

LIGHT AND SHADE

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

Special Anniversary Vol. 95, Number 1,

www.ppa-photoclub.org

January 2011

January Calendar

Tuesday, January 11: Competition

Judge: Mr. Michael Weinstein

Time: 7:00 p.m. – 9:00 p.m.

Place: St. Peter's Rectory

Mr. Weinstein has been in the business over 25 years working initially as a portrait and fashion photographer. He transitioned into architecture and real estate in 1994. He continues to shoot for architectural firms, design firms, and real estate companies. He also shoots corporate and theatrical portraits and has been included in numerous architectural photography books, magazines, and other publications. His website is MW-STUDIO.com.

Tuesday, January 25: Program—The Politics of Space

Speaker: Beatrix Reinhardt,

Time: 7:00 p.m. – 9:00 p.m.

Place: St. Peter's Rectory

Beatrix Reinhardt grew up in Jena, formerly East Germany. After the completion of her undergraduate studies in New German Literature at the Freie Universität Berlin she planned to study at the New School for Social Research in New York for one year. The one year became two and Reinhardt graduated with a M.A. in Media Studies. During her studies at the New School, she started her studies of photography which she continued at Illinois State University. Since the completion of a Master of Fine Art degree, Reinhardt has lived and worked in galleries in Finland, India, Australia, China and the US, amongst others. Presently she resides and works in Queens, New York.

Reinhardt's work has been exhibited in Europe, North America, Australia and Asia. Her work is represented in many public collections including the New York City Public Library, Light Work collection, Old Parliament House in Canberra, Australia, and Rural Documentary Collection in Illinois.

Since fall 2005 she has been a assistant professor and the program coordinator of photography at the College of Staten Island, CUNY.

The Politics of Space has been the center of interest in her work. How demarcation can be achieved through decoration and organization, the way individuals express themselves through how they organize, use and decorate their spaces, and how this can be seen as an expression of cultural values, ideals, beliefs, individual taste and sensibilities; and how architecture and decoration can reflect temporary liberation from everydayness are discussed in my last bodies of work.

“Stieglitz, Steichen, Strand,” an Exhibition Review by Neal Rosenau:

Neal Rosenau is an avid, award-winning photographer and writer and past president of the Teaneck (NJ) Camera Club. His career in journalism included writing and editing newspapers and magazines, and he was an on-air correspondent for WCBS and WNBC TV stations in New York. View some of his photos at <http://www.nealrosenau.com>.

For those interested in the history of photography, and for anyone who loves looking at great photos, a new exhibit at the Metropolitan Museum of Art in New York is an exciting must-see.

Titled simply *Stieglitz, Steichen, Strand*, the exhibit dedicates one large room to each of these three pioneering masters of American photography—Alfred Stieglitz, Edward Steichen, and Paul Strand. The galleries' walls are filled with iconic works such as Steichen's "Flatiron Building" (three unique prints to compare); the multiple Stieglitz portraits of artist Georgia O'Keefe and his brooding, painterly images of New York City; and Strand's photo-abstractions alongside his crisp unforgettable street scenes.

You may have seen these images reproduced over the years, but here are the originals, often one-of-a-kind, made by the photographers themselves. It's a visual feast in which you can savor and appreciate each artist's skill and style, ponder what they saw and wanted us to see, and find your



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LIGHT AND SHADE

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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

Happy 2011 and Happy 95th PPA Anniversary Year to All!

As indicated last month, this initial anniversary issue of *Light and Shade* includes reviews by PPA friend Neal Rosenau of two exhibits highly relevant to the time, and in part, the photographers who founded The Pictorial Photographers of America ninety-five years ago. Both exhibits are at The Metropolitan Museum of Art until April, so please don't miss them!

In addition, *Light and Shade* editor Richard Trapani hopes to make reference to a few online sources that will also help shed light on the history and nature of pictorialism as we seek to understand it better.

We might also consider some special activities appropriate to this year—in addition to our additional "pictorialism" theme competition this season—such as outings to relevant exhibits or a visit to the Clarence H. White archives at Princeton, or a special exhibit of our own, for example.

Our December competition brought a strong field of images—digital, print, slide—for judge Loren Ellis. It was good to have her with us again, to hear her comments and evaluations, and to have her bring us up-to-date on some of her very interesting projects.

As I reread the December President's Message, it seems like everything I want to say at the start of 2011 is already there, including a look ahead to the contents of this January issue and comments regarding our special focus (!) during this landmark season and year for PPA. So it seems appropriate to cut this message short and make more room for the expanded and very interesting content of this issue, with special thanks to editor Richard Trapani for his efforts and to Neal Rosenau for his contributions.

Best wishes to all of you for this new and special year!

—Kathryn

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 8, 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.

“Stieglitz, Steichen, Strand,” an Exhibition Review by Neal Rosenau: (cont.)

own associations and comparisons between and among the images.

Stieglitz

Alfred Stieglitz (STEE-glits) is the personality and influence who unites the three men in this exhibit. He made himself into the defining force, impresario and major-domo of artistic photography in the United States in the first half of the twentieth century. Born in Hoboken in 1864, raised and educated in New York City and Germany, he returned to the U.S with knowledge of the chemistry and physics of photography and the aesthetics of modern art. Autochrome of “Alfred Stieglitz” by Edward Steichen, 1907, from Metropolitan Museum of Art

Stieglitz set out in the 1890’s to help define photography as an ART fully as creative and expressive as drawing, painting or sculpture. He spent over 40 years realizing that goal in his own photographs, through active work in camera clubs, by writing and editing club publications (such as Camera Notes and Camera Work), and by the works—photos and other art—that he displayed in a series of New York galleries he ran.

At the Met, you can look at some of Stieglitz’s most memorable images, including painterly, “pictorialist” work like “The Terminal” and “Winter—Fifth Avenue,” both from 1893. By the time he made his image called “The Steerage” in 1907, his work employed sharp-edged clarity to express his modernist vision.

There is a wall displaying some of his portraits of Georgia O’Keeffe from the years after he met her in 1917. (He took over 300 of these portraits in all, ranging from nudes to fully clothed studies and including face, hands, breasts, feet, and images of the artist with icons of her work.)

“Georgia O’Keeffe—Neck” by Alfred Stieglitz, 1921, from the Metropolitan Museum.

In the Stieglitz gallery, you can see the change in thinking that he went through regarding how photography should present itself. From approaches where he tried to make a photo look like a painting, his work turned to a more straightforward presentation of its subject matter—certainly no less reflective of the art movements of the day, but much more faithful to the clear-focused capabilities of his tools: cameras and lenses.

The other two famous photographers in Stieglitz, Steichen, Strand represent opposite ends of the Stieglitz continuum. In the words of the Met Museum’s Curator of Photography, Malcolm Daniel,



Stieglitz, *Georgia O’Keeffe—Neck*, (1921)

“Steichen and Strand ‘bookend’ the era of Stieglitz.” Years apart, each of them came to Stieglitz with a portfolio of photos to show, and each left inspired and with a sense of direction for their work. This Met show demonstrates how distinctive those directions were and how each was important for the ways serious photography is practiced to this day.

Because Stieglitz was such a personal force in thinking about photography and introducing ideas of modern art to America, he was a magnet for aspiring photographers who wanted his judgement on how their work stacked up. Edward Steichen (STY-ken) came in 1900, Paul Strand in 1917. (Such pilgrimages to the great man continued for decades—among the callers was the trained pianist Ansel Adams, who arrived from San Francisco in 1936 with his Yosemite photos, a visit that helped secure New York exhibitions—and a new career.)

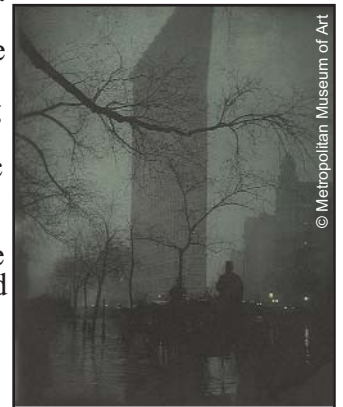
Steichen

Steichen was 21 when he saw Stieglitz at the Camera Club of New York. His images in 1900 were “examples of the soft-focus, self-consciously artistic style favored by serious amateurs,” according to the Met’s wall placard. Stieglitz loved the prints and bought three of them on the spot for \$5 each—a huge thrill for Steichen, who had never before sold a photo for more than 50 cents.

At the time, Steichen was on his way from his Milwaukee home (where his family had moved from his birthplace in Luxembourg). He was headed to Paris to pursue his painting career. Two years later, he returned to New York with a reputation as an able portrait photographer and his head full with ideas of the expressive potential of modern art.

When he put the ideas into practice in New York, he pointed his big view camera at the Flatiron Building.

Over 5 years time, he made three platinum prints from his 1904 negative, brushing each with gum bichromate to achieve different coloristic effects. The three images are displayed side-by-side today for the first time since 1997. (“Flatiron” by Edward Steichen, 1904, from the Metropolitan Museum of Art.)



Steichen, *The Flatiron*, (1904)

In this gallery, you can follow some of Steichen’s work into the 1920’s. Here are portraits, including a striking image of sculptor August Rodin profiled in front of his “Thinker.” You can view the dominating image of financier J.P. Morgan in the hallway outside the exhibit room itself. There are three powerful prints of Rodin’s sculpture “Balzac,” photographed by the light of the moon alone. The moon plays a big role, too, in a memorable, moody image called “The Pond—Moonrise” from 1904 by Edward Steichen,

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from the Metropolitan Museum of Art.

After World War I, Steichen gained fame as chief photographer for Condé Nast's *Vogue* and *Vanity Fair* magazines. He became head of the Department of Photography at the Museum of Modern Art, where he curated the hugely popular *Family of Man* exhibit that lives on today in the form of coffee table books.

But by 1920, the dominant style of modern photography had turned from Steichen's painterly approach. According to the Met, it happened in the 1915 to 1917 with the work of Paul Strand.

Strand

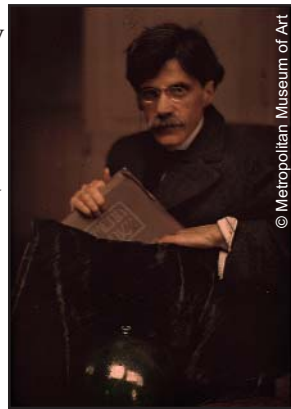
Strand was a high school student at New York's Ethical Culture High School when he was bitten by the photography bug. He was a member of the school's camera club, where the advisor was Lewis Hine, a pioneering documentary photographer whose work helped change American child labor laws. In 1907 (Strand was 17) Hine took his camera "clubbers" to visit an exhibit of Photo-Secession works at Stieglitz's Little Galleries (the 291 Gallery) on Fifth Avenue in Manhattan.

Strand was hooked. As soon as he graduated from high school, he devoted himself to photography, reading in the library of the Camera Club of New York and learning from the club's older members. He put together a portfolio of platinum prints of soft-focus images in the Pictorialist style advocated by Stieglitz and practiced by Steichen. These images he showed to Stieglitz.

But Stieglitz's thinking about modern photography had moved on, and he advised Strand to "sharpen his focus and confront his subjects squarely." You see some of the results from 1915-1917 on the gallery walls: abstracts of bowls, furniture, New York back yards, and sun shadows; unforgettable street shots like "Blind" or "Conversation" between two orthodox Jews; or the iconic "Wall Street." "Blind" and "Bowls" by Paul Strand, 1916, from the



Steichen, *The Pond Moonrise*, (1904)



Steichen, *Alfred Stieglitz*, (1907)



Strand, *Blind*, (1916)

Metropolitan Museum of Art.

Strand's new photos comprised the last exhibit Stieglitz mounted at his legendary 291 Gallery, and they filled the final editions of *Camera Work*, the high-quality publication Stieglitz edited.

Strand went on to a long career in photography (he died in 1976). Samples of that later work are on the walls of this gallery, including portraits, close-ups of foliage, and a series of photos from Mexico.

B&W—and Color, Too:

Nearly all the works in Stieglitz, Steichen, Strand are in black-and-white, printed using a variety of processes—gelatin silver, palladium, platinum, direct carbon, and photogravure. For those of us who grew up on a world of grayscale photography—and who learned to make pictures in real "wet" darkrooms—there is a subtlety, a softness, a special romance in these images produced with chemicals rather than pixels.

But since few of us practiced the variety of techniques on display here, (including Steichen's over printing with gum bichromate), there is a helpful exhibit outside the main galleries that gives us a brief gloss on how various chemical techniques worked and how curators can determine what was used on a particular print.

The color in the monochrome images was put there to achieve artistic effect. For instance, Steichen's "Flatiron Building" is distinctly blue in all three incarnations.

Surprisingly, perhaps, there are also a few very early full-color images in the exhibit. They are color transparencies called "Autochromes" that appear in the Steichen section. These are early experiments using a process based on minute particles of potato starch dyed red, green and blue. The transparencies on display are modern copies: the originals are so fragile and subject to damage from light that they will be on display for only one week at the end of January.

All 115 images in this exhibit are drawn from the Met's collection (which began when Stieglitz donated some of his prints in 1928). This is a great chance to see some images that rarely hang for public viewing. Stieglitz, Steichen, Strand is one of the Met's "big shows" this season and will be on display until April 10th.

"Our Future Is In The Air," An Exhibition Review by Neal Rosenau:

While Stieglitz, Steichen and Strand were at work establishing photography as High Art, many camera

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Strand, *Bowls*, (1916)

buffs of the 1910's were exploring other aspects of photography—the technological, news-gathering and documentary capabilities, the social potential and the pure fun and excitement to be found in camera work. So hanging in a gallery next to the highly self-conscious art photos of Stieglitz, Steichen, Strand is an exhibit titled, *Our Future Is In The Air: Photographs from the 1910s*.

This Metropolitan Museum of Art exhibition uses 58 images from the museum's own collection to give us an overview of a formative decade in photography. As curator Doug Ecklund describes the exhibit: "This is the other photography going on alongside with the over-aestheticized pictorialism and abstractions" that you can see next door.

So we see some experiments and fresh ideas here. Remember, this was a new age in technology. Cameras were smaller, skyscrapers were taller, Einstein had published his *Theory of Relativity*, Hollywood was being invented, people were driving racecars and flying in airplanes ("Our Future Is In The Air" is a double-meaning phrase from a French brochure about careers in aviation.)

For all these technological and social changes, photography was a witness, an agent and a user. Examples fill the walls here:

- While many cameras were turned to look at the tall buildings, Alvin Langdon Coburn climbed a skyscraper beside Madison Square Park for the top-down perspective needed to make his image "The Octopus." (Photo: "The Octopus" by Alvin Langdon Coburn, 1912, from Metropolitan Museum of Art)
- Jacques Henri Lartigue panned his camera, following racecars to capture images of speed; 13-year-old William Mayfield got a shot of Orville Wright in his airplane; and Vilhelm Ellehammer pictured the helicopter he had invented and was trying to make fly. (Photo: "Le Grand Prix A.C.F." by Jacques Henri Lartigue, 1913 from Metropolitan Museum of Art, © by Ministère de la Culture-France/AAJHL)
- Eugene Atget documented the streets of Paris, and E.J. Bellocq trained an unflinching lens on the "working girls" of Storyville, the red light district in New Orleans. (Photo: "Boulevard de Strasbourg" by Eugene Atget, 1912, from Metropolitan Museum of Art)
- Louis Hine created documentary history when his straightforward but emotionally moving photos of working children helped inspire change of America's child labor laws. (Photo: "Addie Card, 12 Years—Spinner in North Pownal Cotton Mill" by Lewis Hine, 1910, from Metropolitan Museum of Art)
- Artists of the 1910's turned to photography to express their modernist visions: Charles Sheeler sculpted with light for his richly-printed images of his Doylestown, PA, farmhouse/studio. Man Ray

invented his "Ray-o-Graphs" by arranging objects on light-sensitive paper in his darkroom. And Morton Schamberg made a DaDa-inspired image of a drainpipe and miter box that he called "God." (Photo: "Doylestown House—Stairs from Below" by Charles Sheeler, 1917, from Metropolitan Museum of Art, © *The Lane Collection*)

- From this decade of World War I, we have images of British troops awaiting an order to advance, of wounded French soldiers practicing parade drills in Paris, of a huge American war bond rally featuring Charlie Chaplin waving to the crowd from his perch on the shoulders of Douglas Fairbanks, and there's a "portrait" of Woodrow Wilson in which Charles S. Mole choreographed thousands of soldiers and shot from high above to create a mosaic image of the President. (Photo: "Charlie Chaplin and Douglas Fairbanks Selling Liberty Loans" during the Third Loan Campaign at the Sub Treasury Building on Wall Street, New York City, Unknown Artist, 1918, from Metropolitan Museum of Art)

- From the decade of the Russian Revolution, we can see a family album created by the Dowager Empress Maria Feoderovna, mother of the last czar, who had taken up photography in the 1880's, soon after George Eastman invented the hand-held Kodak camera.

- By the 1910's, the Kodak and other small cameras had democratized photography, and you see some results here. One charming example is an album called "Girls I Have Known," by Dan Rochford. an annotated collection of snapshots, studio portraits and magazine images in which a teenaged boy forms and records his affectionate thoughts about the opposite sex. Think of this as an early ancestor of Facebook®—teenage musings, but without the modern urge to share indiscriminately (in fact, he posted "Keep Out" signs on his pages).

So visit *Our Future Is In The Air* for some rare and beautifully-made black and white prints, for a look at a turbulent historic decade, and for a loose composite portrait of photography at a formative age.

The exhibit hangs in the Gilman Galleries on the second floor of the Met. It will be there until April 10.

Exhibits & Events:

Stieglitz, Steichen, Strand, at the Metropolitan Museum of Art through April 10, 2011. This exhibition features three giants of photography—Alfred Stieglitz (American, 1864–1946), Edward Steichen (American, b. Luxembourg, 1879–1973), and Paul Strand (American, 1890–1976)—whose works are among the Metropolitan's greatest photographic treasures. Approximately 115 photographs, drawn entirely from the museum collection are displayed. A timely exhibition in view of PPA's 95th anniversary year. Please refer to the exhibit review graciously submitted to PPA by Neal Rosenau.

Museum hours are: Tuesday – Thursday, 9:30 a.m. – 5:30 p.m., Friday and Saturday, 9:30 a.m. – 9:00 p.m.,
(cont. on page 6)

Exhibits & Events (cont.):

Sunday, 9:30 a.m. – 5:30 p.m. The museum is located on Fifth Avenue at 82nd Street.

Wang Qingsong, at the International Center of Photography from January 21 through May 8, 2011. This exhibit is the first solo U.S. exhibit of this highly regarded Chinese artist. Trained as an artist he turned to photography in the 1990s. His large color photographs of staged scenes involve many models. The exhibit includes 15 photographs as well as a few documentary videos illustrating the production of his major works.

Jasper, Texas: The Community Photographs of Alonzo Jordan, also at the ICP from January 21 through May 8, 2011. This small town achieved notoriety as a scene of a brutal race crime in 1998. An African American, James Byrd, was dragged to his death by a truck driven by three white men. The media coverage of the crime and the subsequent trial did not fully reveal the nature of the society in this small town. Alonzo Jordan had extensively documented through photography the social life of the town prior to the crime, revealing the nature of the people as individuals and their relation to their family, community, and others.

Take Me to the Water: River Baptism Photographs, also at the ICP from January 21 through May 8, 2011. A small exhibit of approximately forty photographs which reveal the nature and atmosphere of Protestant river baptisms in the South and Midwest between 1880 and 1930. Economic depression and industrialization prompted religious outlets and these baptisms were often community events.

The ICP is located at 1133 Avenue of the Americas, New York, NY. Hours: Tues. thru Sun., 10:00 a.m. – 6:00 p.m., with additional hours on Fri. until 8:00 p.m., closed Mondays and major holidays, 212–857–0000.

The Thin Line Between the Eye to the Heart, by Stanley Greene at the Leica Gallery from January 13 through February 26, 2011. A retrospective exhibit by one of the most famous photojournalists and war photographers. The images are presented in chronological order over an approximate 40 year time span. In addition to showing the photographers important work the exhibit pays tribute to his use of Leica® cameras in his career from film models to the latest digital models.

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.

Pictures by Women: A History of Modern Photography, at MoMA through April 4, 2011. An exhibition of outstanding photographs by women artists, from the beginning of the modern period to the present. Over two hundred works are exhibited of celebrated masterworks and new acquisitions from the collection.

Diane Arbus, Berenice Abbott, Claude Cahun, Imogen Cunningham, Rineke Dijkstra, Florence Henri, Roni Horn, Nan Goldin, Helen Levitt, Lisette Model, Lucia Moholy, Tina Modotti, Cindy Sherman, Kiki Smith, and Carrie Mae Weems, among many others are represented in the exhibit.

MoMA is located at 11 West 53 Street, between Fifth and Sixth Avenues, New York, NY. Hours: Sat. 10:30 a.m. – 5:30 p.m., Sun. 10:30 a.m. – 5:30 p.m., Mon., Weds., Thurs., 10:30 a.m. – 5:30 p.m., Fri. 10:30 a.m. – 8:00 p.m., (212) 708–9400.

Selected References on Pictorialism by Richard Trapani

There are many references on the internet pertaining to the topic of pictorialism. I have selected a few that clearly delineate the reasons for the movement and its objectives.

“Many of these processes [gum bichromate and platinum prints] developed at a time when photographers were rather self-conscious about the role and status of their medium as an art form, both in its own right and in relation to, or even in competition with, the fine and graphic arts. There was dismay at the increasing industrial exploitation of photography, and at practices and institutions that pandered to a commercial and professional establishment. In the 1890s, this encouraged a secession from traditional photographic associations and the founding of groups dedicated to artistic practice, such as the Vienna Camera Club, the Brotherhood of the Linked Ring (London), the Society for the Encouragement of Amateur Photography (Hamburg), the Photo-Club de Paris, the Cercle d'Art Photographique (Brussels), the Photo-Secession (New York), the Studio Club (Toronto), and the Sydney Camera Circle.” *Quoted from Oxford Companion to the Photograph: pictorialism, by Hope Kingsley, on.answers.com/topic/pictorialism*

“Pictorialism, an approach to photography that emphasizes beauty of subject matter, tonality, and composition rather than the documentation of reality.

“The Pictorialist perspective was born in the late 1860s and held sway through the first decade of the 20th century. It approached the camera as a tool that, like the paintbrush and chisel, could be used to make an artistic statement. Thus photographs could have aesthetic value and be linked to the world of art expression.” *Quoted from an article from the Encyclopædia Britannica: Pictorialism, Britannica Online Encyclopædia, brittanica.com/Ebchecked/topic/752375/Pictorialism*

“In 1884, at age 22, Rudolf Eickemeyer, Jr. bought a camera to document the inventions of his father, a Yonkers, New York engineer and inventor known for his innovations in mechanizing hat making and in developing electric motors for a variety of uses. Young Eickemeyer learned the technical aspects of

(cont. on page 7)

the medium from a local photographer. He broadened his knowledge by eagerly studying periodicals devoted to the subject.

“Eickemeyer later recalled ‘when I tried photography as a means of pictorial expression, its possibilities so engrossed me that my camera was soon my constant companion and then a part of me.’ He submitted images to international amateur photography exhibitions, winning a Gold Medal at Hamburg in 1893 and the Albert Medal at the Royal Photographic Society of Great Britain in 1894.

“At the turn of the century, advocates of the international photographic movement known as Pictorialism sought to gain recognition for photography as an art form, rather than just a technical, mechanical pursuit. Eickemeyer garnered acclaim as a member of the American Pictorialist movement along with Alfred Stieglitz, Clarence H. White, Gertrude Kasebier and Edward Steichen.” *From Rudolf Eickemeyer, Jr. Pictorialist and Photographic Illustrator by Kristin Hanneman on Suite 101.com –Insightful Writers, Informed Readers, suite101.com/content/rudolf-eickemeyer-jr-a217711.*



The nameplate appearing above is the original that appeared in the early issues of the newsletter.

Light & Shade was initiated by Ira Martin, president of PPA from 1927 – 1937, “for the promotion of photography as an art.” He appointed architectural photographer Thurman Rotan as its editor. The bulletin promoted the “modern school” of straight photography. It reviewed exhibitions at Alma Reed’s Delphic Studios, Julien Levy’s Gallery, Stieglitz’s American Place, and featured works by industrial and advertising photographers. It also documented the annual salons from 1937 to 1941.

Light and Shade was released as a monthly bulletin from October 1928 to May 1932. In April 1933, it was replaced by a four-page mimeographed newsletter called, *Bulletin of the Pictorial Photographers of America*. In October 1937, Samuel Grierson became the editor, and the newsletter resumed its original name, *Light and Shade*. Grierson remained editor until 1953.

Photoshop® Tips for Creating “Pictorialism”

Sepia Toning and Subduing Colors:

A very easy method to create a sepia toned image is through the use of an Adjustment Layer and applying a Layer Mask.

1. Open your image file and create a copy of the background layer by pressing CTRL-J, (CMD-J for Macs).
2. Click on the half-black-half-white circle at the bottom of the Layer palette and select Hue/Saturation.
3. Drag the Saturation slider all the way to the

left—the image becomes black-and-white. Check the Colorize box and set the Hue slider to 40. The image becomes sepia toned. You may fine tune the Hue slider to suit your tastes.

4. If you want to subdue the color tones in your image, you can use the layer mask feature. First select the Brush tool from the Tool Palette. Adjust its size to suit the area to be affected in your image by using the rectangular bracket keys. (“[” reduces brush size, “]” increases brush size).

5. Reduce the opacity of the brush to 30–50%, and make sure that the foreground color is set to black.

6. Now paint over your image, perhaps selecting a specific area or areas. Repeat step (5) to suit your taste.

Adding a Soft Glow:

The following affect can only be applied after you have completed all your layer work and have flattened your image.

1) *Apply a Medium Gaussian Blur:* Select Filter-Blur -Gaussian and set the slider to the mid-point position.

2) *Apply a Fade to the Image:* Immediately Press Ctrl-Shift-F (PC) or Comnd-Shift-F (Apple) to open the Fade dialog box. Choose Soft Light from the Mode menu and vary the Opacity to change the strength of the affect.

3) *View the Change Using the History Palette:* Select the step from the History palette before you applied the Gaussian blur. You will be able to see the strength of your affect. If you are displeased, delete the Gaussian blur step from the History palette and repeat the process using a different opacity setting in the Fade dialog box.

Member News

Marion Green has submitted a poem in tribute to our 95th anniversary:

*Pictorialism means this to me
and that to you.*

*So enter and see
what you can do.*

*If it means fuzzy and hazy
or something more mysterious and dark.
Please don't let it drive you crazy
but to your inner self do hark.*

Digital Image Submissions

Bob Himmel has requested that digital image entries for the February critique be submitted by February 4th. Please cooperate!

Quotation of the Month

“A portrait is not a likeness. The moment an emotion or fact is transformed into a photograph it is no longer a fact but an opinion. There is no such thing as inaccuracy in a photograph. All photographs are accurate. None of them is the truth.”

—Richard Avedon

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 8	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.

December Competition Results

Loren Ellis, Judge

Digital Projected Images

Awards

Gottfried, *"View from the Hi-Line" & "Central Park Sunset"
Baguio, "Flavia of Rio" & "Spanish Steps"
Buck, "Untitled 455"
Himmel, J., "Reflection" & "53rd and 3rd, Atrium"
Himmel, R., "Laundry Day" & "Street Furniture"
Lewis, "Doe Eyed Beauty," "51st Street Park," & "Zerega Avenue"
Raggi, "Body Art Trio" & "Witch Doctor"
Sandler, "Torn Landscape"
Sichler, "Window"

Honorables

Baguio, "Colors of Fall"
Buck, "Untitled 459"
Gottfried, "French Building Reflection"
Himmel, J., "East of Madison Square"
Himmel, R., "High Line Vista"
Raggi, "C3PO and R2D2" & "Leaves Awash in Light"
Sandler, "Artichokes" & "Steel and Water"
Safdeye, "Tourists" & "Trees and Benches"
Sichler, "Small Boat"

Prints

Awards

Himmel, R., *"Nothing but . . ." & "Revelation"
Baguio, "Grand Canal," "Manhattan," & "The Bench"
Brown, "Red, White, and Blue"
Buck, "Portrait—Preoccupied," "Study—Table and Chairs," & "Subway Trio"

Honorables

Brown, "The Wheel"
Hannesson, J., "C-3—Boston, Untitled"
Himmel, J., "Chelsea Skeleton" & "Chelsea Wall"
Himmel, R., "Mother and Child"
Reus, "Eyes on You" & "Girls!"

*Best Category Image of the Night

Traditional Slides

Awards

Buck, *"Rust," "Laundry," & "Paris Cemetery Cats"
Baguio, "Montmartre"
Hannesson, K., "Xmas Red"
Slatkin, "Snow Hats"
Trapani, "Redwoods and Rhododendron"

Honorables

Hannesson, K., "To the Light"
Slatkin, "New York Skyline"
Trapani, "Coastal Sunset" & "Steamy Morning"

Cumulative Scores

Digital Projected Images

Baguio	16
Raggi	15
Gottfried	14
Himmel, J.	13
Himmel, R.	13
Sandler	11
Sichler	11
Buck	9
Lewis	9
Safdeye	8
Indelicato	5

Prints

Baguio	15	Stuhl, A.	8
Himmel, R.	14	Sichler	7
Buck	13	Brown	5
Hannesson, J.	10	Stuhl, J.	5
Himmel, J.	8	Reus	4

Traditional Slides

Slatkin	13
Trapani	13
Buck	12
Baguio	10
Hannesson, J.	7
Stuhl, A.	7
Hannesson, K.	6
Stuhl, J.	6

Competition Winners—December 2010

Digital Projected Image Awards



Claire Gottfried, **View from the Hi-Line*



Alex Baguio, *Flavia of Rio*



Martin Lewis, *51st Street Park*



Jeanette Himmel, *Reflection*



Robert Himmel, *Laundry Day*



Herb Sandler, *Torn Landscape*



Don Sichler, *Window*



Kathryn Buck, *Untitled 455*



Barbara Raggi, *Body Art Trio*



Martin Lewis, *Zerega Avenue*

Print Awards



Robert Himmel, **Nothing but . . .*



Robert Himmel, *Revelation*



Alex Baguio, *Bench*



Alex Baguio, *Grand Canal*

Traditional Slide Awards



Kathryn Buck, **Rust*

*Best Category Image of the Night



K. Hannesson, *Xmas Red*



R. Trapani, *Redwoods & Flowers*