

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.



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Bottom Left: "Staircase in Shanghai" © Lori Arbel. See article page 15. • Bottom Right: "Wedding, Europe DVD" © Shelia Smith. See article page 18.

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Send articles, photographs and a self-addressed envelope to Barbara Nelson, 49 West 72nd Street, NY, 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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PWP's monthly membership meetings are held on the first Thursday of each month September through June except October which has been moved to the second Thursday (October 12). See calendar on page 22.

Pratt Institute
144 West 14th Street, Room 213
www.pratt.edu.

Please continue to check the website for updated information on speakers and other special programs. www.pwponline.org.

The Board officers and directors meet bimonthly. The general membership is invited to attend specified open meetings during the year.

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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.

Mary B. Safrai
March 2006

Meditation on Mothers

“Meditation on Mothers” is an image from a book entitled *My Mother’s House*. The subject of the book is the house where my family lived for more than 90 years. The black-and-white photographs and accompanying text capture the spirit of my family through portrayal of the places and objects that figured in our lives.

In its entirety, the story and pictures move from the outside of the house into its private corners. The sequence of images progresses from the garden to the entry hall, the dining room table formally set for dinner, up the stairs and into the rooms where small objects such as perfume vials and cruets in the shape of a hen and a rooster stand in for the character and experiences of family members over the generations. The mood is subdued to allow room for pondering the purpose of lives quietly lived through good times and bad.

In its entirety, *My Mother’s House* is intended to move beyond the experience of my family into the stories of all our family lives each with threads in common as well as unique strands. The closing image, “Meditation on Mothers,” depicts the mother behind the mother contemplating the mother and child. It is a suggestion of what endures in the aftermath. • PWP •



All Photos © Mary B. Safrai

Greetings from the President

Dear Fellow Members—

How quickly time flies! Reflecting back, and noting the achievements of the Board and its committees, this year has been one full of activity and expansion for PWP.

Programs provided us with a varied and inspirational series of monthly speakers. Because of the technological capabilities of Pratt Institute, the speakers and members have been able to use digital presentations, a big plus for our increasing number of digital shooters.

By the summer, Exhibitions will have mounted six exhibits with varying themes to satisfy most of our members. The latest, "Daydreams in a Real World," will be showing at Montauk Library during the summer months.

Education produced five fee-based professional seminars with nonmember experts covering various technical and marketing subjects. This year, we've added member-to-member events, where members share their expertise with other members at no or minimal cost. These events included tours of members' studios, with a presentation or lecture on technical and marketing issues.

In March, Development held the Second Annual Student Award reception. Each year, we give financial aid to promising junior and senior female public high school students to help enable them to pursue the study of photography, a program we are very proud to have initiated and to support. (See article on this year's awards on pages 12 and 13.) On May 23 we held our Third Annual Spring Event at the Arsenal in Central Park to raise money to support the organization and the Student Awards program. This year, we honored two of our outstanding and long-time supporters: Fujifilm USA, represented by regional VP Brandon Remler, and Catherine Steinmann.

Our communication committees have worked hard to keep members, future members, vendors, the media, and visitors up-to-date. Our Website committee is continually striving to keep the members and public current on our activities as do our Magazine and Publicity committee. Sponsor Relations has been working on securing advertisers and sponsors for our magazine and events.

As you all know, nothing happens without the great work of our volunteers and this year we held our first Volunteer Reception where our dedicated volunteers received PWP tote bags as a "thank you" for their efforts. We also had two new member receptions. The Salon and Digital Special Interest Groups continued their meetings and we added a new group, the Marketing and Business SIG. A Silver Gelatin SIG is a group in progress.

During its recent meetings, the Board updated the benefits of guest speakers to include a one-year honorary full membership. Current PWP members can be invited to present to the group but no more than one current member a year will be invited. This new benefit will be effective in September. The Board also recommended that the presence of 15 percent of the members of record constitute a quorum for voting. At every meeting of the membership, each mem-

ber, present or by proxy, shall have the right to cast one vote on each question. These recommended by-law changes will be voted on at the Annual Meeting this June. Members will also vote on the slate of candidates gleaned from the membership by the Nominating Committee to fill open Board positions.

I wish to thank those Board members whose terms are ending: Gloria Waslyn, Vice President; Monica Barnes, Secretary; Jean Carbone, Development, Connie Zack, Membership, and Noel Jefferson, Publicity, for all of their work and dedication.

And a thanks to Pratt Institute for our wonderful meeting space.

I can't sign off for the summer without making my usual plea for volunteers. Consider what you can do for PWP. If you talk to any Board or committee member, she will tell you that her experience with PWP has been enriched by her involvement. Your membership becomes more valuable when you volunteer. Don't forget that the membership year ends August 31, with renewals due before the first meeting in the fall.

Wishing you all a wonderful and photographically productive summer. See you in September.



Photo © Daryl-Ann Saunders

Fran Dickson

• PWP •

Board of Directors 2006-07



TOP ROW. Left to Right

Katherine Criss, Program Chair
Mary Newman, Membership Chair Nominee
Pat Gilman, Development Chair Nominee
Pamela Greene, Exhibitions Chair
Linda Sandow, Treasurer Nominee
Tina Buckman Sponsor Relations Chair

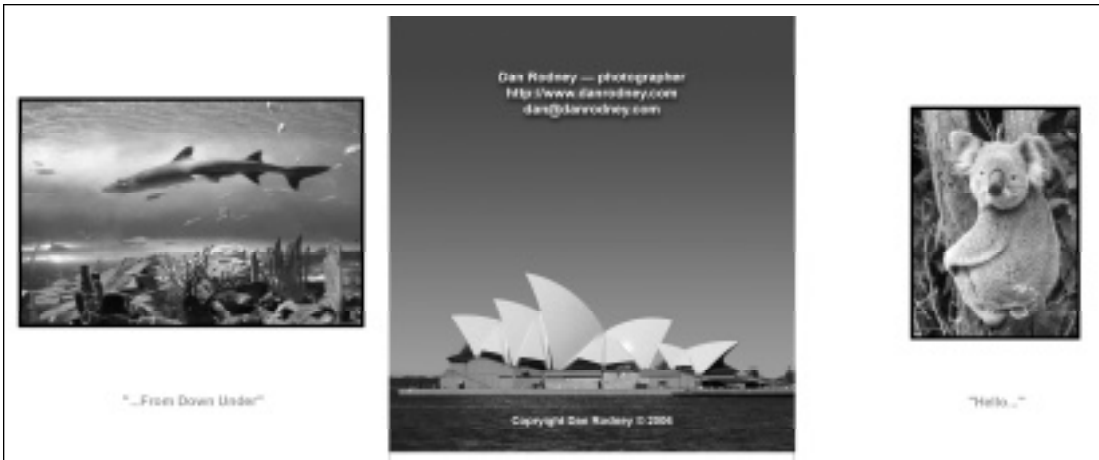
SEATED

Ronnie Schultz, Website Chair
Maddi Ring, Vice President Nominee
Fran Dickson, President
Barbara Nelson, Education Chair

Not pictured: Amy Burchenal, Secretary Nominee

MARKETING FOR PHOTOGRAPHERS: CREATING A SELF-PROMOTION PIECE

By Cheryl Stockton



Design for triple fold, printed both sides.

Photos © Dan Rodney

Dan Rodney, a very knowledgeable designer and Photoshop expert, led the seminar held in Noble Desktop's facilities in SOHO. Perceptive about the needs of his audience, with many different levels of skill, Dan did a great job. He explained beginning concepts, while interjecting more advanced tips; thus, everyone was kept on her toes and learned something new. I am a Photoshop instructor, and I always enjoy studying with others because the software offers so many ways to do things. Seminars and workshops often supply little tips and keyboard commands that just aren't printed anywhere. I enjoyed meeting the kind people at Noble Desktop and seeing Barbara Nelson, who arranged our seminar.

The focus of the seminar was to create a photographer's tri-fold promo card using Photoshop and smart objects, which is a very cool new technology in the later versions of Photoshop CS. In Photoshop CS2 you can now use smart objects with images and photographs: Go to File>Place to import the image into Photoshop, where it is then embedded in a smart object. Smart objects are useful because you can resize your images in Photoshop without losing resolution as the program retains the size and resolution of the original image. If you make the image smaller and then you change your mind, you can resize it to the original without

losing image quality. When you edit the image, it opens the original file where you make the change. Once you to save it, Photoshop updates the image on the layer in your working document. This is fantastic. I had often used smart objects with Illustrator files, but this was new to me. Photographers or anyone who works with images will find this very useful.

Dan also covered how to set up your file with the correct measurements for the fold, use guides, style type, and set bleeds and crop marks. He offered good printing tips on how to print out a high-resolution file on your home printer.

Noble Desktop provided step-by-step handouts for each of us, along with sample files on a CD, so students could download the files onto their home computer for practice.

Noble Desktop www.nobledesktop.com, licensed by the NYS Education Department, offers courses in computer graphics. This workshop was designed specifically for PWP members. •PWP•

Cheryl Stockton is a fine art photographer. She teaches Photoshop at Pratt.

PWP Meetings – Curtain Raisers

Melody Reed

April 2006

Dancing to Paradise

Rediscovering dance just recently has been a bittersweet experience. This past year, after more than a 20-year hiatus of movement, I was somehow inspired to start taking dance lessons and have been smitten. The bitter part is the frustration of experiencing the limitations of my own body after all this time of inactivity.

However, like the Tinman in the Wizard of Oz, I have hope that with enough persistence I can once again be well oiled and my body will be able to somewhat mirror my imagination of what my body would like to express (and look like!).

In the meantime I have turned my attention to something I can achieve more immediately and with great satisfaction. Through my photography I can vicariously enjoy a dancer who has chosen to pursue a lifetime path developing the aesthetics and mastery of body control as her art. When I see people with this type of grace and strength in the throes of expressing themselves through dance, the mundane world stops and I am a blessed witness to their touching a magical and metaphysical world . . . creating a paradise on Earth.

What I want to achieve in this series is the suspension of disbelief, as we see these heavenly dancers in their celestial environments. I want the viewer to experience the unearthly beauty that is achieved by the movements of the dancer. This is just the beginning of this series, where I am using montage techniques. When I watch dancers, I envision light, clouds, the wind playing with them, appreciating them, since the dancers have been able to tune into and follow the rhythms and the choreography of the universe around them. I shoot digitally in color and black and white, using a Canon 20D. • PWP •



Light Spirits



Dancing in the Clouds

All Photos © Melody Reed

Ann Brandeis

May 2006

At a recent gathering with a group of friends, we found ourselves discussing a well-known photographer and some of his recently published work. One member of our group said in a dismissive tone . . . “Oh, he just ‘Photoshopped’ it.” (Is this a new verb?) We started a heated dialogue about the digital revolution.

My philosophy about photography has always been: Be it film or digital images, I consider myself to be an artist, and the medium I use is painting with light. Whatever mechanism I choose to reach the image I perceive, whether manipulated or straight, is just fine with me.

Originally a black-and-white, silver-printing photographer, I am relatively new to the digital arena. These past few years have involved a huge learning curve. I often know where I want to go, but struggle with the tools to create the final image. As my skills evolve, I find that working with Photoshop expands my visual horizon, and I have begun to create images in my mind to be later explored photographically.

The images shown at the meeting are from a series I call “Private Spaces.” In my frantically busy world, with a constant barrage of demands from business, husband, and children, I find myself never alone, but often lonely, constantly fantasizing about my desire for personal space. (I cannot believe that I am alone in these thoughts.) I think of these images, like many artists, as coming from a personal point of view. The work in this new series represents different aspects of space—some have a feeling of loneliness, many represent personal space, some show places that were once full and are now empty, and some represent things that have grown into their space. This new direction that I have taken is about demonstrating feelings. I am very excited working with this new point of view. • PWP •



Image at Right: At the Ball

Image at Bottom: After the Party

All Photos ©
Ann Brandeis



PWP MEMBER EXHIBITS CONTINUE THROUGH THE SPRING

by Barbara Nelson



Compassion Invitation.

Photo © Myrna Elfman

Following the impressive schedule of PWP exhibitions last season, the Exhibition Committee, under the direction of Exhibition Chair Pamela Greene, launched three new exhibits in late winter and spring—with another to come during the summer.

For those who might be unfamiliar with organizing exhibitions, let me review the process. Each exhibition is directed by an Exhibition Subcommittee. As a subcommittee comes together, members must find appropriate exhibit space in galleries or at corporate sites, develop a theme for the show, put out a Call for Entry to the membership, arrange for a jurors to select the final images, coordinate information for press releases, design and send invitations, and make arrangements for the traditional opening reception. Along the way members must solve the unexpected problems that always crop up. Nevertheless, the experience is both fun and creative.

This spring's member photography exhibits were varied both in subject matter and locations.



Compassion Exhibition Committee: Maura Duffy, Kate Sotiridy, Elisabeth Temin, Barbara E. Leven, Catherine Steinmann, and Karen Brady.

PWP Photo Exhibit Compassion

COMPASSION, based on a conceptual and spiritual theme meant to evoke a variety of interpretations that affirm those positive and enduring qualities of life and the human spirit, was on view in Link Lobby of St. Vincent's Hospital Manhattan from February 16 through May 19, 2006. Thirty-six members exhibited 50 images that were both literal illustrations of compassion as encountered and given out in our daily lives and the more abstract expressions of subliminal feelings in response to people, events, and our environment. The opening reception on February 17, catered by St. Vincent's, drew a large crowd of invited guests and press.

St. Vincent's Manhattan Hospital, with a tradition of excellence that has spanned more than 150 years, also serves the community through a variety of educational and outreach programs.

Exhibition Committee: Maura Duffy, Kate Sotiridy, Elisabeth Temin, Barbara E. Leven, Catherine Steinmann, and Karen Brady.



Inside Exhibition Committee: D.C. Brandon, Pam Greene, Marilyn Fish-Gynn, and Karen Corrigan.

PWP Photo Exhibit Inside

INSIDE opened at the Chrystie Street Gallery, 176 Chrystie Street, New York City, on March 2 and ran through March 25, 2006. **INSIDE**, an exhibition of more than 60 photographs, juried by Charles Traub, Chair, Photography and Related Media Department at the School of Visual Arts in New York City, richly reinterpreted common pleasures seen or experienced "inside" the photographers' personal space.

continued on next page



"My Valentine's Gift"

Photo © Fran Dickson

Chrystie Street Gallery is located in Manhattan's Lower East Side—an emerging scene of galleries and new fashion.

Exhibition Committee: Pam Greene, Karen Corrigan, Marilyn Fish-Glynn and D.C. Brandon

Cork Gallery Show

MINIMAL to MONUMENTAL, reflecting a variety of photographic processes as photographers related to the theme of architecture from the most minimal to the grandest of scale and vision, showed in the Cork Gallery at Lincoln Center (Avery Fisher Hall) from May 6 through May 16, 2006. Fifty PWP members offered what inspired them: a simple hut or historic building or an edifice that defines an age or idea.



Urban Blues

Photo © Sheila Bernard

Located within Lincoln Center's world-renowned center for performing arts, Avery Fisher Hall offers its gallery space to non-profit organizations that reach out to the community. • PWP •

Exhibition Committee: Roz Rosenblum, Jackie Weisberg, and Pat Yancovitz.

PWP members : 20% discount

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PWP Speaker – Meeting March 2006 AMANDA JONES. ANIMAL PORTRAITS.

By Tina Buckman and Barbara Nelson

Never suspecting that she would eventually find her real passion in the photographing of animals, Amanda was delighted when her best friend gave her a yellow Labrador retriever puppy named Ruby.

After graduating with a degree in cinema and photography from Ithaca College in Ithaca, New York, Amanda started a photography business specializing in weddings. She moved from Portland, Maine, to San Francisco during the dot-com boom and switched from weddings to photographing high-level Silicon Valley executives. A friend asked her to photograph his dog, which led to many more requests from dog owners and eventually a full-time business of animal photography.

Amanda moved to North Adams, Massachusetts, with her husband and daughter, Sophia, and set up her own studio. Her marketing strategy included advertising in publications and newspaper editorials (an article in the Sunday New York Times Style section in November 2005 resulted in bookings for all of 2006). Pet boutiques, restaurants, and offices agreed to display her pictures. These efforts, along with an attractive website, generated requests from across the country. Amanda decided to set up a “national tour.” She advertised her travel schedule and partnered with pet boutiques to reach local markets. She now has so many appointments that she travels two weekends of every month to a different city.

Her studio setup is uncomplicated: a nine-foot seamless background, Dynamite strobes, and a medium-size Chimera soft box. Her camera of choice is Hasselblad with either a 100mm or wide angle 50 mm lens (sometimes with a macro tube to get very close). She recently put a digital back on her Hasselblad and now shoots in RAW, a whole new learning experience for her. Amanda books for 90 minutes, although a session usually takes about 45 minutes to one hour. The dogs are often bothered by the strobe or the camera, but she has learned how to “handle her subjects and their owners.” Cats are more difficult—fun but challenging—so she shoots them in their home and uses lots of food and toys.

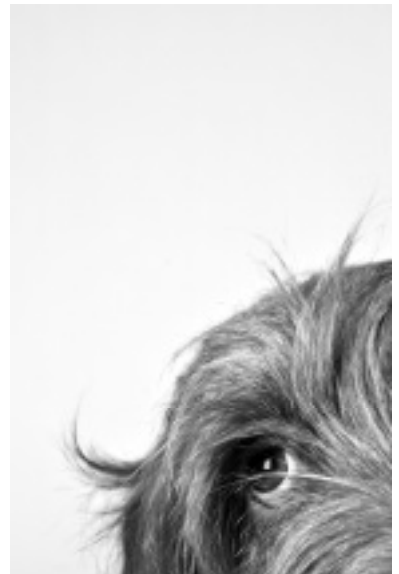
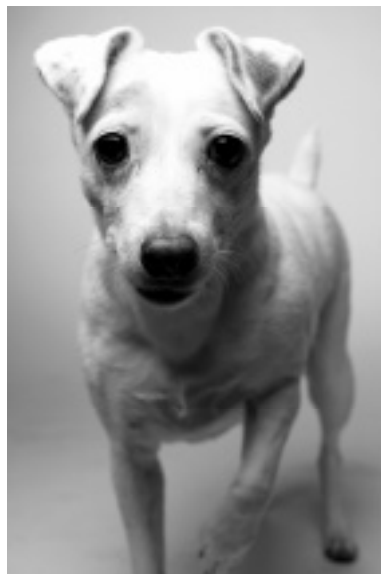
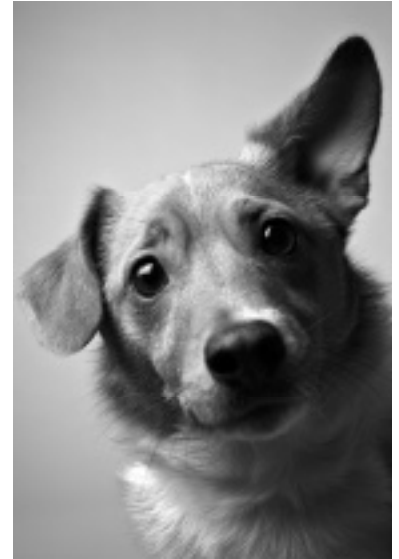
Amanda does not shoot at dog or cat shows. She only wants to shoot pets, animals who are truly loved by their owners. Sometimes the owner gets into the picture, too. She always gets releases from the owners (95 percent will sign) because they like their dogs’ pictures to

be seen on her website or in other promotional materials. Amanda has written three books: *Greyhounds Big and Small*, *Dachshunds Long and Short*, and *Frenchie Kisses*. Her next project is note cards. To view Amanda’s images, find her shooting schedule, or contact her, please visit

www.amandajones.com.

• PWP •

All Photos © Amanda Jones



PWP Speaker – Meeting April 2006

A PASSION, A CAMERA, AND A FULBRIGHT: STELLA JOHNSON IN MEXICO

by Mary Newman



All Images © Stella Johnson

When Stella Johnson clicked the third slide of her April 6, 2006, presentation, my neighbor, a black-and-white photographer, leaned over and whispered “Fabulous.” Grounded in her photography training at the San Francisco Art Institute and her advanced degree in journalism from Boston University, Johnson, a Boston-based educator and acclaimed documentary photographer, chose to treat us to an exhibit of her personal portfolio, “Intangible Cultural Heritage in Mexico” or “Dancing with Turkeys,” a series of 70 silver gelatin prints.

This work had another special significance: it was Ms. Johnson’s Fulbright portfolio. Before being awarded her Fulbright scholar grant to Mexico in 2003–2004, Ms. Johnson had been photographing in Mexico for about 20 years. She has a passion for working there, speaks fluent Spanish, and loves the culture. Her connections in Mexico led her to work with anthropologist Lourdes Arizpe of CRIM-UNAM (Regional Center for Multidisciplinary Research of the National Autonomous University of Mexico).

For eight months, Stella lived with the Don Guadalupe Ocampo family in the village of Amilcingo, Morelos. Ms. Johnson photographed rites, rituals, and traditions transmitted from generation to generation—customs frozen in time, not yet changed by the outside world.

Working with two assistants, a young anthropology student and a young village resident who she trained in visual anthropology and digital photography, Ms. Johnson shot 500 rolls of black-and-white film with a Leica 35 mm. rangefinder, photographing from 6:30 to 10:00 A.M. and from 3:00 to 6 or 7:00 P.M. making full use of the “wonderful” available light. What pulls the viewer into Ms. Johnson’s images is her stunning use of light, shadow, layering, and remarkable compositions. Although she was on hand to photograph “events” such as dance recitals, parades and celebration preparations, the images for this body of work were not of posed people. She wanted to make

her images extraordinary by giving them a sense of life—action, filling the fore-ground of each with close-ups, creating a feeling of intimacy while, at the same time, photographing her subjects in the act of doing something—sometimes a face was blurred to show action while at other times you might see arms or legs in a scene giving “hints and ideas of life.”

continued on page 21



PWP's 2006 STUDENT AWARDS

by Jean Carbone, Board Chair Development Committee



Left: Candy Collado, Honorable Mention. Center: Mazouza Tayeh, First Place.

Right: Alexia Arthurs, Honorable Mention.

Photo © Tina Buckman



Photo © Mazouza Tayeh



Paul Fishkin, Bogen Industries, Mazouza Tayeh, Alexia Arthurs, Candy Collado, Jean Carbone.

Photo © Tina Buckman



The Native.

Photo © Alexia Arthurs

On Thursday, March 23, 2006, Professional Women Photographers held a reception at Pratt Institute Manhattan to honor the recipients of the Annual Student Awards: Grand Prize winner Mazouza Tayeh of Abraham Lincoln High School in Brooklyn received \$1,000; the two young women who received Honorable Mention, Alexia Arthurs of John Dewey High School in Brooklyn and Candy Collado of High School for Law and Public Service in Manhattan, were each awarded \$250—made possible by a generous donation from Fuji Film. Bogen Imaging gave all recipients a tripod kit.

Pratt Institute Manhattan provided a great venue for the event, which was filled with family, friends, and the students' teachers, as well

as members and friends of Professional Women Photographers. Lydia Opoku, last year's Grand Prize winner also attended.

Our awards were designated for young women attending 11th or 12th grade in a New York City public high school who had both a talent in photography and economic need. The only stipulation was that the funds be used for photographic tuition, equipment, or supplies. PWP was happy and honored to be able to provide some acknowledgment of and to these young women for their impressive efforts in photography. To see their winning images, visit the PWP website at www.pwponline.org. • PWP •

PWP's 2006 STUDENT AWARDS

continued from page 12



Photo © Mazouza Tayeh



Photo © Mazouza Tayeh



A Shadow.

Photo © Alexia Arthurs



Dun amd Pyramids.

Photo © Candy Collado



My Sister.

Photo © Alexia Arthurs



Windy Palms.

Photo © Candy Collado



Egyptian Cactus.

Photo © Candy Collado

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EMERGING PHOTOGRAPHIC TALENT HONORED BY PROFESSIONAL WOMEN PHOTOGRAPHERS

by Tequila Minsky

"I really didn't know what she was doing when she told me that she and her sister were going around the neighborhood taking photographs," confessed Veronica Arthurs, mother of Alexia. After all, how many parents really know what their teenagers are up to? Beaming as she continued to explain, "Then she came home and told me she won an award. I'm so proud!" Her daughter was exercising her creativity using photography.

Alexia, one of three female high school students who are also avid photographers, was honored at the Second Annual Professional Women Photographers (PWP) Student Awards. Jamaican-born Alexia attends John Dewey High School in Brooklyn and received Honorable Mention for her black-and-white conceptual photographs of her Canarsie neighborhood. Dominican-born Candy Collado, student at High School for Law and Service in Washington Heights, also received Honorable Mention for her color photographs—some taken on a recent trip to Egypt. Alexia and Candy both were awarded \$250 and a Bogen tripod.

The \$1,000 first prize and a Bogen tripod went to American-Palestinian Mazouza Tayeh of Abraham Lincoln High School, Brooklyn. Her striking black-and-white images were taken in Jordan. "Photography is the perfect way to express myself," explained Mazouza, who lives in Sunset Park. "I've been doing it for four years now. I love color but sometimes it's distracting. You want viewers to see beyond the color." Mazouza added that although she speaks Arabic, she didn't reveal this to her subjects, who thought she was just an American; "They'd want to talk and I didn't want to distract the situation." Mazouza is a high school senior and hopes to study photojournalism in college next year.

Family and friends of the awardees and PWP members attended the ceremony. Michael Solo, photography teacher at John Dewey High School, photography teacher, came in support of his student, Alexia.

"My biggest challenge is having students become aware of the wonderful experiences they can have through the arts. My class is usually their first art experience. They become very excited and more skilled about the process of looking and finding details," he commented. "Most students want to work in black and white. It suggests they're engaging in the world of being an artist because it's so different."

These three young women were chosen by photography world judges from 30 entrees from 20 high schools. The competition, established for young women in their junior or senior year at a New York City

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SEMESTER AT SEA

by Lori Arbel

I circumnavigated the world during my Semester at Sea (SAS) and I have documented my voyage in this photo collection. The University of Pittsburgh offers the Semester at Sea to college students from the United States; I signed up for the water adventure while a student at the University of Florida.

Our ship, which carried 750 students, sailed for 100 days, docking at ports in Hong Kong and nine countries: Cuba, Brazil, South Africa, Kenya, India, Malaysia, Vietnam, mainland China, and Japan.

We were usually in port for two to four days and were allowed to travel alone. Sometimes I went on SAS field trips or volunteer projects, other times I adventured just with friends. When docked I always chose to stay overnight on land, I never slept on the ship. In Kenya I slept in a tent; in Japan, a friend and I stayed overnight in a rabbi's home (prior to setting sail, I had researched Jewish communities around the world). I truly enjoyed all the ports; however, Vietnam was the most special because the people were so kind.

I brought many cameras with me including a Canon Rebel for color, A2 for black and white, a Holga for experimentation, and a Polaroid to document my arrival in each port in the morning. I usually brought one or two cameras on land; carrying more of the heavy equipment would have encumbered me. I never brought my big flash or used the camera's flash. My photos emphasize natural light; if I thought camera shake would be a problem, I just propped my camera on something for support.

I was able to process and develop prints in the on-board darkroom. This lab, located right below sea level, was magical because the waves became the natural rocking mechanism for the chemical trays.

The featured works were taken with my Canon A2. I was only allowed to develop black-and-white film on board and we always had exciting weekly critiques, thus my best images from this trip are in black and white. However, I did use another camera to photograph friends and places in color.

Although taken five years ago, these photographs and specific memories re-emerge constantly. My heart tells me to keep sharing them with the world. • PWP •



Images:

Side left: "Stanley's Sister"

Top right: "Silk Market in China"

Bottom Right: "Masai Woman in Kenya"

All Photos © Lori Arbel

EMERGING PHOTOGRAPHIC TALENT HONORED BY PROFESSIONAL WOMEN PHOTOGRAPHERS

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public high school, is intended to help with photographic supplies, equipment, or tuition fees.

Jean Carbone and the Development Committee of Professional Women Photographers began these awards last year. "Professional Women Photographers helps established women photographers. We also want to encourage young women and help emerging photographers. The awards are based on financial need and talent."

The winning photographs were exhibited, and the ceremony and

reception held at Pratt Institute Manhattan, 14th Street, on March 23, 2006. All three awardees demonstrated exciting burgeoning talent and a thoughtful commitment to the art of photography. • PWP •

Tequila Minsky is a photojournalist and writer who has been covering Haiti for 13 years (www.haitiforever.com/tequila) for local newspapers. More recently she has broadened her coverage to include African Diaspora.



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ISRAEL—A STUDY IN CONTRASTS

by Beth Portnoi Shaw

Joyful news arrived last August; our eldest niece had just become engaged to be married! We were filled with excitement and apprehension but agreed to go and share in the festivities. Usually this is not such a difficult decision, but my family's history in Israel is different from most.

If Only

My eye was immediately drawn to it on the contact sheet. It was that “ah-ha” moment—you know you have a powerful image

Jaclyn—my daughter holding your gaze . . . daring you to look away

David—my nephew, whispering in her ear . . .

So I enlarged the image.

As the image emerged from the swirling chemistry, I gasped, shuddered, and blinked back tears. It took my breath away, for in the corner of the haze overlooking my two subjects I made out the image of David's little sister Keren—but that was impossible, wasn't it? Exactly five months earlier she had been killed by a Palestinian suicide bomber at a pizza parlor 20 minutes from her home.

Again I blinked and swallowed hard.

My hands trembled as I rescued the image from the trays and brought it to the light.

Would she remain on my paper as I brought it out to the light?

Or disappear as quickly as she had in real life?

My mind plays tricks on me because it could so easily be Keren.

If only she didn't go out for pizza that Saturday eve,

If only she had sat one seat over,

If only she rose to get a napkin or a soda,

If only no other families had to go through this eternal pain,

If only . . .

If only this was merely a photo of two children whispering secrets in the park . . .

Israel is and has always a place of extreme radical diversity, tension, and emotion. As a result, it provides wonderful contrasts for photographers: an extended Ethiopian family after their bar mitzvah pilgrimage to the Wall; children playing on 2,000-year-old streets in Old Jerusalem; armed soldiers at holy sites; guards and barricades at manmade borders; weddings and funerals; cell phones and handguns on each wedding guest's belt.

I understood the perfect sense it made to take my children (who had never had so much as a toy gun) to a shooting range to learn to use a micro-uzi after our visit to the cemetery.

My aim, as with most of my own photographic projects, was to document the little moments that people miss and you barely see.

I didn't want to take the standard travel portraits; I wanted to catch the moments that I—and I alone could get. I put myself behind the scenes—in the hopes of catching those offbeat moments. With my “back stage access,” I witnessed and documented it all.

I documented the car decorating—a ritual that produces a car decorated with pink and blue ribbons hand-knotted into stripes the length of the car.

I followed the bride to her dress fitting and make-up session and hairdresser. Because this was an Orthodox wedding, the bride's hair was immaculately adorned with pearls for this night; her hair would never be seen again except by her husband.

My best advice for traveling photographers is to do your homework. Be as prepared physically and emotionally as possible. Physically, remember this is desert—be aware that the weather is changeable and very seasonal.

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Photos © Beth Portnoi Shaw



HOLLYWOOD ON MY MIND

HOW TO MAKE AN iDVD WITH YOUR IMAGES

by Sheila Smith



When I was a kid, going to the movies every Saturday afternoon was a ritual. Black-and-white films with Bogey and Bacall and so many other stars of the 1940s delivered me from reality and stimulated my imagination. When Technicolor arrived, “movie magic” provided songs to sing and feelings of lightheartedness. We were off to see the wizard, the wonderful wizard of Oz. At age 11, I chose my profession . . . the movies. I would be the future Rita Hayworth, Lana Turner, or June Allyson. Take your pick. I planned on moving to Hollywood when I was old enough and was convinced that movie stars were as visible as ordinary people.

Decades have passed and it’s no secret that I never made it to Hollywood. The closest I’ve come is a tour at Paramount Studios where my sister is employed in the advertising department. I’ve visited Los Angeles about 20 times and have never seen a movie star in any public place. As a matter of fact, I’ve seen more actors on the streets of New York City than I have in L.A. My most famous sighting, Julia Roberts, owns an apartment a few blocks from where I live.

So much for childhood fantasy!

So what is the relevance of my childhood dream to making a DVD with photos and music? It’s the closest I’ve ever gotten to making a movie. I must add that I studied and wrote plays (most of which were performed Off-Broadway) for about eight years and, as gratifying as that was, it did not have the visual magic of working with my photos and putting music to them.

I work in System 10.3.9 and use iDVD along with iTunes. I found that it’s best to use approximately 30 photos. iDVD gives you the option to use effects such as “dissolve,” “droplet,” “wipe” and many others.

The steps are:

1. Prepare your photos in Tiff or JPEG.
2. Open iDVD. A window appears. Click on “create a new project.”
3. Drag your photos to the DVD window. (You can edit after you preview).
4. Select a theme for your introduction. There are several to choose from when you click on “custom.”
5. Add music from iTunes. Click on slide duration and select “Fit to audio.” Click on “transition” and select the effect you like.
6. After you’ve reviewed your creation, insert a blank DVD disk and click on “burn.”

If you find the above steps confusing, go to Help in iDVD or look at your Mac manual.

It’s a good selling tool for your work. In addition, it’s great for family photos or any series that you want to show to others. It’s much more entertaining looking at a DVD with music, on your TV screen (or computer) than looking at a portfolio.

It’s not difficult to learn and is a lot of fun to create. • PWP •

Sheila Smith is a fine art photographer and graphic artist. She organizes PWP’s Digital subgroup.

All photos © by Sheila Smith

WILLIAMSBURG UNDER CONSTRUCTION

by Jackie Neale Chadwick, in collaboration with Vincent Falivene

Most New Yorkers are well aware of the shortcomings of urban public education. Poor funding usually precludes rich art programs. Many students today view themselves apart from their history and society rather than active participants in both. So I was hesitant but nevertheless leaped at the opportunity to be the resident photographer for Williamsburg Under Construction, a Williamsburg documentary class project taught by my friend and colleague, Vincent Falivene, at Williamsburg Prep, a small public high school. This 10th grade documentary project investigates the neighborhood as living history and examines the social implications of the many changes in Brooklyn. The class had three components: research, oral history interviews, and documentary photography. The interviews capture the variety of perspectives of people living and working in Williamsburg, including longtime residents, newcomers, and those with a financial and political stake in the rapid changes occurring.

The project offered the students a rare opportunity to be historians and documenters of their history and their neighborhood. It afforded them the chance to be active participants in society and to enter the world of documentary photography in a very real way. Ultimately they have been able to capture a moment in time—their neighborhood as they will remember it. This project also gave me the same opportunity to document my neighborhood, participate in my community, and be an agent of positive change in these students' lives. Really though, I was hoping for a little bit more, I was hoping for what I wasn't sure was possible—to learn, share, and swap perspectives about these changes and developments in Williamsburg with the kids who were growing up in the heart of it.

My role was to introduce photography as a medium, teach the mechanics of taking a good documentary photograph, take students out into the neighborhood, demonstrate how to critique one's own work, and finally to assemble an exhibition. I relied on our inspirational source, Eugene Armbruster. We explored his vast collection of late-19th and early-20th-century photographs of Williamsburg and Bushwick. His intent was to photograph the massive and rapid change from farming towns to industrial hubs. The students soon learned that their photographs would convey that same information to generations to come.

After a three-mile walking tour of Williamsburg, hundreds of photographs, hours of research, critique, and interviews, we designed an exhibition at the school titled "Williamsburg Under Construction." The class photography became the exhibition's cornerstone and was surrounded by student writing, interview excerpts, slide shows, and video of all the hard work done by the class.

More than 100 visitors came to the opening. The students beamed. They were proud of their work and had participated in something real. They were historians, photographers, journalists, and art critics. They engaged in social discourse. All this was done by students capturing their own history, the living history of their neighborhood, and their place in it. They were agents of change and I was a part of making that happen. The project had fulfilled my hopes and has inspired projects in other schools that I will actively participate in (if we can find grant money). Of course it's about the kids, but I think I got more out of it professionally, socially, educationally, and emotionally than I ever imagined.

• PWP •

Rebecca Krucoff: Project Coordinator and Co-Teacher
Vincent Falivene: Williamsburg Preparatory High School Teacher
Ain Gordon: Resident Artist—Playwright
Jackie Neale Chadwick: Resident Artist—Photographer
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OUTSIDER ART MEETS PHOTOGRAPHY

Accidental Mysteries:

Extraordinary Vernacular Photographs from the Collection of John and Teenuh Foster

by Joan Pearlman



Princess warrior



Swimmin' Hole



An unusual exhibition of “found” photographs collected by John and Teenuh Foster titled “Accidental Mysteries” is being shown in Chicago at Intuit: The Center for Intuitive and Outsider Art. These photographs, mainly snapshots, were taken by everyday amateur photographers throughout the 20th century. Many of these photographs ended up in family estate sales or flea markets, and after much searching, sifting through and selecting, became part of the now heralded Foster collection in St. Louis. What makes them so special?

In an interview with John Foster, who is a graphic artist and former art teacher, he discussed how he and his wife became drawn to the aesthetic nuances, insight, humor and feral beauty revealed, often accidentally, by these unsung and unwitting visual records. The Fosters have been avid collectors of self-taught and art brut artists for 15 years, but John's first love was photography and its history. Four years ago he started paying closer attention to the boxes of photos and albums being sold or discarded in sales of secondhand items. His search began to reveal the occasional image that held uncommon interest both visually and as a fascinating record of a moment in time. He began searching out these gems, and was greatly rewarded by finding qualities in photos that he considered similar to photography masters like Diane Arbus, William Eggleston and Lee Friedlander, as well as quirky images from the intuitive eye of the unknown artists behind the camera. Once found, he put them aside to purchase for his budding collection.

Though Foster holds an MFA in painting and drawing from Washington University in St. Louis, he says years of collecting art have sharpened his eye. Foster says he is drawn to images that possess a “unique visual power and strength.” For Foster, it's all about “the image.” Some of Foster's collection results from an accident of the moment, an unexpected motion or a “perfect” double exposure. These found treasures —magical, humble moments—are little masterworks. One is drawn to them for the same reasons one is drawn to works by acclaimed masters.

In a past panel discussion about vernacular photography with Foster in St. Louis, Jeff Rosenheim, the Assistant Curator of Photography at the Metropolitan Museum, praised the collection of snapshots. “A collection of art is only as good as the collector's eye,” said Rosenheim as he discussed the high level of creative power found in Foster's collection. This statement by Rosenheim is obviously true for any collection of anything. Those collections lucky enough to be driven by passion and an educated eye often emerge as outstanding. If these orphaned images had not been found, selected, and rescued by Foster, they would have probably been lost. For the humble snapshot, it's time that loosens the ties to family and friends—giving Foster and a growing number of other collectors a chance to reclaim them as their own. Foster jokingly likens collecting snapshots to beachcombing—picking up those shells and stones that attract. The visual selection process with images like these is very personal. Two people looking through the same box of snapshots might very well select different images as their favorite.

As the digital age takes over, the century of “corner drugstore photography” may be ending. Some of its wondrous moments, however, have been rescued and revived.

“Accidental Mysteries” is being shown at Intuit until May 3rd, 756 N. Milwaukee, Chicago, Illinois. The next venue is the Art Museum of the University of Memphis; September 16 through October 21, 2006. • PWP •

Joan Pearlman teaches at the American Folk Art Museum Institute and lectures and writes on self-taught artists. www.accidentalmysteries.com

All photos © John and Teenuh Foster

NIKON'S NEW FLASH UNITS—MULTIPLE LIGHT SETUPS WITHOUT THE CORDS

Hosted by FotoCare, one of New York City's premier photography retailers, Nikon representatives Matt Thompson and Carl Brown gave a lighting demonstration using their new flash units and accessories for PWP's Digital SIG.

Finally! Confirmation on the use of Nikon's on-camera strobes for use on both digital and film cameras. For those who are shooting with both film and digital (or considering investing in digital), you do not have to spend extra money to get a digital-specific flash. The two newly introduced Nikon flash units, SB 600 Speedlight and SB 800 Speedlight, work safely on all Nikon cameras' hot shoes. Another new system is the R1C1 (with SU-800 wireless commander) or R1 (without wireless commander—more suitable for d70/70s and D200 owners) for wireless close up lighting.* These four units also have backward compatibility for any Nikon SLR with TTL flash capabilities (both R1 kits offer the option to use a SC-30 cable kit for most Nikon TTL equipped cameras). The older flash models will no longer be manufactured, although service will continue to be provided—as is the Nikon tradition for all its equipment

The SB 800 Speedlight's features include a small battery pack (attached to the side of the unit) that holds a fifth AA size battery to increase the life and shorten recycle time. For off-camera use, an AS-19 Speedlight stand, complete with tripod connector, is included. This new flash is 2X as powerful as the SB 600 and good for up to 65 feet without a dome.

Now you can cut the cords. Especially compelling is the new advanced wireless lighting system, which makes multiple flash photography as easy to use as a single on-camera Speedlight.

Both the SB 800 and SB 600 have built-in wireless receivers, but

only the SB 800 has the wireless commander feature built in. The new Wireless Commander accessory SU-800 makes positioning multiple flash units possible, with the duration of light on each unit set to control how you light your subject. It provides wireless control up to 66 feet. Like the SB 800 in commander mode, the Wireless Commander has four independent channels—each of which can control three groups of SB 600/800s. The channels also prevent other SB-800 or Wireless Commanders from inadvertently triggering your Speedlights in a competitive environment. The modeling light feature permits you to see in which direction the shadows will fall.

(Note: The pop-up flash on Nikon cameras D70/D70S and D200 has the commander mode built in and can “communicate” with the SB 600s and SB 800s, thus eliminating the need to have SB 800 or SU 800 on camera.)

This unique one-on-one opportunity provided PWP members a means to learn about the equipment and its multiple uses. With a small accessory (Wireless Commander) and a few flash units, we can “travel light” and set up a cordless studio anywhere.

Nikon's website, www.nikon.com, has extensive information on all the company's products. For information on the Digital sub-group (for PWP members only), email Sheila Smith: sheilasmith@rcn.com. • PWP •

** Both the R1 and R1C1 kits have a mounting ring and lens adapters in several sizes to mount the two included SB-R200s for close-up photography. If you want more of a “ring light” effect, you can add two more SB-R200s while still attached to the lens of your choice. (Note: the R1 and R1C1 operate wirelessly, thus you can detach the ring and connect it to a light stand and use up to eight SB-R200s in a true “ring” configuration!)*

PWP Editor

PWP Speaker — Meeting April 2006 A PASSION, A CAMERA, AND A FULBRIGHT: STELLA JOHNSON IN MEXICO

continued from page 11

Ms. Johnson narrated as she showed her images; particularly moving were her expressions of sensitivity to the people. She commented on how difficult the women's lives were, especially as they worked the hardest, living with few resources and no running water. The villagers allowed her to take her art photographs, and Ms. Johnson promised to take family photographs before leaving. True to her word, she returned a few months later with 400 work prints as gifts for the villagers, who hung them on clotheslines in the village square for a celebratory communal viewing.

For the last part of her presentation, Ms. Johnson showed a few black-and-white photographs from her book-in-progress “Under the Blanket of the Sun” about village life in Mexico, Cameroon, and the

Caribbean coast of Nicaragua.

Her Fulbright Scholar photographs “Intangible Cultural Heritage” have been exhibited in Cambridge, Massachusetts, and Cuernavaca, Morelos, Mexico. The collaborative book with Dra. Arizpe Intangible Cultural Heritage will be published later this year by the National Autonomous University of Mexico. Recently Ms. Johnson completed another grant as a Fulbright senior specialist teaching documentary photography and visual anthropology to Mexican students at CRIM-UNAM in Cuernavaca, Morelos. In addition, she teaches documentary photography at the Maine Photographic Workshops both in Rockport, Maine, and Oaxaca, Mexico. For further information on Ms. Johnson, visit her website, www.stellajohnson.com. • PWP •

Calendar

June 2006

*Thursday, June 1

Annual meeting and election of new board of directors. PWP Members show personal work

Note:

July and August: vacation.
No regular meetings are scheduled.

July 8-August 8, 2006

PWP members Exhibit: *Daydreams in a Real World*.
Montauk Library, 871 Montauk Highway, Montauk NY. Opening reception, July 8, 2-5 PM

September 2006

*Thursday, September 7

Monthly meeting. Speaker to be announced.

October 2006

*Thursday, October 12

Monthly meeting. Speaker to be announced.

November 2006

*Thursday, November 2

Monthly meeting. Speaker to be announced.

December 2006

*Thursday, December 7

PWP Members to show personal work.

*PWP monthly meetings

All monthly meetings are held the first Thursday of each month (except October) at Pratt Institute, 144 West 14th Street, room 213. www.pratt.edu

PWP Members only special interest groups meet monthly.

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Please continue to check the website for updated information on speakers, workshops, exhibitions, and other special programs.
www.pwponline.org

ISRAEL—A STUDY IN CONTRASTS

Continued from page 17

The early-morning air temperature is absolutely going to be very different from the midday sun. Bring back-up and duplicates of what you think you'll need—I ended up supplying the other aunt with film, as she didn't have enough, (my motto is that you can never have too much film)! Realize that the quality of light is so very different—it's a lighter, brighter, whiter, and cleaner light than here. Don't be afraid of a faster film speed and/or filters to compensate.

Emotionally—be open to the culture and life you're witnessing and, if possible, become a part of it. As an outsider, you may find you are permitted a little more leeway than the community's members. Men and women danced in separate rooms, but I felt both viewpoints were necessary to tell the complete story.

The best advice I can give you—enjoy—there is an image around every corner—just look around you and catch it!! • PWP •

This article is dedicated to the memory of my niece Keren Shatsky, who was brutally killed by a suicide bomber on February 16, 2002, one Shabbat eve as she sat with her friends at the local pizzeria in Ginot Shomrom in the West Bank. A few months after she was killed, I was in the darkroom and found an image and words that spoke to me about this unspeakable act.

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Click on "Joining PWP"

Welcome New PWP Members

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Linda Dunn	Judy Oppenheimer	Meredith Whitefield
Millie Falcano	Zerina Phillip	Alissa Jade Williams
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