

# LIGHTSHADE

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

Special Anniversary Vol. 90, Number 1

www.ppa-photoclub.org

January 2006

## Happy 90th Birthday PPA!

### *Calendar for January*

#### ***Tuesday, January 10: Competition***

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

Judge: Ross Rosenberg

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

Mr. Rosenberg was formerly Associate Creative Director of DCA Advertising. He is now involved with law work. Since 1979 he has been showing private work of sculpture and drawings in galleries in the New York area. His work is represented in collections both private and public.

#### ***Tuesday, January 17: 2005 Elections & Exhibit Business***

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

This additional meeting is being called to hold an election of club officers (top priority), and to discuss business relative to the 2006 Westbeth exhibit. All members are encouraged to attend. Any member wishing to nominate candidates for the four officer positions in addition to those already serving, should contact Kathryn immediately.

#### ***Tuesday, January 24: Program and/or 2006 Exhibit Meeting***

Based on progress made at the previous January 17th meeting, it will be decided if a program will be offered or another business meeting relative to the 2006 exhibit.

### *Calendar for February*

#### ***Tuesday, February 7: Competition & Westbeth Prints for Mat Cutting***

Please take note of this date change due to Valentine's Day occurring on the second Tuesday in February.

The judge will be announced in the February newsletter.

(cont. on page 4)

### *PPA Celebrates its 90th Anniversary*

*In January 1916 the formation of the Pictorial Photographers of America took place. Clarence White, Karl Struss, and Edward Dickson, were accomplices in forming a national organization. The story of its early years and development under the guiding influence of Clarence White follows.*

In 1906, a 35 year-old bookkeeper who lived in Newark, Ohio and whose hobby was photography, moved to New York City. He wanted to be a part of the photo-secessionist movement and become involved with the more prominent photographers such as Stieglitz who had begun the Photo-Seceession group in 1902, and also felt that New York offered a broader cultural environment in which to develop his aesthetic photographic philosophy. That man was Clarence H. White. He located his family in Morningside Heights, a neighborhood that was becoming a cultural resource with the presence of Columbia University, Barnard College, City College, the Union Theological Seminary, and the soon to be completed Juilliard School of Music. He taught art photography at Columbia University from 1907-25. (Margaret Bourke-White was one of his students.) In 1907 he located his studio at 5 West 31st Street in the heart of the photographers' district. In 1908 he began a teaching assignment at the Brooklyn Institute of Arts and Science.

In 1910 he bought property on Georgetown Island, Maine and opened a summer school named the Seguinland School of Photography. The school was subsequently moved to East Canaan, Connecticut in 1916 and within another year it was relocated to Canaan.

In 1914 he opened the school in Manhattan and called it The Clarence H. White School of Photography. It was initially located at 230 East 11th Street, but was moved to a larger facility in 1917 to the Washington Irving House located at 12 East 17th Street.

The school, which was open from 1914 to 1942, was the only school in the United States solely

(cont. on page 3)

# LIGHT AND SHADE

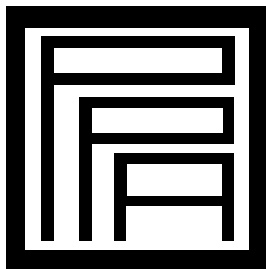
Published monthly October through June

## **Editor**

Richard Trapani  
Editorial Office  
147-10 41st Avenue  
Flushing, New York 11355-1266

## **Desktop Publishing by**

Richard Trapani



## **President**

Kathryn Buck

## **Vice-President**

Herb Sandler

## **Treasurer**

Jack Levy  
300 East 74th Street, Apt. 35G  
New York, NY 10021-3717

## **Secretary**

Richard Trapani

## **Publicity and Membership**

Kathryn Buck  
(212) 243-0273  
Email: blsspks@aol.com  
www.ppa-photoclub.org

## **Staff Photographer**

Sol Rubin

## **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 New Year ... and Happy 90th Anniversary to PPA!!** It will, as we are well aware, be an eventful year for us as we begin our double-digit-only countdown to the April exhibit, which officially opens on Saturday, April 8th.

We're making good progress in various areas: the long-lead media press release has been (e-)mailed, we're getting closer to a final selection on frames, matting is being organized for those not doing their own, the program of presentations is taking form, ten images by Norman Rothschild have been selected for printing, and our new website has been set up and is being expanded and updated. Thanks to all of you who are moving these projects forward!

In addition, four of the five annuals published by PPA in the 1920's have become available from rare book dealers and the membership voted to explore the possibility of acquiring them. Not only will they represent a significant acquisition in the reconstruction of our PPA archives, but their availability to us for the Westbeth exhibit will add depth and a sense of PPA's legacy to the images displayed.

Our meeting schedule has been altered somewhat to accommodate both an extra meeting as well as a Valentine's Day "conflict" (see page 1), and we look forward to seeing you in the weeks ahead!

May the New Year be a healthy and satisfying one for each of you, and may it bring you much pleasure in producing and enjoying beautiful images. In the words of Guy Gayler Clark prefacing the 1929 PPA annual with a brief article entitled *A Goal for Photography*:

*"When the camera has interpreted a significant form, it has indeed practiced truth and uttered a statement unassailable for accuracy and without intervention. In the hands of a master it expresses thought and reverence and awe as well. The craftsmanship must not falter nor be obviously uppermost. Neither shall a sentimental temperament smother the significant fact with pseudo poetry. But inspired intuition will let the eye be single in pure recognition of the beauty and conscience of things good, as they are."*

Best wishes,

—Kathryn



devoted to instruction in art photography. White was a devoted, sincere teacher who instilled the artistic sense of photography in his students. He felt that design was a strong element of photography and always had another instructor on hand to teach principles of design. Among noteworthy alumni of the school are Ira Martin, Margaret Watkins, Wynn Richards, Anton Bruehl, and Dorothea Lange.

During White's life, "pictorial photography" meant "art photography" or "artistic photography." White felt that pictorial photography was photography with "construction and expression."

In January 1916, along with colleagues Karl Struss and Edward Dickinson, White founded the Pictorial Photographers of America. It was to be a national organization promoting "pictorial photography," i.e., use of artistic expression to change the commercial, mechanized aspect of photography. Many versions of its founding exist. Some say that the summer of 1916 is the correct date. D. J. Ruzicka, a member of the first executive committee, claimed it was discussed in his home. The idea of this organization and its purpose was discussed on many occasions. It held its first regular monthly meeting in February 1917. Meetings were held in the Studio Building of the National Arts Club at 119 East 19th Street. The PPA was introduced to the public in the 1917-1918 traveling exhibition.

In October 1916, PPA's first exhibition was sponsored by the American Institute of Graphic Arts at the National Arts Club. The AIGA served as a model for PPA which wanted to change public taste in advancing the art of photography. Both organizations held regular meetings and exhibitions at the National Arts Club.

Although PPA refrained from the exclusivity of the Photo-Secession, it did not enroll the nation's local camera clubs. It saw itself as the rightful heir of the Photo-Secession, but with a difference—it did not adopt some of the political aspects of Stieglitz but used pictorial photography as media for art education. The PPA's first objective was have two exhibits which were circulated among sixteen art museums, libraries, and art associations throughout the east and midwest.

In 1917 the PPA released its first annual report which replaced *Photo=Graphic Art* as the White group report. In a period of five years Clarence White and his associates had developed an institutional identity.

White was president of PPA from 1917 to 1921. He stepped down from the presidency because he believed that the organization would benefit by a change. During his lifetime the annual meeting of PPA was held with the White School summer session in Connecticut.

In the early 1920s, White's organization reached maturity. His school moved to still larger facilities at 460 West 144th Street, and the Art Center—which

opened in October, 1921 at 65-67 East 56th Street—became home of the PPA. Both these organizations offered new photographers technical training, art education, and career opportunities. PPA's members were active in contributing fifty of the eighty-three exhibitors in the first exhibition at the Art Center.

As the White School developed so did the Arts Center. The center became the home of several art organizations including the PPA. The center advanced the industrial, craft, and graphic arts movement in New York. The three most active member organizations were the AIGA (American Institute of Graphic Arts), the ADC (Art Directors Club), and the PPA.

White was president of the center until 1922 during which the PPA was very active. It held monthly one-person exhibitions, lectures, and competitions. Starting in 1920 it published profuse annuals with essays, and high quality prints.

The PPA discontinued its traveling exhibitions replacing them in 1923 with an ambitious biennial international salon.

In July 1925, Clarence White died in Mexico City of a heart attack. The 1926 PPA annual was dedicated to his memory.

Jane White, Clarence's wife, then became head of the school. She enthusiastically assumed the role as director of the school although she was not a teacher nor a photographer. She would not sacrifice the standards set by Clarence for the sake of saving money. She considered offering new courses which were eventually given; one in advertising photography.

After White's death the Art Center remained open  
(cont. on page 4)



The nameplate appearing in this issue of *L&S* 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.

and PPA prospered. In addition to its monthly lectures, exhibitions, and competitions, it sponsored its third international salon in 1929 and produced a fifth annual. The high quality of the annual attributed to the rejoining of PPA by Margaret Bourke-White, Nicholas Haz, Lewis Hine, and Karl Struss, who had left the PPA ten years earlier.

The Art Center fell victim to the Depression in 1933 and closed. The PPA waned and became more self-absorbed and indistinguishable from the nation's local camera clubs.

In 1937, Clarence, Jr., took over as director of the school, as his mother wished, when she retired. (She became director emeritus of the school.) In 1940, Clarence moved the school to a large stately townhouse at 32 West 74th Street. An ambitious program of lectures took place. Lecturers included Edward Steichen, Gjon Mili, and Beaumont Newhall.

The move proved to be costly, and with the start of World War II, the school went bankrupt and closed in 1942.

From 1937 to 1939, Thomas O. Sheckell served as the PPA's president. He was more conservative than his predecessor, Ira Martin, but was still interested in modern trends in photography. After 1940 the PPA assumed the role of other camera clubs with no particular interest in New York art or commercial photographers.

The influence of Clarence H. White was extended through his friends, students, and exhibitions held by the Pictorial Photographers of America. There are many photographers influenced by his photographic philosophy who have not been brought to the forefront. White had a strong impact in inspiring them all.

Stella Simon, a White alumna and prominent photographer, said, "*Anyone who came under his influence never got over it.*"

Ref.: *Pictorialism into Modernism, The Clarence H. White School of Photography*. New York: Rizzoli International Publications, 1996.

### **Quotation of the Month**

*"I took up photography, as nine out of ten of the photographers do, as a hobby, and pursued it with all the enthusiasm of the amateur; so much so that a change of occupation became necessary. Photography then became my real work, but [I] still was anxious to keep the attitude of the amateur, doing the best in me, believing in photography as an expression for the artist. This persistence led me into another field of photography, that of teaching. . . . I still have a thrill when I think I am on the right road, and a little envy when I see a beginner who appears to have arrived."*

—Clarence H. White

### **Calendar for February (cont.)**

*Deadline date* for members submitting images to Barbara Raggi for mat cutting. Barbara recommends that prints be submitted in *CLEAR-FILE Archival PLUS™* print sleeves. The prints can be kept in one 11 x 17 sleeve. 16 x 20 sleeves should also be provided for storing *each* cut mat. Identify your sleeves with your name and telephone number.

Sleeves can be purchased at B&H. They are located in the Darkroom Supplies section. The cost is \$4.95 for ten, 11 x 17 sleeves and \$7.50 for ten, 16 x 20 sleeves.

### **Wednesday, February 15: List of Exhibit Images**

Members exhibiting at Westbeth are requested to submit a provisional list of their image titles to Kathryn Buck.

*Note: March 1st is the deadline date for all exhibition prints to be matted and ready for framing.*

### **Tuesday, February 28: Program and/or 2006 Exhibit Meeting**

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

Progress made with exhibit business will determine what will occur at this meeting. Details to follow in the February newsletter.

### **Exhibits & Events:**

*For the Love of Wildlife and Birds* by Dr. Ivan Rothman is being presented at the Nassau County Camera Club on January 25th at 8:00 pm. Dr. Rothman has traveled extensively world-wide, and is one of the most prominent nature photographers in the New York metropolitan area. He works exclusively in the digital medium from image capture to image projection. His work shows the strength of the digital medium with its many creative aspects.

Levittown Public Library is located at 1 Bluegrass Lane, Levittown, NY, (516-731-5728).

### **Member Highlights**

*Theresa King* and *Barbara Raggi* visited Ceil Rosenthal, Editorial Administrator of *Popular Photography* magazine, to request archival material of Norman Rothchild's images for the Westbeth Exhibit. Ms. Rosenthal allowed them to select 10 color slides from Norman's files from which prints will be made by her for the exhibit.

She also lent them an old issue of the magazine (December, 1975) in which a 14 page article written by Norman appeared. Theresa has scanned the pages into her computer and will frame the outputted pages for the archival room.

Ms. Rosenthal, a former colleague of Norman, was elated to assist PPA in providing material for our exhibit.

Our Thanks to Theresa, Barbara, and Ms. Rosenthal for their successful efforts.

## PPA 2005-2006 Program Dates

<i>Date</i>	<i>Event</i>
October 11 October 25	Season Opener Party, Elections, and Business Competition
November 8 November 22	Competition 2006 Exhibit Member Image Review
December 13	Competition
January 10 January 17 January 24	Competition 2006 Exhibit Business Program and/or Westbeth Business Meeting
February 7 February 28	Competition Program and/or Westbeth Business Meeting
March 7 March 21	Competition Program and/or Westbeth Business Meeting
April April	Westbeth Exhibit Westbeth Exhibit
May 9 May 23	Competition: Theme Night Competition: Portfolio Night
June 6 June 13	Annual Business Meeting Annual Awards Dinner

### *Competition Rules (October 2005)*

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. Grades will be assigned provided that there are at least three photographers in each picture category.
- Note:* Images with a score of 7 will be allowed re-entry. The judge will *not* be informed of this rule.
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 or Honorable Mention, 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.

**December Competition Results**

Mel Rosenthal , Judge

**Color Prints**

*Awards*

Raggi, \*"Carnival Knights"

*Honorables*

Buck, "Early Snow"

King, "Rain Drop"

**Color Slides**

*No Awards*

*Honorables*

King, "Pond" & "Penn Fire"

Trapani, "X-mas at the 'Rock'"

**Black & White Slides**

*No Awards*

*Honorables*

Trapani, "Modern Dancers"

**Merits—All Categories**

*Color Prints:* Buck, "Icon Alley," Raggi, "Power Surge Ride," "Reflection in Binikill," Reid, "Twining Tattoos," Sandler, "Metal Jumble."

*Color Slides:* Green, "#335," King, "Cat-Dog Person," Trapani, "Catskill Waterfall."

*Black and White Slides:* King, "Venice."

**Season Cumulative Scores**

**Color Prints**

Buck	12
Himmel, J.	10
Sandler	10
Himmel, R.	9
Steward, G.	6
Raggi	5
King	4
Reid	4
Stuart, R.	4

**Color Slides**

Himmel, J.	12
Himmel, R.	7
King	7
Green	6
Trapani	5
Reid	1

**Black & White Slides**

Trapani	8
Himmel, J.	6
Himmel, R.	3
King	2
Buck	1

\*Selected "Best Picture of the Night."

*Competition Winners—December, 2005*

*Slide Honorables*



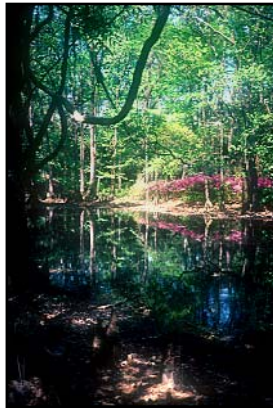
Theresa King, *Penn Fire*



Richard Trapani, *X-mas at the "Rock"*



Richard Trapani, *Modern Dancers*



Theresa King, *Pond*

*Print Awards*



Barbara Raggi, *Carnival Knights*  
Best Picture of the Night

*Print Honorables*



Kathryn Buck, *Early Snow*

Some members chose not to display their pictures.