

LIGHT AND SHADE

A Newsletter published by Pictorial Photographers of America, New York, N.Y.

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www.ppa-photoclub.org

February 2011

February Calendar

Tuesday, February 8: Member Critique

Time: 7:00 p.m. – 9:00 p.m.

Place: St. Peter's Rectory

Members are requested to bring up to 10 images for each competition category related to the "Pictorialism" theme competition in March.

The member critique has worked very well in offering constructive criticism in a casual manner from club members. Take advantage of this in preparing for the first theme competition!

Tuesday, February 22: Program—80+ Respecting My Elders

Speaker: Ellen Wallenstein

Time: 7:00 p.m. – 9:00 p.m.

Place: St. Peter's Rectory

Ellen Wallenstein was born in New York City and grew up in Washington Heights, attending public schools. Her first photographs were made while a student at Hunter College High School. Wallenstein earned a BA in Art History from SUNY Stony Brook and an MFA in Photography from Pratt Institute.

Ellen began her academic career at the University of Texas Art Department in 1978. While at UT she was awarded a Ford Foundation Grant, and several Innovative Teaching Awards. She joined the School of Visual Arts BFA Photography Faculty in 1986; since 2002 she has taught at Pratt Institute's Department of Media Arts, where she is an Adjunct Associate Professor.

Make Note of:

1. Deadline for winning image submissions for the photo-page is mid-night of the Tuesday following the competition.
2. The Pictorialism Competition takes place on March 15, 2011
3. The Theme Competition takes place on April 12, 2011
4. The Portfolio Competition takes place on May 10, 2011.
5. The Annual Business meeting takes place on June 7, 2011.
6. The Awards Dinner takes place on June 14, 2011.

Wallenstein teaches classes in Photography and Book Arts at both art schools. In 2008 she was nominated for the Santa Fe Center's Excellence in Photographic Teaching Award.

A recent photography project, "Opus for Anne: A Still Life", of photographs made during three years spent as a Hospice Volunteer, was recognized with a NYFA 2008 Photography Fellowship. Selections from this work were included in the 2006 "Bienal de Arte Contemporaneo" at the Circulo de Bellas Artes in Madrid, Spain; and were exhibited on the Aperture Foundation's website "Directors Cut" for an entire year, and shown at the Henry Street Settlement in 2007.

Her work is in public and private collections, and has been shown in many national and international exhibitions. Her articles and photographs have been published in various periodicals including *Afterimage*, *The Sun*, *Contemplate*, *Fraction Magazine* (online), *Photo District News*, *Texas Monthly*, and *Metrosource Magazine*. "Looking Glass Lives", a photo essay published in the Winter 1999 edition of *Metrosource*, was nominated for an Eisenstaedt Award.

Her artist's books include many unique hand bound books of photographs as well as two published editions, "A Game of Chess," (Women's Studio Workshop, 1986) and "Pocketbook of Drag Queens" (Blurb Books 2008).

In addition to being an artist and teacher, Ellen Wallenstein has been a curator, writer, photo archivist and tarot card reader.

The artist's website, www.ellenwallenstein.com, has a complete resume and examples of her works.

Exhibits & Events:

Stieglitz, Steichen, Strand, at the Metropolitan Museum of Art through April 10, 2011. The museum is also showing films related to the three photographers



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Pictorial Photographers of America

Organized in 1916
Affiliated with Photographic Society of America



The sole aim and constant endeavor of PPA is the promotion of art in photography and the making of better pictures.

Meeting Place:

St. Peter's Rectory
346 West 20th Street
New York, NY 10011

Meetings are held the second and fourth Tuesday of each month and start promptly at 7:00 p.m.

President's Message

Hello, All –

It's been a busy time since the Christmas holidays—most of it, for most of us, coping with lots of snow and the attendant complications! Fortunately, there have been other things going on as well, and even more fortunately, at least some of us have been able to take advantage of them in between snowfalls; for me, it has been a time as rich in photography as in precipitation.

Inspired by Neal Rosenau's reviews in the January issue of *Light and Shade* and unable to resist the Met's Wednesday evening lecture series "Irresistible Italy," I managed to make an initial visit to the exhibit Stieglitz, Steichen, Strand last week. I say initial visit because I didn't have a lot of time (the galleries close at 5:15 p.m., as usual, even though the lectures don't begin until 6 p.m.) and definitely plan to return. I had about 40 minutes, so did an initial walk-through of the three rooms, concentrating on the visual impact of each photographer's work and trying to keep myself from reading too much as I went along. There is an audio program, which I understand takes about an hour to do fully, and the staff refused to rent me one since I didn't have that much time... ☺. So listening and reading and looking at leisure will come later. I had also been pleasantly distracted when I arrived by the beautiful books on display (and for sale) at the entrance for the exhibited. Of course, I had to check them for references to PPA, but only got a quick start before the exhibit itself beckoned more strongly.

There were, of course, among the images, beautiful portraits of Georgia O'Keeffe, and it interested me to note as I started writing this message that it was just a year ago that I wrote briefly about the O'Keeffe exhibit at the Guggenheim and of some of these same images and the era of the founding of PPA.

I think I was most surprised, and charmed, by a small number of autochromes, images on glass plates using tiny particles of potato starch which had been dyed red, blue and green to create a color image. Among all the larger, paper-based, black and white photographs using their metal-based printing processes, these were miniatures. Each was approximately only two inches square, which forced the viewer to get very close and the viewer must press a button activating a light in order to view them. The primarily soft but unmistakable colors are lovely, the images intriguing. Among them was a portrait of PPA founder Clarence H. White, one of two in the exhibit. (Note: these autochromes are facsimiles; the originals will be on view during the week of the exhibit.)

Just the evening before, at our 4th Tuesday meeting, we had been treated to the work of Beatrix Reinhardt in the form of her photographic studies of the "politics of space." Large, clean, colorful images illustrated her interest in exploring how we define space, how space expresses what we experience and want others to experience in that space. From private clubs of all

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President's Message (cont.)

kinds around the world, to a study of Coca-Cola® signs in India and the story of their genesis, to a museum of “typical” (really?) East German interiors during the time of the so-called “Iron Curtain”—itself an interesting space-dividing metaphor—to an open-air sports club in the Ukraine and its “repurposed” war goods serving as workout equipment and the fascinating array of people using them.

These images and concepts were of particular fascination to me, since they closely relate to aspects of the cross-cultural training which is an important part of my “day job,” but I think everyone in attendance was intrigued by Reinhardt’s “journey” to and through this subject matter and the beautiful work it comprises. It was also interesting to hear her story of going to India with one project in mind, being totally dissatisfied with it (because she felt it simply “perpetrated stereotypes”) and completely changing gears and finding an entirely new approach. Sometimes, letting go of a plan or assumption is the best way to go; and sometimes, it takes far too long to figure that out!

Our February 8th meeting is our second members’ critique evening of the season, and we look forward to sharing images and discussing them with an emphasis on “pictorialism” as we each understand it, either in traditional or in the contemporary terms we continue to seek to define. This is preliminary to our special March theme competition, “Pictorialism.”

We are seeking a date change for that competition, due to a new calendar conflict at the rectory; March 15th is likely, and gives us an additional week to prepare, and we will let you know as soon as possible.

We hope you are receiving, and enjoying, the new “e-mail blasts” prior to each meeting. If you aren’t receiving them, please contact us with a current e-mail address and we’ll add you to the distribution list.

See you Tuesdays,

—Kathryn

More References to Pictorialism by Kathryn Buck

A new monograph on pictorial photography was released on February 1, 2011, according to amazon.com:

Shadows of a Fleeting World: Pictorial Photography and the Seattle Camera Club (The Scott & Laurie Oki Series in Asian American Studies) by David F. Martin and Nicolette Bromberg, offers a generously illustrated look at Pictorialism as it was practiced on a regional basis, and includes important and difficult-to-find information on the lives and accomplishments of the club’s photographers. Since Japanese immigrants were prominent in the club, their work routinely blended Pictorialist and Japanese aesthetic traditions. The club’s works “made a unique contribution to the international art movement.”

Amazon’s product description also has this to say about Pictorialism:

“Pictorialism emerged in the early twentieth century as a prominent style of fine art photography. Artists engaged in this style were interested in the effects of transient light and Japanese compositional elements. They developed innovative darkroom techniques to create unique soft-focus photographs that reflected contemporary painting styles, especially Impressionism. Historically, Pictorial photography was narrowly defined by certain characteristics that gave an inaccurate assessment of its important contributions to the medium. Recent rediscoveries from American regional camera clubs, including the Seattle Camera Club (SCC), reveal that the movement was broader and more individualist than previously thought.”

An excerpt from *Edward Steichen: Lives in Photography*, Todd Brandon and William A. Ewing, p. 97:

The Pictorialists fought to accord to photography the status of a fine art, but on its own terms. Each photograph was to be judged for its aesthetic and formal qualities. In many cases, prints were signed and dated, following the painting model. Atmosphere and viewpoint took precedence over subject matter which had the effect of limiting the repertoire to what was essentially a pre-industrial Eden of misty nudes, gamboling children in flowering meadows, rustic cottages, and the like. Painterly qualities were often achieved with the s-focus lens, complex handprinting processes and a free interpretation of what was on the negative, which might be rubbed or scratched for artistic effect. The Pictorialists, European and American alike, rejected industrially prepared papers and silver emulsions, the principle of instant image, and the precision lenses and cameras that could be handled with each. Instead, they chose handmade or hand-coated papers and optics calculated to produce aberrations or blurring, albeit carefully controlled.

New Camera Time? Consider the Nikon D3100 Digital SLR Camera by Dwight Brown

Since the age of ten, I have operated many cameras from major companies, and I currently use a Nikon D40x. I find Nikon cameras and lenses easy to operate, and they create outstanding image results.

I am considering a digital SLR (DSLR) camera purchase and recently tested and operated Nikon’s D3100. Although I’m still also considering the D7000 model, I came to the conclusion that the D3100 would be great for anyone entering the DSLR field of photography, based on its price category (ca. \$700 with 18-55mm Zoom-Nikkor lens) and its easy-to-use features.

The D3100 both merges and enhances the capabilities of its predecessors (D40, D40x and D60) by providing 14.2 megapixels, a shooting speed of three frames per second, an easy step-by-step guide to help the user operate the camera, an ISO of 100-3200 which can be expanded to 12,800 and a 1080P HD video

(cont. on page 4)

New Camera Time? Consider the Nikon D3100 Digital SLR Camera by Dwight Brown (cont.)

camera (1920 x 1080) with both auto focus (user can auto focus while shooting an image) and sound, plus a HDMI port for attaching the camera to TV, DVR or VCR for playback of recorded images, a 3 inch LCD display monitor, and an 11-point auto focusing system. There are several programs available for improving one's photos, the unit is lightweight, and it also has an automatic image sensor cleaning device for safely removing dust from the image sensor.

Exhibits & Events (cont.):

on a limited schedule. The films and screening dates are as follows:

Alfred Stieglitz, Photographer

Directed by Hans Namuth and Paul Falkenberg (1981). Profiles the photographer and discusses his influence on other artists (26 min.). Tuesday, March 8, at 2:00 p.m.

This Is Edward Steichen

Directed by Merrill Brockway (1966). The American photographer is interviewed and discusses his working methods (28 min.). Tuesday, March 8, at 2:00 p.m.

Strand: Under the Dark Cloth

Directed by John Walker (1989). A comprehensive introduction to the life and work of Paul Strand (81 min.). Tuesday, April 5, at 2:00 p.m.

Native Land

Directed by Leo Hurwitz and Paul Strand; photographed by Paul Strand (1942). A radical social documentary that champions workers' rights and the labor movement (88 min.). Thursday, March 10, at 2:00 p.m. and Friday, March 11, at 6:00 p.m.

Alfred Stieglitz: The Eloquent Eye

Directed by Perry Miller Adato (2001). Examines the achievements and legacy of the photographer and gallerist (88 min.). Thursday, April 7, at 2:00 p.m.

There will also be gallery talks for the exhibit "*Our Future Is In the Air*": *Photographs from the 1910s*. Talks meet at 11:00 a.m. at the exhibition entrance, The Howard Gilman Gallery, 2nd floor. Wednesday, March 16 and Friday, April 1.

Museum hours are: Tuesday–Thursday, 9:30 a.m.–5:30 p.m., Friday and Saturday, 9:30 a.m.–9:00 p.m., Sunday, 9:30 a.m.–5:30 p.m. The museum is located on Fifth Avenue at 82nd Street, www.metmuseum.org/events.

wowe: "*Nightclubbing*": *New York Nightlife in the 80s*, at the Leica Gallery from March 4 through April 16, 2011. Portrait photographer wowe (Wolfgang Wesener) started capturing New York nightlife in the 80s for *Details* magazine. His images reveal this unique and decadent period showing the appearance

of many noteworthy celebrities. The black-and-white portraits exhibited are compelling.

Also at the Leica Gallery, *Alan Behr: Naked at the Ball*, presenting a photojournalists coverage of balls, galas, and benefits that occupy the weeknights of the New York social season. When Alan Behr arrives, as a guest, he leaves his media credentials at home. His "insider" vision of what his assignments entail reveal an acceptance attitude of the way things are.

The Leica Gallery is located at 670 Broadway two blocks north of Bleecker Street. Hours: Tues. thru Sat., 2:00 p.m. – 6:00 p.m., 212-777-3051.

B & H Event Space

B & H offers an array of free seminars and lectures by professional photographers from around the world. You can self-register online to guarantee a seat. Below are a few of the seminars that could be of interest to club members. The B & H website has more details for each topic.

Still Life in America with Charles H. Traub,

Event Type: Photography

Date: Sunday, Feb. 20, 2011, 1:00 pm - 3:00 pm

Getting Known/Being Shown with Ariel Shanberg

Event Type: Photography

Date: Thursday, Feb. 24, 2011, 11:00 am - 1:00 pm

Looking at the Unique to Find the Universal with Amy Touchette

Event Type: Photography

Date: Sunday, Feb. 27, 2011, 1:00 pm - 3:00 pm

Getting the Most from your Canon Printer Software with Jamie Waller

Event Type: Photography Software

Date: Monday, Feb. 28, 2011, 11:00 am - 1:00 pm

"Watch Your Back!" Photographers' Rights in the 21st Century with Len Speier

Event Type: Photography

Date: Monday, Feb. 28, 2011, 3:00 pm - 5:00 pm

Digital Image Submissions

Bob Himmel has requested that digital image entries for both competitions and critiques be submitted according to the following deadline schedule:

Mar. 15th Comp. Fri., Mar. 11th

Apr. 12th, Theme Fri., Apr. 8th

May 10th, Portfolio Wed., May 6th

Please cooperate!

Quotation of the Month

"Composition is the strongest way of seeing."

—Edward Weston

PPA 2010-2011 Calendar

<i>Date</i>	<i>Event</i>
October 12	Season Opener Party, Pictorialism Review
October 26	Competition
November 16	Member Critique
November 23	Program
December 7	Competition
January 11	Competition
January 25	Program
February 8	Member Critique: "Pictorialism"
February 22	Program
March 15	Competition: Theme "Pictorialism"
March 22	Program
April 12	Competition: Theme Night, "Portraits –Faces"
April 26	Program
May 10	Competition: Portfolio Night
May 24	Program
June 7	Annual Business Meeting
June 14	Annual Awards Dinner

Competition Rules (October 2010)

1. All competitions, except as noted in the yearly program, are held at the first meeting of each month from October through May. The President may reschedule a competition to the second meeting of a given month by notifying members at least 14 days in advance.
2. Judges will assign a score between 6 and 9 for each entry. A score of 9 is an Award and will receive 3 competition points. A score of 8 is an Honorable Mention and will receive 2 competition points. A score of 7 is a Merit and will receive 1 competition point. Scores of 6 receive no competition points. Scores will be assigned regardless of the number of photographers entered. Images with a score of 7 or 6 will be allowed re-entry.
3. A member is permitted to enter up to 50% of their season entries, in a particular medium (*excluding traditional slides*) with images taken prior to becoming a member, with the following exception. New members may enter any amount of their season entries with images taken prior to becoming a member during their first club season.
4. **Categories:** There are *three* competition categories, "Prints," "Projected Digital Images," and "Traditional Film Slides."
5. **Entries:** A member may enter a total of *nine* images in a competition, but no more than *three* in a particular category. The title of all entries will be announced to the judge prior to him or her scoring the image.
6. **Prints:** Every print must have a title and the maker's name on the back for identification purposes and an indication of orientation.
 - 6a. Prints must be mounted on firm board, no larger than 16"x20".
 - 6b. A print may be entered up to three times. If a print has won an Award or Honorable Mention in any season, it may not be entered again at any time. See "Exceptions"—Portfolio Night Rule below.
7. **Projected Digital Images:** Digital Images must be titled, be in JPEG format, and may be digitally "enhanced" to any extent by any photo imaging software. Maximum width is 1024 *and* maximum height is 768 pixels. Entries *must* be made initially with a camera, and be submitted no later than *48 hours* prior to the meeting to the designated member who will prepare them for display.
8. **Traditional Film Slides:** Entries must be camera film images and *not* digital images transferred to film, mounted in 2" x 2" ready mounts, and must be clearly spotted in the *lower left-hand corner* as you hold them for hand viewing. Sandwich entries are permitted. Glass mounted slides will not work in our projector. The maker's name and picture title *must appear* on the mount.
9. **Projected Digital Images** and **Traditional Film Slides** may be entered only twice during the year and once in the new year if they were entered in previous years. If an image in either of these categories has won an Award or Honorable Mention, in any season, it may not be entered again at any time. See "Exceptions"—Portfolio Night Rule below.
10. One "Best Image of the Night," with a score no less than 8, only if there are no 9 scored images, will be selected from each category.
11. **Awards:** The number of awards granted at the end of the season for each category and the portfolio competition will be based on the following scale: *three* awards for a minimum of *six* participants; *two* awards for *four or five* participants; *one* award for *two or three* participants. Three awards being 1st, 2nd, and 3rd place.

Exceptions,

Theme Night: Chairpeople or program committee members may preview entries to assure that they conform to the theme. Makers may be asked to give their rationale to help determine the eligibility of their entry. Please adhere to the given theme. Relevance *plus* photographic merit will count.

Portfolio Night: Three images for *each category*, which have been submitted in the present season or non-winners from prior seasons, may be entered.

January Competition Results

Michael Weinstein, Judge

Digital Projected Images

Awards

Baguio, *"City of Lights," "The Fisherman," & "Mr. World"

Lewis, "Just Beautiful"

Raggi, "Admiral Butterfly"

Sandler, "Yellow Tanker"

Sichler, "Laundry Day" & "Blue Window"

Honorables

Buck, "Chelsea Seascape 405" & "Untitled"

Gottfried, "Winter Trees"

Himmel, J., "Behind Atlas"

Himmel, R., "Madison Square 2" & "Security"

Lewis, "Winter Scene"

Raggi, "Afternoon Nap" & "Waterfall"

Sichler, "Stevens Institute"

Prints

Awards

Buck, *"Website"

Baguio, "Early Birds" & "Sofia"

Honorables

Buck, "Seasonal Abstract" & "Still Life with Red Basket"

Baguio, "The Widow"

Brown, "Sharp Edges"

Traditional Slides

Awards

Slatkin, *"Leaves" & "Feet in Tub"

Baguio, "West Side"

Honorables

Baguio, "Central Park" & "Rodin's House"

Buck, "Barn in Winter"

Slatkin, "Lily"

Trapani, "Ferns on Forest Floor" & "Yellowstone Winter"

*Best Category Image of the Night

Cumulative Scores

Digital Projected Images

Baguio	25
Raggi	22
Sichler	19
Gottfried	18
Himmel, J.	17
Himmel, R.	17
Lewis	15
Sandler	15
Buck	14
Safdeye	8
Indelicato	5
Brown	3

Prints

Baguio	23
Buck	20
Himmel, R.	14
Hannesson, J.	10
Brown	9
Himmel, J.	8
Stuhl, A.	8
Sichler	7
Stuhl, J.	5
Reus	4

Traditional Slides

Slatkin	21
Trapani	18
Baguio	17
Buck	16
Hannesson, J.	7
Stuhl, A.	7
Hannesson, K.	6
Stuhl, J.	6

Competition Winners—January 2011

Digital Projected Image Awards



Alex Baguio, **City of Lights*



Alex Baguio, *The Fisherman*



Don Sichler, *Laundry Day*



Barbara Raggi, *Admiral Butterfly*



Don Sichler, *Blue Window*



Herb Sandler, *Yellow Tanker*



Alex Baguio, *Mr. World*



Martin Lewis, *Just Beautiful*

Traditional Slide Award



Alex Baguio, *Westside*

Print Awards



Kathryn Buck, **Website*



Alex Baguio, *Early Birds*



Alex Baguio, *Sofia*

*Best Category Image of the Night