

# LIGHT AND SHADE

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

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February 2005

## *Calendar for February*

### ***Tuesday, February 8: Competition***

Prints and Slides (Color, Black-and-White, Scala slides) 3 entries for each category.

Judge: Christine Lebeck

Time: 7:00 - 9:00 p.m.

Christine Lebeck is a fulltime photographer's assistant working in New York City. In the past three years, Christine has worked for over twenty different photographers who work for various magazine publications including, *Men's Health Care*, *Oprah*, *Martha Stewart*, and *Money*. At least three times a semester, Christine is a teaching assistant at the International Center of Photography for one of their various classes and workshops. Christine has shown her fine art work in galleries in New Hampshire as well as New York. Christine graduated from the University of New Hampshire with a fine arts degree and has been working and living in New York City ever since.

### ***Tuesday, February 22: Program with Bruce Colin***

Time: 7:00 - 9:00 p.m.

Mr. Bruce Colin, PPA's newest member, will give a presentation on his images. Bruce is a former art and science teacher and specializes in nature and wildlife photography. He has established a summer photography workshop, "Morning Light," held on Canada's Prince Edward Island. He has been a guest speaker at Nikon House for the NYC Sierra Photography Club, and presented a workshop sponsored by the American Museum of Natural History.

Bruce's images as seen in his first PPA competition and the Eli Rivera critique program are excellent. This will be a rewarding program and all members are encouraged to bring guests and give Bruce a warm welcome for his first presentation to the club.

## ***Reminders:***

1. Enjoy black-and-white photography, shoot Scala film and enter competitions.
2. Theme Competition Night May 10, 2005—*Rainy Days*.
3. Portfolio Night Competition on May 24, 2005. Series of three images in each category must be somehow related.
4. PPA members are welcome to submit articles for *L&S*. Personal exhibits or presentations, photo travel experiences, camera equipment, computer software, digital aspects, etc., are topics of interest. Deadline for submission for a particular month is the Wednesday preceding the first meeting of that month.

## ***Exhibits & Events:***

*Czech Photography VI*, featuring photographs by Chochola, Hochová, Lukas and Tmej. This exhibit is the sixth in a series of Czech photography. It presents the work of four established master-photographers. This exhibition has been organized in association with the Czech Center New York. The exhibit is open from January 21 through February 19, 2005.

*Tango*: Adriana Groisman. The sensual and tradition of tango, long a photographic obsession, assumes a new intensity and beauty in the photographs of this Argentinean photojournalist. These images, some of which were published in *Aperture*, are the foundation of her new book, *Tango: Never Before Midnight*. Her timeless images capture the passion, elegance, and emotion of this legendary dance. This exhibit is open from February 25 through April 2.

The Leica Gallery is located at 670 Broadway two blocks north of Bleecker Street. Hours: Tues. thru Sat., 12:00 a.m. - 6:00 p.m., 212-777-3051.

## ***Important Message for PPA Members!***

On February 1st, a few club members met at the Westbeth Gallery to get an estimate of the total number of prints to be supplied by club members for the April 2006 club exhibit. Approximately 150 prints are required. Assuming that 10 members will contribute prints, this means that each of them will have to supply 15 prints—with *white* mats. It is *not*

(cont. on page 3)

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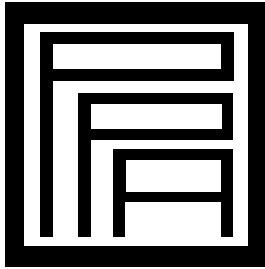
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Organized in 1916  
Affiliated with Photographic Society of America



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, and welcome to midwinter, which means that spring is really not so far away! I hope your lenses are not frozen or snowed in. There are some beautiful images to be captured at this time of year, so pull up the longjohns and get out there—or dedicate yourself to interiors!!

As I began this month's message, I was sitting in the lobby at Westbeth just before our first extra meeting for the April 2006 exhibit at the Westbeth Gallery. Thanks to all who attended—Theresa King, Robert Mitchell, Barbara Raggi, Herb and Arlene Sandler, Richard Trapani, and visitor Magali deVulpillieres.

We had a productive meeting, viewing the current exhibit, "Holiday Show: Part 2, Sculpture, Photography, and Drawing," and enjoyed a brief surprise visit from Jack Dowling, Westbeth's curator, during our discussions of what our own exhibit capacity and needs will be. Details on some of our deliberations will be found elsewhere in this newsletter.

Unfortunately, I had to miss the January 25th special critiquing meeting with Eli Rivera, but the calendar year got off to a good start on the 11th with our competition. Larry Yates of the Manhattan Miniature Camera Club stepped in at the last minute as judge when Lila Pollinger became ill and was unable to join us. Marion has rescheduled Lila for an upcoming competition.

The Rectory Exhibit continues to improve with the addition of track lighting to the entry hallway, thanks to St. Peter's.

President Emeritus and Secretary Emeritus Henry and Sylvia Mavis are busy culling their paperwork and archives and have forwarded a couple very interesting letters to me having to do with our PPA history. One from the grandson of founder Clarence White, dated 1984. when I tried to find a phone number for the address as soon as I had seen the letter, I got the good news it was "listed"—so I'll write! At least it means there's still someone by that name at that address! Herb Sandler has also been busy making sure they are able to take advantage of their Citarella gift certificate from the club.

We'll see you for next week's competition and don't forget our New Year's resolution! Join me in trying to get our meetings started in a somewhat more timely manner, especially for the benefit of visitors and those who have to travel a bit to attend. If you're involved in setting up competitions, presentations, and refreshments, please try to arrive between 6:30 and 6:45 p.m. I'll be there by 6:30 p.m., or will arrange for another key-holding officer to be there by then.

See you on the 8th!! And remember—bring a guest!!

—Kathryn

### ***Important Message for PPA Members! (cont.)***

expected that all participating members will meet that number. Therefore, for those that will submit prints, and all members are invited to, please review your portfolio picking your *best gallery quality* images and inform Kathryn Buck by *April 1st 2005* the number you will commit to for submission. If some members cannot provide 15 prints, other members will have to supply additional prints. It is *very important* that we know what the participating members will have to supply so the effort of making prints and matting them can be spread out time-wise and expense-wise to meet the target quantity. Please cooperate!

### ***Everything is Different; Yet Nothing has Changed by George D. Lepp***

*George D. Lepp is a prominent nature photographer whose images have appeared in many well recognized magazines and publications. He also writes articles for Outdoor Photographer. This article was taken from the Arthur Morris Birds as Art website, [www.birdsasart.com](http://www.birdsasart.com).*

I keep hearing that everything has changed. Digital is killing traditional photography. Photography is on its way to hell in a hand basket. My question is what is “photography,” for the matter, what is traditional “photography”? The dictionary says that photography is producing pictures with a camera. Another definition is using light to make pictures. Yes, the mechanics have changed, but the end result is the same as it’s always been. Nothing has changed when it comes to the fact that capturing an image of light is what it’s all about. You still have to compose the image, wait for the right light, expose properly, and look for quality in every aspect of the process, no matter which process. Traditional photography is using film, giving your unexposed film to a stranger, getting prints that never match your expectations, and storing your results on plastic sheets in a file cabinet or little boxes to never be seen again. I don’t miss “traditional photography.”

There has been a steeper learning curve as the equipment and technology of photography has included digital capture. In the beginning, only a few years ago, the equipment and results were rudimentary at best. Those of us that embraced digital early on knew it wasn’t ready for prime time, but we stayed with it knowing that it would get better. The end result was that we got valuable early experience and developed our techniques as the technology developed. Many other photographers scoffed at the digital direction and the inevitable. Other photographers continue to discredit digital and swear that they’ll never participate. Even those that eschew digital are involved in some way in the digital process. All of our work that ends up on the printed pages goes through a digital production at the printing stage. Someone scans the film, brings it into the computer,

and tweaks the image for color and sharpness to optimize it for the printing process. Why not be the one to do the optimization when it’s your image?

Ansel Adams, the Westons, and many other early black and white photographers insisted on doing their own processing and printing. One of the basic tenets of “traditional photography” was that the photographer did the processing and the printing. I could make the argument that digital photography more closely resembles early photography than the form it has taken where we shoot transparency film and have no hand in the final vision other than projecting it or laying it on a light box. So today we can have almost complete control from capture to editing, to optimizing, to the final product, be it print, projection, or web. The result is the product of the photographer's vision from start to finish. He or she can take all the credit or be responsible for its failure. Maybe that’s too much for some photographers to bear.

Ansel Adams made the observation that the negative was the score and the print was the performance. We have that chance again. Digital gives us the opportunity to take control of our images and be involved with the process from capture to the finished print. If Ansel were alive today, he’d definitely embrace the digital process to optimize his vision and his print. Note that I use the word “optimize.” I keep hearing the word “manipulate” and its negative term that conjures up visions of photographers sneaking around and putting things into the captured image that weren’t ever there and having unfair advantage through unscrupulous methods. Hey, we can put anything we want into any image as has been done since the first caveman added an extra saber tooth tiger to his wall painting to make him look braver. We just call it a photo illustration, and we have every right to do that as long as it isn’t misconstrued as fact.

I want to conclude with the comment that even though the image is digital in nature, captured with sophisticated electronic equipment, and optimized in a computer, it is still the basis of visual art. The final result must be evaluated by human beings considering aesthetic values based on human experience. All those sensors and hard drives are just tools, as were film and E-6 chemistry. Photography by the numbers will look just like painting by the numbers.

Digital photography can be new, different, and bewildering, but just remember that it’s all the same; final picture needs to be a communicating piece of art that evokes emotion or conveys information, and hasn’t changed in more than 170 years.

### ***Quotation of the Month***

*“If your pictures aren’t good enough, you’re not close enough.”*

*—Robert Capa*

## PPA 2004-2005 Program Dates

<i>Date</i>	<i>Event</i>
October 12 October 26	Season Opener Party and Program: <i>Sophie Lauffer</i> Business Meeting and Competition
November 9 November 23	Program: Ellen Fisher Turk on <i>Phototherapy</i> Competition
December 14	Competition
January 11 January 25	Competition Program: <i>Image Critique</i> with Eli Rivera
February 8 February 22	Competition Program: Bruce Colin
March 8 March 22	Competition Program
April 12 April 26	Competition Program
May 10 May 24	Competition: Theme, <i>Rainy Days</i> Competition: Portfolio Night
June 7 June 14	Annual Business Meeting Annual Awards Dinner

### *Competition Rules (October 2004)*

1. All competitions, except as noted in the yearly program, are held at the first meeting of each month from October through May.
2. Judges will assign a grade between 4 and 9 for each entry. A grade of 9 is an Award and will receive 3 competition points. A grade of 8 is an Honorable Mention and will receive 2 competition points. A grade of 7 is a Merit and will receive 1 competition point. Grades of 6 and below receive no competition points but are eligible for re-entry according to the rules below. Grades will be assigned provided that there are at least three photographers in each picture category.
3. A member is permitted to enter up to 50% of their season entries, in a particular medium, with images taken prior to becoming a member. (This does not apply to new members in their first club season.)
4. **Prints:** Members may enter up to three black-and-white and/or three color prints every month. Every print must have a title and the maker's name on the back for identification purposes.
5. Prints must be mounted on firm board, no larger than 16"x20".
6. 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. **Slides:** Up to three slides (2"x2") may be entered every month, mounted in ready mounts. 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.
8. Slides may be entered only twice during the year and once in the new year if it was entered in previous years. If a slide has won either an Award, Honorable Mention, or Merit in any season, it may not be entered again at any time. See "Exceptions"—Portfolio Night Rule below.
9. Slides must be clearly spotted or marked in the **lower left-hand corner** as you hold them for hand viewing.

#### **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:* Up to three prints and/or slides which have been submitted in the present season or non-winners from prior seasons, may be entered. Sandwich slide entries are permitted.

## **January Competition Results**

Larry Yates, Judge

### **Color Prints**

#### **Awards**

Raggi, "Crystal Star" & "Dusk at Casa Cielo"

#### **Honorables**

Buck, "Entry" & "November Beach"

King, "Horse at San Marco" & "Venetian Passage"

Raggi, "What's Up Pussycat?"

Sandler, "Two Artists"

### **Color Slides**

#### **Awards**

Rogus, "Desert Scene," "Regal Display," & \*"Sunny Center"

Trapani, "Knotted Ropes"

#### **Honorables**

Buck, "Iowa Sunset—December" & "November Beach"

Pichetti, "Male Lion" & "Memorial Day Hybrid"

Raggi, "Pink Flamingoes"

Trapani, "Reflecting Pool"

### **Black & White Slides**

#### **Awards**

Trapani, "Ropes and Chains" & "Three Frames"

#### **Honorables**

King, "My Venice"

Raggi, "Bastion Falls, No. 2," "Girl Feeding Geese," & "Tree in Washington Square Park"

Trapani, "The Wait"

### **Merits—All Categories**

**Color Prints:** Buck, "Winter River," King, "English Graffiti," Sandler, "Separate Tables," "Spanish Steps."

**B/W Prints:** None

**Color Slides:** Buck, "Grasses, No. 2," Braswell, A., "Empty Bikes," "Kathryn Buck," "Still Lifes," Braswell, D., "Stillwell Avenue," King, "Bidin' My Time," Pichetti, "Giraffe," Raggi, "Show Guy," "Waterfall on 53rd Street," Rogus, "Velvet Butterfly," Trapani, "Lotus Blossom, No. 2."

\*Selected "Best Picture of the Night."

**B/W Slides:** Buck, "Marshscape," King, "I Buy Rags," "Venice Shadows."

### **Season Cumulative Scores**

#### **Color Prints**

Raggi	23
Sandler	17
Buck	15
Himmel, R.	9
Colin	6
Himmel, J.	5
King	5

#### **Black & White Prints**

King	0
Mitchell	0
Sandler	0
Trapani	0

#### **Color Slides**

Raggi	23
Trapani	21
Buck	18
Rogus	16
Pichetti	11
Holsten,	9
Himmel, J.	8
Safdeye	7
Braswell, A.	7
Braswell, D.	4
King	1

#### **Black & White Slides**

Trapani	23
Raggi	19
Buck	9
King	6
Holsten	5
Braswell, A.	0
Braswell, D.	0

*Competition Winners—January, 2005*

*Slide Awards*



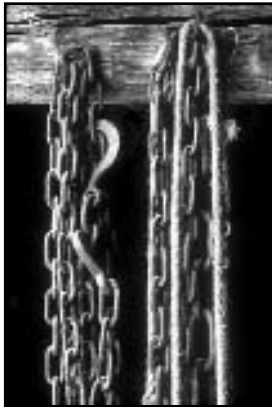
Carol Ann Rogus, *Sunny Center*,  
Best Picture of the Night



Carol Ann Rogus, *Regal Display*



Richard Trapani, *Knotted Ropes*



Richard Trapani, *Ropes  
and Chains*



Richard Trapani, *Three  
Frames*



Carol Ann Rogus, *Desert Scene*

*Slide Honorables*



Regina Pichetti, *Memorial Day Hybrid*



Richard Trapani, *The Wait*



Kathryn Buck, *November Beach*



Barbara Raggi, *Pink Flamingoes*



Regina Pichetti, *Male Lion*

*Print Awards*



Barbara Raggi, *Girl Feeding Geese*



Barbara Raggi, *Crystal Star*



Barbara Raggi, *Dusk at Casa Cielo*