

LIGHT AND SHADE

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March 2005

Calendar for March

Tuesday, March 8: Competition

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

Judge: Lila Pollinger

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

Ms. Pollinger has been a member of the Manhattan Miniature Camera Club since 1987, and has been competing there in the salon group. She is also a member of the Teaneck Camera Club. She is on the Board of Directors of MMCC, and also chairperson of the Field Trip Committee.

Ms. Pollinger has received many awards and honorable mentions in Inter-Club competitions. More notably, she won first place in the Harry Noah competition last year, and honorable mention in the Harry Noah and Nature competition for the Metropolitan Council Camera Club the previous year. Last season she won first place in the Met Council Slide of the Year competition.

She has judged at several clubs in the area including Met Council, New York Telephone Camera Club, and Staten Island Color Slides, and critiqued and judged frequently at MMCC.

PPAers, please welcome Lila Pollinger!

Tuesday, March 15: Special 2006 Exhibit Meeting

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

Location: St. Peter's Rectory

This meeting is being called to discuss and begin planning the archives portion of our April 2006 Westbeth exhibit. All members are invited to attend.

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.

Tuesday, March 22: "Lookin' at Brooklyn" with Gus Tacopima

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

Mr. Tacopima is a past president of the Brooklyn Camera Club. He has done portfolios for aspiring young actors, and has worked on annual reports for Sony. He has been published in *Camera 35* several times.

He will present his updated version of his favorite subject, "Lookin' at Brooklyn." It will include the borough's most recent architectural additions.

Exhibits & Events:

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.

Larry Clark, by Larry Clark. This exhibition will provide a survey of the work of the legendary photographer and film maker. Famous for his classic photo book *Tulsa* with its depictions of drug use and adolescent sexual activity, Clark revolutionized the uses and meaning of documentary photography. The exhibit will include over 200 photographs and several of Clark's feature films. This exhibit runs from March 11 through June 5.

The ICP is located at 1133 Avenue of the Americas, New York, NY. Hours: Tues. thru Thurs., 10:00 a.m. - 5:00 p.m., Fri., 10:00 - 8:00 p.m., Sat. and Sun, 10:00 a.m. - 6:00 p.m., 212-857-0008.

LIGHT AND SHADE

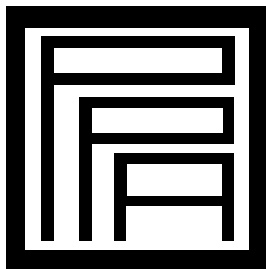
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The sole aim and constant endeavor of PPA is the promotion of art in photography and the making of better pictures.

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

As I write this, Christo's and Jeanne Claude's "The Gates" project in Central Park is just beginning to be dismantled, and the forecast is for more snow. A good opportunity for more pictures—will you be there? We're sure to see images of "The Gates" in the March and subsequent competitions.

I'm very pleased to announce that we have **three** new members: Kathy Reid, Tatyana Kheyfets, and Ron Parker! We welcome each of you and look forward to seeing your work and learning from each other. Look for new member profiles in this and future issues of *L&S*.

Christine Lebeck judged our February competition and was in a generous frame of mind. She indicated she was very impressed with the quality of the images she saw. New member **Bruce Colin** gave a slide presentation on the 22nd in which he chronicled his experiences in nature and wildlife photography and shared what was learned about some common problems and their solutions. Do *you* use a lens-stabilizing beanbag?

This month we will have not only our customary competition and presentation meetings, but there is also a **special meeting on March 15th** to discuss and begin planning the archives portion of our April 2006 Westbeth exhibit. Location of the meeting is the rectory.

And don't forget, **theme night** is not far off, so if you haven't produced images for that competition yet, it's time to start.

Also remember the important **April 1st deadline** for submitting the number of prints that you will be offering for the Westbeth exhibit.

See you on the 8th, the 15th, and the 22nd! And remember—bring a guest!

—Kathryn

Important Message for PPA Members!

This message is being repeated to remind members to submit their print numbers for the exhibit if they intend to participate in the 2006 Westbeth exhibit.

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* 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.

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Important Message for PPA Members! (Cont.)

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!

Things to Consider When Looking for a Digital Camera

First consideration is *you*. Do you desire and are you ready to make the digital leap?

Do your photo habits, style, and subject preferences suit the digital camera?

Do you want large image files typical of the RAW file format or will you be satisfied with the JPEG format which contains less digital information, but will allow you to store more images in your camera?

What print size and resolution do you want your images to have?

There are three basic types of digital cameras. The DSLR, the "Prosumer," and the digicam. The DSLR is a digital version of an SLR camera. It offers interchangeable lenses and is simply a carry over of film SLRs. The "Prosumer," has a fixed mount zoom lens of high quality and many good digital features such as offering both RAW and JPEG formats. The digicam is a small point and shoot type that also has a zoom lens which has good quality. The digicams usually only offer JPEG formats.

An important consideration when looking at the optics of digital cameras is the capture ratio. Since the sensor, which captures your image, is smaller than the 35mm film frame, only a portion of the lens image is recorded. The recorded image is a magnification of the lens' optical view. Consequently, a 50mm lens will give you an enlarged image depending on the size of the camera sensor. The enlarged image can be anywhere from 1.3 to 2.0 times that normally seen in a 35mm frame. For example, a 50 mm lens will have an equivalent focal length of 100mm if the capture ratio is 2. If you desire an angle of view equivalent to a 35mm lens, you will need a 17mm lens. This can be an inconvenience if you plan to use your present film lens on a DSLR. Canon and Kodak do make cameras in which the sensor is the same size as the 35mm frame, but these cameras cost around \$8,000, and are obviously intended for the commercial market.

Fix mounted digital cameras usually have zoom lenses that have a good 35mm equivalent optical range. They have a moderate wide angle such as 40mm or less and zoom to 135mm or even more, but optical quality may be compromised beyond 135mm. Manufacturers usually will specify an optical zoom range and at times a digital zoom. The

digital zoom is a magnification of the sensor's image produced by the software in the camera. It results in less quality in your image file. Use the optical zoom as a measure of the focal length range, not the digital zoom.

The feature of lens interchangeability has an obvious advantage, but also carries the disadvantage in that dust can fall on the camera sensor during the lens changing procedure. Cleaning the sensor has its difficulties although some suggestions have been made by the camera manufacturers to address this problem. The "Prosumer" and digicam cameras avoid this problem since their lenses are fix mounted. I know photographers that use "Prosumer" cameras with great success in image quality and size. Prints measuring 16" x 20" are excellent. Of course, the file size when shooting has to be increased.

Member Highlights

PPAers, please welcome **Kathleen Reid** as a new member of PPA. Kathleen, who resides in Manhattan, is self-employed as a marketing consultant and copywriter for publishers selling to the education market. She got her first Brownie at the age of 11, and became "serious" with photography when she bought a Minolta camera in 1980. Her current interest is photographing people, especially faces.

Kathleen has done well in her first competition with PPA earning two awards, one for a color slide and another for a print.

PPAers, also welcome **Ron Parker** as a new member. Ron resides in Manhattan and has traveled twice around the world doing color slide photography. He has a collection of approximately 13,000 photos with some 4,000 images of the American West. His interests are people, nature, and adventure photography. Ron was introduced to the club by Marion Green.

PPAers, also welcome **Tatyana Kheyfets** as a new member. Tatyana lives in Manhattan and is a recently retired math teacher. She considers herself a beginner in photography, and has acquired a digital camera. She learned about the club through its website.

Jeanette and Bob Himmel have had two of their photographs accepted in the Palm Springs Desert Museum for its 36th annual national juried exhibition. The exhibit runs from February 24th through March 27th. It is a combination art and photography show sponsored by the museum's art council.

Quotation of the Month

"Art is not what you see, but what you make others see."

—Jasper Johns

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: Gus Tacopima |
| 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.

February Competition Results

Christine Lebeck, Judge

Color Prints

Awards

Buck, "Sun on Corn"
Raggi, "Winter Lamp Post"
Reid, "On the Rocks"
Sandler, "Palmetto"

Honorables

Buck, "November Beach, No. 2" & "Travelers' Downtime"
King, "Black Eyed Susans" & "Nellie"
Raggi, "Pond Reflection" & "Vulcan on 5th Avenue"
Reid, "Conversation" & "Lucy Lane & Admirer"
Sandler, "Spanish Steps" & "Tree Trap"

Color Slides

Awards

King, "Un-named, No. 1"
Raggi, "Ferris Wheel" & "Ferris Wheel, No. 2"
Reid, "N.Y. Skyline Variation"
Trapani, "Female Cardinal," "Fern on Log," & "Ship's Bow"

Honorables

Buck, "November Beach, No. 2"
Holsten, "Canvas Canoe," "Ice & Leaf," & "Naptime"
Raggi, "Mountain Road—Autumn"
Reid, "Lydia" & "Stone Arch Bridges"

Black & White Slides

Awards

Buck, *"Big Sky—Provincetown" & "Flower Girl"
Raggi, "Horse Trio"
Trapani, "Branches in Ice" & "Chelsea Landmark"

Honorables

Buck, "Two-fer"
King, "London, Nos. 1, 2, & 3"
Raggi, "Central Park Lake"
Trapani, "Ice Storm on Bradley Mountain"

*Selected "Best Picture of the Night."

Merits—All Categories

Color Slides: King, "Un-named, Nos. 2 & 3,"
Braswell, A., "Brooklyn," Braswell, D., "Rags."
B/W Slides: Raggi, "Horse and Carriage"

Season Cumulative Scores

Color Prints

| | |
|------------|----|
| Raggi | 30 |
| Sandler | 24 |
| Buck | 22 |
| Himmel, R. | 9 |
| King | 9 |
| Reid | 7 |
| Colin | 6 |
| Himmel, J. | 5 |

Color Slides

| | |
|--------------|----|
| Raggi | 31 |
| Trapani | 30 |
| Buck | 20 |
| Rogus | 16 |
| Holsten, | 15 |
| Pichetti | 11 |
| Braswell, A. | 8 |
| Himmel, J. | 8 |
| Reid | 7 |
| Safdeye | 7 |
| King | 6 |
| Braswell, D. | 5 |

Black & White Slides

| | |
|---------|----|
| Trapani | 31 |
| Raggi | 25 |
| Buck | 17 |
| King | 12 |
| Holsten | 5 |

Competition Winners—February, 2005

Slide Awards



Kathryn Buck, *Big Sky—Provincetown*, Best Picture of the Night



Kathryn Buck, *Flower Girl*



Richard Trapani, *Branches In Ice*



Richard Trapani, *Ship's Bow*



Theresa King, *Un-named, No. 1*



Kathleen Reid, *N. Y. Skyline Variation*



Barbara Raggi, *Horse Trio*



Barbara Raggi, *Ferris Wheel, No. 2*



Richard Trapani, *Female Cardinal*



Richard Trapani, *Fern on Log*

Print Awards



Kathryn Buck, *Sun on Corn*



Barbara Raggi, *Winter Lamp Post*



Herb Sandler, *Palmetto*