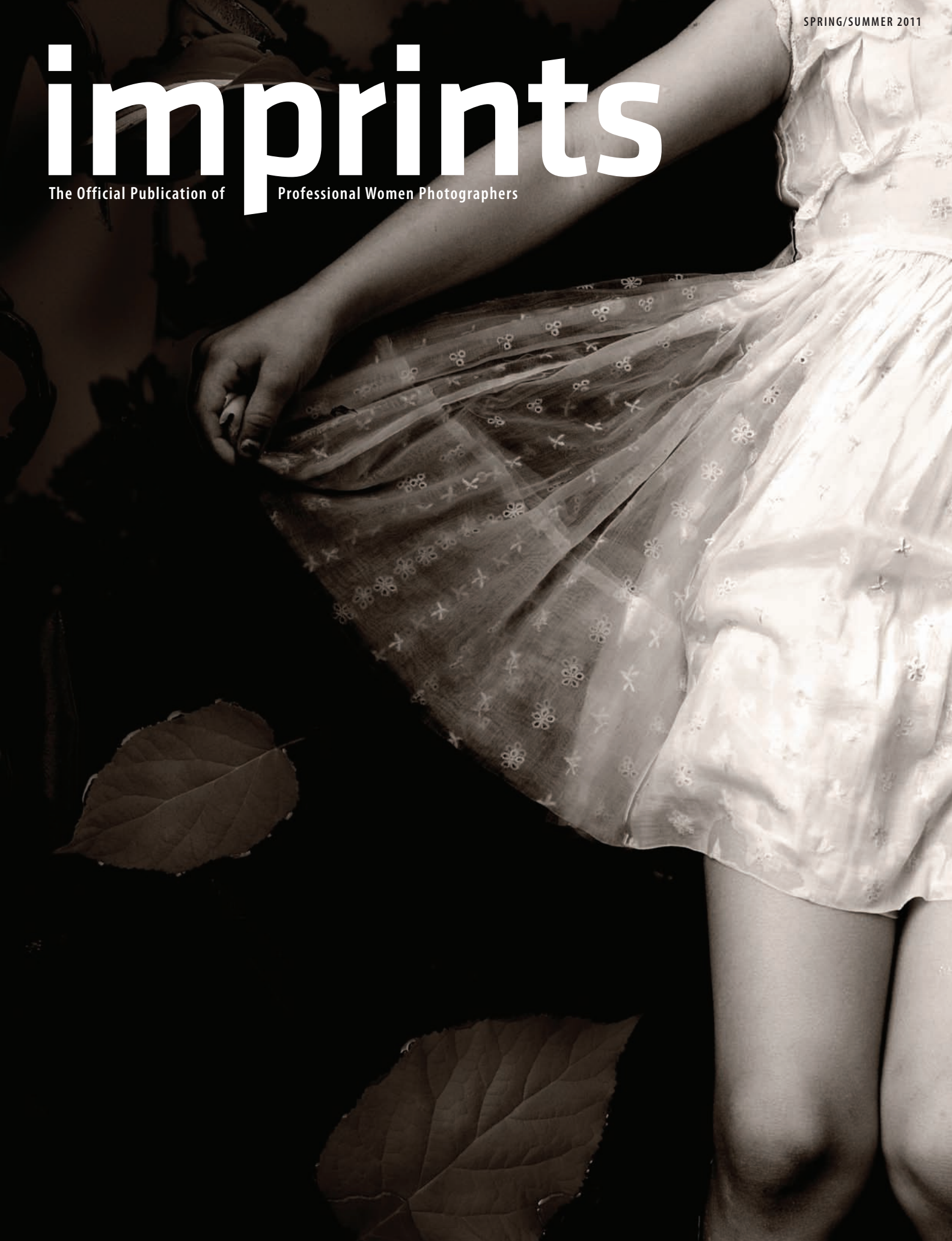


SPRING/SUMMER 2011

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The Official Publication of Professional Women Photographers





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On the Cover:

Black and White Image by Leslie Granda-Hill, story on page 12

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Meetings are held the first Wednesday of every month at The Church of St. Paul the Apostle, September through June. Guests \$10 at the door. For details of membership, visit www.pwponline.org and click to join us.

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



Professional
Women
Photographers

WELCOME
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Corinna Bajocco
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Suzanne Becker Bronk
Joan Lobis Brown
Yvonne Carella
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From the Editor

Dear Members and Friends:

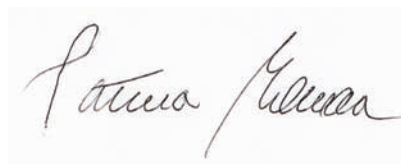
Welcome to the spring/summer edition of IMPRINTS. This issue highlights what it takes to be a great photographer. Articles include interviews with Gail Dohrmann, PWP member Leslie Granda-Hill, our cover artist, thoughtful insights into that question from pros Harvey Stein and Arlene Collins. Also gracing the pages of this issue are the winners of the Contrasts Open Call, juried by Ruth Fremson, Pulitzer Prize winning photographer, and the young women who were winners in the 7th Annual Student Awards competition and exhibition.



However, we all know it doesn't matter how great you are at something if no one sees your work. So I encourage you to read Karen Corrigan's article on page 22, to learn how successful photographers are using the latest communications tools to ratcheting up their businesses

In these pages you'll also see what an incredible year PWP has had with the inclusion of photos from three different exhibitions. Our membership is thriving as the organization continues to provide unparalleled opportunities for women photographers to exhibit their work, improve their skills, and network with artists at all levels of the craft.

Looking forward to the next edition,



Managing Editor



From the PWP Archives: Photo District 2.0

By Catherine Kirkpatrick

It was a time of hope and promise, of grass roots energy, and big plans. Sometimes there was money, sometimes there wasn't. Either way, the 1970s was an exciting time for the New York photo community. Institutions were born: the International Center of Photography (in a townhouse on 94th Street), Soho Photo Gallery (in an egg warehouse), and the Floating Foundation of Photography (in a purple barge on the river). In upstate New York, there was the Visual Studies Workshop and the Center for Photography. Networking groups sprang up for women entering the field, including Women Photographers of New York and Professional Women Photographers.

I envisioned that PWP would reach out to embrace women photographers nationally as well as internationally," said Dianora Niccolini, PWP's first president. "...that chapters would be established all over this country, if not the world."

But, the vision thing can be tricky in photography and just keeping up is hard. Since Joseph Nicéphore Niepce fixed the first image in 1827, the medium has produced heliographs, daguerreotypes, calotypes, cyanotypes, tintypes, ambrotypes, the collodion wet plate process, the gum bichromate process, gelatin silver, Cibachrome, roll film, and now-digital images and prints, which have put many labs out of business.

Photography groups have also come and gone. The British Linked Ring (1892-1909) and the American Photo-Secession (1902-1917) espoused soft focus pictorialism; Group f/64 (1932-1935) favored sharp focus 'straight' photography; and the Photo League (1936-1951) thought photography should promote social change.

Whatever happened to those 70s organizations? ICP, now in midtown, is a major museum, but the Floating Foundation of Photography is gone, as are the Nikon House, Photographics Unlimited and the Photo District Gallery (all former meeting places for PWP). Even the Photo District itself--the once thriving area from west 17th through 29th Street that was filled with studios, labs and stores--has faded.

"9/11 was a turning point," said Ed Lee, owner of Photographics Unlimited. "Companies cut back on photography." And the digital tide swept in, changing the business until the District became another lost landscape of the city, surviving only in memory and articles about an earlier time.

While the actual Photo District is gone, a virtual one has emerged, complete with goods and services, galleries, communities, and interest and support groups. When PWP was formed, networking and sharing meant sitting together in a room. Today, people 'friend' each other on Facebook; share photographs on Flickr; and list professional accomplishments on LinkedIn. They Tweet and Skype and visit each other's home pages.

What about Niccolini's dream of international reach? Not unrealistic. Last year, according to Google Analytics, pwponline.org had 17,927 unique visitors. While the majority came from Canada and the United States, our site was visited 144,572 times by people from 6 continents,

143 countries, and 4,605 cities. Since January 1, 2011, 20,408 people have visited PWP's site.

The Web also connects us to the work and experiences of women photographers beyond New York.

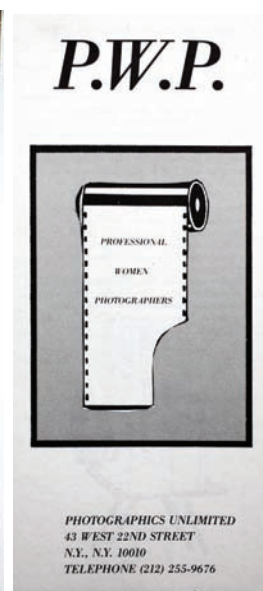
Like Vivian Maier, the nanny who secretly captured Chicago street life with a Rolleiflex from the 1950s through the 1990s; and Rania Razek who in 2010 organized Photography Through the Eyes of Saudi Arabian Women, an exhibit and book she published at her own expense. "It is important," she said, "to show the progress that is being made, and give encouragement to other Saudi women." Her determination to champion women's photography recalls Dannielle Hayes, PWP's founder, who in 1976, showed photographs by women from the back of a truck at Rockefeller Center. It caught the attention of an editor, and Women Photograph Men, one of the first books on women photographers, was published by William Morrow in 1977.

Technology changes, but fundamentals endure. Photographers still take pictures, whatever their process. They want to show their work and see the work of others. And women, as former PWP president Mariette Pathy Allen said, still need to "talk about how to carve out a life for ourselves, both professionally and personally."

Amid all the upheaval and change--a new community--not tied to a specific place, but rather to ideas. Photography and the world through a new and wider lens.



Early PWP Brochure (Corttesy of Photographics Unlimited)



Hand Drawn Ad for FFP Event

Student Awards

The 2010 Student Awards program was, once again, a huge success. We had 78 submissions from more than 20 high schools in the metropolitan New York area.

The photographers were asked to submit black and white photos of Fruits and Vegetables. The jurors, Pamela Greene, Mary Newman and Andy Mars had their work cut out for them, but finally selected 8 young women as winners for 2011. The two categories are 9th and 10th grades and 11th and 12th grades.

The winning photographs are on this and on the next page

9th and 10th Grades

First Place: Danielle Rubin, Cold Spring Harbor High School

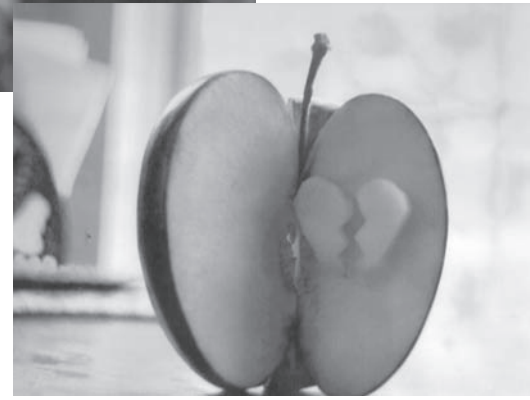


Second Place: Jacqueline Nathan, The Wheatley School



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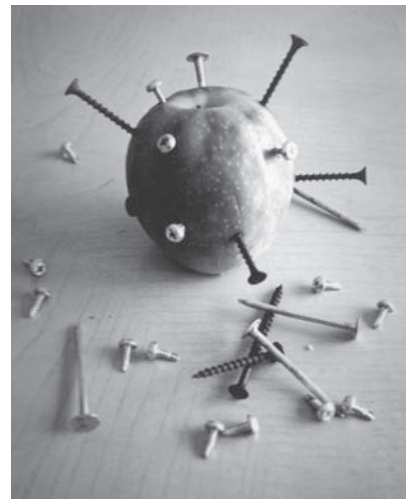
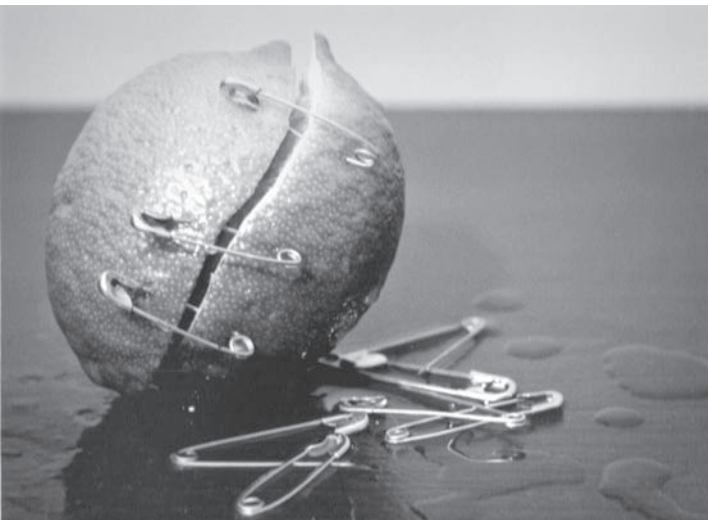
Third Place: Jessie Coldsmith, Cold Spring Harbor High School



Honorable Mention: Melanie Greenwald, Rye Brook High School



11th and 12th Grades



First Place: Katarzyna Kamuda, New Hyde Park Memorial High School

Continued on next page

Student Awards

Continued from previous page

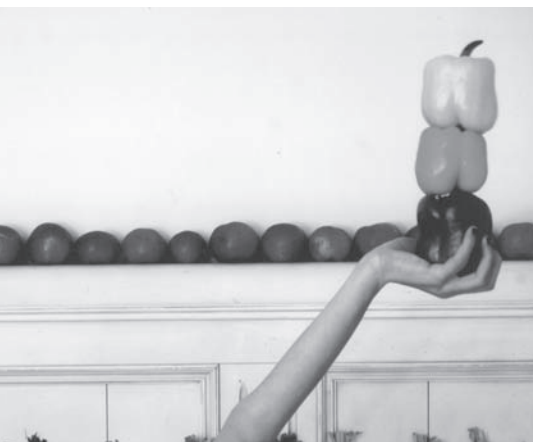
Second Place: Lori Lombardo,
Somers High School



Christina Noskova, John Dewey High School



Taylor Fleischner, North Salem High School



How to be More Creative

Interview with Gail Dohrmann

By Janice Wood Wetzel



Photographers Gail Dohrmann and her husband, Russ, live in a beautiful location in Boulder, Colorado. There are many natural areas to photograph, but they feel photographing those same subjects over time begs for more. Gail and Russ together have had two books published, one on hiking trails in Boulder, and the other "Boulder's Favorite Places," which is now sold out. Gail has been in juried shows and a solo exhibit of her infrared work at the National Center of Atmospheric Research. She has had two articles published in *After Capture Magazine*, plus a couple of images in *Color Magazine* last year. The couple plans to incorporate their creativity presentation into a book. I was impressed by their presentation on sparking creativity when I saw it on a photo tour in Morocco. I asked Gail to share it with our *IMPRINTS* readers and she has graciously agreed. Janice Wood Wetzel

Images © Gail Dohrmann



JWW: What motivated you and your husband to develop your creativity presentation?

GD: Russ and I have participated in photo clubs for a long period of time. Competing every month has helped us create a large body of work, but over time it seemed that we were stuck in a rut. One judge recently judged every work according to the black and white values, whether they were blocked or blown out. I thought to myself, "That's like judging a novel based on its punctuation." We decided to create a program for our club that demonstrated how we got ideas and how rules could be broken for creative effect, using our images as examples.

JWW: Why do you suppose we get blocked? What are we afraid of?

GD: I do experience creative blocks from time to time. I see that creativity goes in spurts of frenetic activity followed by the question, "Now what?" I don't like to repeat myself endlessly, and when all the photos start to look alike, that's when I try to change gears. I keep an idea file to turn to for inspiration. But my best way to get off the block is just to page through my original images until one grabs me. Then I might try 5 or 6 different techniques until I like what I see. I subscribe to many photographic publications which also give me many ideas and act as stimulus for my imagination. The key is not to edit too much too soon, or to turn on the critical inside voice too early. Experimentation is the key. I like to create manipulated images as it thrills me to take an ordinary photo and transform it to something more original.

Perhaps the reason we have a "comfort zone" is that while in it, we don't have to face up to the fears: for example, fears of photographing people on the street or using complicated lighting, or not knowing what we are doing.

JWW: How can we overcome our fears?

GD: Action! Constant creation of work. Winning contests or getting published does a lot to calm the critical voices in our own head. Submit monthly to contests and magazines. Get your images into the marketplace where they can be seen.

Also, nobody can create salable images time after time without doing post-processing work; my advice is to learn Photoshop or Lightroom, taking classes or teaching yourself.

JWW: How important is it to develop a personal photographic style?

GD: I think style is an important element of any photograph—it's what makes it seem special and unique. It helps grab attention and distinguish the photograph from the ordinary. Sometimes photographic styles are trendy and become passé after a short time. A personal style where your images are recognizable as yours, is something more profound and more difficult to accomplish, requiring years to develop fully as its essential ingredient is originality. When participating in a solo exhibit, I do think all the images should be related to an overall theme and should be consistent in style.

Continued on page 16

Contrasts Grand Prize Winner

Interview with Ann George

By Terry Berenson

Ann George lives in a small town in Louisiana with her husband and four sons. She created three images specifically for the CONTRASTS call for entry because she saw the competition as an opportunity to concentrate on one theme, decide what she wanted to say about it and how she wanted to say it. Her focus and determination in life, as well as photography, are truly inspirational.

TB: Tell me about your Best in Show image, "Indifference."

AG: Contrasts is such a great theme because it can be taken in so many different directions. I decided I would create three different genres, one serious and thought-provoking, one more light hearted and tongue-in-cheek, and one with no "message", that just speaks to tonality and density.

Indifference is a composite I created to express a memory from a trip my family took to Africa several years ago. We were in the back seat of a big Range Rover, driving through a Masai area, when these young boys ran after us. I was struck by the contrast in our lives. These children lived in huts made of mud and dung and have absolutely nothing material, yet they were happy. I thought about God's world, those boys and my sons for a long time after the trip. But I wanted the image to convey how so many people drive by others living in poverty and completely ignore them.

TB: Looking at the images you submitted to CONTRASTS, and then visiting your website, I can't believe you have only worked in photography full-time for the last two years. What did you do before?

AG: My degree is in nursing and I was an ICU RN for many years, after which I built a hospital business that treated long-term critically ill people. I was very lucky to be successful while fulfilling my passion for helping others.

TB: That doesn't sound like the typical path for a photographer. When did your love of photography blossom?

AG: I became ill myself and had let go of my business. It was a very painful time in my life, physically and emotionally. My faith and my family got me through it, and I've loved photography since childhood, so I turned to it again. I didn't take it seriously at first, just took some workshops and enjoyed the camaraderie of other people and making friends with others who liked doing the same things I did.

As a little girl, I went around with my Kodak instamatic, taking



Image © Ann George

pictures of everything from animals and plants to my parents' back porch barbecues and fish fries. I can still hear the cicada and smell the hot Louisiana nights from those days, and I always hope my photographs evoke qualities of my southern roots.

Some years ago, I walked into a gallery in New Orleans and I saw a photograph by Josephine Sacabo and I was moved beyond words. She tells deep, brooding, intellectual stories with her images, and they pierced my soul. I decided this was the type of work I wanted to do, but I had no idea how to do it. I followed her work over the years and kept learning and trying new things.

TB: Looking at your work, I assumed you had a fine art background. How did you get so good so fast?

AG: My four sons are older now and I am blessed to be in a position that gives me freedom to devote time to the art of photography and not to have to make a living at it.

My work is very textured and hued. I'm learning all the time through trial and error, and studying the work of other photographers I admire, including Jack Spencer, Edward Curtis and Rocky Schenck. And of course, all the wonderful jaw dropping work of the pictorialists of the past. However, the real turning point for me happened last year, when I took a workshop with Josephine Sacabo and she took me under her wing. That's when I began pulling my first story-telling project together, The Three Chapters of Illumination: God Calling. Josephine has encouraged me to put myself out there and last year I was a finalist in the New Orleans Photo Alliance' Clarence John Laughlin Awards. I was shocked – but it gave me confidence and a permission of sorts to keep submitting work as I go on learning and improving my technique.

I am humbled, honored and excited to have created an image that was chosen by Ruth Fremson as Best In Show for PWP. Indifference is a departure from my typical photographic character, yet I felt compelled to create it. When I asked myself, "When in my life did I ever feel (not see) the greatest contrast," I knew the answer exactly, and then found a way to do it. I believe it's the message in the image, not the photographer, that showed favor.

For more of Ann George's work, visit www.anngeorgephotography.com.

Continued on page 15

ON THE OCCASION OF THE PUBLICATION OF **CONEY ISLAND 40 YEARS**

Harvey Stein is an award-winning photographer, author, educator, curator and lecturer with four other photography books to his credit. His photographs are in over 50 museum and private collections; his work has been exhibited in more than 70 one-person and 140 group shows worldwide. He teaches at the International Center of Photography and the School of Visual Arts in New York City. His fifth and newest book **CONEY ISLAND FORTY YEARS** contains 214 black/white photographs taken from 1970-2010 and will be available in June 2011.

KSMUL: Tell me about your photographic approach:

HSTEIN: I love photographing people. So on the street I'm always looking for interesting situations and people. My approach is to engage them directly, close up and wide angle. My long lens is a 35mm, I mostly use a 21mm lens. I talk to my subjects, get to know them for a minute or two, and photograph them in an environment and context that the wide angle lens provides, hoping to reveal something about them and myself.

KSMUL: You have documented life in many different countries in your work, including Mexico and Italy for over ten years and various cities in the US. Are you interested in capturing a unique sense of place for each area or are you more interested in universal themes?

HSTEIN: I've also photographed in Ecuador for the last four years, Peru last year, and I recently returned from a trip to Laos, Cambodia and Thailand. I think my themes are universal, obviously I bring my sensibility and outlook with me everywhere I go so my images are similar no matter where I am. That is, involved with people and how they behave close-up.

KSMUL: I understand that you were very involved in the new Coney Island book design. What elements were most important to you?

HSTEIN: I want the book to be as "experiential" as possible, almost to surround and involve the viewer with images. No spread has more than two photos. I wanted most photographs to bleed to the edge of the page. I wanted to minimize white borders; the effect is both lively and engaging.

The book also contains a timeline that is a novel feature, especially for a photography book. The timeline runs from 1609-2010, and was written by the well-known former Brooklyn Borough historian John Manbeck. I asked a friend and long-time Coney Island personality Lola Star to write the introduction. Lola owned a roller rink on the boardwalk for two years and still runs one of only two boardwalk



Image © Harvey Stein

businesses to survive the current gentrification.

KSMUL: Both your Coney Island books contain wonderful portraits of the many spirited locals and visitors to the area. Did you feel there was any change in the makeup or openness of the subjects you photographed over the forty year time span?

HSTEIN: No. The people are still quite approachable. I think people open up more at Coney Island than if you met them on the street. They feel freer, happier, more relaxed at the beach and at the amusement area. Also, people are used to being photographed there. The people at Coney these days are hipper and younger, and probably more well off than when I began shooting in 1970. Then it was more ethnic and poorer, much like the city itself.

KSMUL: Your previous book Coney Island is in color. The new book Coney Island 40 Years is strictly black/white. Does the film choice change your perception of Coney Island or the tone of each book? Do you think the film choice will affect the viewer and if so, how?

HSTEIN: These are tough questions. I have always preferred black/white photography to color. For me, black/white is more personal and abstract. Color can be more picturesque, more about color than content. While photographing at Coney Island between 1970-2000, the place was quite edgy, sometimes dangerous. I think black/white

Continued on page 17

Leslie Granda-Hill: *Shadows and Light*

By Catherine Kirkpatrick



"In Bloom" image © Leslie Granda-Hill

This issue's cover image, *Pieces of a Dream*, is by Leslie Granda-Hill. She has studied at the International Center for Photography (ICP), the Center for Photography at Woodstock, the Palm Beach Photographic Centre, and the Eddie Adams Workshop. Granda-Hill's images have been featured in *The Wall Street Journal* and national billboard campaigns, as well as in numerous films, including *Julie and Julia*, *Baby Mama*, and *The Devil Wears Prada*.

CK: You've said social documentary is the core of what you do, yet here is a beautiful, imaginative body of work. How did it come about?

LGH: I captured some of these images over a year ago, but recently began to add to them in Photoshop to create a vintage look. I've always had an interest in things that are old—cemeteries, abandoned buildings, antique doll—things with historical significance. Images made in the early days of photography have a special quality, and today there are many ways to replicate antique looks with digital processing and novelty camera equipment, such as the Lensbaby.

CK: Can you talk about your creative approach?

LGH: Though I'm inspired by many photographers, all the gallery visits, workshops and classes I've ever taken have enriched my visual language. Another key to my

images is the visualization always going on in my mind. I look at people and scenes and think how can I make an image out of this? What lighting, costume or camera effect would be best for this situation? I comb eBay and Etsy for props, and scout for interesting locations. But even with advance planning, there is often just a fleeting moment when everything is perfect. I want to create images that combine gesture, expression and processing, and love the way the camera is able to capture a scene that may look ordinary to the naked eye, but with creativity can be transformed into a unique and mysterious moment.

CK: Can you talk about your processing techniques?

LGH: Every image is treated individually. I let it tell me what it should look like. Some images, like the cover, are made in the camera and don't need more work. Others require additional layers that add to the mood. I love Photoshop, and often photograph random textures to use as overlays. This series has a combination of models and spontaneous "found" moments. The trick is to isolate something in a scene and imagine how it will look post-processed, before you snap the shutter.

Continued on page 15



"Time After Time" image © Leslie Granda-Hill



"Calling All Angels" image © Leslie Granda-Hill

Contrasts

Pulitzer Prize winning photographer Ruth Fremson faced the best kind of challenge as juror for PWP's second international women's call for entry. The theme, CONTRASTS, attracted over 1,000 image submissions from around the world, with interpretations as varied as cultures and photographic styles can be.

Best in Show was awarded to *Indifference*, by Louisiana photographer Ann George, who is interviewed in an article on page 10.

We asked the three other prize winning photographers to tell us about their images in their own words.

First Prize went to Aleksandra Janik's image, *Saligia*, which is part of a series that the photographer describes as "a personal photo-diary of my journeys, both physical and internal. Taking pictures in the age of electronic images is a substitute for writing a diary, I try to go beyond linear time and create worlds that are a reconstruction of places, meetings with people, records of emotions and fleeting impressions. Like memories, they include falsity and deformation of recorded events. Always personal, they often make me feel uncomfortable because of their intimacy."

A resident of Opole, Poland, Janik travels the world, often months at a time. *Saligia* was created in Taiwan and expresses "not only my thirst for discovering new cultures and concepts, but my need to understand where I come from. I am interested only in life and the emotions of love, separation, suffering, as well as the every day matters of sleeping, eating, traveling, and as Sophie Calle might say, 'walking in town.' The act of pointing the lens at myself is a play with my own image and presence, but it is also the result of my desire to ask universal questions: who is contemporary man and what does he/she look like?"

Second Prize was awarded to Jana Perez's image, *Personify*, one of a series of 20 diptychs titled *Objectify*, which the artist describes as follows:

Objectify is a series of photographic diptychs that uses the female body paired with objects to satirize advertised ideas about women. At first glance, these images seem curiously combined as the viewer seeks a connection. The poses of the female body are familiar from advertising, but it is the combination of the female form with object that changes the meaning of both and creates a curiously familiar, sardonic, and simultaneously disturbing connection. In addition to the visual comparison of imagery, a word with the -fy suffix, floats within a divisional black line, and complicates the composition's inferred meaning. The word slowly emerges, similar to the surreptitious nature of advertised messages, and surprises the viewer by adding a verbal dimension to the visual. All three parts of the composition join in a new concept formed from both contrasts and similarities.

The pervasive nature of visual and verbal connections echoes the nature of advertised imagery in our culture where female viewers are persuaded that something is wrong with them and can be fixed or remedied by the purchase of a product. In addition, media



First Prize © Aleksandra Janik, *Saligia*.



Second Prize © Jana Perez', *Personify*.

images of women have themselves become symbols of standards defining what is expected and accepted as "the norm" when in reality, the images have been transformed through digital technology and perfected to advertising's ideals. Like the products propelled at them daily, images of women are objectified, packaged and commoditized. This work defines a personal reaction to media manipulation, and to ideas of restraint and emancipation. For more of Jana's work, see www.janaperez.com.

Triplet, by photographer Michele Cole, received **Third Prize** from juror Ruth Fremson. As Michele describes it, "*Triplet* is from the series *Purgatory*, an exploration of individual choices made by those living in dysfunctional relationships. By examining the relationship between the conscious and subconscious, *Purgatory* attempts to discover and decode the internal discourse of an individual involved in a dysfunctional relationship by presenting emotions experienced from the perspective of the Other. Selective focus and short depth of field are used to emphasize the surreal, dream-like quality and emotional fragility of interstitial thought.

Continued on page 14

The Guru's Corner

The Question:

I would like an expert's view on the best use of Lightroom (LR) vs. Bridge (BR)/Photoshop (PS)/Camera Raw (ACR) for: Cataloging and retrieval of images; Processing Raw Images; and General Use (pros and cons of each)

The Answer:

What software to use, and when, is a great question, and the answer is a function of your own individual workflow.

What LR does, it does extremely well; generally better than the BR/ACR/PS combo. But LR doesn't do everything that a photographer might need. For some things, PS is still required. Here's a run-down:

1. Cataloging/Sorting/Filtering Images:

Lightroom Hands Down Superior to Bridge

LR was specifically developed as a photographer's Digital Asset Management tool. LR, a database, works with information and thumbnails stored in its database. BR, a browser, must physically locate all files on attached hard drives before it can work with them. LR is thus significantly faster than BR, and this speed differential becomes more significant as your image library grows. LR also has more developed and flexible features for locating images, keywording, adding metadata, creating and working with collections, image evaluation tools and filtering than BR. Other LR advantages are that it allows you to add keywords/metadata to images that are off line, and that you do not need to create multiple copies of image files. Using Virtual Copies LR will retain multiple processing instructions for the same original file and allow you to view both simultaneously – saving significant hard drive space and simplifying organization. Also, LR automatically saves unlimited history states and snapshots. There are extensive templates for all

processes and you can easily customize and/or design your own.

LR is a series of integrated modules that include Library (Organization), Develop (Raw processing), and Output (Printing, Slideshow and Webcast). Some feel, and I agree, that it is easier to print from LR (than PS), as LR offers greater flexibility in layout and templates.

2. Processing RAW Images: Identical:

LR's Develop Module is the same engine as ACR – both are Adobe products.

You will get the same results using either one, although the User Interfaces are a bit different. Copying and pasting adjustments from one image to others, and batch processing are faster in LR.

3. Pixel Editing: Photoshop

Both LR and ACR provide excellent and identical parametric (i.e. non-destructive) global image adjustment correction tools. However, their local adjustment tools, while improving with each version, are more basic, and neither is a pixel editor. If you need a pixel editor, then PS is your solution. How do you know if you need PS? If the tools in LR/ACR aren't enough, if you need layers, precise selections, blend modes or if you do compositing or require very specific local adjustments, then you need PS.

What's a Recommended Workflow?

Because of its superior organizing capability, flexibility and speed, consider using LR to organize your image library and for raw image processing. If you require PS, images can be easily moved into PS using LR's "Edit In" command. When finished in PS, you can easily bring the image back into LR and store it anywhere in your catalog that is convenient for you, including in the same folder as the original and/or stacked with the original. Printing from LR is a breeze, and you can create slideshows and web galleries, too.

Contrasts

Continued from page 13

Triplet was photographed with an 8" x 10" Kodak Master View Camera (c1946-56), a vintage, shutterless brass Petzval lens and a contemporary film holder adapted for wet plate use. The 7 1/2" x 7 1/2" glass negatives are created in-camera using the wet plate collodion process (c1851) and contact printed in palladium on hand-coated paper.

These award-winning images, along with 30 photographs selected as Juror's Selections, will appear in a group show at SohoPhoto Gallery from June 21st through July 2nd. SohoPhoto is located at 15 White Street in Manhattan.

Third Prize © Triplet, by photographer Michele Cole



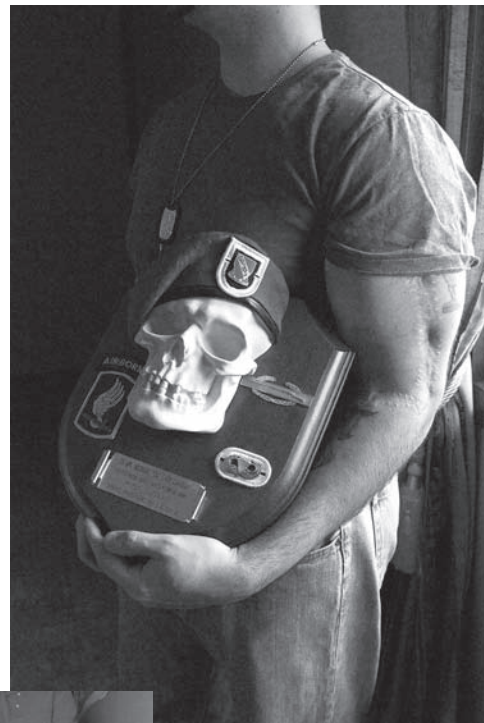
CK: In your series on returning veterans (Coming Home) and prisons (Locked Up), you explore tough, masculine subjects. How did you create these very different images?

LGH: I like to photograph almost everything. I like the challenge of finding and photographing subjects in a way that is mine (fine art), or becoming the medium through which a story is told (documentary). The documentary projects are long-term, and working on them requires research, planning and access. My fine art images are easy to fit in between other projects, and I like that they are all about creativity. The inspiration comes from within me and I am in control of it. I can try anything with the models, camera and post processing. If it doesn't work out, I haven't lost anything.

CK: In your work with the models and with the soldiers, there is tremendous empathy. Where does this come from?

LGH: Though I didn't expect it, photography has been a way to connect to other people and work through some of my own personal hardships. The deep emotions of service members, veterans, and their families, who've suffered physical and psychological trauma, parallel a number of experiences in my own life. One of the biggest issues returning veterans face is that their injuries aren't always apparent, and they struggle to get the treatment and understanding they need. There is stigma attached to some of the things they need help with. Working on these tough stories has helped me deal with some of my own issues, plus I've met some interesting and amazing men and women (and dogs!). Through the camera lens, I've been able to explore the world and people in much greater depth than I ever imagined.

Visit www.lesliegrandahill.com to see more of Leslie's work.



Farewell Plaque"
image © Leslie Granda-Hill



Lee's Legs"
image © Leslie Granda-Hill

the image, not the photographer, that showed favor.

For more of Ann George's work, visit www.anngeorgephotography.com.

Terry Berenson is a Contributing Editor of IMPRINTS and a freelance photographer specializing in animal portraiture.

Images © Ann George



How to be More Creative

Continued from page 9

Image © Gail Dohrmann



JWW: What noted or notable photographers inspire you personally?

GD: I love the whimsical surrealism of Maggie Taylor and the elegant surrealism of her husband Jerry Uelsmann. One of my favorite books is "Photo Impressionism" by Freeman Patterson and Andre Gallant. I have just ordered "Expressionism" (his new book) from Andre Gallant. I am friends with Jerry Downs on Facebook giving me a wonderful image to see each day (he's great!).

John Paul Caponigro has a very intellectual website with much to contemplate about the creative process. Some photographers still think it is immoral (no kidding) to manipulate a photograph. (Aren't they out of date?) To shouts of, "You can't do that!" he answers, "I just did!" He says to be open and honest about what you do, but do it.

JWW: How can we become more creative?

GD: The creative person looks for possible photographic subjects in a critical way, not just seeing the object or person literally, but in terms of light and shadow, line and form, and feeling something for what she sees. Emotion is one of the most important ingredients of a photographic image. When a photographer loves something about what she sees, that emotion is transferred to the viewer. One method of sparking your creativity is to go to museums and look for paintings that move you. Then try to replicate the painting in a photograph.

Creative techniques are as simple as these: convert color images to black and white, add texture or an overlay, use creative filters like the new pixel bender I just tried out yesterday, as well as Nik Color Efex Pro, Topaz Adjust 4, and onOne. Combine images into collages or montages, use vignettes and edges creatively, add wild colors, take shots of mundane subjects, try a variety of styles like grunge, pop art, fine art. Try antique photos and selective focus. Photograph everywhere--the coffee shop, the museum, the laundromat, from your front windshield, the jogging trail, the mall, abandoned urban sites. High tech and low tech, use your mobile phone and try to get a winner. Think about technical expertise--yes, professional portraits require it--but low tech leads to spontaneity and energy and funkiness.

JWW: Thanks for your inspiration Gail. I know your suggestions and photographs inspire me. I trust that they will our readers as well.

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INTERVIEW WITH HARVEY STEIN *Continued from page 11*

suits Coney Island's mood and ambiance better than color. That my first Coney Island book, consisting of 94 images from 1970-1997, is all color is really the choice of the editor who wanted to do a color book. I was fine with that, excited to get some color work out into the world. The new book is more my selection and interest, and the images are completely different than the first book. Because it's black/white, Coney Island 40 Years is more intense, more gripping, might I say, than the color book. At least for me. It's hard to say how the film choice will affect the viewer. My hope is that viewers will respond positively, of course.

KSMUL: What do you think you gain/lose in each film choice, if anything?

HSTEIN: With black/white images, I gain intensity, and I think involvement. In black/white, it's more moody and revealing and more about history, the past, nostalgia, and memory. Black/white helps to speak about what Coney Island has been for the past 40 years. I lose the hallucinatory color that Coney Island sometimes provides. The color is warmer than black/white, less personal and perhaps more entertaining. Again, on balance, I prefer black and white to color, any day.

KSMUL: In your notes from your previous book on Coney Island, you write that the area "still has an irrepressible optimism about its future." Do you still feel that way?

HSTEIN: That was about 13 years ago, and we are still awaiting that future, but the future is closer than before. It was a down and out area in the 1970's and 80's and even into the late 90's. It had a dangerous but funky vibe. This past year, though, the attendance numbers at the beach and amusement parks were greater than in the last 46 years. In fact, it is getting difficult to photograph because the beach and boardwalk are too crowded in the summer. A new company has a 10-year lease on the boardwalk and has added 19 new rides including a spectacular aerial ride. The new buildings and park attractions are wonderful but at the same time, the area is losing historic buildings. Rudy's Bar, for example, opened in 1934, is being forced to close. The "Shoot the Freak" attraction closed this past winter. Obviously, this gentrification is good and not so good. I just hope Coney Island holds on to its edge and history.

KSMUL: Where can we find you next?

HSTEIN: I'll be speaking at the New York Public Library (free) on June 8th (6-7:30PM @ 42nd Street and Fifth Avenue). I hope many members of PWP can attend. And there will be an exhibit of some of the images in the new book at the Alan Klotz Gallery in Chelsea in July. You may also see more of my images on my website www.harveysteinphoto.com. And I have at least six new books ready to go; just have to find publishers for them.



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Travel Photographer Arlene Collins

by Joan Pearlman

When intrepid travel photographer Arlene Collins wants to shoot a scene sans crowd, she sets out to hold that crowd back until she gets her shot. This usually involves communicating by walkie-talkie (no, not a cell phone) with her guide or assistant who may be helping her light the scene and acting as lookout. The results isolate the beauty and formal qualities of the chosen image without the distractions of moving people while also letting her control the composition of the light.

On a frigid, icy February 2, 2011, Collins showed a sample of her results to a packed room at the monthly meeting of Professional Women Photographers. All were photographs taken on her travels which extended from Machu Picchu to Nepal and included sites in Bethlehem, Argentina, Bhutan, Burma, Croatia, India, Mexico, Cuba, Marrakech, the Sahara dessert, Hanoi, Brazil, Beijing, Katmandu, Papua New Guinea, Mongolia, Mali, Togo and Benin. And there were many more.

Besides the diversity of scenery she has had the opportunity to shoot, she tries to document remote cultures and their practices. In western Africa, she treats us to an intimate look at voodoo ceremonies. A horse culture emerges from Mongolia, a land of "open skies as far as the eye can see." Here we learn that before the children's horse races, the teeth of the horses are examined. Horse racing, archery and wrestling form the triumvirate of sporting contests there.

Collins uses her camera to show the extreme poverty in Papua, New Guinea, "like nothing else I've seen," where people own nothing, not a pen, not a piece of paper, not a radio. In Beijing, a train station at night reveals myriads of migrant workers camping out until they find work. Of Burma, she says that while she is not a spiritual person, this country really touched her. Collins urged her audience to visit.

A Hasselblad Super Wide Camera with fixed lens has been her camera of choice for images in her current World Heritage sites project. She uses manual controls, as she shoots in black and white. She prefers a wide angle lens and likes to be within arms length when shooting people. Strobe lighting helps when shooting a larger scene at dusk - her specialty is low lighting. She has two assistants who point the strobes to get the desired width of light. She looks for the unusual angle which is often from a vaulted position. To this end, she has shot from a balloon, and says that while it was expensive, it was worth it. A helicopter was another perch when she shot the aftermath of a volcano eruption in Colombia.

After purchasing a Nikon D700, she found that she not only likes moving around with it, but it can take excellent shots when the light is right. She is adamantly not a Photoshop user; "what goes into the camera comes out that way." While she prepares as best she can for each trip, she finds that nothing can quite prepare her for what she finds on site.

Collins always has a project in mind when she is photographing. Currently, she would like to capture images of all the World Heritage sites. She advises to "always do what's important to you." For this, she is a role model.

Besides being a photographer, Arlene is an educator (International Center for Photography, Parsons/The New School for Design, Maine Media Workshops), and a freelance technical consultant. She has studied with renowned photographers and earned an MA in media studies (New School) and MFA (Hunter College of the City University of New York). She has taught and lectured around the world. Her photographs have been published in The New York Times and the World Press Review as well as publications in many other countries. To learn more about her work and workshops, go to www.Arlene-Collins.com.



Images © Arlene Collins, Left: Sankore Mosque, Mali. Below: Tuareg Timbuktu, Mali.

PWP Exhibitions

Womens World - A Macy's Exhibit



www.kentmillerstudios.com

© Kent Miller Photographer. Scenes from the Exhibition.



© Kent Miller Photographer. The committee, Catherine Kirkpatrick, Sheila Smith, Pat Yancovitz, Sindi Schorr, Gloria Aks.



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Sindi Schorr © Scene from Exhibition



Fran Eber © Macy's, Scenes from the Exhibition.

PWP Exhibitions

Perspectives on Time



© Trish Mayo - Scene from the Exhibition



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New Visions



© Patricia Gilman - Scene from the Exhibition



© Patricia Gilman - P. Yancovitz and S. Schorr at the Exhibition.



© Patricia Gilman - Susan Kuhlman with her photo



© Patricia Gilman - Scene from the Exhibition



© Patricia Gilman. Joan Tedeschi, Tequila Minsky, Shoshana Rothaizer, Diane Waller at the Exhibition

Art in Europe

By Linn Arvidsson

New Trends in the Old World

What is happening in the European scene of photography? The short answer is: a lot. A complete answer is hardly possible to give even if one tried but let us at least catch a glimpse of a much diversified contemporary scene. First and foremost one has to remember that Europe is everything but homogenous. It is a continent put together by hugely different countries and what is a fact in Barcelona may be only a rumor in Berlin. Even so, there are trends joining together the entire continent and one such trend is spelled 'photography'.

Documentary photography has had a long and proud history but it was really not until the 1990s that photography was truly accepted in the art collages as well. A generation change among the teachers combined with better equipment gave way for the budding growth of the art photography. In the catalog of contemporary national artists 'Swedish Art Now - 85 Artists Born after 1960' (published in 2004) 25 of the listed artists are photographers and more than 50 % are women. Some, like Maria Miesenberger and Charlotte Gyllenhammar also use other media such as sculpture. Others like Anneè Olofsson and Maria Friberg prefer to act as directors and let others snap the actual picture. In the 1990s a large percent of the women photographers used their works to explore gender issues. This is almost never seen today.

Never is the renewed energy of European photography more evident than during the European Month of Photography. This, the biggest festival dedicated to the promotion of photography in Europe was first held in 2004 in Berlin, Paris and Vienna. Since 2006 Bratislava, Luxembourg, Moscow and Rome have also been involved. For the fourth Month of Photography in 2010 more than 120 institutions, including museums, cultural institutes and embassies as well as photographic colleges, galleries and project spaces, presented over 250 exhibitions and events relating to historic and contemporary photography. The fourth itself as a festival in transition. This time the 'month' of photography lasted for six weeks, starting in mid October. The biggest change however was the experiment of confronting all participating institutions with a mandatory set theme. The objective was to have all the exhibitions and events focused on a single topic, to make the festival more prominent in the public eye and give it a higher profile.

The theme of the Berlin version of the 4th Month of Photography 'Modern times, new pictures' pointed to the decisive influence that the medium of photography (and along with it, more recent graphic media as well) has had on the modern age, from industrialization right up to the present day. Not only did Modernism give birth to photography – photography also, in a reversal of roles, made an active contribution to the dissemination and strengthening of certain aspects of Modernism. This connection between photography and modernization was chosen as a leitmotif with reference to four selected fields: life and lifestyle in the big city (urbanization and street photography), fashion photography, photography and science and new pictorial worlds, new techniques. The selected fields reappeared



Images © Linn Arvidsson



in the festival in the form of historic and – even more importantly – contemporary samples of the art.

In Sweden the contemporary museum for photographic arts 'Fotografiska' opened its doors in May 2010 and before the end of the summer had counted more than 250,000 visitors. The huge success more or less forced the National Museum of Modern Arts 'Moderna Museet' to rethink and move their photographic collection from the basement where it has been hidden for the last few years to a more prominent place. And the new directors, Daniel Birnbaum and Ann-Sofi Noring have declared they will launch a new presentation of the

Continued on page 23

The Power of Communication through Social Media

by Karen Corrigan

Daily news revelations repeatedly confirm the importance of the ability to communicate with one another within the wider world's networks. From high to low -- governments have fallen; kidnapped children are found (through China's version of Twitter). In the PWP community, the dispersion of information raises our visibility and alerts us to opportunities far beyond what could be imagined just five years ago. Utilizing social media empowers -- as evidenced by PWP's flourishing online blog. Thus, communication is the missing link necessary for achieving desired goals.

One key objection is the wherewithal of finding time for Facebook, Twitter or Linked-In. Let's address this topic from the other shore of the media river, not the one with a neon sign blinking "no time, no time." Do you wish to find new clients; retain current clients; meet people with similar interests; have a solo exhibition; or keep ahead of the technology curve? Then, make time for social media as part of your marketing strategy and empowerment as a photographer.

Once the decision is made, set aside one hour a day to promote yourself -- connect with contacts, maybe through a blog, or archive any information uncovered as you browse (to revisit it at a later date). Focus your activities around something of interest to you or related to your business. Facebook keeps you up-to-date with friends (invitations to events, their latest projects, including a chance to comment). Browsing through Twitter will reveal links to information (or opinions) on newsworthy events, software, equipment, editing techniques or pique your curiosity about a photographer previously unknown to you. Your connections in Linked-In could add to your client list, or be a resource for some service or other information to help you over a hurdle to achieving a goal.

Another key objection has been the security question. It would be facetious to say not to worry. However, I believe that if you are conscientious and take advantage of the available security measures on the various media platforms, participation in social media can be a rewarding experience. Use the same guidelines you follow to safeguard your identity in your personal life; share only what feels comfortable.

It can be a little scary at first. Start out slowly; gradually immerse yourself. You will quickly become aware of the prevailing etiquette for participation. Each of the various platforms available for communication, including e-mail, provides the consumer some measure of security. Inform yourself of the security measures and privacy controls, ensure that they are working, and remember to re-confirm them along the way -- for any changes or updates.

In my case, the majority of my Facebook "friends" are fellow PWP members. The others are links to photographic blogs, organizations, and professional photographers of interest to me. I accessed Facebook's privacy settings under the Account tab. I reviewed the various options and set my preferences. The safest setting is permission to "friends" only to view your Wall. It is also important to review options outside of the privacy settings, such as the album privacy options and hiding information from search engines. You have control over your status updates by clicking the "padlock" for a drop-down menu offering options. As an aside, I have PWP "friends" grouped together. If a status update is only relevant to the group, I select "customize" and "PWP Group" before clicking "Share." Non-PWP "friends" do not receive the update. Facebook provides tutorials to help you through this step and other features.

That said, what are you waiting for? Have you read a good book lately? Write a review; share it with us. If you know about an upcoming exhibition, send us an invitation. If you learn about an intriguing photo process, let everyone know it's remarkable. Keep up-to-date with www.socialmediaexaminer.com and www.mashable.com. For a comprehensive overview, see *The Linked Photographers' Guide to Online Marketing and Social Media* by Lindsay Adler and Rosh Sillars and *The Twitter Book* by Tim O'Reilly and Sarah Milstein. As major corporations have stepped up their marketing through social media, helpful information is widely available.

Images © by Karen Corrigan



The Guru's Corner

I'm seeing black and white photos everywhere these days. If only I shoot digitally, how do I convert a color image to black and white ... Yours curious about the resurgence of B&W.

Astonishingly, there are many ways. Before Photoshop provided a simpler method for conversion to monochrome, just desaturating an image proved unsatisfactory because of a loss of brightness and tonal gradations. As an alternative, the Channel Mixer was, and even now, can be used for simulating a black and white image by adjusting the red or green channels. However, it's quite fatiguing to do this to multiple images if you're working on a large project (e.g., wedding photos). For greater control while using Photoshop, the following steps are quick and with layering easy to adjust to suit your selected image. Keep in mind that in the absence of color, the composition, distribution of tones and quality of contrast of an image become very important.

- (1) Open a previously edited image;
- (2) Open a New Adjustment Layer
(Layer Adjustments Black and White;
- (3) Select Auto or a black and white preset from the drop-down menu;
- (4) Save as a .psd and Close; or Flatten to Save as a .jpeg.

Further adjustments to contrast, grain, toning, or adding a vignette can be made after this, if desired.

Art in Europe

Continued from page 21

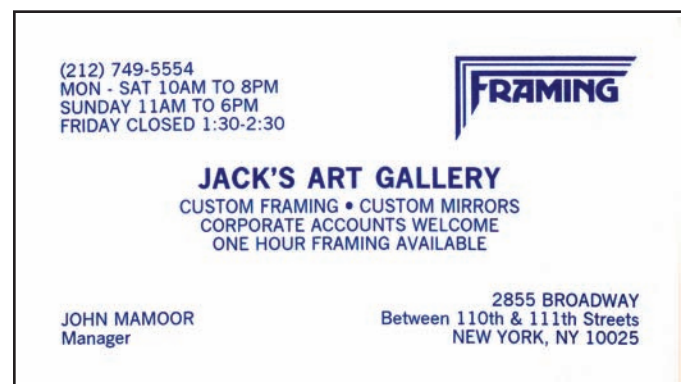
museum's photographic collection. Photography will gradually be given a more prominent position, only to fill the entire exhibition of the permanent collection this autumn and to the end of the year.

We want to show the museum collection from a new perspective, but also to present an alternative art history, not one that is truer, but simply another perspective. We have noted a strong demand to see more of the museum's large collection of photography among our visitors. With this venture, we hope to contribute in a way that only we can, and to give the public what they have a right to expect from us, namely the historic dimension. We are also intensifying our research into photographic images', says Daniel Birnbaum, director of Moderna Museet.



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September 2011
Calumet Photographic, -
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open to PWP Members ONLY

For more information see
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PWP Monthly Meetings

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Speakers & Curtain Raisers

September 7, 2011
Lindsay Adler - Speaker
Karen Smul (CSC) Mentoring Photos - Curtain Raiser

October 5, 2011
Alison Overton - Speaker
Sandy Alpert - Curtain Raiser

November 2, 2011
Flo Fox - Speaker
Trish Mayo - Curtain Raiser

December 7, 2011
Member Show and Tell Business Meeting

Calls for Entry can be found on the PWP website, pwponline.org

For additional information on all aspects of PWP: the upcoming exhibitions; becoming a member; or information on our monthly meetings log on to our website: www.pwponline.org



Professional Women Photographers

January 2012
Susan Bloom - Speaker
Adele Epstein - Curtain Raiser

February 2012
Susan May Tell - Speaker
Ethel Kambourian - Curtain Raiser

March 2012
June Harrison - Speaker
Joan Pearlman - Curtain Raiser

April 2012
Karin Rosenthal - Speaker
Student Awards - Curtain Raiser

May 2012
Linda Rutenberg - Speaker
Community Service - Curtain Raiser

June 2012
Show and Tell
Business Meeting

Professional Women Photographers

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