

LIGHT AND SHADE

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

Special Anniversary Vol. 90, Number 3

www.ppa-photoclub.org

March 2006

Calendar for March

Tuesday, March 7: 2005 Special Exhibit Business Meeting

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

This additional meeting is being called to discuss the Westbeth exhibit and to distribute the postcards that have been prepared.

Note: Members are requested to submit their Westbeth Exhibit postcard quantity requirements to Kathryn Buck prior to the meeting. The postcards are expected to be available at this meeting.

Tuesday, March 14: Competition

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

Judge: Howard Wallach

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

Mr. Wallach has retired from his position as Director of Photography at the Abraham Lincoln School in Brooklyn. He now travels frequently, works as a consultant for Canon on technical papers, and shoots commercial projects. He also does commercial work for his former students who are in the field of photography. A number of his students have won regional and national awards, grand prizes, and other citations in photography

He has written over 200 articles for the encyclopedia of photography, and also has written for the magazine *Photo Techniques*.

Tuesday, March 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.

Remember to bring your completed forms listing your Westbeth images.

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 status with regard to strength in photojournalism,
(cont. on page 3)

PPA Historical Snapshots

- The Clarence H. White School of Photography was the only school in the United States solely devoted to instruction in art photography.

- In January of 1916, along with colleagues Karl Struss and Edward Dickinson, White founded the Pictorial Photographers of America.

- In February 1917, PPA holds its first regular monthly meeting in the Studio Building at the National Arts Club at 119 East 19th Street.



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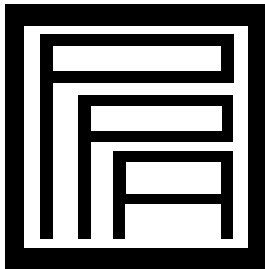
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Organized in 1916
Affiliated with Photographic Society of America



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

First of all, thanks to all of you who came out in the cold for our meeting on February 28th, which we were fortunate to be able to hold in Westbeth Gallery in the interval between the February and March exhibits. It was an excellent opportunity to renew our sense of the space, and it certainly lent a sense of immediacy to our continuing planning and preparation efforts.

And we are making progress: a striking photo montage, invitation postcard has been delivered to the printer, the March/April issue of *Photograph* with our half-page ad and the Westbeth listing arrived in this week's mail, a box with nearly 50 works from PPA's past is on the way from Maine to New York (I have a UPS tracking number!), the program of presentations is firming up and publicity is being prepared, our frame order has arrived and is being held for us ... and we're all working frantically to get our prints ready.

In the midst of our very preoccupying schedule, an evening earlier this month spent with the Teaneck Camera Club judging their monthly competition provided not only the opportunity to see many interesting and wonderful images but also the opportunity to consider and reconsider aspects of our own competition, presentation of images, preparation of judges and other aspects of competition that can go on a future agenda for discussion ... just not before May!

We have an additional meeting scheduled for March 7th at the rectory, and then it's a mere month until we can begin to enjoy and especially to share the fruits of all this labor!

We're going to be ready, and it's going to be grand!
See you there!

Enjoy this interesting historical reflection from *Pictorial Photographers in America*, Volume 5, 1929:

"In looking over the pages of this annual it will be seen that, more and more, the American photographers are being touched by so called Modernism; by a new-found interest in our stark and skyscraper civilization. More and more they are yielding to the beauty of cubes; to sharply opposed effects of shadow and light; to the Picasso-like quality which we everywhere see reflected in the life about us."

From the "Foreword" by Frank Crowninshield

—Kathryn

PPA History Highlights

Preface to Pictorial Photographers in America, 1921, the second of five annuals published in the 1920's by PPA:

Preface

by **Arthur Wesley Dow**

*Professor of Fine Arts in Teachers College,
Columbia University*



he painter need not always paint with brushes, he can paint with light itself. Modern photography has brought light under control and made it as truly art-material as pigment or clay. The old etchers turned chemical action to the service of Art. The modern photographer does the same, using the mysterious forces of nature as agents in making his thoughts visible. It's a long story of effort and experiment since someone observed that an inverted landscape on the wall of a darkened room was painted by light coming through a hole in a shutter. The shutter and the dark room are still acting, but now we can hold the fleeting vision. While we rejoice in the triumph of Science it is the triumph of Art that concerns us most. The photographer has demonstrated that his work need not be mechanical imitation. He can control the quality of his lines, the spacing of his masses, the depth of his tones and the harmony of his gradations. He can eliminate detail, keeping only the significant. More than this, he can reveal the secrets of personality. What is this but Art?

Just here we must remember that neither light, nor chemicals, nor camera, nor nature tell us anything of Art—that Art is not the child of Knowledge or Science or Nature, but is born of trained Appreciation in the soul of man. He that would paint with light must be first of all a Designer. His chief concern will be to find and use his own powers of choice and appreciation. He will need the studio more than the laboratory.

“What is Design?: Ask Korin, Hiroshige, Giotto, Rembrandt, Titian; ask the master-photographers who can build harmonies of line and space and texture. But the secret is not revealed by asking, only by DOING.

Member Highlights

Theresa King has taken on the task of making prints from the eleven slides of Norman Rothschild lent to her by Herbert Keppler of *Popular Photography* magazine.

Welcome new member *Elisa Decker* who was introduced to the club by Theresa King. Elisa lives in Manhattan and is a painter and photographer. She has exhibited her work at the Westbeth Gallery.

Welcome to new member *Ellen Fisher-Turk* a former presenter at PPA. Ellen lives in Queens and is a professional photographer, documentary maker, and journalist who has appeared on the major TV channels, and been featured in *Glamour* and *People* magazines.

Book and DVD Reviews

Digital Black and White Printing: Techniques for Creating High Quality Prints, by George Schaub, Amphoto Books, New York, 2005, ISBN 1-08174-7071-9, 160 pp, \$24.95.

Provides digital ways to perform traditional darkroom techniques and to create duo tones, hue, saturation, and hand coloring effects.

The author provides effective techniques that can be used to make expressive prints that are satisfying. To achieve an effective print, he covers the elements of a black-and-white print, the right equipment, basic and specialized tools, paper and ink, and printer settings.

This is an excellent book that all black-and-white printers will benefit from.

Exhibits & Events (Cont.)

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 motive for your existence seems more largely sustained by the impetus derived from annual exhibitions of the conventional in photography than by love of progress and new expressions.”

—Edward Dickson
(*Chastising camera clubs, 1914.*)

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 14 March 28	Westbeth Business Meeting 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.

February Competition Results

Susan McCartney , Judge

Color Prints

Awards

Decker, "Bark Eye"

King, "All Aboard"

Raggi, "Autumn Sonata"

Reid, "Laura-Harley Shirt"

Honorables

Decker, "Snowy Lavender"

King, "Red Rocker"

Raggi, "Carousel Fantasy" & "Puttin' on the Ritz"

Color Slides

No Awards

Honorables

Buck, "Boatyard Truck"

King, "Gone to Glory" & "Truck 5"

Trapani, "Central Park at Dusk"

Black & White Slides

Awards

King, *"White Dress"

Honorables

Buck, "Tim and Grandpa"

King, "Sun Shadows"

Trapani, "Porch Detail" & "Tree Shadows"

Merits—All Categories

Color Prints: Reid, "Duke Devlin," King, "Lamps, Pigeons at San Marco."

Color Slides: Buck, "After Mel," Decker, "Parked Bikes in Snow," Green, "Bleak," Trapani, "Rainy Day Reflection."

Black and White Slides: Buck, "Prairie Farm," Trapani, "Frosty Morning."

*Selected "Best Picture of the Night."

Season Cumulative Scores

Color Prints

King	18
Buck	17
Raggi	17
Himmel, J.	10
Reid	10
Sandler	10
Himmel, R.	9
Steward, G.	6
Decker	5
Stuart, R.	4

Color Slides

King	17
Trapani	15
Himmel, J.	12
Green	10
Himmel, R.	7
Reid	7
Buck	3
Decker	1

Black & White Slides

Trapani	20
King	12
Himmel, J.	6
Buck	4
Himmel, R.	3

Image Guidelines

A good image should have:

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

Competition Winners—February, 2006

Slide Awards



Theresa King, *White Dress*
Best Picture of the Night



Richard Trapani *Porch*
Detail



Kathryn Buck, *Tim & Grandpa*



Kathryn Buck, *Boatyard*



Theresa King, *Truck 5*



Richard Trapani, *Central Park at Dusk*

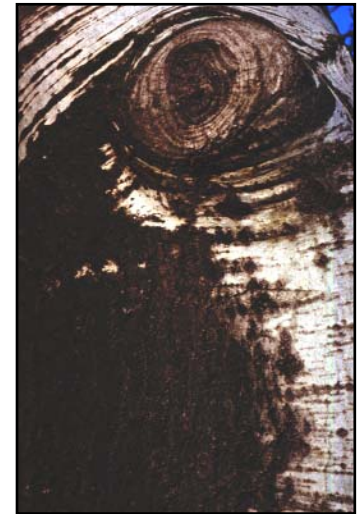
Print Awards



Theresa King, *All Aboard*



Barbara Raggi, *Autumn Sonata*



Elisa Decker, *Bark Eye*

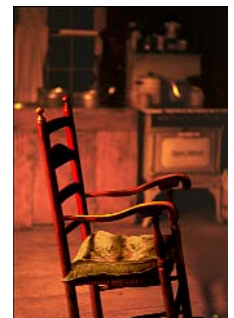
Print Honorables



Elisa Decker, *Snowy Lavender*



Barbara Raggi, *Carousel Fantasy*



Theresa King, *Red Rocker*