

PROFESSIONAL **WOMEN** PHOTOGRAPHERS

To support, encourage and promote the work of women photographers through the sharing of ideas, resources and experience. To provide educational forums to encourage artistic growth and photographic development. To stimulate public interest and support for the art of photography.



Top: © by Helayne Seidman. See article page 13. • Bottom Left: "Twilight" © Shelia Smith. See article page 8.
Bottom Right: © Nanci Ori. See article page 18.

The Magazine is published three times a year and is the privilege of paid membership.

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Send articles, photographs and a self-addressed envelope to Barbara Nelson, 49 West 72nd Street, NYC, NY 10023. Photographs that accompany articles must be sent burned on a CD between 300 and 350 dpi and 4x5 image size. They should be provided as "tiff." Mark images with the proper title, photographer, caption and name of article.

The organizer(s) of any PWP event bear the responsibility of notifying and remitting copy and/or photos to the *Magazine*.

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Greetings from the President

Dear Members:

I came across this in the *New York Times* and wanted to share it with all of you. Florida recently struck down a law forbidding unmarried women from parachuting on Sundays. Women in Texas no longer have to fear facing 12 months in prison for adjusting their stockings in public. In Maine, if she is so inclined, a woman can now legally tickle a man under the chin with a feather duster. But in New York City it is forbidden to take pictures of subways, buses, and/or bridges, an equally absurd ruling, but not about to change anytime soon.

It has taken decades for photography to be recognized as an art form and photographers as artists. But, in the blink of an eye, we are now in the same category as terrorists! Sad but true. Although I have to believe that your average terrorist is a lot more sophisticated and would probably use a picture-taking cell phone or some other equally discreet clandestine instrument. I have heard that most police have said they would have a hard time asking tourists to stop taking pictures of each other on the platforms. After all, a lot of time and money has gone into renovating many stations and the artwork in many is beautiful. The MTA has even been known to have photo contests or request submissions from photographers. Alas, not anymore. It is a shame, especially when you realize there is a whole other world underground. Some of the most colorful, interesting, and talented people can be found under the streets of New York City. So I suggest if that is your specialty you may want to look into a new "cell" phone.

There is no way we can undo past events and while we believe this law stifles our First Amendment rights, what we can and must do is make the most of an absurd situation. This is New York City, after all, with venues unique to New York City. In a city of more than 8 million people, there is so much to see and do and photograph. There should be no end to what we can find to photograph.

In case you haven't noticed, the days are getting longer and, hopefully, warmer, so let's get out there and shoot the "daylights" out of New York City.



© Lori Ann Ryan

Happy Shooting!

A handwritten signature in cursive script that reads "Leslie Nagy". The ink is dark and the signature is fluid and personal.

• PWP •

News from the Board Committees

Exhibition Committee

by Pamela Greene, Acting Board Chair

I arrive as Acting Exhibition Chair during a period of high excitement for the PWP. As photographers, we want people to see our work. By the time this magazine is published, members will have received four separate Calls for Entries to impressive gallery spaces for four separate exhibitions in the city. They include:

- **The Performing Artists of New York City**, wherever and however they perform. Show location: Pfizer Inc. The December 31, 2004 deadline prepares for a planned exhibition in mid-2005, running four-to-six months. Stay tuned.
 - An exhibit of **Alternative Processes and Image Transferring** at the prestigious Cork Gallery, Lincoln Center. Submission deadline: March 21, 2005. The exhibition runs from May 19–31, 2005.
 - **The Secret Garden** at the Brooklyn Botanical Gardens. Intimate, personal, and close up—a view of botanicals, insects, and birds. Submission deadline: March 2, 2005; exhibition June 4–August 7, 2005.
 - Sneak preview! **Transcending the Moment: More Than Meets the Eye**. Seeing objects not only for what they are but for what else they are. Anticipated for the gallery spaces of one of the Durst buildings on the Avenue of the Americas. Call for Entries will come in early spring.
- At least one more exhibition will be announced soon, adding up to five exhibition opportunities for the members of PWP. I hope everyone in our organization will participate. We're about to have a grand and memorable season! • PWP •

Education Committee

by Barbara Nelson, Board Chair

Workshops and seminars are a PWP member service and are made available at an affordable fee. Leading photography experts, known in the industry both for their expertise and presentation skills, are contracted to teach the sessions.

Andrew French conducted a second full-day workshop in January—Lighting With One Light Source—in Splashlight Studios, one of the premier lighting studios located on NYC's West Side. Plans for the rest of the year include a legal seminar on copyright law by Andrew Berger in March and a web site presentation by Alan Dorow of Sitebuilder in April. Additional plans are for a full-day workshop for the complete digital travel and outdoor photographer and a creative focus-marketing seminar for the commercial photographer.

Log onto PWP's web site (www.pwponline.com): information on events is posted as details become available. • PWP •

Development Committee

by Jean Carbone, Board Chair

2005 marks the 30th Anniversary of PWP; to celebrate this occasion the Development Committee is planning a dinner cruise on the *Spirit of the Hudson* for Tuesday, May 10th with a 1970s theme. The evening will include dinner, music, a silent auction, and a photographic opportunity of New York City at sunset. Dinner will be an extensive buffet. Our silent auction will have a wide range of items, with something to appeal to everyone. Please contact me if you are interested in helping with securing silent auction items, soliciting vendors for advertising, or volunteering. For more information visit our web site. Tickets are \$100 per person. Proceeds from the fund-raiser benefit PWP's endowment fund.

Judging for Professional Women Photographers Student Awards has been completed by our judges—Shelley Seccombe, Linda Kessler, and Mel Rosenthal. We thank them for their willingness to contribute to PWP in this way. We will be holding an awards reception in March 2005 at Empire State College to honor the winners and display their work. The grand prize winner will receive \$1,000; the two honorable mentions will each receive \$250. Special thanks to Brandon Remler of FUJIFILM for his generous support of the awards program, which enabled us to offer prizes for the honorable mentions. Many thanks also to Julie Mardin, Fran Dickson, and Susan Heske for all their help.

Please visit our web site for the list of recipients and more information about the awards reception. • PWP •

Website Committee

by Shelley Seccombe, Acting Board Chair

The Website Committee has three new members: Elizabeth Arcuri, Ronnie Schultz, and Bonnie Geller Geld. We now have a beautiful updated "gallery" on the Home page, with rotating images representing 93 of our members. Each image also appears beside the photographer's name in the directory. The goal is to have images next year from 100 percent of our members. The Calendar page contains expanded information about upcoming programs with links to web sites and other biographical material provided by the speakers. We are closer to our goal of having the page updated at least one month ahead. In the next few months we will be revising the Books page. We seek recommendations from members for this page as well as for the Links and Member Discounts. Please send your comments to Shelley Seccombe, Acting Chair, shelleyseccombe@juno.com. • PWP •

Introducing New Board Members



Shelley Seccombe
Acting Board Chair, Website Committee

Shelley Seccombe often says she “graduated” from teaching in 2000 because she left with her students on Commencement Day. After 22 years of teaching photography to young women at the Nightingale-Bamford School, Shelley has been traveling often to the Southwest to visit her daughter and two granddaughters. She and her husband like driving across the country, stopping frequently for photo opportunities. Shelley does occasional freelance work and even taught photography in a summer day-camp program in the city in 2004. • PWP •



Pamela Greene
Acting Board Chair, Exhibition Committee

Pamela Greene has been a member of the PWP for the past two years. She is looking forward to helping with the exciting exhibitions the PWP is sponsoring in the spring and fall of 2005 and to developing new shows for 2006 and 2007 season.

Pam has been immersed in photography for a decade—after having worked as a freelance journalist, editor, and advertising copywriter. Her images have appeared in a number of juried shows in New York and New Jersey, most recently at the International Center of Photography. For the past several years she has been working on a portrait of a New York City neighborhood, which she hopes will become a book. • PWP •

Board Briefs

The PWP Board has had some midterm changes: Website Chair Joan Katz and Exhibitions Chair Julie Kelly have each resigned from the Board for personal reasons but will remain active in PWP. We are grateful to them for the service they have given. At the January 18, 2005 meeting, the Board appointed Shelley Seccombe as Acting Web Chair and Pam Greene as Acting Exhibitions Chair. Both will hold their posts at least until the next PWP elections, scheduled for May. Shelley has been a Website Committee member and Pam has been part of the Exhibitions Committee, so we anticipate a smooth transition. Nancy Konipol has been unable to serve as magazine editor. Barbara Nelson ably stepped into the breach and produced the January 2005 issue. She will continue as editor.

The Board has been developing a new business plan and discussing restructuring of the PWP Board and revision of the by-laws to reflect

present practice. To help with the process, PWP hired the National Executive Service Corps (NESC) as mentors. The NESC, itself a not-for-profit corporation, consists of retired business executives ready to share their expertise with arts organizations.

To encourage members to post one of their photographs on the PWP web site, the Board has decided to make posting a benefit of membership. After September 2005, when our new fiscal year begins, no charge will be imposed for posting. New members will be asked to submit a few images so that one can be selected by the Website Committee; established members will have the opportunity to change their images. • PWP •

Monica Barnes
Secretary, PWP

HOMECOMING: THE RETURN OF THE ANCESTORS

by Skip Burroughs



At left: Glass-Enclosed Hearse

All Photos © Skip Burroughs



The Voices of Sankofa

Lower Manhattan, my place of residence for over 30 years, has a rich history. As a photographer I took advantage of my historic surroundings. Photographs I have taken of the South Street Seaport, the Fulton Fish Market, the Brooklyn Bridge, the narrow streets still evident from colonial New York, and other oddities make up my collection of images of historic interest.

History of another time and place lay buried just north of these areas. In 1991, the discovery of a cemetery—now known as the African Burial Ground—in lower Manhattan became of special interest to me and, of course, to the nation. I frequently visited the area, taking grab shots through the chain-link fence. Freelance photographers not associated with the press have difficulty gaining access into places of special interest. However, early one morning, a construction site worker allowed me to come on to the construction site and gain entrance into the excavation area. It was a quick visit. I fired off eight frames and was quite thrilled for the opportunity.

A decade goes by. The date is set for the return of the remains of the African ancestors from Washington, D.C. for reinterment in New York; Howard University has finished its ten-year study of the remains. Opportunity comes again. My friend,

Elsie Gibbs, Coordinator of Volunteers at the Schomburg Center for Research in Black Culture, submits my name for an invitational community press pass to cover the event.

October 3, 2003 was a bitter cold day but very sunny. It was the first of a two-day celebration in New York titled Rites of Ancestral Return. Photographers jockeyed for position, moving from one segment to another to record the story as they saw it through their lens. I hope that I have done justice to the event. I thank the Schomburg Center for Research in Black Culture for the opportunity to photograph this momentous occasion.

Homecoming: The Return of the Ancestors was first exhibited at the Langston Hughes Library and Cultural Center as my solo exhibit during the months of October and November 2004. Along the way I paired up with three other photographers, Dan Gonzalez, Peter Cole, and Jerome Stevens, to form a collective of more than 70 photographs taken during the Homecoming ceremonies. We thank the Office of the Manhattan Borough President C. Virginia Fields for bringing this exhibit to its gallery in celebration of Black History Month.

Skip Burroughs
Photographer

*Chained together link, by link,
through generations we have waited,
to be set free,
from obscurity,
beneath cemented ground. . . .
Each day we prayed for sacredness,
For just deliverance,
To have a place of sanctity,
Of peace and reverence. . . .
Ancestral spirits, we are they,
torn slaves from years gone by,
searching for the dignity that
thrice we were denied. . . .
Then in an excavation, our
swaddled bones were found,
tortured, tragic memories upon the
earthen mound.
Men and women, children too,
were gently cradled out,
three hundred years of slavery
has left no room for doubt,
that we are all God's children,
despite our race and color,
let's listen to our past, our
Message of Sankofa!*

by Sonmi Burroughs © 2004

HOMECOMING: THE RETURN OF THE ANCESTORS— *Continued*

All Photos © Skip Burroughs



Boys Choir of Harlem



Homecoming Pier 11.

Editor's note:

The heart-shaped design carved on the large coffin is an African symbol named Sankofa, which translates to mean, “Look to the past to inform the future.” This coffin, officially nicknamed Mr. Sankofa, is symbolic to the event. This poem was written by Skip Burroughs’ daughter-in-law, Sonni, for the event of her exhibit of photographs from the Rites of Ancestral Return.

In 1991, in lower Manhattan just north of City Hall, an excavation for a new federal building uncovered what has been widely acknowledged to be one of the most important archeological finds of the 20th century, the African Burial Ground. The New York City African Burial Ground was actively used by enslaved and freed Africans and people of African descent from approximately 1712 until 1790. The cemetery, beyond the “wall” of Wall Street, which is now Foley Square, covered five to six acres, in which between 10,000 and 20,000 people were buried—in places, bodies were three deep. Trinity Church perhaps prompted use of the site, although

it may have been in use prior to the church’s ordering in October 1697. It is believed the cemetery was a space for gathering, practicing spirituality, and remembering homelands.

In 1993 the African Burial Ground was designated a National Historical Landmark and has been included in the roster of our National Parks.

In October 2003, the Rites of Ancestral Return traveled for three days through five Underground Railroad cities and back to New York’s South Street Seaport, the site of its colonial slave market. This followed two more days of ceremonies with a cortege up Broadway to Duane Street to the future African Burial Ground Memorial Site. On this hallowed ground, a crescendo of drummers, choirs, singers, dancers, costumes, speakers and dignitaries gathered with jubilation, reverence, and solemnity for the final reinterment of 419 persons in Ghana-made, hand-carved mahogany caskets, finishing this missing chapter of New York’s history. • PWP •

Barbara Nelson, Executive Editor



Homecoming: The Return of the Ancestors



Ebony Brass Ensemble

PWP Meetings – Curtain Raisers

At the beginning of each meeting, one of the members of PWP gives a short presentation (up to ten slides) of her work.

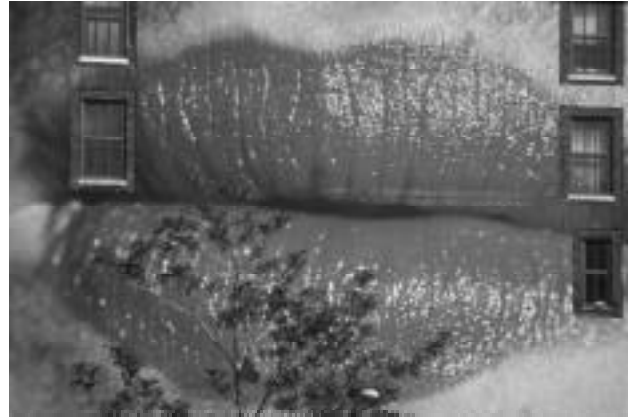
Marilyn Fish-Glynn

January 2005

I could easily have gone my entire life without knowing how much I love photography. We had no cameras in the house when I was a child. I am forever thankful to my late husband, Cliff Glynn, for encouraging me to photograph and to print. Although not a photographer, he was an artist and a great observer. We often took long early-morning walks. Although they were “for exercise,” he would always say, “Do you have your camera with you?” And he never lost patience when I came upon a pair of fishing boots chained to a parking meter or saw uncommon light upon so common an icon as the Flatiron Building.

For me, photography is a process of search and discovery. I desire neither to set up nor to manipulate my images but to extract something from the real world that somehow becomes my own. I love to roam through urban and other peopled places to encounter the artifacts and detritus of humanity. I especially love the broken, the abandoned, the oddly juxtaposed.

My projects usually evolve after I notice themes and relationships among some random images. The images I showed on January 5 are from a series I call Unreal People. They depict the human anatomy as it appears in murals, manikins, masks, and other artifices. They are sometimes humorous, sometimes startling or disturbing. I call photographs like these “sightings” because I am never sure when or where I will find them or exactly what they will be, but I am never so happy as when I walk about with my camera stalking the unforeseen. • PWP •



All Photos © Marilyn Fish-Glynn

Shelia Smith

February 2005

FROM MY WINDOW: Because I find so many subjects interesting to photograph, I fall into the category of being a generalist. Sometimes the subject is a discovery that never entered my mind, e.g., I will be walking in the street and notice an image that I find interesting. My City Walls series is a good example. These are images of walls and surfaces in New York City. Other series include: Through a Restaurant Window, Europe, Vegetables & Fruits, New York City, Puerto Vallarta, Mexico, etc. All can be viewed on my web site:

www.sheilasmithphotography.com

The series From My Window (shown in this piece) was inspired by a snowy day last year. I looked out my window and liked the images of people walking through the snow. I shot every day until the streets were cleared and what was left were mounds of dirty snow. Also, I utilized the painted white stripes as a graphic element to give the photo a strong image. My other career

as a graphic designer compels me to design a photo as though it were a page layout.

I am presently working on a series that I shot last week during the snow storm. These are horizontal images taken in my neighborhood, comprising Union Square and Gramercy Park. So far I am pleased with the results and will be including some on my web site.

Thanks for looking. • PWP •

All Photos © Shelia Smith



Snow Birds



Yellow Umbrella



Four People

SPOTLIGHT ON NEW MEMBERS

Jackie Weisberg

Thirty years ago my husband surprised me for my birthday by giving me a simple 35mm SLR camera; photography was a revelation for me.

I walked all over Manhattan and Brooklyn, looking at things in a new way. My rambles and picture-taking were stimulating, educational, and very gratifying. I then took classes at Parsons and at ICP and mostly shot Tri-x. I was young and I was curious, and I had no compunction about walking up to people and asking if I could take their pictures. For years my portfolio consisted of people on the street, storekeepers, everyday people.

Although 35mm is still my medium, I have succumbed to digital photography, hence my new web site, Jackieweisberg.com. Most of the photographs on my web site are unmanipulated images from scans, although I have used Photoshop filters for some of them.

Lately I have been shooting color, which has taught me anew how to look at light. I have discovered the innate little pieces that make up the larger image. Shape, geometry, and texture now spark my interest. Travel photography continues to excite and intrigue me even as I keep on rediscovering the great city of New York and Brooklyn, my home borough. • PWP •



Borofsky



Chimneys



Clown

All Photos © Jackie Weisberg

Carla Berger

My camera is my paintbrush. My goal is to photograph the abstract nature of places and objects. The world offers an infinite variety of shape, form, surface, lighting, and texture. Each photographer must pick through the chaos to find the one subject that rings true to her heart. I have found my focus in urban topography—more interested in composition than content. Roaming the city's back streets and alleyways with an eye for the smallest play of light, shadow, or texture, I isolate small sections of the landscape, creating close-ups of rough walls laced with fragments of graffiti or paint splatches. My photographic drawings are the record of a quest for a visual touchstone that can turn the elements of perception into larger truth, helping people to see their world a little differently. • PWP •



All Photos © Carla Berger



SPOTLIGHT ON NEW MEMBERS

Catherine Kirkpatrick



Dancer

Catherine Kirkpatrick is an award-winning graphic artist based in New York City. She has done original artwork for two Citibank brochures, Literally Alive's musical *The Ugly Duckling*, *Pianophoria!*, and has worked for the Ford Foundation, Applied Semiconductor, Tonal Refraction, and the Alaria Chamber Ensemble. Her photographs have appeared in the *Tulane Review* and *Camera Arts* magazine, and have been exhibited widely, including a 2002 group show at the United Nations. Awards include: Bloomingdale Museum, Museum of Anthropology, Lewis & Clark Center for Arts and History, Fredericksburg Center for the Creative Arts, and the Hunger Artist Gallery. In 2003 she had a one-person show at the Southern Vermont Arts Center and has another coming up in the fall of 2005 at the Adirondak Lakes Center for the Arts.

Catherine has a degree in English from Kenyon College, and has studied computer graphics at Pratt School of Professional studies and directing at the Lee Strasberg Theater Institute with Anna Strasberg. You may visit her web site at www.firemuse.com. • PWP •

Barn in Vermont

All Photos © Catherine Kirkpatrick



Fran Danna Alessi

My portraits save important moments in a person's life. Photographs capture an image, a moment. Candid portraits are so special and ever-changing; they are milestones, moments I have preserved in my portraits. I started photographing my family with a Polaroid Swinger black-and-white camera, then moved to film, and now I shoot exclusively digital. For about four years, my portraits featured children, then I expanded to families, nontraditional families, and pets. Currently I am involved with photographing political location portraits and small nontraditional weddings and commitment ceremonies. I love capturing the special, even defining, moments in people's lives for others to enjoy and cherish. Parents, children, pets grow, change, and leave us, but our photographs save that person in that moment in time. I enjoy taking portraits outdoors in natural settings—a change I welcomed after making portraits in studios for so many years. I attended PRATT-Phoenix School of Design and majored in Advertising Design and Photography, studied under a well-known digital portrait photographer, and worked as an assistant to a wedding photographer before going out on my own. • PWP •



Father and Daughter



Einholt Family

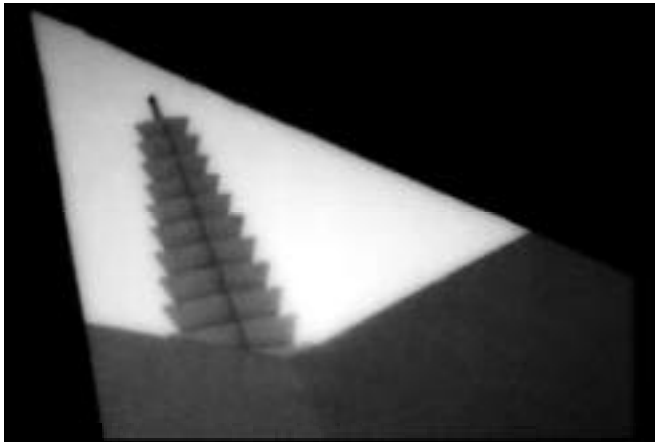
All Photos © Fran Danna Alessi

SPOTLIGHT ON NEW MEMBERS

Sheri Lynn Behr

Sheri Lynn Behr is probably best known for her rock 'n' roll images from the 1970s. Her photographs appeared in most music publications of the time, including *Rolling Stone*, and are now exhibited and purchased as fine art photographs. She decided to stop shooting on assignment to concentrate on personal work, often with a Polaroid camera and film. This sent her on a journey that has included, at times, documentation, interpretation, and/or transformation of images, and has led to a merging of photographic and digital technology, which has been a part of her process since 1989.

Behr currently photographs details from a primarily urban landscape, which are meant to evoke visual memory and a sense of place. She explores the nature of subjects both mundane and dynamic, and searches out commonalities in places with differing visual



All Photos © Sheri Lynn Behr

influences. Her work has been exhibited in galleries and magazines in the United States and Europe, as well as on the Internet. Work from *I Am Not Where I Am Now*, her current series of enhanced Polaroid i-Zone photographs, was purchased by Polaroid for The Polaroid Collection and exhibited in 2004 in Hoboken and Cologne, Germany. More can be seen on Behr's web site: <http://www.slbehr.com>. • PWP •



Mick Jagger

Susan Heske

In 1996, Susan Heske summoned her courage and took her first basic black-and-white photography course at The New School. Inspired by finally pursuing her long-time interest in photography, she enrolled in other courses. As a student in one of these courses she began her documentary project on Coney Island, photographing objects and scenes before they disappeared from this iconic landscape. Susan credits Mary Ellen Mark, with whom she did a workshop in Oaxaca, Mexico, in February 2004, with encouraging her to take herself more

seriously as a photographer. In September 2004, she had a solo exhibition of her Coney Island project at The New School. More recently, she has had work selected for juried shows including *Show Us the Light*, sponsored by Positive Focus (January/February 2005); A.I.R. Gallery's 6th Biennial Exhibition (March 2005); and, *Photography 24* at the Perkins Center for the Arts (January/February 2005). Susan continues to work in black and white and with manual cameras. She has become more comfortable with describing herself as an "emerging photographer"—even at the age of 51. • PWP •



LaMano



Coldmedium

All Photos © Susan Heske

SPOTLIGHT ON NEW MEMBERS

Kim Mancuso

Growing up in a traditional Italian home, I never imagined I could actually make a career in something that I enjoyed so much—photography. Ultimately I graduated from F.I.T. with a degree in fashion merchandising/marketing.

At F.I.T., after one mandatory photography class, I realized I was spending more time in the dark room than anywhere else! I enrolled in classes at the ICP, beginning to take myself seriously. I recently built a web site, please visit me at www.maidenamericastyle.com

I have done work for *Saturday Night Live*, *The Today Show*, Conan O'Brien, many public relations events for Porter Novelli and Edleman. One of my photographs was used as a backdrop in Jim Carey's *Man on the Moon*. I currently work at NBC full-time in broadcast operations and worked on last summer's Olympic games in Athens.

I also enjoy working with the Starlight Children's Organization, as well as many animal charities. I specialize in portraits of babies/children, maternity, head shots and am now doing weddings. I don't think there is anything I wouldn't find interesting to shoot, however I never take a picture just to take a picture. No one can recreate the wheel, but you can be sure we will all see it differently! • PWP •

www.kimmancusophotography.com

Contact@kimmancusophotography.com



All Photos © Kim Mancuso

PWP Announces 2004 Student Awards

The Development Committee is pleased to announce the winners of the Professional Women Photographers Student Awards. Lydia Opoku, a student at Franklin K. Lane High School in Brooklyn, is our grand prize winner and will be awarded \$1,000. Honorable mentions go to Kathleen Ching of Abraham Lincoln High School in Brooklyn and Beatrice Oshodi of Bayard Rustin High School for the Humanities in Brooklyn. Both will receive \$250, made possible by the generosity of FUJIFILM.

We had a great number of outstanding entries. Our judges—Mel Rosenthal, Shelley Seccombe and Linda Kessler—spent a great deal of time and effort selecting the winners.

A reception will be held to honor the winners between 6 and 8 p.m. on Thursday, March 17, 2005, at Empire State College, 325 Hudson Street (entrance on Vandam Street), Fifth Floor. If you are interested in joining us for the reception, please contact me at 718-205-0446 or jecarbone@aol.com.

I would like to thank the following people for making the awards program possible: Fran Dickson, Susan Heske, Linda Kessler, Julie Mardin, and Shelley Seccombe of PWP, Brandon Remler of FUJIFILM, and Mel Rosenthal of Empire State College. • PWP •

Welcome Newest PWP Members

Beverly Appel, Las Vegas, NM (Subscriber member)

DC Brandon, NYC

Suzanne Brier, NYC

Elizabeth Chen, Westport, CT

Kristal Mathews, Piscataway, NJ

Wendy Newman, NYC

Joan Powers, Maspeth, NY

Irene Young, NYC

Charlyn Zlotnik, NYC

JUST ONE MORE, PLEASE

by Helayne Seidman

Asking for a picture from a fireman's widow or a mother who has just lost a child—that's the worst aspect of my high-pressure job as a member of the New York City working press. I step into people's lives, often for less than an hour, usually in moments of great joy or sorrow. My job is to take my shots and get out—with enough time to e-mail my photos and make my deadlines.

Contrary to stereotype, we're not all pushing, shoving, insensitive clods; I'm polite, yet persistent, which usually works. I have feelings, too. Mostly, though, I am stoic—I'd go emotionally bankrupt if I let myself feel every subject's pain. When bad things happen, I'm there with my camera.

I do care; I ached in the home of a Williamsburg boy accidentally shot by a friend. His mother was in shock; I saw the remains of shattered hope. My eyes filled with tears when I met Miep Gies, the woman who hid Anne Frank from the Nazis. I told a mourning fireman whose buddy had perished that my brother is a fireman.

Dangerous situations pop up all the time. I stood in the shadow of the World Trade Center as it collapsed. Members of the Mafia have threatened me while I was taking pictures of their storefronts in Bensonhurst. The mother of a Chinese gang member and Amy Fisher's mom have attacked me. I've photographed assaults with knives (that made a big front page). I've almost been trampled by mounted police trying to control a crowd of demonstrators. I take chances because I want the best shot.

Every day is different. I ride in blimps and boats, practice my bad Spanish in Washington Heights, cajole dogs and cats into posing, or choke on the acrid smoke at the world's largest gathering of cigar-smoking women. On a good day, I'm tasting homemade waffles with chocolate butter just whipped up for a food shot.

My job requires quick coordination. Luckily, I can anticipate action because I'm a streetwise kid from a working-class Brooklyn neighborhood. Hanging out on the sidewalks and boardwalk of Coney Island in the 1950s and 1960s prepared me for shooting news. My block, Surf Avenue, was alive with screaming spouses and city games; we learned when to turn and look and when to duck a flying ball from the

street stickball game. I use all those Brooklyn-bred reflexes today.

As a kid I was addicted to black-and-white television police dramas like *Naked City* and *Dragnet*. Now I drive round the city, chase down subjects, and capture them with my camera. The sounds of my trade—the whirl of the motor drive, the click of the shutter—make-up the rhythms and beats of my work.

I love my job because I witness events that change lives. I come face-to-face with ordinary folks who are heroes. Or I look into the eyes of New Yorkers whose world has been altered by bullets, abuse, terrorism. I travel through all levels of society. I've been in lavish Park Avenue duplexes, sturdy row houses in Bay Ridge, and scary crack dens in bad neighborhoods.

I feel privileged to record life in my native city. When I was growing up, Robert Kennedy campaigned in Coney Island. Right up front, caught up in the action, I shook his hand. I was so excited. I was only nine or ten, but the images in the next day's papers made a lasting impression.

Today, I hope my pictures inspire other New Yorkers. • PWP •

Helayne Seidman, an award-winning photojournalist, has been on assignment for the Washington Post and NYC newspapers for more than 15 years.



All Photos © Helayne Seidman

PWP Speaker – Meeting November 2004



All Photos © Mariette Pathy Allen

Mariette Pathy Allen The gender frontier

by Monica Barnes

What is the difference between a man and a woman? Is there a difference between a man and a woman? These questions always fascinated Mariette Pathy Allen, a PWP past president and the presenter at our November 2004 meeting. From her earliest years, Mariette has explored gender roles. She finds these implicit in photographic subjects like Philadelphia billboards, Swiss road signs, and people at the Jersey shore.

During the late 1970s, inspired by the arrival of her two daughters, Mariette created a series of birthing photos. In those presonogram days, the emergence of the baby's head marked life's last gender-free moment. As the whole body became visible, people immediately began to treat the child as a girl or a boy.

The last day of the New Orleans Mardi Gras, 1978, proved a milestone in Mariette's life. She made the acquaintance of an individual who continues to inspire her work. Wearing gowns and cocktail frocks, nine people posed for Mariette. As she looked through her lens into the eyes of the central figure, she sensed that she was seeing into another person's soul. She knew she had to have that individual in her life. Fortunately, (s)he lives just 20 blocks from Mariette in New York City. As a guy, Dirk is unrevealing of his feelings, but as Vicki she is more relaxed. Dirk can't dance; Vicki enjoys doing the cancan.

Since that encounter, Mariette has specialized in portraiture of transgendered people. She is a regular at annual events like the Fantasia Fair, now in its thirty-first year, the longest-running transgendered festival in the world. Her body of work fills several volumes. The latest is *The Gender Frontier* (2003), which joins an oeuvre including her 1989

book, *Transformations: Crossdressers and Those who Love Them*.

Mariette's photos of New York's dress-up event par excellence, the Greenwich Village Halloween Parade, appear in *Masked Culture* (1994). Her work also features in Ricki Anne Wilchens's *Read My Lips* (1997), and in *Transgender Good News* by Pat Conover. Members who missed November's presentation can find a selection of photos on Mariette's web site (www.mariettepathyallen.com).

Like the people it depicts, Mariette's production defies easy categorization. Sensitive, interesting, and aesthetically pleasing, her work has documentary aspects but also encompasses art photography, portraiture—even fashion. Mariette's images have been well received by the people who pose for her. In a private conversation, however, she spoke of the difficulties she has encountered in exhibiting—many galleries seem to find her subject too challenging or controversial.

In the early 1980s, Mariette encountered mostly male-to-female cross-dressers who lived mainly in the male role. They were often married with children. In those days, most transgendered individuals believed they were unique and isolated. As individuals discovered each another through events and, later, the Internet, a complex world emerged. Gender fluidity marked the entire culture, with a variety of morphic choices available. Not only male-to-female and female-to-male transsexuals, and even female-to-male transsexuals cross-dressing as females, but also lesbians who transition to become homosexual males, shattering new taboos with each lover. Often through surgery and hormone treatments, and with expanding circles of support, folks can experience the simple pleasures they always wanted—a day at the hairdresser's, a fit of hysterics, a walk, hand-in-hand, down the beach, a boat tour of Chicago—as their true selves. Gatherings such as

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PWP *Speaker* – Meeting January 2005

Flavia Robinson Derossi

Flavia Robinson Derossi came to photography late in her life, after having a very different professional experience. Born in an Italian industrial city, Derossi could not find a suitable field to exercise her passion for art. She trained as a social psychologist, eventually becoming a professor of business administration in the first European college that followed the Harvard model. Concurrently, she cofounded and codirected a sociological research center staffed solely by women. She devoted about 14 years to this area of her career.

Only when she moved to the United States did she turn to photography, training in Rockport, Maine, and ICP. Derossi had her first show in 1983. After ten years, she again changed focus, accepting a position as an executive of a foundation that cares for Mayan women and children in Guatemala and Mexico.

For more than ten years she was strictly a black-and-white photographer. She then began to experiment with platinum, Kallytype, Polaroid transfer, solvent transfer, and, finally, out of curiosity, she tried photomontage.

Initially, she tried to integrate photographic images different in content but similar in form or texture. Her first collages used her 11x14" prints, which looked to her "not strong enough" for a background for adding "found" images. She believes that her attempts to "rescue" weak prints are related to her life experiences: raised during World War II and then in a country in ruins, in a region where people are known for thriftiness, she naturally "recycled." During and after the war nothing was thrown away, things were kept "just in case." So she kept her "bad" prints and failed Polaroid transfers. Derossi's interest in visual arts resulted in a vast

collection of images, mainly reproductions of art works.

Although earlier in her art career she had avoided including humans in her semiabstract pictures of nature, lately—maybe under the influence of her new humanitarian activity—she has chosen to add images of people.

At the beginning, her collages were made to rescue poor photographs, making meaningful images that were consistent with the background. Collages were a way of remaking a photograph with realistic images. Derossi believes that collage provides an unrivaled opportunity to create nonrealistic images, both unreal and possibly surreal—a challenge to the creativity of the artist and to the imagination of the viewer. • PWP •



All Photos © Flavia Robinson Derossi



EXOTIC INDIA

by Barbara Macklowe

My photographic trip to India was one of the most exciting and wonderful experiences of my life. For a color photographer, every dream is fulfilled when looking at the brilliantly colored saris on the women as they sway through the fields or down the road to market, their heads piled high with baskets of produce or vats of water.

Many of the fields were green, with patches of ochre, silver, and gold, and filled with bright yellow blossoms; others were planted with rice, the main staple of the country. We photographed men, women, and children harvesting, often in colorful clothing, smiling, laughing, and taking time out to nurse their babies.

When I heard that the Palm Beach Photographic Center was offering a trip to India with Jim Zuckerman, I immediately signed on. After working with Baboo for years and listening to his suggestions that I would love India for photography, I had truly become sold on the idea.

This trip, offered as one to tribal India, entailed extensive travel within the country both by air and car or jeep. Human beings are amazingly adaptable—none of us became ill on the trip. We stuck with bottled water, did not buy food from the street vendors, had our shots, and followed up with malaria medicine and Cipro to prevent any other medical problems.

We had the help of the tour planner for the entire trip and local guides/interpreters wherever we went. We also had excellent drivers who constantly amazed me with their ability to wend their way through cars, trucks, buses, people walking on the road, and herds of goats and buffalo.

The sights, smells, and sounds were unbelievably strange. No one spoke English in the villages we

visited, and we saw few other Westerners anywhere in the state of Orissa where we spent the first week. What won my heart were the people — calm, self-possessed, pleasant, and accommodating.

The Indians speak with their eyes, reading you through your actions and your eyes. I found that a smile got me very far; learning a few words of their language made a great difference. When we entered a village, our guide would speak to the “headman,” offering some money to the community. That paved the way for us to take our photographs. I took 92 rolls of film—there was almost too much to shoot. The faces and especially the eyes of the people affected me greatly.

I found photographing the people very satisfying, they look directly into the camera with meaningful poses and have a genuine quality I've seen nowhere else. I know that many go to India to see the fabulous architecture, gardens, temples, and palaces. I enjoyed seeing these as well, but the people—at once exotic, seductive, and innocent, displaying the ancient wisdom that comes with knowing what you are doing and what is expected of you each minute and day of your lives—became the object of my camera. They are amused by your interest and will giggle at times, but generally take all this very seriously.

Part of the trip was spent at Pushkar for the annual camel trading and selling fair and festival. We saw thousands of camels, some horse traders from all over India and Gypsies in their own camp.

We saw dances, music, and several festivals and explored various marketplaces. Color and action were everywhere. We also had time to



Benda Tribe, Orissa



Meghwar Tribe, Gujarat



Meghwar Tribe, Gujarat

All Photos © Barbara Macklowe

EXOTIC INDIA

continued

do some shopping — I bought two saris, woven shawls, some antique woven and embroidered textiles, and lots of crafts including silver and brass jewelry from the tribes. The tribals are very poor and depend upon selling their few wares.

I learned that photographing people is not so different from photographing flowers, but I had much to learn about setting up a shot, including the background and, of course, the light. When you love what you do, as I do, the people can sense it and are willing to go along. I cannot imagine a more fertile ground for photography than India; and I only saw a few places and spent 18 days traveling. I am looking forward to returning. • PWP •

Barbara Macklow is a fine art photographer specializing in flowers and landscape. She is discovering the fun of photographing people.



Sister and Brother



Jat Tribe, Gujarat

All Photos © Barbara Macklowe

Mariette Pathy Allen

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Southern Comfort encourage Scarlett and Rhett fantasies. With her camera, Mariette records joy and trauma. Unfortunately, the transgendered world is ravaged by violence—a disproportionate number of the community become murder victims. Social and personal tragedies abound: Doris was named “Teacher of the Year” in 1983, but was banned from her profession after emerging as Steve. Discrimination in employment, housing, and health care are common.

Among the famous people Mariette has photographed is Christine Jorgeson, a pioneering transsexual who created a sensation in 1952 by making the transition from “Bronx G.I. to Blonde Bombshell.” Less well-known individuals are equally impressive. Tyrone studied social work while his alter ego, Terry, became a nurse. Virginia Prince, now in her 90s, is recognized as the grandmother of the movement. Many transgendered people discover their spiritual dimensions, becoming shamans or participating in retreats such as Kindred Spirits.

In the 25 years that Mariette has been working with transgendered people, she has noticed an evolution. More openness and understanding exist, especially among young people. Greater freedom has been granted (or won) to express blended identities, neither wholly male nor

completely female. Whoever we are and whatever our identities, we can be grateful to Mariette Pathy Allen for asking questions and sharing possibilities. • PWP •

Monica Barnes is a photographer specializing in archeological illustration. She is the Secretary of PWP.



All Photos © Mariette Pathy Allen

ONE FREE ADMISSION
to one meeting only
Applies only to non-members

EXPIRES JUNE 2005

GUEST NAME: _____

GUEST E-MAIL: _____

GUEST PHONE NO.: _____

REFERRED BY: _____

PWP Speaker – Meeting February 2005

NANCY ORI From industrial photography to fine art

by Shelley Seccombe

Who is a former industrial photographer with 25 years on the job who studied with Ansel Adams, gives workshops in Santa Fe, gets grants to photograph Olmsted-designed Union County parks, started the New Jersey Photographers Forum, worked with Mickey Mantle, Debbie Reynolds, Bob Hope, photographed Shirley Jones, Dionne Warwick, and Red Skelton, built her own three-camera wide-angle tripod setup (complete with simultaneous cable release), uses a Widelux camera for breathtaking color panoramas, loves trying out new techniques with emulsion transfers, draws and paints on her prints, thinks she has a lot left to learn? The answer, as audience members at PWP's February 2 meeting discovered, is a dynamic woman named Nancy Ori.

Many photographers would envy Nancy's ability to reinvent herself and move into a new phases of her career, learning and teaching new techniques, finding opportunities to do what she loves and to earn a living at it. At the beginning of the evening she laughingly showed a black-and-white image of a tree, one of her first photographs, in which she had hand-colored each green leaf. At the same time she urged us to return to our early work and remember our roots. "The trouble with digital cameras," she warned, "is the Delete button." Throwing out our past deprives us of inspiration for the future. Fast-forwarding, Nancy touched on her first job as a sales rep in hot pants for Keystone Camera Co., where she was partners with a chimpanzee. "He got \$150 an hour, and I got \$5."

Employed by Ciba-Geigy Pharmaceuticals to photograph all aspects of the drug business, Nancy produced slide shows featuring scientists at work in the labs, celebrities whose arthritis symptoms were relieved by name-brand medications, buildings under construction ("I was always hanging out of airplanes or up in a cherry picker," she says) or fire safety procedures being tested. She was a

one-woman department setting up and photographing rock bands to entertain doctors at a convention. At one such meeting, Nancy's photographs were shown from 64 projectors on a 100-foot wide stage. She showed us a shot of the room where 20,000 of her slides were stacked—ready to use in carousels.

Somewhere along the way, this woman convinced her boss that she needed more training—in California with Ansel Adams. Western landscapes and extreme wide-angle exposures became her new vocabulary and to this day she uses this equipment, though her subjects are different. Today Nancy has fallen in love with the workshop concept. Every spring she runs a workshop in Cape May, N.J., with a small group of photographers and a curriculum that features the beauties of the local area. She puts together painters and photographers in an atmosphere that encourages mentoring and artistic freedom. Not content with her success in the world of fine art and commercial still photography, Nancy is undertaking a new medium—digital video. At the same time she enjoys working with the pinhole camera and dabbling in alternative processes, "because I CAN."

• PWP •

To learn more about her classes and workshops go to www.nancyoriphotography.com.

All Photos © Nanci Ori



NEW MEMBERS' RECEPTION

by Barbara Nelson

Each season the PWP Board hosts a reception for new members, current and past members, committee chairs, and others heading up PWP programs and projects. The reception provides an opportunity to get to know the new members' photography interests and goals, as well as tell them more about PWP's member services and future plans. We hope to find programs and committees that will match their interests—joining the committees and participating in developing programs is the best learning experience.

This year the reception was held January 13 at DEKK, 134 Reade Street, a popular Tribeca restaurant. Of the 35 new members, 14 joined us for a very fun evening.

In coming years, we plan to have two receptions—one in the fall and one in the spring. • PWP •



Back Row: L-R. Freddie Wallace-Radis, Susan Zigman, Fran Alessi, Maria Carola, Ingrid Daniels, Nancy Sirkis, Robin Selditch, Rox Rosenblum
Front Row: L-R. Agnes Deja, Laruie Rhodes, Elizabeth Arcuri, Jackie Weisberg, Carla Berger, Susan Kuhlman



Fran Alessi



Jeane Carbone



Connie Zack, Elizabeth Arcuri



The Presidents:
Leslie Nagy: 2003-2005,
Fran Dickson: 1999-2003,
Marianne Pathy Allen: 1984-1992,
Kathryn Criss: 1994-2000.
Not pictured:
Bonnie Geller-Geld: 1992-1994,
Dianora Nicoli: 1978-1984,
Dannielle Hayes,
Founder: 1975-1978



Freddie Wallace-Radis, Marilyn Fish-Glyn



Connie Zack & Shelley Seecombe



Jack Weisberg, Noel Jefferson, Ingrid Daniels



Rox Rosenblum, Susan Kahlam



Carla Berger, Barbara Nelson, Ingrid Daniels



Noel Jefferson, Monica Barnes, Linda Parker



Rox Rosenbaum, Ellen Abramowitz

LIGHTING WITH ONE LIGHT SOURCE

by Barbara Nelson

This season's lighting workshop focused on photographing indoors using one off-camera light source with a variety of light modifiers to address most lighting needs.

Andrew French, a working photographer for more than 20 years and on the faculty of ICP, and his assistant, Christine Lebeck, taught the two-session (November and January) workshop in Splashlight Studios, one of the country's premier commercial studios located on NYC's West Side.

As many photographers do not have a studio and/or need to shoot on location, the need is often to "travel light," work without an assistant, and still have the ability to control light to achieve multiple effects. Understanding how to use a single light source gives everyone this flexibility and still achieves a creative, professional result, whether photographing one or twenty people. With one appropriate light, several light modifiers, and a light meter we're good to go

During the day, a variety of lights were reviewed for the "single light source" together with some twenty light modifiers, many of which can easily be carried in an accessory bag.

Understanding your light meter and how to use it is essential for all lighting set-ups. Two of the less-expensive meters that provide all basic functions are the Seconic 358 (with a remote attachment, it has the ability to work wireless) and Minolta 47 F or 57 F.

Primary settings on the meter are:

Cordless: for strobe lights. Need assistant to "pop" the strobe light to get a reading.

Ambient: for constant (hot) lights

Cord: for strobe lights (connection of cord is between light meter and battery pack)

ISO: must match your film speed

Shutter and Aperture

Select a shutter speed on the meter and hold the light meter at the center of your subject (at the nose) with the globe pointing toward the camera to get the aperture setting. If necessary, use the rocker to move the shutter to a setting that will balance with the aperture. The aperture controls the exposure on the subject, the shutter controls the exposure on the background (or ambient light).

For this workshop, the indoor light choices were strobe or constant (often called hot lights). On-camera strobe, window light, and mixed lighting were not covered.

Strobe lights require a battery pack (some strobes have a built-in battery in the rear of the housing) and a cord to connect battery pack and camera—you may use any of the daylight films. If you don't have an assistant, set the light meter on cord, connect it to the battery pack, and test for light reading. If you have an assistant (or any help), you may set the light meter on noncord and have the assistant pop the light for a reading.

Constant lights (hot lights) are cordless, use tungsten bulbs, and need tungsten film (daylight film may be used if the light is jelled or a filter is on the camera lens). Set the light meter on ambient.

Tungsten vs. Strobe

Tungsten

Advantages

Cheaper to buy or rent
Less expensive to maintain/repair
Easier to see light quality
Easier to show motion
What you see is what you get
Most are portable and lightweight
Color balances to interior T. lighting
Easier to focus

Disadvantages

High temperature; hot to handle & adjust
Warm on subject = shiny skin
Hard to change power
Fewer accessories than strobe
Uses a lot of power
Limited tungsten film
Shutter speeds are slow, apertures wide
Fragile lightbulbs



Lowel's Rifa-lite



Barn Doors — Direct Light



Sylvania Sun Gun — Bounced Light



Octabank. Accessory with Adapter Ring

continued on next page

LIGHTING WITH ONE LIGHT SOURCE

continued from previous page

Strobe

Advantages

Affordable rental
Lower temperature
Many daylight films available
More accessories available
Stops motion
Fairly portable
High light output for small size
Many units easily run on household current

Disadvantages

Expensive to buy and repair
Requires flash meter and cords
Must shoot Polaroid to see light quality
Most require battery pack
External battery pack and Polaroid add weight

- Many portable and lightweight accessories are available to modify the light, both in degree and direction.
- The light itself can be directly on or at angles to the subject or bounced off another wall or object.
- Barn doors may be wide open to spread the light, partly closed, or closed all the way— leaving only a slit for narrow light and drama.
- Umbrellas in white, gold or, silver, the favorite tool, may be used to diffuse the light or to bounce off.
- Silks may be hung in front of the light to create a very soft beauty light (RED LIGHT ALERT: with tungsten use only specially manufactured heat-resistant materials. Otherwise you will have a fire.)
- Numerous modifiers in various shapes— snoots, grids & scrims, cookaloris—are available to direct the light.
- Diffusers, glass and gels, will soften the light.

Other light modifiers, for example, beauty dish, soft dishes, are somewhat bulkier. Of course, every seasoned photographer has come up with any number of special designs to put in her kit. For those who are handy (not this reporter), all sorts of very inexpensive items can be assembled from a trip to your local hardware store. Remember, especially with tungsten lights, all materials must be manufactured to withstand high heat.

Tip: Carry a pair of heavy gloves in your case to change accessories midshoot and a screwdriver and other similar tools in case a lightbulb has to be changed.

Some light ideas to remember:

We can't see light; we can only see its effect on the objects light is reflected off of or passes through.

Quality of light is determined by the size of the light source in relation to the distance from and size of the subject being photographed; i.e., a source larger than the subject yields softer qualities and a source smaller than the subject yields a harder quality of light.

Hard light creates shadows, soft light diffuses shadows. Hard light sources offer greater output of power than soft light sources.



Bounce Light Off Umbrella

Photography is all about light, elusive and challenging to capture. It fools the eye and can mystify the camera. When a photographer can balance the light and produce the image she "sees," it opens her photography to a new creative level. • PWP •

Barbara Nelson, photographer and journalist, produces workshops for PWP and other corporate and nonprofit organizations.

NEW MEMBERS' RECEPTION

continued from page 19



Shelia Smith



Leslie Nagy, Gloria Waslyn



Robin Selditch, Agnes Deja



Nancy Sirkis, Jackie Weisberg



Diane Waller and Susan Zigman

PRESENTING YOUR WORK TO THE FINE ART COMMUNITY

by Barbara Nelson

Mary Virginia Swanson, a leader in the fields of marketing and licensing fine art photography and a frequent lecturer and reviewer at leading Portfolio Review events, presented a seminar for members of PWP.

Ms. Swanson encourages emerging photographers to submit their work for Portfolio Review as a means of building awareness of them and their work and establishing relationships. Additionally, she suggests photographers attend gallery expositions to help narrow down the likely possibilities of appropriate venues for their work.

As an artist, you have many kinds of Portfolio Reviews to select from, and don't forget the international shows, many of which have unique venues for review and exposure to a larger audience.

Of course time, travel, and the expense are considerations in selecting which reviews to attend. Your research should include: Who are the jurors (do they specialize in your field or venue of interest)? Exhibition theme and is it a match for your career needs (publication, museums, etc.)?

Some of the more established review events include Photo Lucida (www.photolucida.org), Fotofest (www.fotofest.org), and Review Santa Fe (www.santafecenterforphotography.org). Internationally, consider Bratislava, Slovakia, (www.fotofe.sk), Photoespana (www.phedigital.com) in Spain, Rhubarb (www.rhubarb-rhubarb.net) in Birmingham, England, and

Rencontres D'Arles, France (www.rencontres-arles.com).

Among the many online resources for researching international Portfolio Review events are www.festivaloflight.net—a link to a network of 22 photography festivals—and the European Photography Guide on line www.equivalence.com.



Swanson

When preparing your portfolio and presentations:

TIGHTLY EDIT your work—no more than twenty images. If you have two ongoing bodies of work, bring small selections of both.

PRACTICE your presentation—keep it short and simple (20-minute limit)

EASE IN HANDLING—select a box that is easy to work with; don't put images in sleeves.

SET GOALS— what results are you seeking?

SIZE(S)—have a small “portable” portfolio to carry at all times.

PROMOTIONAL PIECE—design/produce a simple promotion piece to leave with reviewers and others you meet.

BUSINESS CARDS—use images you are showing at the review.

PROMOTIONAL PACKET—make this more detailed than your promotion piece.

TIP: Always ask reviewers if they would like additional materials. Offer to mail them to their offices after the event; don't assume they want to carry all the materials home.

Attending industry events, such as the big Association of International Photography Art Dealers (AIPAD) in NYC in February (www.photoshow.com) is invaluable in researching your potential marketing opportunities for gallery representation. However, DO NOT interfere with galleries' efforts to reach their buyers. You should collect cards and brochures, then call several weeks after the event to ask about specific submission guidelines.

Steven Cohen Gallery in L.A. organizes three other all-photography gallery expos. Information:www.stephencohengallery.com.

Success Depends on You

Photographers must take responsibility for their marketing efforts, including having clear goals and continuity in presentation. The person on the other end must understand what you want to do with your work (galleries, licensing, exhibits, advertising, editorial, etc.) Swanson reviewed samples of effective self-promotion materials during the seminar.

Continuity—your business identity—includes business cards, promotional pieces, letterhead, etc. They should have the same design, color scheme, and papers.

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Photo Lucida



K Johnson



Jenny Lynn

DIGITAL WORKFLOW

by Fran Dickson

The Digital Special Interest Group, which draws 8 to 15 members to the monthly meetings, started with a simple question from Sheila Smith. She called me for advice on purchasing a digital camera and found the discussion so helpful that she said, "Let's start a digital group." We have our own e-groups and meet monthly at B & H. We follow a particular format to ensure the meetings stay on topic. First, there's a Q & A period where members discuss problems they're having and get some guidelines or information about resources where help is available. Next is Member Presentation, a kind of show and tell, where someone shows, for example, her prints from a particular printer or B&W prints converted from color, gives a camera demo, talks about color management, etc. Finally, there's the Meeting Topic. This is a subject the group agrees ahead of time to discuss. One or more people do research to make a presentation followed by discussion. It's like a monthly mini-course, a place to dip in or deepen our digital experiences whether they are creative or technical.

At a recent meeting I agreed to tackle the slippery subject of the "digital workflow," sharing my own experience on this topic. I shoot with either the Nikon DIX or D70. My husband uses a Canon S60. I use a MAC G4 laptop with OS10.1, Photoshop 7, Nikon View 6 and Canon's Image Browser software. First, I format the CF card in the camera I am using. This step is especially important for shooting RAW (which I rarely do) because each camera has its own format. In addition, it keeps the card functioning effectively.

I shoot and then place the card into a PC Card Adapter reader, which is then inserted into the laptop. An icon for the card appears on the desktop and Nikon View 6 opens automatically. The "transfer rules" within Nikon View are set so that the images are downloaded to a folder in my hard drive called "images." I like a clean desktop and create folders for most of my work. (In a PC I would store the images in a folder in "My Documents.") I click on "transfer" and the images are downloaded from the card to the folder. I use Nikon View, not my camera, to manage the naming of the folder and the files. Also, I set my color space in the camera to mode II (Adobe RGB 1998). Nikon View automatically rotates the vertical images taken with the D70. (Be sure to click the "rotate images" box within the transfer rules.) I also click on "embed ICC color profile during transfer"; otherwise the Adobe RGB 1998 color space is not recognized by Photoshop. The other two boxes I check are the ones to transfer the shooting data to the IPTC caption field. If I don't do this, the shooting data do not appear in Photoshop 7.

After the download, I rotate the vertical images taken with the D1X. I then do some basic editing by running the slideshow function, noting the names of the files I want to delete. I then delete them and close Nikon View. Upon transfer the folder is named "YYYY-MM-DD." I go into my hard drive directory and change this name to YYYYMMDD and add a general caption. For example: 050112 Brooklyn Bridge. If I have multiple series of work in one folder, I often separate them by creating different folders and then going into Photoshop's Browser to drag and

drop images into the appropriate folder. I then use the Batch Rename function to rename the files in each folder. You find this command by clicking on the arrow on the upper right-hand side of the Browser screen. (Make sure you have deselected any files you don't want to rename before you run this function.) My file naming system is YYYYMMDD + "." + 3 Digit Serial Number + extension, which I run for each folder. What I love about this function is that if you want to renumber only certain files, you can start with a specific number by typing #NNN# instead of using the 3 Digit Serial Number.

When shooting with the Canon S60, I use Canon's Image Browser software to transfer the images from the camera. For it to run properly I need to open this software before I put in the PC Adapter Reader. Nikon View opens, I close it, and then I can run Canon's transfer function and name and file the images as described above.

Finally, I move the folders to an external hard drive (I use Lacie HDs) for storage. In the group discussion, I was taken to task for not having an additional back-up system. It was recommended that I back up important files to a second hard drive and/or burn them to Gold CD's (in particular Mitsui Gold Archive CD-R). These CDs need to be stored in jewel cases; one member suggested the Brother P Touch Labeling system to print out very thin labels for the jewel case spines. Another suggestion for back up was burning DVDs. Here you need to know which DVDs work with your machine and know the write speed of the DVD you're using and write at that speed, no faster, to avoid crashes during copying.

Time always runs out before the questions do, but then much sharing of information and resources via e-mail goes on in the days following a meeting. The Digital group covers a lot of ground, but the more we learn, the more it seems there is to learn. We don't expect to run out of topics anytime soon.

If you wish to join the Digital E-groups, please e-mail me at fdickson@mindspring.com or Ronnie Schultz at ronnie@ronnieschultz.com.

• PWP •

Fran Dickson is a freelance photographer who specializes in portrait and event photography. Her work has appeared in the Battery Park City Broadsheet and the Wall Street Journal.

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Why I Love to Shoot Outdoors and How You Can Too!

by Lynne R. Cashman

A whole world is out there waiting for you in all seasons and in all weather, so don't be afraid to try photographing it. I love shooting outside in all seasons, but especially in fall and winter because they present more of a challenge to me as a photographer because of lighting, shadows, color, and the general excitement of the unexpected. In fall, you have the joyous color range of reds, oranges, greens, and yellows from the leaves that reflect against the water and the sky. In winter, you have black and white and shades of gray; ice patterns appear; dark rocks contrast with the snow; running water and cascading waterfalls fill the scene. To enjoy photographing outside, you must be willing to experiment and experience the outdoor environment comfortably. You can do this by layering your clothes, having the proper footwear, and making sure that your equipment is in good working order. Once you have prepared and don't have to worry about yourself, you can concentrate on photographing. You should always go out with someone for safety. However, once you are ready to shoot start by walking alone. Have your camera ready on your tripod. Take in the scene first with your eyes adjusting to the light, shapes, colors, and

sounds of your environment.

One of my favorite places to photograph is along Stony Brook in Harriman State Park. Here the brook runs alongside a trail that ends at an area known as the Cascade of Slid because it is a tumble of rocks and boulders featuring waterfalls with both frozen and running water. As you walk the trail, you can find water running through and over rocks. Ice patterns hug the sides of the brook in winter along with overturned logs that are covered with icicles. In the fall, the colored leaves reflect in the brook, light streams down and through the trees and lichen covers the logs and rocks.

Look around both near and far. Bend down. Focus with your eyes and register with your brain. Then, when you are ready, frame your photograph within the viewfinder and click the shutter. Make use of your depth of field button. Have a ballhead on top of your tripod to pan for other shots you may not have seen. Consider making in-camera dupes and bracket. You will always see something different both going out and returning on the same path. Shoot when you see it because the same image will not be there on the way back. Light and shadows change constantly and so does one's angle of viewing.

Two important points for winter photography are: keep your camera warm when not shooting by placing it inside your jacket or coat along with your extra batteries; when rewinding your film do it manually if you can and do it in a slow, but steady motion to avoid static electricity. Writing about an experience is one thing, but actually participating in it is another.

I hope that I have inspired all of you to take that first step outside and look forward to meeting you on the trail. • PWP •



All Photos © Lynne R. Cashman

Why I Love to Shoot Outdoors and How You Can Too!

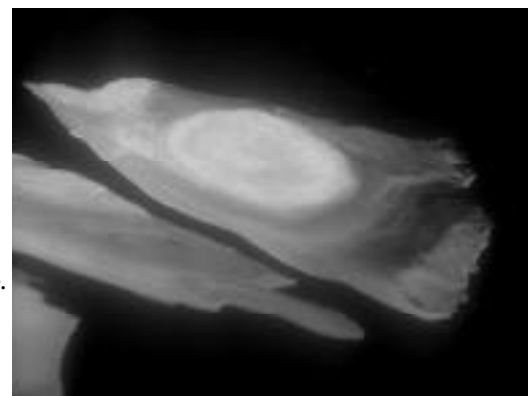
Winter

Equipment:

- Tripod with ballhead to pan and shoot vertically—quick release
- Two camera bodies (especially when going on a trip longer than a day)
- Extra film
- Extra batteries (keep warm in an inside pocket)
- Walking stick to keep you balanced when going near streams or down steep hills (I do not recommend using your tripod for that)
- Gaiters to keep bottom of pants dry, twigs, and bugs out and give additional warmth
- Seat cushion to use when shooting, eating, or resting—protects against wetness, cold, or bugs
- Waterproof hiking boots that cover your ankles
- Stabilizers—a type of "crampon" that goes over your boots to prevent slipping
- Wool socks
- Wool hat or wide-brimmed hat when it is warmer out
- Layering on top and bottom with thermal underwear
- Wool pants with silk underwear
- Waterproof jacket
- Photo vest
- Toe warmers and hand warmers
- Mittens that fold back so you use your fingers covered by liners

Tips:

- Tripod with ballhead — I wrap two of my tripod legs with a thin air conditioner filter so I can grip it in the cold weather rather than buying those expensive wraps that also take up more room.
- I have a tripod strap so I can sling it across my body and have my two hands free.
- Camera — I have a strap attached to my camera that fits on my body like a pair of suspenders. This way if the tripod falls in the water or snow, my camera is safe with me.
- Water and lunch. A small thermos filled with hot tea in the winter. Carry in and carry out all food and paper scraps.
- Tissues in a plastic bag when I have to relieve myself. (Not within at least 50 feet of water)
- A small first-aid kit
- A whistle in case I get into trouble • PWP •



All Photos © Lynne R. Cashman

Lynne R. Cashman is a fine art photographer specializing in landscape, travel, and floral abstractions.



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Calendar

March 2005

*Wednesday, March 2.

Vivian Cherry will show her work from documenting street life in New York City for more than half a century.

Thursday, March 17.

PWP Student Awards Reception. 6–8 PM
Empire State College, 325 Hudson Street
(entrance on Vandam Street)

Wednesday, March 30. Seminar:

Copyright seminar with Andrew Berger.

April 2005

*Wednesday, April 6.

Norma Brown Hill will show her work of combining photography with paints and various Polaroid techniques to create art.

Sunday, April 10. Workshop:

Travel & Outdoor Photography with a Digital Camera. With Rick Sammon

Seminar:

Web site presentation by Alan Dorow of Sitewelder. Details to be announced.

May 2005

*Wednesday, May 4, 2005.

An Evening with Stock: a panel of leading stock agencies, including Workbook Stock, IPN Stock and Wire Image Stock, talk about today's market and what sells.

Tuesday, May 10

Second annual PWP Gala

May 19–25.

PWP members exhibit the Handmade Print, Past and Present, Cork Gallery, lower lobby of Avery Fischer Hall in Lincoln Center. Exhibition hours daily 10 am–10 pm. Opening reception to meet the artists Thursday, May 12, 3–5 pm.

Seminar:

Self-Promotion: Smart Ways and Shortcuts to Reposition Yourself for Profit. Details to be announced.

June 2005

*Wednesday, June 1.

Slide show featuring PWP members' work.

June 5–August 7.

PWP Members Exhibit

"The Secret Garden" A Women's View"
The Steinhardt Conservatory Gallery.
Brooklyn Botanic Garden.
Open daily 10 am–5:30 pm.
Opening reception to meet the artists
Sunday, June 7, 1–3 PM in the gallery.

Note:

July and August: vacation. No meetings are scheduled.

Programs are subject to change. To verify times and dates, additional details and new announcements, visit www.pwponline.org.

***PWP monthly meetings** are held the first Wednesday of each month (September – June) in Photo District Gallery, 37 W. 20th Street. 6:15 – 9:00 PM. \$10 non-members at the door.

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Contact:

Ellen Abramowitz
e-mail: eabramowitz@newmarkre.com

PRESENTING YOUR WORK TO THE FINE ART COMMUNITY

continued from page 22

Ready to market your work? Develop a web site that is easy to navigate, with a clean design, and that has all your contact information up front. Brand yourself—not your studio; use your name for the domain name, it is the easiest to remember.

Swanson also discussed professional practices necessary to effectively present work, talking points when given the opportunity to sign with a gallery for representation, licensing rights, book contracts and much more.

For in-depth information on the above and much more, why not consult Mary Virginia Swanson's book, *Marketing Guidebook for Photographers*? It can be purchased online: www.mvswanson.com. • PWP •

Mary Virginia Swanson consults, lectures and conducts workshops. Ms. Swanson is committed to bringing photography and photographers to new markets. To learn more about her, visit www.mvswanson.com.

Barbara Nelson, photographer and journalist, produces workshops and seminars for PWP and other nonprofit and corporate organizations.

To learn more about PWP and see samples of our work, go to www.pwponline.org

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