

ANNIE LEIBOVITZ—INTIMATE AND HONEST

by Barbara Nelson



Annie's Mother Clifton Point 1997.



Annie Leibovitz at press conference



Demi Moore 1991

Shortly after the death of Susan Sontag, Annie was asked for some photographs of Susan for use in a small book to be given out at the memorial service. The genesis of *Annie Leibovitz: A Photographer's Life, 1990–2005* was rooted in Annie's subsequent search through her photographs; as she sifted through photographs of her most important work and intimate time—15 years worth—she felt like she was on an archeological dig. Here was her life with Susan, the birth of her children, family life, the death of Susan followed just six weeks later by the death of her father.

Working in the complex of stone barns she owns in Rhinebeck, New York, Annie grouped the personal work on one wall and the assignment work on another. Mark Holborn, editor and publisher, came up to the farm and for five days they worked together dismantling the creative and metaphorical wall between assignment work and personal images; their goal was to craft a single narrative of those 15 years. At the end of the five days Annie knew, for the first time in her life, that she had something good or important or that matters. Once a sequence had been decided upon, she would not return to review it—if one picture was pulled out or moved it would be like a domino effect and all would fall apart. Finishing this project was an “august moment” and very moving for her, as is the response she has received to the book. She is now reflecting on all the interviews, editorials, letters and more; she is being inspired to go back and work harder.

Exhibition

Annie's large photography exhibit, based on the book and organized by the Brooklyn Museum, opened October 20. On closing, it will travel in the United States and to London and Paris. At the press conference the day before opening, exhibit curator Charlotta Kotik, the museum's curator and chair of the Department of Contemporary Art, said that this 15 years of Annie's life with Susan Sontag and her own children has brought astonishing images, which should be viewed more than once and which should be considered apart from the book. I asked Charlotta how she and Annie worked together to determine how the show would

be hung. She replied that in this very professional relationship the discussion began before most images were even printed because the space would determine some sizes (especially the room with landscapes). Both wanted the best for Annie's work and the museum knows how the space will show.

Annie Leibovitz grew up in a large military family—five brothers and sisters—that was perpetually on the move. Her mother was a prolific photographer, documenting every family activity no matter how small. The camera was just like another member of the family, but she didn't then have any real interest in photography. At age 19 though, Annie began to take photographs when she started to work for *Rolling Stone* in the 1970s.

Breaking from the traditional “podium talk” Annie decided to do a gallery tour, stopping at her best-known icons and her favorite personal images. Although this was ultimately a real success, initially the jumble of boom mikes, large video cameras, regular photographers, and note-taking editors made it difficult. Annie's remarks as she looked at her photographs provided greater insight than a lecture.

Annie started by saying the show is sculptural. She printed all the personal work smaller so viewers have to get up close and be intimate. She used some large images in the show although she never used to print big. The large images, like her assignment work, look “slick.” The landscapes (some from a *Condé Nast Traveler* assignment in 1993—which she accepted because she had never done landscapes and wanted the experience) are very large. In the exhibit they fill one room, in the book they serve as a segue.



Barbara Nelson (PWP) and Charlotta Kotik, Brooklyn Museum

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ANNIE LEIBOVITZ—INTIMATE AND HONEST

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Annie discussing Susan's last formal portrait.



Annie discussing Susan's portrait



Sarajevo, 1994. Fallen Bicycle of teenage boy just killed by a sniper.

Individual Photos

Some of the more insightful stops on the “tour” were:

Demi Moore, pregnant. Cover of *Vanity Fair*. Annie had photographed Bruce Willis and Demi nude when Demi was pregnant in 1988 (personal collection). She remembered that image when she was photographing Demi, again pregnant, for *Vanity Fair* in 1991. The nude photograph was not planned but the concept arose while shooting. The publisher saw how interesting and glamorous she looked and put that photo on the cover. They were very surprised at all the attention it brought, not at all expected.

Chris Rock image, 1998. Annie has a special affinity for comedians, believing they are the original performance artists.

Phillip Johnson Glass House. New Canaan, Connecticut, 2000. She loves architecture and asked if she could photograph his house. When she arrived she was surprised to find him there—he was surprised she didn't expect him. She loved the way he lived in the house—windows open, leaves on the floor, dirty boots. The result is a wonderful silhouetted image of him within the house.

Sarajevo, 1993. Susan had returned from Sarajevo, very upset about what was going on there. They decided to return to Sarajevo together on a personal trip. Annie worked in the offices of the one newspaper that published during every day of the siege. One day she saw a mortar hit a young boy on his bicycle. They put him in a car but he died before getting to the hospital. Annie photographed the broken bicycle. She is not a journalist, saying she has a more powerful voice as a photographer.

The Cabinet Room (Bush, Cheney, Rice, Powell, Rumsfeld, Card, and Tenet). She doesn't like photographing groups as they look like a “herd.” However, she thinks this is a very good group shot. All these people together is a very interesting timeline, giving a sense of history and where the nation was at the time. As the photo was flanked by another group that included Michael Moore, it accentuated her point.

Susan Sontag. The exhibit has numerous intimate photographs of Susan, including a series when she was dying of cancer, but only two formal portraits. The last formal picture of Susan was taken after her second bout with cancer. Her hair grew back in beautiful and white, accentuating the unique shape of her head. Annie said they had many arguments about how she would photograph Susan: she had one idea

of how she looked and Annie had another. Annie went on to say photographing family and friends is the most difficult—but when well done they are the strongest images.

Questions

What is Annie's favorite picture? Answer: None really, but if really pressed will pick “My Mother, Clifton Point 1997.” Annie wanted her to look her age. Her mother told her she was afraid of looking old and did not like the picture because she wasn't smiling. Later, however, her mother was very happy because she got to sign a lot of books.

When asked how she got people to open up, Annie said it is never easy. She is always very direct and does not have any agenda other than to get the best picture. People sense this and work with her to get the image. She doesn't feel she intimidates people—at least not once she starts shooting.

I asked if she was involved in the recent exhibit at the Metropolitan Museum: On Photography: A Tribute to Susan Sontag. Annie said that she had lent the Met some images, but she didn't go to the exhibit. She said it was too soon.

Lingering at the exhibit and thinking about the “tour,” I had a strong sense that after the rush of press events is over and she has had time to reflect, we will see a whole new level of work evolve, personal and with strong points of view

“Annie Leibovitz: A Photographer's Life 1990–2005” an exhibit of more than 200 images, will be on view through January 21, 2007. www.brooklynmuseum.org • PWP •

For this article, all photographs including Ms. Leibovitz's art exhibited in the Brooklyn Museum show, were taken by Tina Buckman.



The White House, Dec. 2001.

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White Picket Fence

All Photos © Ann Marie Rousseau

DOCUMENTARY PHOTOGRAPHY AND FINE ART PAINTER

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became aware that she had gone from photographing people who had been abandoned to the interiors of homes that had been abandoned by people. One day in the studio it occurred to her that something else was needed in the photograph, and so she picked up a brush and started to draw on the surface. This led to a new body of work that included painting and marking on photos. Initially she used retouching paints, working only in black and white. Later, using color, the marks were a kind of writing, a "form of hieroglyphic that told a story if one were willing to read it."

Traveling across the country, Ann Marie began a totally different kind of landscape/skyscape portrait of America. She feels clouds have their own language and an image that is beautiful. She has developed a series on clouds and things that reach up into the sky (signs and such).

She recently acquired a Canon 5D and began a series—Sky Drawing,—which is shot digitally but not manipulated.

Ann Marie continues to explore and create singularly in photographing or painting or a combination of the two. Some of her images may be seen at www.amrousseau.com. • PWP •

PWP'S SUMMER EXHIBITION: DAYDREAMS IN A REAL WORLD

by Katherine Criss



PWP Exhibition Committee, Nora Batternay, Ann Brandeis, Carolyn Balducci (Montauk Library) and Katherine Criss. Photo: Linda Sandow

Carolyn Balducci, Program Director of the Montauk Library, invited PWP to exhibit in the library's gallery during the month of July. Nora Batternay, Ann Brandeis, and Katherine Criss were recruited to be the exhibition team and began work immediately. All three were involved with image selection, transporting the entire show to and from the Montauk Library Gallery, hanging and return packing, as well as exhibit promotion.

The theme, DAYDREAMS in a Real World, asked the question, "With all the tragedies in the world today, can we dare to dream?" In response, PWP members were asked to submit images that visually reflected the photographer's inner world of fantasies, passions, and desires. Limitation on hanging space forced the choice of 55 images from more than 70 entries submitted.

The team invited independent nature photographer Helen Rousakis to oversee the selection. Helen's photographs are often about life cycles, frequently focusing on natural forms that range from albino frogs and sea anemones to fruits, vegetables, and butterflies. Her work is part of numerous renowned collections; in 1999, Helen was honored with the Louis Comfort Tiffany Foundation Award. She had her first Manhattan solo exhibition in 2003; *My Own Nature* was held at the Sandra Gering Gallery, which continues to represent her.

Once the show was up, local excitement was fueled by announcements and articles DAYDREAMS began to appear in *Newsday*, *Photo Review*, *Art Times*, and the *East Hampton Star*. Large posters and a catalogue, as well as gallery guides were created and distributed. More than 100 people attended the July 8 opening reception—only 30 of whom were PWP members or their supporters. The exhibit was a success and drew many more people throughout the month. The library was pleased to have its reputation as a cultural hub in Montauk reaffirmed and reinforced.

This exhibit would not have been possible without the generous help of Barbara Macklowe, who allowed us to use the Macklowe Gallery's Manhattan warehouse for image drop-off and pick-up. Thanks to all the artists who participated, including Linda Sandow who volunteered to photograph the reception, to Attila Kiss, Nora's husband, for helping to hang the show, to the actor Cory Pierno, Ann's son, who drove a load of images back into the city, and especially to my extraordinary team for an outstanding job. • PWP •



Photo ©2006 Daryl-Ann Saunders



Photo ©2006 Daryl-Ann Saunders



Photo ©2006 Daryl-Ann Saunders



Photo ©2006 Linda Sandow

PREPARING FOR A PORTFOLIO REVIEW

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collections. He has also been associated with collection and curatorial work, most recently as curator of prints and photographs for the Museum of the City of New York (1998–2006).

On preparing a portfolio for review:

For museums and most art institutions, the curator reviewing a portfolio will expect to see a final print, not a work print. In a first encounter with the artist, the curator cannot “image” what a final print would look like. Curators want to see what the artist expects to hang on the wall. If a small crop or such is determined to improve the image that should not be detrimental to the review.

Matting an image is not necessary. If you can carry all that extra weight, fine—but not required. When showing the image, take it out of its sleeve—curators don’t want a film or glare between them and the image.

Keep in mind when editing a body of work that it must have continuity. Present in one genre or style. Your presentation does not have to be tight in subject matter if you’ve made visual connection in the work. Remember, you can bring in two different bodies of work to a review for consideration. The number of images in a portfolio depends on the work, but should not exceed 30 and probably should not include fewer than 15—generally speaking, a group of around 20 is best. If your project is a documentary, for example, you may need to have more images to fill out the story. If showing two bodies of work, the maximum

number of images should be 15–20 in each group.

Again, you are showing art, not just an image; accordingly, the prints do not have to all be the same size, especially as size might be considered

part of the work. However, if going really big (or small), be prepared to explain why the image needs to be that size. Be consistent throughout with the edges of the image, i.e., when printing they should all have the same edges black frame, etc. If showing both black and white and color, do groups rather than interspersing the two. (Note: This is a personal opinion. Some curators might not care.)

Always make a call to determine if and when portfolios are reviewed and specific subjects or styles they are (or are not) looking for. Some curators make an appointment to see portfolios, but often the artist needs a referral. Others will take drop-offs, but don’t expect a quick turnaround or editorial comments. Additionally, the portfolio will have to be edited for the museum’s collection or style. This may seem obvious, but is often ignored, with the consequence that a portfolio is not reviewed.



Sheri Lynn Behr and Bob Shamis

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photo: by Cheryl Spector

MY ONCE-IN-A-LIFETIME ADVENTURE

by Nora Batternay

This summer the Coastal Research and Education Society of Long Island gave me an opportunity to sail from Montauk to the Great South Channel and George Bank and then on to the Atlantic Ocean. The purpose: Take three days to admire whales and dolphins as part of the society's research program. No cell phone, no television, or any other distraction, only the ocean, whales, dolphins, birds, and our boat.

Everybody took their bag and all kinds of equipment on board at night and we headed out to sea. We had a near-perfect day on the ocean; when we arrived at the designated spot, 140 miles off shore, I never felt so peaceful.

Then we spotted dolphins, whales, and all kinds of birds. The research team identified the whales as humpback, fin, minke, and pilot—among them was a newborn calf. As the team started noting these mammals' behavior, I began taking, or trying to take, pictures of them. What a challenge! I was on a boat, they were under water, so I tried to track them and could only guess where they would appear on the surface.

I believe each individual creature on Earth has a distinct personality. I could see that some were curious about the boat and kept coming back, getting really close and jumping out of the water right next to us. Others stayed in the distance, literally waving to us with their fins. The mother whale was always protecting her baby, staying at its side, never leaving her calf alone.

The next day a storm blew up and we headed for shore, hanging out at Martha's Vineyard for a day. Almost everybody who has had this experience returns for another voyage. If you are interested in participating contact:

Coastal Research and Education Society of Long Island, Inc.
Arthur Kopelman, Ph.D., President
www.cresli.org

• PWP •

Right top: Curious fin whale and her calf near the boat

Right middle: Common dolphins

Right Bottom: Humpback whale breaching

All Photos © Nora Batternay



PREPARING FOR A PORTFOLIO REVIEW

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On developing a point of view:

In preparing a body of work, always have something unifying that pulls the group together. You do not have to get psychological or personal, rather your point of view refers to how you confront and display the subject—a unifying way of seeing something and telling viewers something they don't already know.

How you feel about a place and how you get yourself into the picture to create something unique can be tricky. Some good examples to study include:

Edward Weston—viewer gets a sense of who he is and his view of the world.

Bernice Abbott—a very specific vision.

Bruce Davidson's book: East 100th Street. (Bronx).

Lauren Greenfield's work with teens, "Girl Culture."

Harry Callahan's work involving his wife Eleanor—very definite about the figure of a woman.

If you have good composition and satisfy technical requirements, but you are still stuck on how to make the subject unique to the artist's voice, experiment. Don't be afraid to make mistakes. It can be frustrating but may also lead in a new direction that will take the work to another level. Consider technical issues, e.g., your lens—a wide angle makes the viewer think about how the image was taken rather than the subject matter. Change to a 25 or 35mm lens.

When working with family and close friends, you may have

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PWP's 2006 FUND-RAISER

by Pat Gilman



PWP's annual fund-raisers benefit the Student Award program. Established three years ago, the program presents a monetary award and photography-related merchandise to young women in New York City public high schools who have both a talent in photography and an economic need. This program has grown each year, and PWP is very proud of the community outreach that we have been able to accomplish through it.

The 2006 fund-raiser had 125 members and guests who gathered on the roof deck of The Arsenal overlooking Central Park to honor two of PWP's long-standing supporters—Catherine Steinmann, a member of PWP, and Brandon Remler of Fujifilm USA.



Catherine Steinmann is an accomplished photographer, artist, wife, mother, and philanthropist. A PWP member for nearly 20 years, Catherine has devoted her time, energy, and finances to enrich PWP's mission of supporting and promoting the work of women photographers. She has curated several PWP exhibitions, helped finance the development of PWP's website, committed significantly to the Student Awards Fund, and served on the PWP board. She has earned our respect and has our deep gratitude. We were proud and delighted to honor her at this reception.



Brandon Remler, vice president of sales, Eastern Zone, for Fujifilm USA since 1998, has 20 years experience in the photo industry. Knowledgeable about a variety of photo products in professional and consumer retail, Brandon is an avid shooter who mixes his professional travels with his photography and never leaves home without his camera. PWP is grateful to Brandon and Fujifilm USA for their many years of faithful support of PWP and its programs. We look forward to continuing this long and fruitful relationship.

This year's student awards will be presented in April. The 2007 fund-raiser is scheduled for May. Details will be announced on the PWP's website www.pwponline.com or contact Pat Gilman at pgilman42@yahoo.com • **PWP** •

Top: Pat Gilman, Jean Carbone, Fran Dickson, Elisabeth Temin, Catherine Steinmann (honoree), and Mary Newman

Center left: Lydia Opoku, John Dessereau, Calumet, Fran Dickson PWP President, and Candy Collado
Center right: David and Catherine Steinmann (honoree)

Bottom left: Brandon Remler, Fujifilm USA (honoree), and Fran Dickson

Bottom right: Pat Gilman, and Brandon Remler, Fujifilm USA



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EUGENE VON BRUENCHENHEIN, OUTSIDER ARTIST AND PHOTOGRAPHER

by Joan Pearlman



The haunting eloquence of Eugene von Bruenchenhein's thousands of semi-nude photographs of his wife, Marie, taken in the 1940s and '50s, recall a time that will never be again. Today we respond nostalgically to the printed fabric backdrops and clothing styles (even the skimpy ones) but also to a naiveté associated with that simpler life. These portraits are not meant to be about nostalgia. Whatever the intention of the artist, they became a brilliant evocation of the intimate caress his camera gave to the flesh and almost palpable presence of Marie.

Von Bruenchenhein was born in Marinette, Wisconsin, in 1910, married Marie in 1943, and died in 1983 in Milwaukee. Only then did the several thousand works of art produced over 40 years come to light. The bulk of his oeuvre was acquired by the John Michael Kohler Arts Center in Sheboygan, Wisconsin.

His work, now well known in the art circles embracing "outsider," visionary, and self-taught artists, includes brilliantly colored oil paintings of strange creatures and fantasy landscapes, mostly applied with his fingers and edges of cardboard, and sculptural concoctions of chicken bones, many in the form of highly ornamented miniature thrones and towers. In other media, he created giant concrete masks, imaginary musical instruments, ceramic crowns and towers, and colored glass arrowheads from old bottles. His photography captures the lyrical, romantic, and somewhat playful aura one might believe permeated relationship with Marie.

His photographs show a contradictory sensibility. Here we have a piece of theater complete with sparkly costumes, backdrops, set poses, and artifice. Marie is presented to us as a pin-up girl with pretty legs, a vamp, an exotic presence, a bejeweled object of desire, a glamorous icon, an erotic girl next door,

etc. The props, body candy, and fabric are enhanced by a pose and bright smile that might be described as posed and advertising-page ready. Yet, one comes away with a very different feeling about this image of Marie. Beneath the trappings, her vulnerability is paramount, reminiscent of the aspiring opera-singing wife in *Citizen Kane*. The props seem

overdone—as if a child were playing dress-up. There is no sophisticated artifice of airbrushed skin, instead, one is able to see the blemishes and little folds that don't adhere to the taut muscularity that is expected today.

Did von Bruenchenhein intend for this fragile Marie to shine through? Perhaps this is one of photography's magic moments where the carefully structured image is presented for our viewing, but the image captured reveals far more. It is the lavishness of the presentation versus the quiet truth of the vulnerable person. Our gaze melds with the photographer's inner vision, and we have a glimpse of how von Bruenchenhein adores his muse and takes pride in her beauty. What appears seductive and racy also becomes tender and winsome.

His artwork was essentially unknown in his community until he died, yet among the many messages he left pinned to the wall of his house one reads, "Create and be recognized!"

He will be one of the 22 environmental builder artists who will be on view in a major exhibition and accompanying book in summer 2007 at the John Michael Kohler Arts Center. Some of his photographs and paintings are also on display at the American Folk Art Museum in New York City, the Milwaukee Art Museum, and the Carl Hammer Gallery in Chicago. • PWP •

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



All photographs courtesy of John Michael Kohler Arts Center, Sheboygan, Wisconsin.

Calendar

December 2006

*Thursday, December 7

PWP Members to show personal work.
Holiday gathering

November 9 – December 18

PWP Members Exhibit: Passion
Umbrella Arts, 317 E. 9th St.
Hours: Tuesday–Sunday. Noon–7PM

Monday, December 11

Marketing & Business SIG

Wednesday, December 20

Digital Group SIG

January 2007

*Thursday, January 4

Robin Holland shows and talks about her
celebrity portraits.

Monday, January 8

Marketing & Business SIG

Wednesday, January 17

Digital Group SIG

February 2007

*Thursday, February 1

Kathy Willens shows and talks about her
career as a sports photographer.

Monday, February 12

Marketing & Business SIG

Wednesday, February 21

Digital Group SIG

March 2007

*Thursday, March 1

Ann Hawthorne, an editorial and assignment
photographer, shows and talks about her
international work.

March 1 – mid-April

PWP Members Exhibit: Elegy For Eden
Lobby Gallery
1155 Avenue of Americas, NYC
Opening Reception, March 1. 6 PM

Monday, March 12

Marketing & Business SIG

Wednesday, March 21

Digital Group SIG

April 2007

*Thursday, April 5

Debbie Allen, nature photographer, presents her
work.

PWP's Annual Student Award Ceremonies

Date to be announced

Monday, April 9

Marketing & Business SIG

Wednesday, April 18

Digital Group SIG

May 2007

*Thursday, May 3

Dulce Pinóz, documentary photographer, shows
and talks about her work addressing concepts of
race.

PWP's Annual Fundraiser Gala

Date and details to be announced

Monday May 14

Marketing & Business SIG

Wednesday, May 16

Digital Group SIG

2007

*PWP members show personal work

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

*PWP monthly meetings

are held the first Thursday of each month
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**Please continue to check the website for
updated information on speakers,
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**PWP's SIG (Special Interest Groups)
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**For information on Marketing and Business
SIG maddir@optonline.org
For information on Digital Group SIG
sheilasmith@rcn.com**

PREPARING FOR A PORTFOLIO REVIEW

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Bob Shamis and Ester Babb

to learn more than they already know and see the photographer's personal connection with the subject. Photographing individuals little known to you might be a better course. When you understand how to photograph and catch their essence, take that experience back to the family group. Those pictures will be very strong.

When developing a body of work on a community or a subculture, plan ahead. Make a list—this will help you develop ideas and focus. Also, try to align yourself with one person/family. Work within their environment and follow them around. This will allow you to be included in their wider circle of friends and community but still keep you focused in on a point of view.

Portfolio reviews are not for the faint of heart. Be prepared for some critical comments: in fact, hope for them, as they will help you improve your photography. • PWP •

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

difficulty taking and editing the images. You may see in a picture how you feel about them, but a viewer will not. Remember, the viewer wants

PWP Speaker – Meeting October 2006

MARIA FERRARI, STILL LIFE PHOTOGRAPHY

by Diane Waller

Maria Ferrari, a still-life commercial photographer, showed the scope of her work in a well-crafted Power Point presentation, described her successful career path, and answered questions about digital photography and Photoshop.

Maria's interest in photography began in high school while shooting for the yearbook. She started college as a business major, but then she took a giant leap, changing her major to photography. Once graduated, she worked for three years as a photographer's assistant in New York City, learning professional-level skills, including meticulous attention to detail and how to light naturally. After this initiation, she began getting some small jobs on her own. She worked hard to provide superior results, thus making her clients more likely to engage her again and pass her name along. She also was single-minded in pursuit of all other avenues to acquiring assignments, e.g., mailings, cold calling, and asking for additional referrals.

She was able to employ her skills in many areas, including editorial, advertising, and stock photography in her studio. She worked with art directors and their layouts, designed her own images, and did her own creative work—the basis for her stock photography portfolio. The key to photography, according to Maria, is lighting. When shooting indoors she works to make the scene look natural. She uses stylists (invaluable when working with soft goods) to collect the necessary props and then composes on set. Although most of her assignments are small in scale, for one large corporate client, she had scaffolding erected in her studio to shoot boxers from overhead—a very dramatic image. She showed her floral images done for a national retailer and pharmaceutical ads filled with great design and color. For financial institutions, Maria displayed clever uses of people and props. Maria enjoys editorial work, finding it very satisfying as it typically allow more room for creativity.

With the coming of digital, Maria took courses as early as Photoshop 4 to stay ahead of the competition. Although she loves large format, 4 x 5 and 8 x 10, she switched to digital for most of her commercial work.

A born teacher, she began thinking that other photographers needed the basics of workflow to stay competitive. She realized that most of the classes in Photoshop and digital management were designed for graphic designers, not photographers. For more than three years she has offered a workflow course for photographers, changing their relationship to their computers and to Photoshop.

The question-and-answer period brought up several timely and significant issues. Among them: 1. How to store files on multiple hard drives as well as on CDs or DVDs off-site. 2. How to protect image files by embedding copyright information in the metadata and super-compressing the images as jpps for use on the Web. 3. How to get assignments using a website and promotion. In answer to question 1, Maria recommends shooting digitally in RAW and saving the files with all the layers intact as PSD master files. For consistency and control, use of monitor calibration is a must. The presentation offered much food for thought, including promotion and livelihood, use and embrace of ever-evolving technology, and personal and professional satisfaction and achievement. • PWP •

Maria Ferrari is a commercial photographer specializing in still lifes. She has worked in New York City's photo district for the past 20 years and is known for her attention to detail and lighting. To see some of her images visit www.mariaferrari.com; for information on her Photoshop workflow classes go to: www.mariaferrari.com/classes.



Photos © Maria Ferrari



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Contact: Tina Buckman. email: tinapshots@aol.com

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