

# LIGHT AND SHADE

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

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February 2006

## *Calendar for February*

### ***Tuesday, February 7: Elections & Competition***

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

Judge: Susan McCartney

Time: 7:00 – 9:00 p.m.

Manhattan-based Susan McCartney studied fine art and graphic design at the Hammersmith College of Art in London and the Cooper Union in New York, and refined her photography and vision at evening classes given by Richard Avedon, Alexey Brodovitch, Harold Kreiger, Walter Rosenblum, and Melvin Sokolsky. She has a degree in photography from the School of Visual Arts. Early in her career she worked in the international corps of guides at the United Nations headquarters and at various travel and art jobs until becoming a professional photographer.

Susan has shot assignments in the U.S. and overseas for a diverse clientele including British Airways, the British Tourist Authority, Caravan Tours, Club Europa, Glamour, House and Garden, Time, Travel and Leisure and Woman's Day. Her photos have appeared in *Time*, *The Economist*, *Glamour*, *The New York Times*, *Life*, *Shutterbug*, and many others.

Susan has taught photography at Cooper Union and the School of Visual Arts, has shown and talked about her work at the Smithsonian Institute as well as on public television, and has authored several books, the most recent being, *How to Shoot Great Travel Photos*. She is now working on a digital project and gives private workshops.

### ***Tuesday, February 28: 2006 Exhibit Meeting***

Time: 7:00 – 9:00 p.m.

This meeting will be used to discuss progress and open issues pertaining to the Westbeth Exhibit. Please plan to attend this important meeting.

## *Westbeth Target Dates*

1. *February 15*: Prints to be submitted to Barbara Raggi for mat cutting. All prints must be individually sleeved with name of the member and telephone number indicated on the sleeve. Call Barbara at 212-924-2997 before visiting.

2. *February 28*: Submit list of images in the table forms that are to be distributed at the February 7th meeting. Photographer "bios" are also due.

3. *March 1*: Submission of matted images ready for framing.

## *Exhibits & Events:*

*The Lost Waterfront: The Hudson River Piers, 1972–1982*, by Shelley Seccombe at the Melville Gallery.

At a time when the West Side waterfront was in a kind of limbo, with the old elevated highway being demolished and the plan for the construction of Westway—an expressway built at the end of the piers—eventually being defeated, Shelley Seccombe photographed people using the waterfront piers for recreational, cultural, and other activities. This exhibition consists of 24 large format black-and-white and color photographs depicting the Hudson River piers and the people who visited them in the 1970s. Seccombe's photographs foretell the eventual rebirth of the west side piers as The Hudson River Park, a public park that enhances access to the waterfront. The exhibit is open through October 2006.

The Melville Gallery is located at 213 Water Street, and is open daily from 10:00 a.m. to 5:00 p.m. Tickets are sold at 12 Fulton Street or at the Pier 16 Visitor Center.

*Best of The New York Times Photographs: Keeping the World in Focus for More than a Century*, at the Leica Gallery. *The New York Times* has an enviable

*(cont. on page 3)*

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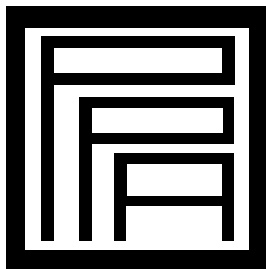
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Organized in 1916  
Affiliated with Photographic Society of America



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**

In addition to all our activity in expanding our website, getting our own images ready to exhibit, selecting and ordering frames, organizing matting, getting out PR, preparing and placing a half-page ad in the March/April issue of *photograph*, (a bi-monthly guide for exhibitions) and organizing the weekend program of presentations to accompany the exhibit ....

Carrie Bortz and printer Matt Marino are busy making modern prints of a selection of Sophie Lauffer's work; these will be displayed with a number of vintage prints by this student of Clarence H. White.

Stuart and Eva Nudelman are getting ready to send a selection of prints from their collection representing past PPA members, including several by Ernst Ebbefeld (most from the '50s) and two early Rothschild's (from the '30's). Norman's color images, being printed from slides thanks to Theresa King and Bruce Colin, are from the '70's. In addition, we will have some contemporary bromoil and platinum pictorial prints by new member Jim Flack. And possibly, just possibly, we may be able to show some work by Clarence H. White to help anchor the earliest segment of PPA history.

Again this month, I can only say thanks to all of you who are moving these projects forward!

Edward R. Dickson, Recording Secretary of PPA in 1919 when the 1920 annual was being produced, writes in the first paragraph of his preface:

*"The Pictorial Photographers of America is an association having in mind solely the development of the art of photography from a standpoint of educational value. Its position is unique, since the worker[photographer] is afforded not only an opportunity to exhibit his pictures in various museums and art galleries, but is made to feel that maintaining photographic standards and studying the arts for breadth of view are of chief importance."*

February 7th to April 8th—a mere 8 weeks and 4 days!! And we're going to be ready, and it's going to be grand!!

—Kathryn

## **PPA Historical Snapshots**

- In 1906, Clarence White moves from Newark, Ohio to New York City to play an active role in the Photo-Secession movement.
- In 1910, he buys property on Georgetown Island, Maine and opens a summer school named the Sequinland School of Photography.
- In 1914, he opens a school in Manhattan and calls it The Clarence H. White School of Photography.



## PPA History Highlights

In 1920, PPA published its first annual. It was entitled "Pictorial Photography in America, 1920." Clarence White wrote the foreword to the book in which he makes definitive statements regarding the nature of pictorial photography and the purpose of PPA. The "Foreword," as it appears in the book, is reproduced below.

### Foreword

by Clarence H. White

President of the Pictorial Photographers of America



To many people photography is merely a mechanical process. To an increasing number, however, photography is being seen as an art, by which personal impressions of nature or human life may be expressed as truly as by the brush. These workers in photography see in it a medium by which the action of light upon sensitive surfaces may be so controlled as really to interpret scenes and persons in the individualistic spirit of a true art. From every part of our country come evidences of the growing appreciation of photography as a pictorial medium. Exhibitions in many museums which have hitherto been indifferent to pictures made with the lens have opened the eyes of the public to the possibilities of the camera. Clubs of photographic workers in various cities have maintained or fostered the movement. The lure of the moving picture has stimulated the interest of countless multitudes in photography, and the occasional presentation of fine pictorial work in this direction has given a prophecy of better things to come. The time, therefore, seems ripe to present in this book a collection of the work of American pictorial photographers in all sections of the country. Many of these workers are members of the organization known as the Pictorial Photographers of America; but the appeal for photographic material for this book has been confined to no one society or club, but has been widely inclusive of associations and individuals, and it is believed that the work here presented is fairly representative of the best American effort along these lines at the present time.

It is the hope and intention of the organization that publishes this book to stimulate interest in this branch of pictorial art. This is believed to be the first attempt in America to give a comprehensive presentation of the status of pictorial photography as illustrated by the product of many of its best workers. As such it is commended to the consideration of photographers both professional and amateur, of artists and art lovers, and of the public generally.

The following article appeared in May 1917, Volume 38, p. 260 of "Photo-Era" announcing a new club:

## A New Club of Pictorial Workers

Stimulated by a desire to improve the artistic standard of the pictorial workers in the United States, a number of pictorialists have organized themselves into an institution known as the "Pictorial Photographers of America." The officers are Clarence H. White, President; Dr. A. D. Chaffee, Vice-president; Gertrude Kaesebier, Hon. Vice-president; Dr. Charles H. Jaeger, Treasurer; Edward R. Dickson, Secretary; and Margaret De M. Brown, corresponding secretary; with Arthur D. Chapman, Walter L. Ehrich, Ray Greenleaf, Maud H. Langtree, Charles J. Martin, Henry Hoyt Moore, Dr. D. J. Ruzicka, Adele C. Shreve, and Karl Struss forming the executive committee.

The object of this concerted movement is a laudable one, and deserves the support of those who are interested seriously in the art of photography. The scope is broad and liberal, and applications for membership will be received from practitioners as well as from laymen. The annual fee is \$5.00, to be sent to Dr. Chas. H. Jaeger, National Art Club, 119 East 19th Street, New York. The secretary, at the same address, will furnish gladly complete particulars of the object, character and scope of the new organization and it is hoped that he will hear from a good number of *Photo-Era* readers.

(Source: Christian A. Peterson, mailed photocopy)

## Exhibits & Events (Cont.)

status with regard to strength in photojournalism, substantiated by its archive containing over 100 years of images representing every aspect of world history, culture, and sports. Now, for the first time ever in New York, the very best photographs have been selected and presented. The exhibit opens March 10th through April 15.

The Leica Gallery is located at 670 Broadway two blocks north of Bleecker Street. Hours: Tues. thru Fri., 11:00 a.m. – 6:00 p.m., Sat., 12:00 – 6:00 p.m., 212-777-3051.

## Quotation of the Month

"...the inextricable role that Clarence White played as leader of the pictorialist movement in American photography and as a quintessential teacher and mentor for a new generation of photographers with a wide range of styles."

—James L. Enyeart  
Director, George Eastman House

—Samuel Sachs II  
Director, Detroit Institute of Arts

## 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 14 March 28	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.

## **January Competition Results**

Ross Rosenberg , Judge

### **Color Prints**

#### *Awards*

King, "The Metropolitan Christmas Tree" & "Bearcamp River Night Fall"

Raggi, "Reflection in Binnekill Stream"

#### *Honorables*

Buck, "Kitchen Still Life" & "Dream Catcher"

King, "Mid-day—Central Park"

Raggi, "Autumn Snowfall"

### **Color Slides**

King, "Southern Tree"

Trapani, "Columbus Circle Unisphere"

#### *Honorables*

Green, "Yellow Jar"

King, "Fair Dalmations"

Reid, "Dirt Road Shadows," "Morning Mist," & "Tassel"

Trapani, "Dead Tree" & "Saks Decorated"

### **Black & White Slides**

#### *Awards*

Trapani, \*"Dusk at Sagamore Hill"

#### *Honorables*

King, "Buy Rags" & Canal Street"

Trapani, "Chrysler Building at Dusk" & "Sagamore Hill Doorway"

### **Merits—All Categories**

*Color Prints:* Buck, "Canal at Sunset," Reid, "At Earl's," & "Dennis T."

*Color Slides:* Green, "Reflections of Town Houses," King, "Broken Tree."

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

\*Selected "Best Picture of the Night."

## **Season Cumulative Scores**

### **Color Prints**

Buck	17
King	12
Himmel, J.	10
Raggi	10
Sandler	10
Himmel, R.	9
Reid	6
Steward, G.	6
Stuart, R.	4

### **Color Slides**

King	13
Himmel, J.	12
Trapani	12
Green	9
Himmel, R.	7
Reid	7

### **Black & White Slides**

Trapani	15
King	7
Himmel, J.	6
Himmel, R.	3
Buck	1

### **Image Guidelines**

*A good image should have:*

- Impact
- Composition
- Technique
- Originality
- Print Quality
- Complimentary Mounting

*Competition Winners—January, 2006*

*Slide Awards*



Theresa King, *Southern Tree*



Richard Trapani, *Columbus Circle Unisphere*



Richard Trapani, *Dusk at Sagamore Hill – Best Picture of the Night*

*Slide Honorables*



Marion Green, *Yellow Jar*



Kathleen Reid, *Tassel*



Kathleen Reid, *Dirt Road*



Theresa King, *Canal Street*

*Print Awards*



Barbara Raggi, *Reflection in Binnekill Stream*

*Print Honorables*



Barbara Raggi, *Autumn Snowfall*

Some members chose not to display their pictures.