

LIGHT AND SHADE

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

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December 2006

Calendar for December

Tuesday, December 12: Competition

Prints, Digital images, and Slides (All categories color and black-and-white images.) Two entries maximum for each category.

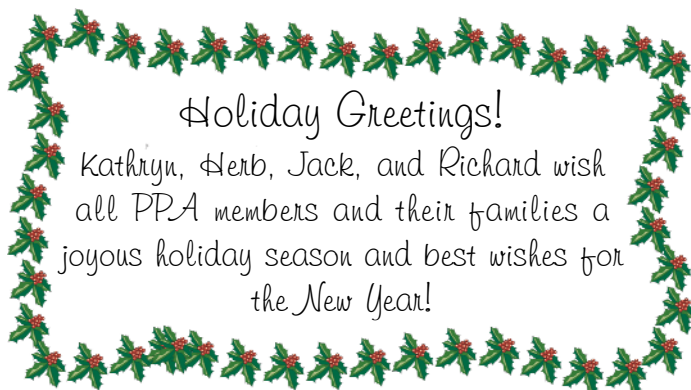
Judge: Pradeep Dalal

Time: 7:00 – 9:00 p.m.

Mr. Dalal is an emerging Indian American Artist and architect who lives and works in New York. He received his MFA in photography from International Center of Photography/Bard College in New York, and his MS in architecture from Massachusetts Institute of Technology in Cambridge. He was the Director of Economics & Research at American Institute of Architects in Washington, DC from 1995–2003.

He has appeared as a guest critic at Pratt Institute and has written articles and reports for *AIA*, *Artwurl*, *Light and Shadows*, and *Village Voice*. He has exhibited in several group and solo exhibitions in the United States. He recently gave a talk, "Love in Small Change," at the Mid-Manhattan Library.

Reminder: Previous competition entries from this season that have been scored "7" or less, may be resubmitted. Prints two additional times and once for traditional slides and digitally projected images.



Exhibits & Events:

Henri Cartier Bresson's Scrapbook: Photographs, 1932–46, at the International Center of Photography from January 19 – April 29, 2007. Although considered one of the world's greatest photographers, much about his early work remains unknown. For this reason his personal scrapbook of his best work from his prolific early period provides extraordinary insight of his process and artistic development, documenting his travels to Spain and Mexico and his encounters with Surrealism and modern art.

Cartier-Bresson escaped from a German prisoner of war camp in 1943. He had been presumed dead prior to that date. Upon his emergence, he selected and personally printed 251 postcard-sized prints of his best works including many that he had never printed before for inclusion in a scrap book. He later removed most of the prints from the book in the 1990s. These prints have been reassembled for this exhibit.

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.

Czech Photography VII, Fashion + Photographs, by Jiri Turek, at the Leica Gallery through January 6th.

This "diptych" exhibit is devoted to the brilliant, photographic artist, Jiri Turek. His unique photographs are divided between fashion and fine art. His work is unique in composition and black-and-white printing.

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.

Looking Back from Ground Zero, at the Brooklyn Museum through January 7. The museum marks the five-year anniversary of September 11, 2001, with an exhibi-

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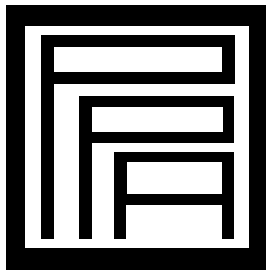
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Organized in 1916
Affiliated with Photographic Society of America



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

At this writing, the most I can say about November at PPA is—I'm sorry I missed it!! I had the good fortune to be in Italy, immersed in the beauty of Renaissance art*, contemporary food and drink, exotic vistas near and far, and weather that reinforces all predictions of global warming. What I missed, however, was apparently one of our most stimulating and thought-provoking ("shutter-searching"???) competitions, at the rigorous hands of **judge Charles Traub**, and an entertaining and informative presentation by **pet portraitist Steven Fromewick**. Watch the next issues of *Light & Shade* for further reporting and discussion regarding Traub's judging and comments and their impact on members' thinking and work.

At the **planning meeting on the 21st**, members decided to postpone the rectory exhibit opening tentatively scheduled for December 5th, and to use the time to concentrate instead on preparing and mounting the January exhibit at the Borough of Manhattan President's office. See other pages of this edition for more information.

For my part, I am very eager to learn more about the **November 14th meeting**, since I was struck again in my travel by the many aspects and vagaries of trying to produce not just good, but unique and memorable images, especially of surroundings which often seem both exotic and familiar. There are considerations of what has already been done, of individual aesthetic and creative vision and process, of the necessity of a certain solitude—to the contributions of luck, circumstance, equipment, and weather. Why do I make images and for whom? What is a "pictorialist" photograph today? How do I create an "original" image when we are inundated daily with images from every conceivable source? What's a professional? An amateur? An artist? How do I develop a "body of work" ... and how can PPA help me, and each member, to continually improve my image-making and to answer the questions most important to me? **Jim Flack's contribution** to the November newsletter indicates some of the long-perceived complexity in defining pictorialism; there seems to be much else that defies easy answers.

We thus appear to be well-positioned, as we enter **our 10th decade**, to continue to further our understanding of our organization and of our work, both individual and collective. I'm looking forward to it and to our discussions.

Best wishes to each of you for a fine holiday season! You might begin the season with a visit to Chelsea's John Stevenson Gallery for the Philip Trager retrospective which opened just a few days ago, comprising 60 of Trager's vintage prints as a "highly distilled cross section of key works which have been acquired by the world's museums."

*Note: I did, however, see an exhibit at Venice's Palazzo Grassi entitled "Joie de vivre," featuring

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Picasso's work (drawings, paintings, pottery) from 1945-48, primarily at Antibes, which was accompanied by about 50 photographs of the artist, his works, and his studio space at Palazzo Grimaldi by Michel Sima.

—Kathryn

Exhibits & Events (cont.):

tion of works from the permanent collection that includes paintings, photographs, prints, and drawings of the Lower Manhattan area around the World Trade Center site before, as well as after, the attack. Among them are a late eighteenth-century print of the southern tip of Manhattan island, a number of photographs of the area in the 1930s by photographer Berenice Abbott, a large-scale photograph by Gerard Maynard, titled *WTC 11.11.03*, as well as Christoph Draeger's *WTC September 17*, and a number of photographs by G.N. Miller, an artist who spent several weeks at Ground Zero following the disaster. Also a 1930's picture of lower Manhattan from the *Brooklyn Bridge* by D. J. Ruzicka, former PPA member and member of the first PPA executive board. Several books by artists are also on view, including the work of Art Spiegelman and Mimi Gross. These books, providing poignant text and images, offer insight into the calamitous event and the national and international issues related to its aftermath.

Looking Back from Ground Zero: Images from the Brooklyn Museum Collection is co-organized by Marilyn Kushner, Curator of Prints and Drawings and Deirdre E. Lawrence, Principal Librarian/Coordinator of Research Services at the Brooklyn Museum.

Brooklyn Museum is located at 200 Eastern Parkway, Brooklyn, NY. Hours: Weds. – Fri., 10:00 a.m. – 5:00 p.m., Sat. and Sun., 11:00 a.m.– 6:00 p.m., 718– 638– 5000.

Guidelines to Creating Montages Using Photoshop

An easy scheme to create one style of image montages with Photoshop is as follows:

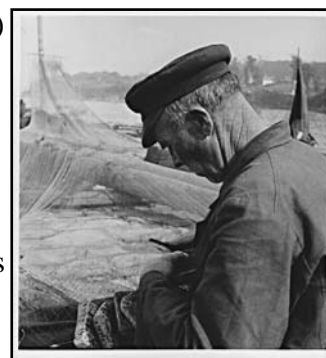
1. Open an image file and adjust levels to give the image a proper exposure if it is not properly exposed. This is done by going to LAYER—NEW ADJUSTMENT LAYER—LEVELS. Use the sliders at the bottom of the Levels Dialog box to adjust the exposure.
2. Duplicate the image by going to IMAGE—DUPLICATE. The name of the file will be suffixed with the word “copy.”
3. Apply the Gaussian Blur feature in FILTER to the duplicated image. FILTER—BLUR—GAUSSIAN BLUR. Adjust the slider to your preference of blur. (You may want to make three files of the duplicate with different blur settings.)
4. Adjust *curves* for both images. Two stops overexposure for the sharp image and one stop

overexposure to the blurred image. Go to LAYER—NEW ADJUSTMENT LAYER—CURVES. move the right slider to the left to brighten the images. Estimate one and two stops overexposure.

5. When the adjustment layer has been set for each image, merge the adjustment layer with the bottom image layer for each image. Go to the circled arrow that appears below the closing “X” on the the Layers dialog box. A drop down menu will appear. Click on “Merge down.”

6. Move the Gaussian blurred image on top of the sharp image. Depress “Ctrl” and the “A” buttons on your keyboard. This will select the entire blurred image. Select the “Move” tool. Hold down the “Shift” and “Alt” keys while moving the blurred image over the sharp image. (Depressing these keys will assure precise registration.)

7. With the *blurred* image layer (top layer) highlighted, set the blending mode from “Normal” to “Multiply.” (Click on the drop-down arrow at the right of the “Normal” box.)



8. Merge the two layers as was done above in step (5).

9. Go to LAYER—NEW ADJUSTMENT LAYER—LEVELS and adjust for your preference.

Book and DVD Reviews

Photoshop CS2 RAW, by Mikkel Aaland, O'Reilly, Sebastopol, California, 2006, ISBN 0-596-00851-1, soft cover, 232 pp, \$34.99.

The RAW file format is the uncompressed data file captured by a digital camera's electronic sensor. Because RAW files remain virtually untouched by in-camera processing, working with them brings greater flexibility and control to the editing process—if you know how to use them. Adobe Photoshop CS2 has emerged as the best way to edit RAW images, and *Photoshop CS2 RAW* is dedicated to working with RAW in Photoshop. This comprehensive guide explores the entire RAW process, focusing extensively on Photoshop editing techniques targeted to professionals and photo hobbyists alike.

Quotation of the Month

“The so-called ‘rules’ of photographic composition are invalid, irrelevant and immaterial. . . there are no rules of composition, only good photographers.”

—Ansel Adams

PPA 2006-2007 Program Dates

<i>Date</i>	<i>Event</i>
October 10 October 24	Season Opener Party, and Business Competition
November 14 November 28	Competition Program
December 12	Competition
January 9 January 23	Competition Program
February 13 February 27	Competition Program
March 13 March 27	Competition Program
April 10 April 24	Competition Program
May 8 May 22	Competition: Theme Night— <i>Abstractions</i> Competition: Portfolio Night
June 5 June 12	Annual Business Meeting Annual Awards Dinner

Competition Rules (November 2006)

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 score between 6 and 9 for each entry. A score of 9 is an Award and will receive 3 competition points. A score of 8 is an Honorable Mention and will receive 2 competition points. A score of 7 is a Merit and will receive 1 competition point. Scores of 6 receive no competition points. Scores will be assigned provided that there are at least three photographers in each picture category.
- Note:** Images with a score of 7 or 6 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 two prints in the Print category 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. **Traditional Slides:** Up to two slides (2"x2") may be entered every month in the Traditional Slides category, 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 they were 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.
10. **Digital Images:** Up to two projected digital images may be entered every month in the Projected Digital Images category. They may be digitally "enhanced" to any extent by any photo imaging software. Maximum width and height are 1024 and 768 pixels respectively. Entries *must* be made initially with a camera, and be submitted no later than 48 hours prior to the meeting to the designated member who will prepare them for display. Rules applying to scoring and re-entry are the same as for traditional slides.
11. One "Best Image of the Night," with a score no less than 8, only if there are no 9 scored images, will be selected from each category.

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: Three images for each category which have been submitted in the present season or non-winners from prior seasons, may be entered.

November Competition Results

Charles Traub, Judge

Digital Projected Images

Awards

*Greenblatt, "Morning Glow"

Levine, "Untitled 1"

Levine, "Untitled 2"

Honorables

Buck, "Sunstreams Early Morning"

Decker, "Thai Red"

Raggi, "Ghost Rider on 5th Avenue"

Prints

Awards

*Sandler, "Lower Broadway"

Decker, "Route de Bonnieux"

Honorables

Decker, "Devil's Hopyard, Bow"

Reid, "Early Images"

Traditional Slides

No Awards

Honorables

*Decker, "Circle Rest"

Safdeye, "White-Purple Poppies"

Merits—All Categories

Digital Projected Images: Buck, "Spring Array," Decker, "Pave Puddle," Flack, "Daydreaming" & "Prairie Oasis," Himmel, J., "Night Runner," King, "Reflection on Bleecker," Raggi, "Smokin' Monster," Sandler, "Bromiliad," Trapani, "Sculling the Arno."

Prints: Hannesson, J., "Flowers, NYC," King, "Bearcamp River Bear" & "Canadian Long Grass."

Traditional Slides: Hannesson, J., "Seagull," Hannesson, K. "Lily Beauty" & "Sunflower," Trapani, "Cathedral Valley" & "Sunrise on Mono Lake."

*Selected "Best Image of the Category"

Season Cumulative Scores

Digital Projected Images

Levine	10
Buck	9
Decker	7
Raggi	6
Himmel, R.	5
Greenblatt	4
Sandler	4
Trapani	4
Himmel, J.	3
Safdeye	3
Simons	3
Flack	2
Reid	2
King	1

Prints

Decker	8
Sandler	8
Buck	6
Hannesson, J.	6
Reid	6
Stuhl, A.	6
Stuhl, J.	5
Hannesson, K.	3
King	2
Raggi	0

Traditional Slides

Trapani	8
Decker	7
Hannesson, K.	6
Himmel, J.	6
Safdeye	6
Himmel, R.	4
Stuhl, A.	4
Buck	3
Stuhl, J.	3
Green	2
Hannesson, J.	2
King	0

Competition Winners—November, 2006

Digital Projected Awards



*Meryl Greenblatt, *Morning Glow*



Richard Levine, *Untitled*



Richard Levine, *Untitled*

Digital Projected Honorables



Elisa Decker, *Thai Red*

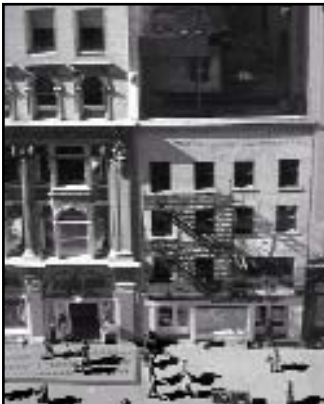


Barbara Raggi, *Ghost Rider on 5th Avenue*



Kathryn Buck, *Sunstreams Early Morning*

Print Awards



*Herb Sandler, *Lower Broadway*



Elisa Decker, *Route de Bonnieux*

Print Honorables

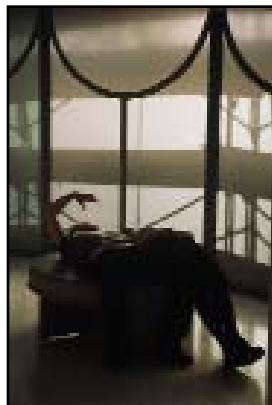


Elisa Decker, *Devil's Hopyard, Bow*

Traditional Slide Honorables



Kathy Reid, *Early Images*



*Elisa Decker, *Circle Rest*



Gilly Safdeye, *White-Purple Poppies*

*Best Category Image of the Night