

MARCH 2003

**Announcing
an Exclusive
IPS Workshop
with Joe Miller**

Details on page 13

□ THIS MONTH AT THE IPS □

**PRESENTATION:
*TIPS AND TECHNIQUES***
**PRINT AND SLIDE COMPETITIONS:
*EXPERIMENTAL***

Wednesday, March 19, 2003, at 5:45 p.m.
IMF Meeting Hall B
(3rd floor, up the stairs from the IMF Gallery)
700 19th Street, N.W.

□ EVENING'S PROGRAM □

Food and refreshments

PRESENTATION

“Tips and Techniques in Photography” — by Joshua Taylor, Jr.

COMPETITIONS

**Theme: EXPERIMENTAL — Images that utilize camera, slide
and/or darkroom manipulations to achieve unreality.**

NOTE TO CONTESTANTS:

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

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

For inquiries, call Bassirou Sarr (202-623-7247).

□ IN THIS ISSUE □

IPS Executive Council/IPS Volunteers	2	Point Standings, 2002/3 Season	7
From the President's Notepad	3	Notes on IPS Competitions	8
March Speaker	3	Member Gallery	9
February Presentation	4	Joe Miller Workshop Announcement	13
New and Noteworthy	5	Membership Application/Renewal Form	15
IPS 2002/3 Competition Schedule and Themes	5	IPS Competition Entry Form	17
February Competition Results	6		

☐ IPS EXECUTIVE COUNCIL ☐

President	José M. Cartas	(202) 623-4055	IMF IS5-704
Vice-President	Francis Dobbs	(202) 473-2126	WB U11-171
Treasurer/Membership	Caroline El-Helou	(202) 623-6699	IMF IS2-1300
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Contests	Bassirou Sarr	(202) 623-7247	IMF 12-518
Shutter Release	Frédéric M. Cochard	(202) 473-1631	WB I3-360
Classes	Isaku Higa	(202) 458-9456	IFC F2K-207
Annual Exhibit	John Saville	(202) 458-7814	Bank J3-269

☐ IPS VOLUNTEERS ☐

CONTESTS

Venues	<i>Vacant</i>		
Hospitality	Malise Dick Bassirou Sarr	(301) 313-0208 (202) 623-7247	IMF 12-700
Projectionists	Caroline El-Helou Sigrid Vollerthun	(202) 623-6699 (703) 979-1150	IMF IS2-1300
Competition Results	Carmen Machicado	(202) 473-5761	WB I8-124
Slide Sorting	Carlos Franzetti	(202) 473-0447	IFC 7P-184
Awards and Trophies	Sigrid Vollerthun	(703) 979-1150	

PROGRAMS

Presenters/Judges	Jean Boyd Enric Fernández	(202) 623-8827 (202) 623-4683	IMF 6-328 IMF 3-119
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SHUTTER RELEASE

Editorial	Frédéric M. Cochard	(202) 473-1631	WB I3-360
Distribution	John Saville	(202) 458-7814	WB J3-269
Technical Articles	Bill Katzenstein	(202) 244-3933	

OTHER

Annual Exhibit	Marketa Jirouskova	(703) 685-1222	
Classes	Niña Samantela-Ruivivar	(703) 941-0589	
Field Trips	Bill Katzenstein	(202) 244-3933	
IPS Webpage	Craig Carter	(202) 473-3003	WB MC7-158

SHUTTER RELEASE welcomes article ideas and submissions from club members. Unless specified otherwise by e-mail, the deadline for submissions is **close of business on the last business day of the month prior to the issue month**.

World Bank staff can post their pieces on the W drive in the subdirectory "shutter" (with an e-mail note to the editorial staff listed above); International Monetary Fund staff can send their submissions by e-mail to the editorial staff. ☐

FROM THE PRESIDENT'S NOTEPAD

Two upcoming events will demand the full engagement and participation of the IPS members. In May, we will have our annual exhibit, which is by far the most important event of the club. It is not redundant to reiterate that **additional people are always needed**. A successful exhibit involves many different chores, so any help is always welcome. Please contact John Saville (jsaville@worldbank.org) and let him know what tasks you would like to undertake.

In June, we will have to renew the IPS Executive Council. A nominating committee has been appointed, whose members will approach you looking for potential candidates. We trust that they will be able to find more than enough qualified persons to cover the eight slots open for renewal. But the search will not stop there. To perform its duties, and expand the activities of the club, the Executive Council also needs the support of a large pool of volunteers, who can commit themselves to help regularly with the activities of the club.

Think about how you would like to help improve the International Photographic Society. We are fortunate to have the financial and infrastructure support of two international organizations. This support greatly facilitates the conduct of our regular meetings, and also allows us to undertake a series of additional activities. But all this requires personal effort, and it is unfair to place all of the burden on only a few members. If we do not want to overwork them, everyone needs to pitch in. Otherwise, we are going to waste all of the favorable conditions that our club enjoys.

— José M. Cartas □

MARCH SPEAKER: JOSHUA TAYLOR, JR.

“TIPS AND TECHNIQUES IN PHOTOGRAPHY” — Josh Taylor’s photography background includes over 30 years of experience in newspaper and magazine photography, teaching and workshops. He began as a photographer with the *Northern Virginia Sun* newspaper (1974-75), and went on to teach Art and Photography in the Arlington public schools (1974-86). He also worked briefly in retail sales at Penn Camera (1998-99). For the last ten years, he has been a Smithsonian Studio Arts faculty member.

Josh has conducted workshops at a wide range of venues, including the U.S. National Arboretum and Brookside Gardens, in addition to nature centers and state parks. He will host a workshop for the IPS later this spring. His work has won many awards, most notably in the Virginia Educational Media Association’s (VEMA) Photo Expo ’91, the National Zoo 1991 Photography Contest, the Northern Virginia Photographic Society (in which he was Photographer of the Year in 1992) and the Waterford Foundation 1993 Photography Competition. It has also been exhibited in several galleries and venues in this metropolitan area.

Josh is a member of the North America Nature Photography Association and the Northern Virginia Photographic Society (in which he served as president in 1994). He was coordinator of VEMA’s Photo Expos from 1992 to 1994), and currently writes the “PhotoNotes” column in the association’s newsletter, *Mediagram*. In addition, he is a Fujifilm Talent Team Member. The holder of a B.S. from Virginia State University and an M. Ed. from the University of Virginia, Josh has done postgraduate work at the University of Maryland.

Of his presentation, Josh says it “is designed for photographers who want to transform mundane images into winners. Creative use of filters, lenses, exposure modes (TV, AV, P, and M), multiple

exposures, TTL fill-flash, and diffusers and reflectors will be explored in the program. A wide range of subjects will be covered, e.g., landscape, architecture, wildlife, close-up/macro, etc.”

— Carolyn Johnson □

FEBRUARY PRESENTATION: BERT SHANKMAN

“Isn’t it odd that flowers are the reproductive organs of the plants they grow on?” American-born writer Logan Pearsall Smith (1865-1946) once asked. Talk about the sacred and the profane! Painter Georgia O’Keefe earned some notoriety with her (some say) sexually tinted images of calyxes and clustered petals. Yet last month’s IPS guest, Bert Shankman, has sold at least one of his floral close-ups to a buyer who found in it a deep *religious* significance.

“Odd” also only begins to describe, of course, the human fascination with flowers, and our urge to photograph them. We’ve all tried, with varying degrees of intensity and success, to reproduce (that word again!) that which blooms in our backyard or further afield. Bert Shankman has taken this proclivity to unusual lengths. The former computer analyst at the Federal Reserve photographs nothing but flowers. They are “my passion,” he says. And his presentation — one of the most interesting and unusual that I can remember — absolutely confirmed this singleminded pursuit. Consider that:

□ Bert is an entirely self-taught photographer who, upon retiring and “feeling a lack of companionship,” joined a camera club.

□ He grows his own flowers in what looks like a prolific garden. “A lot of [my] flowers are volunteers,” he offers cryptically. “And I move them around...” He also always travels with clippers and a bucket of water, and picks from the side of the road. (This led to one notable occasion when he set up his tripod to shoot flowers overhanging a fence on Connecticut Avenue. Eyed with some wonder and suspicion by a succession of the property’s residents, Bert explained his mission, and returned on three mornings to continue photographing. On the fourth morning, he found the flowers cut down and lying on the sidewalk. Whereupon he took some home and continued photographing in his den...)

□ Burt photographs flowers every morning according to his mood. And he takes his color negative film to a one-hour lab by 10:00 a.m., so that the images can be reviewed over lunch. He takes many pictures (15,000 negatives are catalogued) — “I shoot again and again... I’m looking for the ‘whole’ image.” And he solves the problem of minuscule depths-of-field in close-up in an unusual way: he focuses on the closest point, then exposes and refocuses closer in until he has four frames. These he scans into PhotoShop and combines into a fifth image, masking and brushing away what he does not want. The result is sharp focus across the complete flower. Often, of course, the wind blows (“I check my maple tree; if a leaf moves, it’s too windy,” he explains), and one out-of-focus frame can ruin the picture.

□ Isn’t a one-hour lab a little risky? Burt is asked. Yes, sometimes, but the occasional error can often be an advantage: witness a badly-cleaned negative where the resulting pinpricks of light were incorporated successfully into the final picture! “My philosophy is ‘everything is valuable,’” he says. “Like life, nothing should be thrown away.”

This photography is labor-intensive in the extreme, you’re thinking? Clearly not to Burt. That “serendipity” in his title presentation reflects the complete involvement he finds in making flower images. Each one is named, according to how he feels and how the image affects him. A magnolia shot is called “Joy” because that’s how Burt felt in creating it. His enterprise is also deeply spiritual, and this obviously lends him strength to do such an amount of work. It’s no surprise, then, that Burt leans to the “sacred” side in his pictures. And for us it was both enlightening and inspiring to meet such dedication.

— Michael Wishart □

NEW AND NOTEWORTHY

COMING UP: WASHINGTON PHOTO SAFARIS

As a possible prelude to our competition theme for May (Washington Landmarks), IPS members may want to take advantage of a series of photo safaris that will be led this month and next throughout the D.C. area by David Luria, who, coincidentally, will be our presenter and judge at that May meeting! If you're interested in joining one of these great photo-taking opportunities in some of our area's most interesting locations, see below how David describes these safaris, as well as the schedule and contact information:

Come. Be inspired. By your own photographs of the nation's capital. Washington, D.C. — with its beautiful landmarks, monuments, and varied architectural styles — is a perfect place to learn and practice the techniques of travel photography. So, the **Washington Photo Safari** is now offering a series of attractively priced, neighborhood-walkaround safaris every weekend that enable you to capture the nation's capital in your own camera while learning valuable tips in composition, selective focus, exposure, lighting, and outdoor portraiture from a professional landmark photographer, E. David Luria, as seen on the NBC "Today" Show and in the *Washington Post*. **Package price: any three \$39 safaris only \$99! Makes a great gift item for the family photographer! For reservations, call David Luria at 202-537-0937, send an e-mail to edluria@juno.com or visit us at www.WashingtonPhotoSafari.com.** Here is the schedule:

- Saturday, March 1: *Adams-Morgan Neighborhood*, 2:00-4:30 p.m. (\$39).
- Saturday, March 8: *National Air and Space Museum*, 2:00-4:30 p.m. (\$39).
- Saturday, March 15: *Lafayette Park/White House*, 2:00-4:30 p.m. (\$39).
- Saturday, March 22: *Great Falls, Maryland*, 2:00-4:30 p.m. (\$39).
- Saturday, March 29: *Cherry Blossoms at the Tidal Basin*, 2:00-4:30 p.m. (\$39).
- Saturday, April 5: *Cherry Blossoms at the Tidal Basin*, 2:00-4:30 p.m. (\$39). Also offered the preceding Wednesday, Thursday and Friday (April 2, 3 and 4), 2:00-4:30 p.m.
- Sunday, April 6: *Frederick, Md., and Antique Row*, 2-5 p.m. (\$49).
- Saturday, April 12: *Annapolis Harbour, Annapolis, Md.*, 2-5 p.m., (\$49).
- Saturday, April 12: *U.S. Botanic Gardens*, 2:00-4:30 p.m. (\$39).
- Sunday, April 13: *"Just for Kids" Photo Safari (ages 6-13)*, 2:30-4:30 p.m. (\$29).
- Wednesday, April 16: *Moonrise Over the Nation's Capital*, 7:30-9 p.m. (\$29).
- Friday, April 18: *Tidal Basin at Night*, 7:30-9:30 p.m. (\$39).
- Saturday, April 19: *Franciscan Monastery*, 2:00-4:30 p.m. (\$39).
- Friday, April 25: *Lincoln and the War Memorials At Night*, 7:30-9:30 p.m. (\$39).
- Saturday, April 26: *Washington National Cathedral*, 2:00-4:30 p.m. (\$39).
- Sunday, April 27: *Reagan Washington National Airport*, 2:30-4:30 p.m. (\$39).

IPS 2002/3 COMPETITION SCHEDULE AND THEMES

SEPTEMBER 11 IMF Meeting Hall B	ARCHITECTURE — Buildings, interiors, ruins, bridges, statues, sculptures, monuments, memorials, or anything where man-made structures are the <i>principal</i> interest.
OCTOBER 16 IMF Room B-702	ANIMALS — Wild, captive, domestic. Images in which animals are the <i>central</i> subject.

NOVEMBER 20 IMF Meeting Hall B	ABSTRACT — Blends of color, texture, shape, form and light to create a design-patterned image. The <i>main</i> subject(s) should not be immediately recognizable.
DECEMBER 18 IMF Meeting Hall B	TRANSPORTATION — Means of transport like cars, trains, boats, planes, etc. must be the <i>central</i> focus.
JANUARY 15 IMF Meeting Hall B	PEOPLE — Images in which the <i>major</i> point of interest is one or more human beings (it is not enough for people to be merely included in the image). Excluded are photos of statues, mannequins, etc. (Mandatory theme, all classes.)
FEBRUARY 19 IMF Meeting Hall B	CLOSE-UP — Images that result from the use of close-up lenses, macro lenses, etc., where the magnification of the subject exceeds that obtained with a standard lens at a minimum focusing distance.
MARCH 19 IMF Meeting Hall B	EXPERIMENTAL — Images that utilize camera, slide and/or darkroom manipulations to achieve unreality.
APRIL 23 IMF Meeting Hall B	NATURE — Various aspects of natural plant and animal life in a living state; natural features of land and sea; or natural phenomena, such as cloud formations, light refractions (sunsets, auroras), precipitation, frost, etc. Excluded are images of cultivated plants and flowers, and domesticated or captive animals.
MAY 21 IMF Meeting Hall B	WASHINGTON LANDMARKS — Images with a Washington, D.C., landmark as a <i>primary</i> focus of interest.

FEBRUARY COMPETITION RESULTS

PRINTS — Open, All Classes, Black and White (12 entries)

1st place *Bent With Grace* – Niña Samantela-Ruivivar

PRINTS — Open, All Classes, Color (12 entries)

1st place *Proud Calla* – Sigrid Vollerthun

SLIDES — Theme – Close-Up (26 entries)

1st place *Delicate Petals* – Sigrid Vollerthun

2nd place *Polarity* – Sigrid Vollerthun

3rd place *Golden Barrel* – Caroline El-Helou

SLIDES — Open, Class B/A (28 entries, classes combined under IPS rules)

1st place *Colombo I* – Enric Fernández

2nd place *Louvre Art* – Bassirou Sarr

SLIDES — Open, Class AA (31 entries)

1st place *Monkey Madonna* – Marketa Jirouskova

2nd place *Under Boudha's Gaze* – Emine Gürgen

3rd place *The Widow's Laundry* – Maurice Asseo

NOTES ON IPS COMPETITIONS

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

CLASSES — B, A, AND AA

All new members begin in Class B. Promotion to Class A requires **5 awards** within the last 20 contests. Promotion from Class A to AA requires **8 awards** within the last 20 contests. 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 Preselection, 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**.

MEMBER GALLERY

HISTORY OF PHOTOGRAPHY: CANON

by Bill Katzenstein

An enterprise built on technology typically surges at its founding. After a number of years, if it is fortunate, the firm settles into a comfortable but staid market niche. Canon is an exception.

As if pacing itself for over half a century, Canon began as a producer of quality affordable cameras intent on keeping pace with a single prestigious competitor. After two decades, an abrupt change of strategy freed the company to surge forward. Several camera generations later, Canon emerged an undisputed leader in 35mm and digital photography.

A look at the history of Canon shows an unrelenting commitment to quality and sustained long-term investment in research and engineering of practical innovation. Moreover, Canon has prided itself on lengthy product development times, and has not wanted to be first for its own sake. For these reasons, the company would sometimes appear to hold back while other firms took the lead, then introduce a significantly more refined product that had been in the pipeline all along.

THE ORIGINS OF CANON

Goro Yoshida (1900-1993), the founder of Canon, was working as a motion picture camera repairman in Tokyo when in 1933 he had an inspiration. At that time, the Leica II rangefinder camera produced in Germany was recognized as the best in the world and was much desired in Japan, but the price of the import was exorbitant.

Yoshida had the notion of building a similar, high-quality camera that would be affordable in Japan. He convinced his brother-in-law and a former associate to join him in the undertaking, for which he established the Precision Optical Instruments Company, headquartered in the spare room of an apartment in the Roppongi district of Tokyo.

The first camera designed and developed by the fledgling company was a 35mm rangefinder called the *Kwanon*, named for the Buddhist Goddess of Mercy whom Yoshida revered.

Production and sales commenced in 1936 at a rate of 6-10 cameras per month, the major constraint being limited production facilities. At that point the company incorporated, obtained new capital, changed its product name to Canon with a view to export, and acquired sufficient production facilities.

By 1937, its rangefinder was recognized as Japan's premier high-quality rangefinder camera comparable to European models, and in 1938 the first advertisements for Canon appeared in British photography magazines. However, the oncoming war put a freeze on the company's ambitions, and new product development ceased.

POST-WAR RECOVERY

Takeo Maeda (1909-1975) assumed the leadership of Canon in 1942. After the war, he established good relations with the U.S. Occupation Forces and, by October 1945, received permission to resume camera production. A new rangefinder model was introduced — the Canon S II — featuring a combined viewfinder and rangefinder in a single window.

Canon had emerged from the wartime period with its frame of reference unchanged: the company continued to gauge its success in relation to Leica, which had also resumed production. In the post-war setting, however, Canon resolved not only to equal Leica, but to surpass it in engineering new features. Within the confines of Canon production facilities, the credo through the early 1950s was, "Overtake and Surpass Leica!" In 1947, the company changed its name from Precision Optical Instruments to Canon Camera Company Ltd.

Maeda journeyed to the United States in 1950 with the objectives of learning, establishing business contacts and possibly engaging in cooperative ventures. In discussions with Bell & Howell, he proposed a business partnership but was told that, although the quality of Canon products was considered high, there was concern that Canon's production facilities were dangerously susceptible to fire because of their

accommodation in old wooden buildings. It is not clear if the Bell & Howell response was disingenuous, but Canon production facilities had in fact been severely damaged in an accidental fire several years earlier.

CLIMAX OF CANON-LEICA COMPETITION

December 1952 saw the introduction by Canon of the world's first camera with "X" synchronization for electronic flash. The Canon IV Sb2 model also featured a slow shutter speed of 1/15 sec., then rare. Critics assessed the camera as a fine instrument comparable to the Leica.

However, Leica had a surprise in the making. At the 1954 Photokina trade show in Cologne, the Leica M3 was introduced with an exceptionally bright viewfinder and highly accurate rangefinder, against which Canon models paled in comparison. The new Leica rangefinder could also accept telephoto lenses, which was unprecedented.

Canon management was initially surprised and upset by the Leica development, but then took what with hindsight was a wise decision that may have saved the company. Rather than invest more scarce capital in a better rangefinder camera to compete with Leica, future research and development would be directed to producing a quality single-lens reflex (SLR) camera. SLR cameras thereafter emerged as the wave of the future, and all surviving high-end camera manufacturers, including Leica, ultimately signed on.

UNCEASING INNOVATION

Canon has strived to develop features that photographers consider practical. While not always first, its innovations have consistently been ahead of their time and nearly always commercially viable.

❑ **High-Speed SLR camera** (1960): Canon's premier single-lens reflex camera, the Canonflex R2000, featured a top speed of 1/2000 sec., the fastest camera of that era. A system of 16 interchangeable lenses was introduced shortly thereafter, including a 55-135mm zoom and a 1000mm telephoto lens.

❑ **Automatic aperture control** (1962): The Canonflex RM included a built-in light meter coupled to the lens that provided automatic exposure. Partial area TTL (through-the-lens) metering became available in 1965.

❑ **Rapid film loading** (1965): Canon introduced the forerunner of nearly all contemporary 35mm film-loading systems. The 35mm film canister was dropped into the well, the film leader drawn out to the red mark, the camera back closed and film advanced to the first frame. Prior to this innovation, which we take for granted, loading film was more complicated.

❑ **Company diversification** (1967): Canon announced a corporate development strategy "to hold cameras in our right hand, and business machines and special optical equipment in our left hand. At the same time, we must substantially boost our exports."

❑ **Fluorite telephoto lenses** (1969): In the year that Hasselblad/Zeiss provided fluorite lenses for NASA to minimize chromatic aberration in lunar photography, Canon introduced fluorite glass in its larger telephoto lenses, a first for 35mm photography.

❑ **F-1 Professional camera** (1971): Designed expressly for the professional photographer, the F-1 was engineered with durability to provide over 100,000 exposures and to perform in temperatures ranging from -30° to +60° Celsius.

❑ **High-Speed Motor Drive** (1972): Building on its reputation for quality action photography, Canon offered motorized film drive with a speed of 9 frames per second for its F-1 camera. The speed would be increased to 14 frames per second in 1984.

❑ **AE-1 Advanced Autoexposure camera** (1976): The first shutter-priority autoexposure camera in the world was introduced by Canon.

❑ **A-1 Camera with Microcomputer** (1978): Another Canon first was a microcomputer built into the camera. The A-1 offered the photographer a selection of aperture- or shutter-priority autoexposure with flash or speedlite controls.

❑ **AF35M Autofocus camera** (1979): Konica had introduced the world's first autofocus (AF) camera in 1977. Canon and other major producers followed suit. The Konica system used passive AF technology, developed by Honeywell in the United States, which had difficulties operating in the dark. Canon engineers developed an infrared AF system that overcame this deficiency. At this point, sensing that photographers were becoming dismayed by the rapid pace of change or "planned obsolescence," Canon publicly pledged that its

then current high-end models would not be superseded for a number of years.

❑ **RC-701 Magnetic Recording camera** (1984): This forerunner of digital cameras produced individual images captured in electro-magnetic media, similar in principle to a still video camera. Canon was the sole producer of a commercial product of this nature.

❑ **EOS (Electro-Optical System) cameras** (1987-present): The EOS 650 camera was the first of the extended new generation of Canon models featuring advanced integrated autoexposure and autofocus functions in a single model. Minolta and Nikon had led the field with such a system in 1985. Canon's EOS-1N Flagship camera (1994-99) featured 5-point autofocus and 16-zone evaluative metering. It was superseded by the EOS-1V in 2000, with refinements including 45-point autofocus, a maximum shutter speed of 1/8000 sec, and shutter durability to 150,000 cycles. The model is priced at about \$1,500. Photographers are afforded a selection of more than 60 lenses for EOS cameras.

❑ **EOS DCS Digital Camera** (1995): Canon's first professional digital camera was jointly developed and marketed with Kodak. In 1996, the Powershot series of digital camera was introduced by Canon for the mass market, and has been continually refined and updated.

❑ **Tilt-and-Shift and Gyro-Stabilized Lenses** (2000-2002): Canon has introduced a series of tilt-and-shift lenses — at 24mm, 45mm and 90mm — to extend features of large-format to 35mm photography. While a number of camera producers offer one or two wide-angle lenses with shift capabilities for architectural rendering, Canon has moved forward with lenses combining shift and tilt, the latter enabling both far and very close objects to be included in the plane of sharp focus. Gyro-stabilized lenses reduce the impact of camera shake in hand-held or mobile telephoto in the 300-600mm lens range and in zoom-lens photography.

❑ **EOS-IDS Digital Camera** (2002): Canon's digital flagship features an awesome 11.1 million pixels of resolution. Through this model, the digital equivalent of 35mm film has been achieved beyond question. Alas, the \$8,000 price may stick for a while. The sole competitor is Kodak at the moment.

The bureaucratic inertia that tends to slow up most successful business enterprises has been avoided by Canon. Rather, the company has engaged in increasingly progressive innovation for over 60 years. Canon has emerged as a global leader in photography, not to mention its other business lines. What more can one say?

— Bill Katzenstein ❑

PHOTOGRAPHY AND THE ART OF SEEING
A Workshop with Joseph Miller
(Open only to IPS Members)

Wednesday, April 2, 2003 (6:00 p.m.– 8:00 p.m.)
and
Wednesday, May 14, 2003 (6:00 p.m.– 8:00 p.m.)

Welcome to the world of creative photography. Break away from point-and-shoot and enter the world of great photography. This unusual and exciting workshop is geared toward intermediate to more experienced photographers.

The first session will be a slide presentation by Mr. Miller on “How to See” in order to produce excellent photographs: the visual importance of lines, shapes, texture, perspective, dominance, proportion, rhythm, balance/imbalance, color, tone, etc. Mr. Miller will provide us with his practical point-of-view, in addition to his technical knowledge that he will share with us. Each participant with no exception will be given an assignment to produce slides for review.

The second session will be the presentation of the assignments. Those of us who studied with Mr. Miller know the importance he attaches to the required assignment. Please, if you cannot commit to this requirement, do not register for this workshop; there will be other opportunities for you to attend one of his presentations.

Mr. Miller believes that a class does not cease at its ending session, and you are always welcome to call him or send him an e-mail clarifying a point, ask a question, or find a reference for you.

The total number of participants will be limited to 15, although an additional session could be eventually scheduled to accommodate a larger number, upon agreement with the instructor. If you are interested in attending the workshop, please send an e-mail to Caroline Helou (celhelou@imf.org). It is first-come, first-served. Meeting place will be announced upon confirmation of attendance, which will be sent to participants after registration.

Mr. Miller is known to many of us in the IPS. He is a photography instructor at the Northern Virginia Community College and is past president of the Northern Virginia Photographic Society. He is a frequent lecturer and judge at area camera clubs and has written extensively about many aspects of photography. His contribution to photographers in the community of photographers in the Greater Washington, DC area is much acknowledged and appreciated.

Caroline Helou

INTERNATIONAL PHOTOGRAPHIC SOCIETY

MEMBERSHIP APPLICATION/RENEWAL

Send a check for \$20, payable to *International Photographic Society*, to:
Caroline El-Helou (IMF), Room IS2-1300 (phone: 202-623-6699)*

Name: _____

Phone/ext.: _____ Mail Stop Number/Room: _____

Fax (if outside Bank/Fund): _____

Mailing address (if outside Bank/Fund): _____

E-mail address (MANDATORY): _____

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

Please check below the activities you could help with:

<input type="checkbox"/> Social	<input type="checkbox"/> Monthly competitions	<input type="checkbox"/> Computer
<input type="checkbox"/> Clerical	<input type="checkbox"/> Programs	<input type="checkbox"/> Classes
<input type="checkbox"/> Help new members	<input type="checkbox"/> Publicity	<input type="checkbox"/> Phoning

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

Signature: _____ Date: _____

**Note to new members: If you joined in April, May or June 2001, you don't have to renew; you're paid through the end of the season.*

IPS SUGGESTION BOX

If you have any suggestions for the club, please write them down below, cut at the line above and send this box to José M. Cartas (IMF), Room IS5-704.

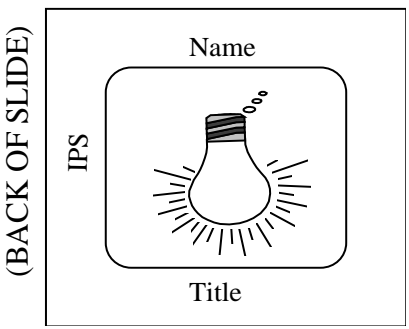
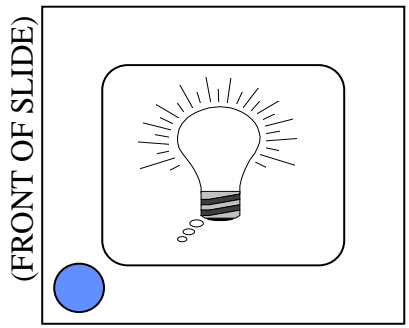
INTERNATIONAL PHOTOGRAPHIC SOCIETY

COMPETITION ENTRY FORM

(Fill out and hand in with your entries)

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

	Title	CATEGORY <i>(check one for each photo)</i>			
		Slides		Prints	
		Theme	Open	Color	B/W
1					
2					
3					
4					
5					
<i>(Five entries per person maximum)</i>					



DON'T FORGET
TO MARK YOUR 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 (top of the mount), the club name (IPS, left-hand side) and the slide title (bottom of the mount).*