 season)

**IPS End of Season Celebration
June 2009**



Exhibits:

“Food Exhibit” at World Bank H Cafeteria



IPS HQ2 Tunnel Exhibit

This exhibit will be displayed until next June, when it will be replaced by more IPS images. Thank you to all who contributed.



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.
- The monthly theme applies to EIC competition only, not to prints (except in January, the mandatory theme is “People” in all Mediums).
- In January, the mandatory theme is “People”.
- Open competitions are on any subject matter in classes B & A.
- Up to a total of 5 images may be submitted, with a max. of 3 images per competition (EIC and Print).
- Five points are awarded for entering the monthly 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 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 2009/2010

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

September 16, 2009: REFLECTION—Images of reflections of any object (living or otherwise) on any surface. The reflections have to be the main component of the image.

October 21, 2009: OPEN in all competitions.

November 18, 2009: EMOTION—Image showing strong feelings of any kind i.e. fear, joy anxiety, anger, love...etc. This could be human or animal.

December 16, 2009: OPEN in all competitions.

January 20, 2010: PEOPLE (Mandatory)—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 17, 2010: OPEN in all competitions.

March 17, 2010: THE GEOMETRY AROUND US—Images that capture the geometric shapes that we see around us in our daily lives, be it in a natural or man made setting (excluded are studio images). The geometric shapes have to be the dominant feature.

April 21, 2010: OPEN in all competitions.

May 19, 2010: NIGHTSHOTS—Any subject but photo must be taken at night.

***Dates may change dependent on Circumstances outside of our control.**

to be inserted in your camera bag



☐ IPS EXECUTIVE COUNCIL ☐			
President	Bassirou Sarr	(301) 312 8163	BSarr@msn.com
Vice-President /Shutter Release Editor	Mary Wilson	(202) 623 0004	MWilson2@imf.org
Treasurer	Aung Thurein Win	(202) 623 5685	AWin@imf.org
Programs/Ex-Officio (Alternate)	Caroline Helou Alex Hoffmaister	(202) 623 5883	AHoffmaister@imf.org
Membership	Lili-Anne Tabada	(202) 473-6896	ltabada@worldbank.org
Competitions	Carmen Machicado	(202) 473-5761	Cmachicado@worldbank.org
Webmaster	Marina Tyapkina	(202) 623 6437	MTyapkina@imf.org
Hospitality	Brice Richard	(202) 623 6696	Brichard@ifc.org
Annual Exhibit	Shaun Moss	(202) 458-9564	Jmoss@worldbank.org
☐ IPS VOLUNTEERS ☐			
Awards and Trophies	Sigrid Vollerthun		svollerthun@verison.net
EIC Projection	Dirk Mevis Lili-Anne Tabada Shaun Moss Alex Ergo	(202) 473-2057 (202) 473-6896 (202) 458-9564	dmevis@imf.org ltabada@worldbank.org jmoss@worldbank.org aergo@jhsph.edu
Competitions-Prints	Carlos Franzetti Sigrid Vollerthun Carmen Machicado	(202) 473-1631 (202) 473-5761	Cfranzetti@ifc.org svollerthun@verison.net cmarchicado@worldbank.org
Presentation Write-Up	Frederic Cochard Richard Quesnel	(202) 473-1631 (202) 473-6934	fcochard@worldbank.org rquesnel@worldbank.org
Publicity	Marina Tyapkina Bill Katzenstein Manuella Lea Palmioli	(202) 623-6437 (202) 473 1630	mtyapkina@imf.org Bill@IconicPhoto.com mpalmioli@worldbank.org
Posters	Position still vacant		
Field Trips	Bill Katzenstein Richard Quesnel Christy Gray	(202) 473-6934	Bill@IconicPhoto.com rquesnel@worldbank.org gray.christyl@yahoo.com
Classes	Shaun Moss	(202) 458-9564	Jmoss@worldbank.org
Hospitality	Hannah Faux Lionel Gahima	(202) 623 8961	Hfaux@imf.org lionelg@comcast.net
Annual Exhibit	Position still vacant		
☐ SHUTTER RELEASE ☐			
Editor	Mary Wilson	(202) 623 0004	Mwilson2@imf.org
Technical Articles	Bill Katzenstein		Bill@IconicPhoto.com
☐ OTHER ☐			
PSA Representative	Richard Quesnel	(202) 473-6934	rquesnel@worldbank.org
<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 the editor@imfwb-ips.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 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)			
		Print		EIC	
		Theme	Open	Theme	Open
1				No form required	
2					
3					
4					
5					
<i>Five entries per member. Maximum of 3 entries per medium (EIC and Print)</i>					

GUIDELINES FOR SUBMISSION

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: Lili-Anne Tabada (World Bank), Room MSN MC4-405, 1818 H Street, NW, Washington D.C. 20433

www.ips-imfwb.org

NEW APPLICATION

RENEWAL

Last Name: _____ First Name: _____

IMF World Bank Spouse/Domestic Partner 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.*
