

LIGHT AND SHADE

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December 2008

Calendar for December

Tuesday, December 9: Competition

Judge: Andrew McCartney

Time: 7:00 – 9:00 p.m.

Place: St. Peter's Rectory

Mr. McCartney has for years been actively documenting his life, and love of travel attempting to create order in a chaotic world. While his photographs focus on the personal, the familiar, and the simply ordinary, the work strikes a balance between autobiography and fiction. The casual glance can then take on a deeper significance, and what initially appears to be subjective and intimate is what often is a commentary on the larger contours of life.

He finds the enduring power of a photograph to express a thought, a moment, or an idea, to be the most powerful expression of the universal experience.

Andrew McCartney currently resides in New York City, his work collected privately, by interior design firms and corporate fine-art collections.



Make Note of:

1. Deadline for winning image submissions for the photo-page is mid-night of the Tuesday following the competition.
1. Annual Theme competition on April 14, 2009. Theme: *Street Scenes*.
2. The Awards Dinner takes place on June 9, 2009.
3. The Annual Business meeting takes place on June 2, 2009.

Exhibits & Events:

The Genius of Miles Davis...The Columbia Years, at the Morrison Hotel Gallery, 313 Bowery, New York, 212-677-2253. Exhibit closes December 10, 2008.

A photographic exhibit by The Morrison Hotel Gallery and Sony Music Entertainment's ICON Collectibles celebrating one of the 20th century's most profoundly influential musicians. The exhibit features rare and never before seen limited edition fine art prints of Mr. Davis taken by Sony staff photographers Don Hunstein, Herman Leonard, Jim Marshall, and Lee Wiener between 1955 and 1985. Sixteen 30 x 40 prints are on display and available for sale at the gallery. Each print has been hand selected from Sony's vast music photography archive, and represents a unique piece of musical history.

The Morrison Hotel Gallery, was founded in 2001 by former record company executive and producer Peter Blachley, former independent record store owner Rich Horowitz, and music photographer Henry Diltz. The Morrison Hotel Gallery has grown to become the major brand in fine art music photography.

Living with the Dead: W. Eugene Smith and World War II, at the ICP from September 19, 2008 through January 4, 2009. Acting as a photojournalist in the Pacific Theater from 1943 to 1945, W. Eugene Smith produced some of the most extraordinary photos of the war. His war photography records an incredible narrative of personal heroism and fearless photojournalism. Due to poor eyesight he could not join Edward Steichen's U.S. Navy photographers unit, but took a position with the Ziff-Davis publishing company. Smith was later hired by *Life* as a war correspondent and he subsequently photographed battles in Saipan,



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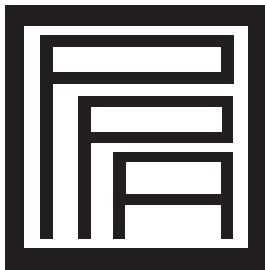
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Pictorial Photographers of America

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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

Hello!!

It has been said that if you claim you can remember the 60s, you weren't really there. For those of us attending the second November meeting, the rectory walls brought to life many of the people and aspects of that decade—whether you remember being there or not—in the exhibit of large prints by Rowland Scherman, part of his *Icons of Modern History* project and on display at St. Peter's Rectory through December 6th in support of St. Peter's food pantry. We felt more than amply rewarded for having had to temporarily remove our own images, and this new exhibit "came to us!" The portraiture displayed in these prints—most of them of subjects endlessly photographed—is striking, and the large format prints make the presence of their subjects even more imposing. From the Beatles to Art Buchwald, from Janis Joplin to Arthur Ashe, the walls breathe with the strength of the individuals and of the photography. My personal favorites may be the images of Coretta King and Andy Warhol, and a contact sheet format of 35 images of Woody Allen doing stand-up comedy "back-in-the-day," but it's hard to decide. It's the kind of exhibit that makes you feel you're once again in the presence of dearly missed old friends, and it's hard to leave without knowing that you can come back once more before they're gone, because you know what "gone" feels like. I have the good fortune of another meeting in the rectory before the images move on, and I hope that all of you in the New York area who were not able to attend either the opening or our meeting on the 25th have been able to see the exhibit at other times.

The evening seemed in that respect like a double feature treat—or early holiday gift—a fascinating photographic exhibit had come and hung itself on the walls of our meeting place, and a lively, entertaining and very interesting presentation came to us in the form of Judah Harris and his photographic work.



Judah Harris addresses club members.

That being said, don't forget to come early—6:15 p.m.—on Tuesday, the 9th, to give our images a little

Presidents Message (cont.)

attention with a dustcloth and some glass cleaner and get them back onto the walls so that our competition can start on time.

Our first new discussion critique evening on the 18th felt like a success, and we're hoping for feedback and suggestions from those who participated in order to improve as we go. In a highly scientific process, we divided the number of images submitted (N) into the number of minutes available (T) in our meeting and came up with a discussion time-per-image (t)

$$t = N / T$$

which we tried to observe quite strictly. As keeper of the timer, I was able to allow some flexibility as some images needed less discussion time than allotted and some invariably inspired more. By the way, the value for (t) was 2 minutes per image for this meeting. Perhaps for slides in mounts we should have "squared" the result.

Best wishes to each of you, and your families, for the holiday season which is now upon us and for the coming year. May they find and keep each of us in good health and humor.

See you there!

—Kathryn

Exhibits & Events (cont.):

Leyte, Iwo Jima, and Okinawa. During the fighting in Okinawa he was severely wounded and spent two years recovering from his injuries.

Also at the ICP, *Cornell Capa: Concerned Photographer*, from September 19, 2008 through January 4, 2009. The phrase "concerned photographer" describes those photographers who evoke images with humanitarian emphasis hoping to change the world, not to just make a record of it. Such was Cornell Capa. He worked for *Life* magazine from 1946 to 1967, and for Magnum Photos agency beginning in 1954, covering social and political issues in the United States, England, the Soviet Union, Israel, and Central and South America. He founded the International Center of Photography in 1974 and remained its director until his retirement in 1994.

Also at the ICP, *Susan Meiselas: In History*, from September 19, 2008 through January 4, 2009. Meiselas is best known for her work covering the political upheavals in Central America in the 1970s and '80s. She has grappled with pivotal questions about her relationship to her subjects, the use and circulation of her images in the media, and the relationship of images to history and memory. The exhibit presents three of her key projects; photographs

and audio of New England carnival strippers; photographs, films, and public installations from Nicaragua; and photographs and collected archival objects and video from Kurdistan.

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.

At the Leica Gallery, Lynn Butler, *True Fiction: A Retrospective*, from November 14 through January 10, 2009. Ms. Butler's images leave room for the imagination where the distinction between reality and fantasy is obscured. Her photographs are impressionistic in character with subtle power and beauty

Also at the gallery, Jason Eskenazi, *Wonderland—A Fairytale of the Soviet Monolith*, also during the above dates. Mr. Eskenazi is both a photographer and photographic curator specializing in Russia. The current exhibit celebrates the recent publication of the book from which the exhibit is named.

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.

Photoshop® Tips

Sepia Toning and Subduing Colors:

A very easy method to create a sepia toned image is through the use of an Adjustment Layer and applying a Layer Mask.

1. Open your image file and create a copy of the background layer by pressing CTRL-J, (CMD-J for Macs).
2. Click on the half-black-half-white circle at the bottom of the Layer palette and select Hue/Saturation.
3. Drag the Saturation slider all the way to the left—the image becomes black-and-white. Check the Colorize box and set the Hue slider to 40. The image becomes sepia toned. You may fine tune the Hue slider to suit your tastes.
4. If you want to subdue the color tones in your image, you can use the layer mask feature. First select the Brush tool from the Tool Palette. Adjust its size to suit the area to be affected in your image by using the rectangular bracket keys. ("[" reduces brush size, "]" increases brush size).
5. Reduce the opacity of the brush to 30–50%, and make sure that the foreground color is set to black.
6. Now paint over your image, perhaps selecting a specific area or areas. Repeat step (5) to suit your taste.

Quotation of the Month

"You can't wait for inspiration. You have to go after it with a club"

—Jack London

PPA 2008-2009 Calendar

<i>Date</i>	<i>Event</i>
October 14 October 28	Season Opener Party, and Business Competition
November 18 November 25	Professional Critique Program
December 9	Competition
January 13 January 27	Competition Program
February 10 February 24	Professional Critique Program
March 10 March 24	Competition Program
April 14 April 28	Competition: Theme Night— <i>Street Scenes</i> Program
May 12 May 26	Competition: Portfolio Night Program
June 2 June 9	Annual Business Meeting Annual Awards Dinner

Competition Rules (October 2008)

1. All competitions, except as noted in the yearly program, are held at the first meeting of each month from October through May. The President may reschedule a competition to the second meeting of a given month by notifying members at least 14 days in advance.
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 regardless of the number of photographers entered. Images with a score of 7 or 6 will be allowed re-entry.
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, with the following exception. New members may enter any amount of their season entries with images taken prior to becoming a member during their first club season.
4. **Categories:** There are only *two* competition categories, "Prints" and "Projected Images."
5. **Prints:** Members may enter up to *three* prints in the Print category every month. Every print must have a title and the maker's name on the back for identification purposes and an indication of orientation.
6. Prints must be mounted on firm board, no larger than 16"x20".
7. 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.
8. **Projected Images:** "Projected Images" will consist of digitally projected images and traditional slide images *judged separately* but scored for competition in *one category*. A total of *three* "Projected Images" may be entered every month in any combination of digital and traditional slide entries adding to three.
9. Digital Images 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.
- 10 "Traditional Slides" must be camera film images and *not* digital images transferred to film, mounted in 2" x 2" ready mounts, and must be clearly spotted in the *lower left-hand corner* as you hold them for hand viewing. 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.
11. "Projected Images" may be entered only twice during the year and once in the new year if they were entered in previous years. If a projected image 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.
12. 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 media, i.e. prints, digital projected images, and traditional slide projected images.

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 media*, i.e., Prints, Digitally Projected Images, and Traditional Slides which have been submitted in the present season or non-winners from prior seasons, may be entered. First, second, and third place winners will be selected for each media.

October Competition Results

Kenneth Linsner, Judge

Digital Projected Images

Awards

Raggi, *"Girl in Hammock"
Buck, "Sunflowers"
Himmel, R., "Museum Rest Stop" & "South Street Seaport"
Sandler, "Firescape Party"
Simons, "Carp"

Honorables

Gottfried, "Gehry" & "Still Life with Pitcher"
Himmel, J., "Old Cabin Keys Ranch, No.1 & No.2"
Himmel, R., "Me and My Shadow"
Raggi, "Corn Stalks and Sunflowers" & "Leaves of Light"
Sandler, "Bench Snooze"
Sichler, "Construction Shadows" & "St. Johns"

Prints

Awards

Raggi, *"Egret—Central Park"
Stuhl, A. "Maine Beach"
Sichler, "Locked Up"

Honorables

Hannesson, K., "British Colours"
Raggi, "Water Lily Talk"
Sichler, "City Bank"
Stuhl, A., "Road Runner"
Stuhl, J., "Wall E2" & "Water Beauty"

Traditional Slides

Awards

Stuhl, A., *"Barn"

Honorables

Hannesson, K., "Port Neuf, Paris"
Stuhl, A., "Grasshopper"
Stuhl, J., "No Name"

*Selected "Best Image of the Category"

Season Cumulative Scores

Projected Images

Himmel, R.	8
Raggi	7
Himmel, J.	5
Sandler	5
Simons	5
Stuhl, A.	5
Buck	4
Gottfried	4
Sichler	4
Stuhl, J.	4
Hannesson, J.	3
Hannesson, K.	3
Safdeye	3
Trapani	3
Slatkin	1

Prints

Raggi	6
Sichler	6
Stuhl, A.	6
Stuhl, J.	5
Hannesson, K.	3
Buck	1
Ettelson	1
Hannesson, J.	1

Image Guidelines

A good image should have:

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