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The Official Publication of Professional Women Photographers



WINTER



SPRING



SUMMER



FALL

Seasons



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On the Cover:

Winter - © Nancy Dowling
Spring - © Alyce Mayo
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Fall: © Karen Cohen

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Apologies

Mid-Winter Imprints had under Meryl Meisler's blurb the wrong website. It should be www.merylmeisler.com. The website listed is Jackie Weisberg's and belong on page 2 with her blurb.

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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

On the Cover: *Seasons*

Nancy Dowling-Winter

The photograph was taken up in the Berkshire Mountains at a winter retreat. The snow had just finished falling and as the sun burst through the clouds, it created great light off the icicles hanging from the window ledge. For me it captured the beauty of the cold of winter.

After retirement from twenty five years as an educator, Nancy Dowling has found the time, energy and motivation to explore a lifetime fascination with the art of photography. Her technique and vision have been developing over the past five years and continues to be a work in progress. Nancy has found inspiration and direction in the hands on experience and mentoring she has received in course work at the International Center of Photography in New York City.

Nancy has shown her work in juried exhibitions and has photographs in a number of private collections.

A fondness of nature, a restless desire to travel and a love of solitude guides her vision. Through color and textures Nancy attempts to capture the essence of place. The single object becomes extraordinary. The partial view leads to interpretation and human expressions tell a story.

Nyla-Summer

Image: "Sexuality at best"

Ladies at a carnival party in Trinidad and Tobago, Feb2012

Nyla is a graduate of the University of Rochester in Rochester, NY. She now lives in the New York City area and works as a freelance TV Camera Operator and Photographer. She has photographed in many countries and favors documentary, scenic, people and most recently flora/fauna. Her website is nylaphotovideo.com

[Nylaphotovideo.com](http://nylaphotovideo.com)

Alyce Mayo-Spring

Image: Baltimore Checkerspot Butterfly

Artist Statement for Imprints Summer 2012

This striking butterfly is named for George Calvert, the first Baron of Baltimore in the early 1600's. I shot this Baltimore Checkerspot in a field in Canton, MA, populated by the 2 hostplants of the caterpillar, Turtlehead and Plantain, which happily afforded me the opportunity to capture most of the life cycle with caterpillars, chrysalis' and finally adult butterflies.

My work reflects the dual focus of the scientific study of fauna and flora as well as the depiction of the inhabitants of nature in a unique and artistic way. Ignited by an introductory course in birding twenty years ago, my passion for photography became a logical extension of my connection to the natural world. Excited by the intimacy of photography, courses and workshops in the study of flowers, birds, butterflies, dragonflies and other insects soon followed.

Karen Cohen-Fall

This lone fallen leaf was on the streets of Savannah, GA. I enhanced the colors a bit and sandwiched it with a distressed digital screen to give it more texture.

Graduate of the Germain School of Photography, NYC, in 1976, Karen has been employed in the photography industry for three decades. A photojournalist during the 80's for rock and roll magazines such as Rock Scene and the Aquarian Weekly, Karen authored a weekly column called, Starry, Starry Nights detailing with photos and words the underground punk rock movement.

She and her husband took up organic gardening in the 80's and ran a local subscription garden, Fawn Meadow, in New Jersey and sold their organic produce at local farmer markets. Looking for a simple lifestyle, the Cohens moved to the rural hills of West Virginia and homesteaded on 60 acres, growing their own food, collecting rainwater for cooking and bathing, and heating their one room log cabin with firewood, for ten years.

In 2004, they relocated to Charlotte, North Carolina where they live today. Karen freelances in the photo field and is a participating member of PWP recently journeying to Cuba on a group trip in 2011.

My memories are all captured in photos and I love to share them!

WELCOME
New PWP Members

Lisa Albert

Diane Bondareff

Veronica Conlon

Elizabeth Carrier

Claude De Backer

Carole Debeer

Leslie Fass

Cynthia Fleury

Fredda Gordon

Irene Greenberg

Camille Hautefort Holman

Jody Holman Webster

Rachel LaQuercia

Jean Nestares

Anne Noble

Gabrielle Pruitt

Zhongwen Qin

Jeannette Sarpola

Melanie Shalam

Susan Sparber

Amy Srebnick

Tess Steinkolk

Terry Turrentine

Carol Ward

Joan Zauderer

Dalia Zwick

From the Editor

Dear Members and Friends:

Here we are at the end of another successful year, thanks to our terrific editorial team and guest writers. In this issue, we have articles from two preeminent photography instructors, Andrew Darlow and Lester Lefkowitz. Andrew contributes a second article on printing, "Correcting your Digital File for Print or Publication" and "12 Tips from Lefkowitz, or Dam the System" offers great insights into the business of photography.

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Other highlights include an interview with the dynamic Flo Fox, an article titled, "The Photo Book - What's Next After Self-Publishing" and an interview with photography collaborators Barbara Ciutej and Lindsay Lochman.

On page 14, you'll see PWP's latest international open call for entry winners, selected by juror Mary Ellen Mark. And don't miss the images from the 8th annual Student Awards exhibition. This year we received submissions from over 135 students representing over 20 high schools in the New York metro area.

Please remember that we welcome ideas for articles or interviews from our readers, so please email me at patriciagilman@gmail.com if you'd like to see something specific in a future issue.

Happy Reading!



Managing Editor



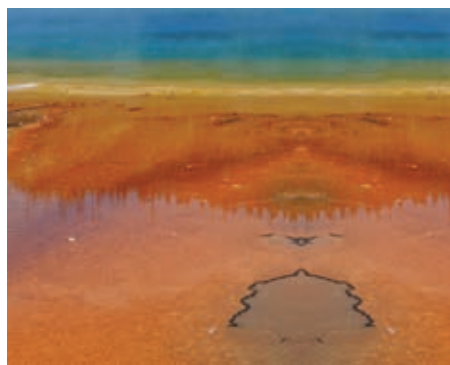
Student Awards Winners-11th & 12th Grades



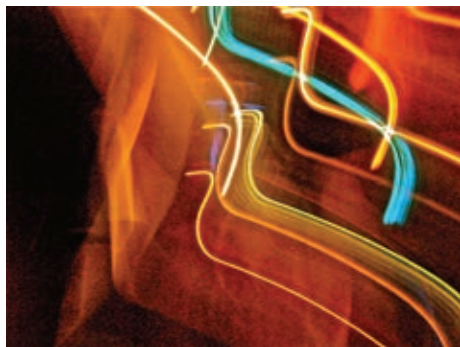
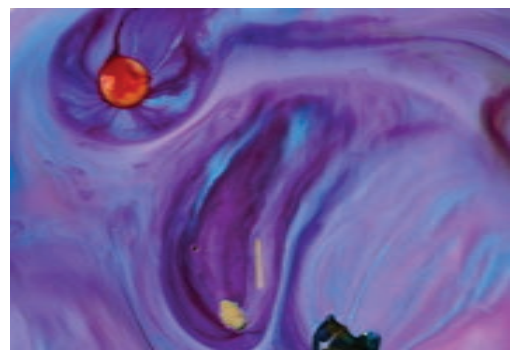
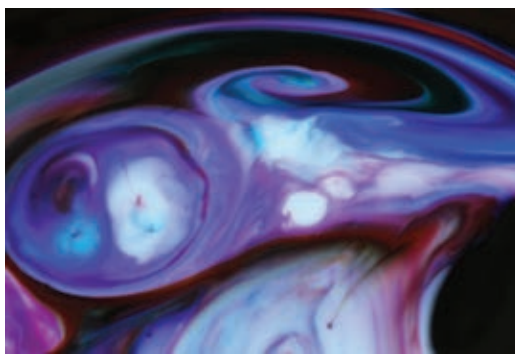
FIRST PLACE Danielle Kim



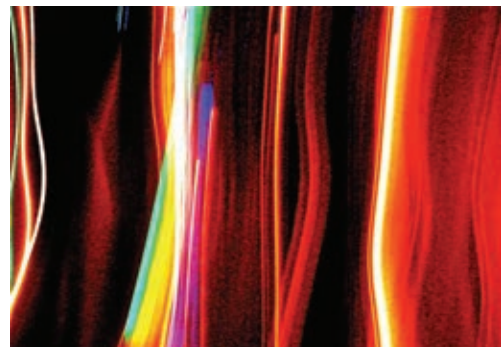
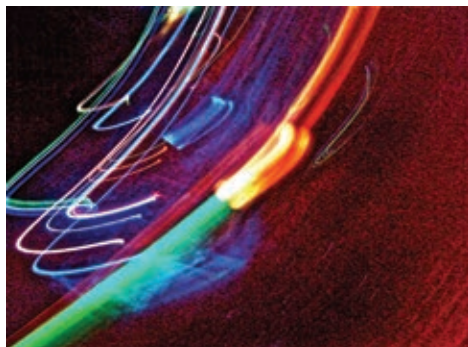
SECOND PLACE Hannah Fagin



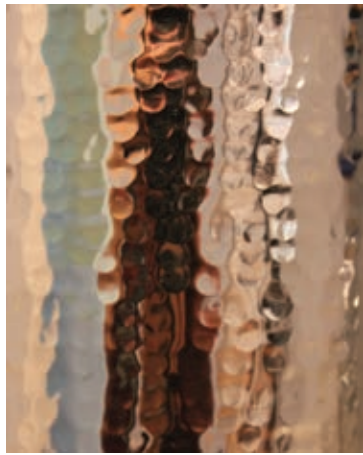
THIRD PLACE : Diana Beague



HONORABLE MENTION: Jackie Nathan



Student Awards Winners-9th & 10th Grades



The 8th Annual Student Awards competition saw the largest submission of images in its history, 147 from over 20 schools in the New York metropolitan area. The reception was held at Calumet Photographic on March 10, 2012 and was attended by over 150 people, including PWP members, students, parents and teachers. It was the most successful competition to date. Below and on the next page are the winners of the competition as well as photographs from the reception.

First Place: Victoria Vallone



SECOND PLACE Keara Walford



THIRD PLACE: Shelah Shivers

Student Awards Reception



Image © Andy Mars



Image © Robin Craig



Image © Andy Mars



Image © Trish Mayo



Image © Robin Craig



Image © Trish Mayo



Image © Robin Craig

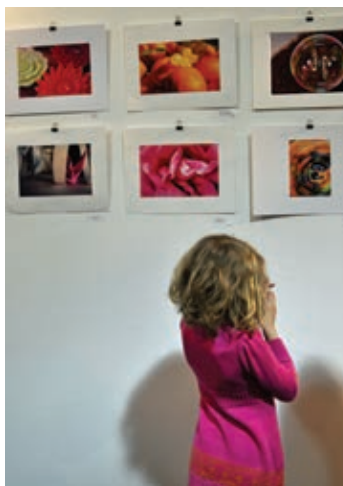


Image © Trish Mayo



Image © Robin Craig



Image © Trish Mayo



Image © Robin Craig

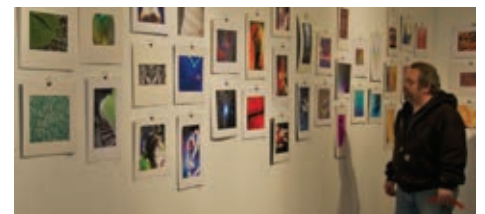


Image © Robin Craig.

Women Photographers at AIPAD

by Joan Pearlman

March 29 – April 1, 2012 Park Avenue Armory at 67th Street

AIPAD (the Association of International Photography Art Dealers) held their annual New York show on March 29 to April 1, 2012 at the 67th Street Park Avenue Armory. Seventy-five galleries that feature photography curated their top images for this well-attended event. Although the bulk of them were New York based, attendees were also treated to mini exhibitions from around the country and world encompassing works from 1837 (Fox Talbot) to first-timer Matthew Brandt's experiments with gestural overlaying of water taken from the sites shown, creating patches of watercolor effects.

Narrowing the field of images to those made by women did, indeed, narrow it. As one knows, the older generations of photographers had few exhibiting women. Today, we are told, the graduate programs in photography are about 2/3 women, and many more are now seen on the walls of galleries. This is, to a great extent, due to women becoming their own advocates and supporters as exemplified by Professional Women Photographers based in New York.

At one end of the time continuum was one of the portraits by Julia Margaret Cameron done in 1867 of Sir John Herschel (he invented the fixer) shown at the Hans P. Kraus booth. Using her signature soft focus, she heightens the impact of the expressive character of her subject with the understated, sfumato-like effect. There were many emerging photographers at the other end of the continuum, but Jessica Eaton's 2012 abstracted color cubes provide the sharpest contrast. Her complicated process of creating the large, luminous overlapping translucent cubes involves painting monochromatically on film and using filters to mix colors on resin coated paper. Her gallery, Higher Pictures in NYC, also showed Emily Roysden.

Julie Saul (of her gallery) looks for conceptual and experimental. Charlotte Dumas, one of the three women she showed, presented moving portraits of the retrieval dogs who did the rescues after 9/11. She has immortalized them with dignity, lit as Dutch masterpieces. Canadian Sarah Ann Johnson's watery landscape featured the two-masted schooner she sailed on to reach the Norwegian Arctic, her photographic destination. The work of Rineke Dijkstra was represented by two portraits of young girls at the water's edge on Coney Island (1993) and Hilton Head (1992). Both assertively hold our gaze. The youngest, about ten, in green polka-dot skirt with long red braid is bare-chested and confrontational, the simplicity of form and ferocity of glance creating a disturbing combination. The photos relate to the Dutch painting tradition of probing the psyche (e.g. Rembrandt) and of finding specialness in the ordinary (Vermeer).

Throckmorton Fine Art, with its international focus, brought us Mexico's



Image © Gao Yuan

Graciela Iturbide's silver gelatin print of "Magnolia with Hat, Juchitan 1986". In her portrait, a young Mexican woman confidently lifts the edge of her skirt to display embroidered ruffles for the camera. Her sombrero with sparkly geometric design frames a relaxed face.

In a portrait by Gao Yuan (Beijing and NY), another confident woman, from upper class strata, turns her head to engage us. In the lower half of this almost life-size horizontal image our eye is riveted by her glowing, nude body, alluding to art-historical Venuses, rests on lush Baroque folds of red velvet. It then segues to the upper half where the style changes from painterly to photographic with craggy rocks in unreal grayed-mauve colors providing a striking juxtaposition, giving even more drama to the nude below.

Throckmorton also represents aerial photographer Marilyn Bridges with her "Sand Dunes #2, Sossusvlei, Namibia 2000". From on high we observe the abstracted sharp-edged swirls of arresting dune formations, and are reminded of Brett Weston's interpretation of these voluptuous nature-formed patterns.

Elisabeth Sunday's representation of African culture uses a complex mirror system she had developed to elongate and distort body parts in arresting graphic portraits at the Peter Fetterman Gallery in Santa Monica.

Howard Greenberg Gallery brought Berenice Abbott's portrait of James Joyce from 1926, and Dorothea Lange's "Mended Stockings" from 1934, giving meaning to the period slang term, "stems", for legs. The crossed legs emerging from woven sandals are encased in the raggedly mended stockings could be seen as stems of an exotic plant topped by a bloom of

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3 Tips for Better Color and Print Quality with Lightroom 4

By Andrew Darlow

Lightroom 3 and Lightroom 4 both have many powerful tools for editing and printing your work, whether you are printing to a lab or your own printer. Here are three tips to help you get more accurate and consistent prints.

Please note: Though not covered in this article, calibrating and profiling your monitor is an essential step toward getting a close match between what you photograph, view on-screen and print.

1. For more accurate color and black and white prints, use a grey card or color calibration target when shooting.

In order to get to an optimal end point (a print), it's best to start off on the right foot. First, for many reasons that you may have already heard, it's best to shoot in your camera's RAW format instead of JPEG-only mode. The next step is to include some type of gray card or color target in a few photos for every new lighting setup you use. There are many gray balance tools on the market, starting at about \$15.

Here are a few examples:

1. Opteka Pocket-Sized Reference Color & White Balance Grey Card Set (about \$10 on Amazon.com)
2. WhiBal G7 Certified Neutral White Balance Card (about \$20 on Amazon.com)
3. PhotoVision 14" Pocket One-Shot Digital Calibration Target with DVD (about \$40 on Amazon.com). This product is collapsible, which is a plus since it is compact, yet big enough to use by just dropping it onto a background, couch, backpack, etc.

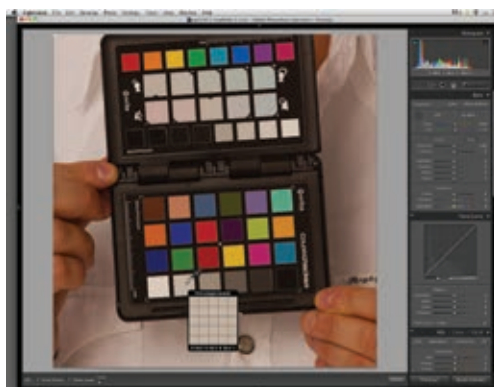


Fig. 1: This screen shot shows the White Balance Selector Tool hovering over a gray patch on the X-Rite ColorChecker Passport just prior to clicking. As you can see by the RGB numbers below the Passport, the current white balance has not been set yet (hence the warm neutrals). The RGB values would be the same if the white balance was appropriate for the scene. After clicking on the gray patch, the numbers will be nearly identical, and the grays throughout the image will look more neutral (all other colors will also shift slightly toward a more cool/bluish tone).

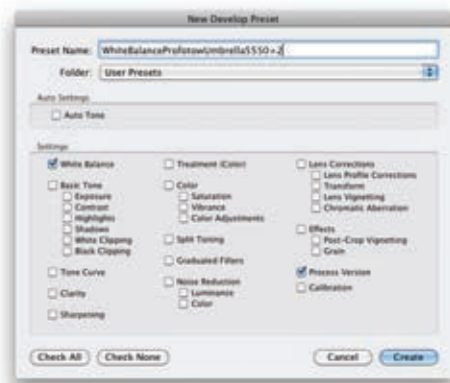


Fig. 2: Lightroom 4's Preset Setting dialog box. This dialog box allows you to select and save one or more specific parameters, including white balance. Once saved, the preset can be applied to one or multiple images in Lightroom.

4. Datacolor SpyderCube (about \$50 on Amazon.com). This product is very unique and allows you to capture a white, medium gray, black and "super black" due to a hole in the bottom of the cube. Its design also allows it to reflect light coming from different directions.

Once you photograph a neutral grey card or other gray balance tool, you can then use the White Balance Selector Tool in Lightroom's Develop Module to target a gray tone. Fig. 1 shows the White Balance Selector Tool in action. The white balance can then be applied to other photos by first saving a Preset and checking just the "White Balance" box (see Fig. 2).

More advanced options also exist that allow you to calibrate your camera's color in addition to using its gray tones to balance color. Because every camera's sensor is unique in the way it captures color, these products work well to correct the color so that even very different cameras can be easily adjusted to produce very similar colors with very little work.

The two primary products in this class are the Datacolor SpyderCheckr (www.spyder.datacolor.com) and the X-Rite ColorChecker Passport (www.xrite.com). I've had success with both products. Each goes about its work in different ways, and the Passport is much smaller than the SpyderCheckr. To learn more about the step-by-step procedures needed to create custom color settings in Lightroom using the SpyderCheckr, download the product PDF here (<http://tinyurl.com/7x3965c>). For the X-Rite Passport, visit this page for a number of step-by-step videos and information (<http://tinyurl.com/7bte7jj>).

For all the products mentioned above, I

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THE PHOTO BOOK: WHAT NEXT AFTER SELF-PUBLISHING?

By Karen Corrigan

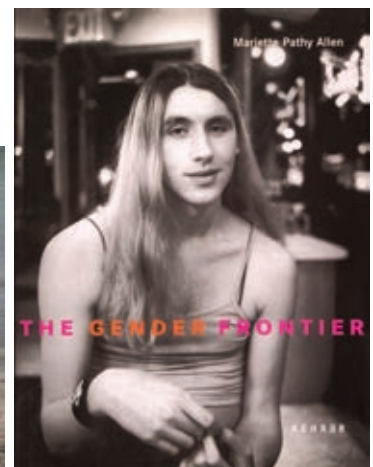
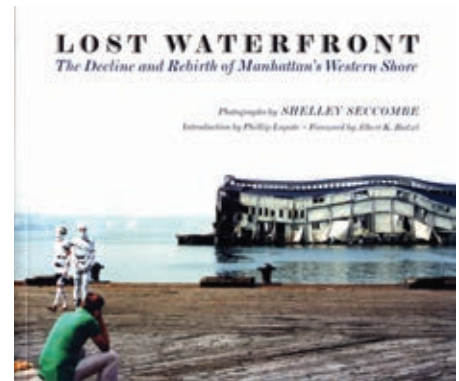
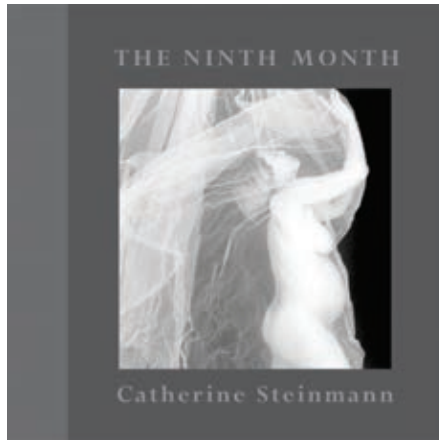
The photographic book's worth as art object has grown tremendously in the past ten years. As an art object, it "becomes something more than the sum of its parts . . . paper, printing, binding . . . page layouts, sequencing and editing . . . last but not least, the photographs themselves and their subject matter."⁽¹⁾ A book embodies artistic achievement.

After completing a focused photography project, what is the next stage? Self-publishing may be the preferred route for some, along with the present trend to produce eBooks. However, self-publishing through MyPublisher or Blurb could just be one step in a plan to produce a traditional photographic book. For a thoroughly vetted conceptual project, with a timely subject, the other steps include: developing a marketing plan, finding a publisher (small press or large), following their submission guidelines, and then if accepted, signing a contract, working with an editor and book designer, production and promotion, and post-publication marketing.

Success? It's crucial to keep in mind that publishing is a business driven by book sales. For a book project to be financially viable, a multi-national corporation needs to sell 7,500-10,000 copies of a book to justify its production costs. A small press will expect sales of 2-3,000 copies. What do some PWP members, who have published commercially, think of their experience? I received enlightening responses from Mariette Pathy Allen, Pamela Greene, Lynn Saville, Shelley Seccombe, and Catherine Steinmann. Overall, for them, it was an enjoyable experience.

A focused, timely subject comes first. From the beginning of her project, Ms. Greene soon recognized that her images were suitable for a book. Throughout the nine years that she worked on her project, she saw "Manhattan's meatpacking district transforming itself with incredible speed. In fact, the neighborhood and the lives of the people who worked there were fundamentally different at the end than from the time I started." The outcome was *Blood & Beauty: Manhattan's Meatpacking District*.

Ms. Seccombe's photo project has a similar



Continued on page 12

Corrigan Photo Book

Continued from page 12

timely theme and developed from her volunteer work with Friends of Hudson River Park, who supported her exhibition at the South Street Seaport Museum in 2006. The book concept for *Lost Waterfront: The Decline and Rebirth of Manhattan's Western Shore* originated from a printed brochure for her exhibition. Ms. Secombe mentioned that she "had a lot of help at every phase of the project and that the book was really finished before the publisher was involved."

Finding a publisher. Because there are hundreds of potential publishers, this step is the most arduous. Locating a publisher suitable to your photography book's subject, and then signing a contract will be time-consuming. There are many resources available to research this stage (e.g., see *Publish Your Photography Book* by Darius Himes & Mary Virginia Swanson).

In her search for a publisher for her first book (*Acquainted with the Night*, Rizzoli, 1997), Ms. Saville learned that the publisher Monacelli, with which she was familiar, would soon be acquired by Random House. She felt "optimistic about approaching them because of their sophisticated international distribution network" and the corporate backing that could be anticipated from working with Random House.

Having published an earlier book on pregnancy, Ms. Steinmann's second book, *The Ninth Month*, which also grew out of her work with clients, was published through her own company, Park Island Press. A subsequent book, *Vanishing Tibet*, was published and distributed through Tibet House US.

The publishing experience. If knowing that a great deal of work and time go into producing a commercial photographic book, why go this route? I asked the PWP photographers, if given the opportunity, would they work with a traditional book publisher again. Ms. Saville said, "Absolutely yes! I love having a book." What is the importance of previous contacts? "It is very helpful to keep in touch. The editor for my book, *Night/Shift*, had previously worked for Rizzoli (a division of Random House), where my first book was published. The book progressed quickly and was published on-time, a minor miracle during the 2009 economy!"

Ms. Allen had an unusual experience when she published *Transformations: Crossdressers and Those Who Love Them*. After finding a publisher, "I was thrilled with my editor and art director, and I was promised the best publicists for my book. However, I was horrified to learn that there was a hostile takeover of the publishing company and that the entire staff was fired on Halloween." Despite this, her book was published by the new company as it was too near to being printed. For Ms. Allen's second book, *The Gender Frontier*, the experience "was wonderfully hands on. I spent three weeks in Heidelberg [location of publisher], worked with everyone there, and even saw the press run."

As Ms. Secombe's book developed, "Friends of Hudson River Park applied for grants to support the cost of the book production and Friends contacted Phillip Lopate, who agreed to write the

introduction. An important step in the process was the input of the book designer, who acted as an agent in submitting the completed manuscript to publishers." Her publisher, Fordham Press, arranged to have the book printed, and covered part of the cost of a launch party. Marketing for her book was given a boost from the active membership of Friends and the Greenwich Village Society for Historic Preservation.

As you can see, to choose to completely self-publish a photographic book would contrast markedly with the services that could be provided by a publisher. If you self-publish, you're on your own. You must produce the book, promote AND distribute it. All these steps require your involvement and effort that may diminish over time.

Advice to PWP members who wish to complete a book project? Ms. Allen considers it crucial to "be very, very clear as to why your book is important, and what needs that it fulfills. Try to connect it to an event (historical or current), and of course, try to have an exhibition planned. If none of this works, publish it yourself." As well, Ms. Saville feels that "you should explore everything you know. It's important to keep working with the images and improving the project. It's possible to have a book published where you control all the specifics: writers, layout, and production values."

Another issue for a project is timeliness, notes Ms. Greene. *Blood & Beauty* is the only photographic record that exists today of the transformation of the meatpacking district. And she adds: "Expect to work like mad on your book, even after—especially after—it is published. Remember, good work doesn't sell itself."

I inquired whether previously published books could be done in the current publishing environment. Ms. Steinmann said, "I would be able to publish these books because the subject matter is still very much in style, but distribution [would be] extremely difficult." I feel the other PWP members would concur with her sentiment.

Reference:

(1) Darius D. Himes and Virginia Swanson, *Publish Your Photography Book*, (New York: Princeton Architectural Press, 2011).

Interviewees:

Mariette Pathy Allen; *The Gender Frontier* (Heidelberg, Germany: Kehrer Verlag, 2003); winner of the 2004 Lambda Literary Award. Available through bookstores and on Amazon. *Transformations: Crossdressers and Those Who Love Them* (New York: E.P. Dutton, 1989). Used copies can be ordered through Amazon.

Pamela Greene; *Blood & Beauty: Manhattan's Meatpacking District* (Atglen, Pennsylvania: Schiffer Publishing, Ltd., 2011). Available at MoMA, Rizzoli, City Museum of New York, Barnes & Noble, and elsewhere.

Lynn Saville; *Night/Shift*, Introduction by Arthur C. Danto (Random House, Inc./The Monacelli Press, 2009). Available through bookstores and on Amazon.

Shelley Secombe; *Lost Waterfront: The Decline and Rebirth of Manhattan's Western Shore*, Introduction by Phillip Lopate (Fordham University Press, co-published with Friends of Hudson River Park, 2008). Available through Fordham Press, Strand Bookstore, and other outlets.

Catherine Steinmann; *The Ninth Month* (New York: Park Island Press, 2004). Available on Amazon. *Vanishing Tibet* with Danny Conant (Tibet House US in association with Overlook Duckworth, 2008). Available through Tibet House, and Amazon.

From Surviving to Thriving:

An interview with Grand Prize Winning Photographer Judi Bommarito

by Terry Berenson



Judi Bommarito

FOR many years, Michigan photographer Judi Bommarito has wanted to use her art to help empower children and caregivers of the mentally ill, and PWP is thrilled that our latest call for entry has played a part in helping her achieve her goal. Juror Mary Ellen Mark selected three of Judi's photographs for recognition; one image, *False Teeth*, for Grand Prize and two, *Real Life and Health*, *Wealthy and Wise* for Juror's Selections. But according to Judi, even if her images hadn't been chosen, seeing the call for entry motivated her to complete a photographic series she'd been working on for a very long time.

"Just the name, 'Professional Women Photographers' gave me a sense that my images would be viewed with more compassion than they would be by a different type of organization," Judi says. "And knowing Mary Ellen Mark's seminal work, *Ward 81*, I felt this was the right time for me to take the plunge and put my work out there."

Judi Bommarito's creative path has not been an easy one. Born to a mother that used alcohol to mask an underlying mental illness, her basic childhood needs often went unmet. She grew up in what she describes as "emotional absence." This untreated illness and alcohol abuse led to a strained and distant relationship. Not surprisingly, when Judi wanted to go to college to study art, her parents refused to pay the tuition and insisted instead that she go to beauty school and become a hairdresser. While working as a stylist and saving money to pursue an art education, her then boyfriend gave her a camera and changed her life forever. Not only did she marry the guy and have three children, she also earned a BFA with high honors in photography from Detroit's College for Creative Studies (CCS) in 1995, and is now an adjunct instructor there, teaching black and white photography.

Eight years ago, Judi's mother was diagnosed with schizophrenia. Three years later her father died, and Judi became her mother's sole caretaker. One way she coped was in her studio, creating conceptual still life photographs using graphic metaphors to express the

emptiness she felt having never had a nurturing parent. "The studio was a safe, controlled way to deal with my feelings," she says.

One day a close friend suggested taking the camera to her mother, rather than staying closed off in her studio. She switched from her beloved Hasselblad to a more portable digital SLR so she could shoot during their visits. Her mother doesn't like being photographed, so they never talk about it. Judi waits patiently for the right moment when her mother isn't aware of her; sometimes she misses shots but overall she is more than satisfied. "I identify with photographers like Diane Arbus, Sally Mann, and Nan Goldin, who are able to pull attributes out of their subjects without them even knowing it."

An unexpected discovery occurred when Judi was packing her mother's things to move her into an assisted living facility: Her mother had been writing for years. She wrote all the time, putting her thoughts down on scraps of paper and backs of envelopes. Pairing her mother's writings with candid portraits became the series of images that Judi submitted to PWP's call for entry.

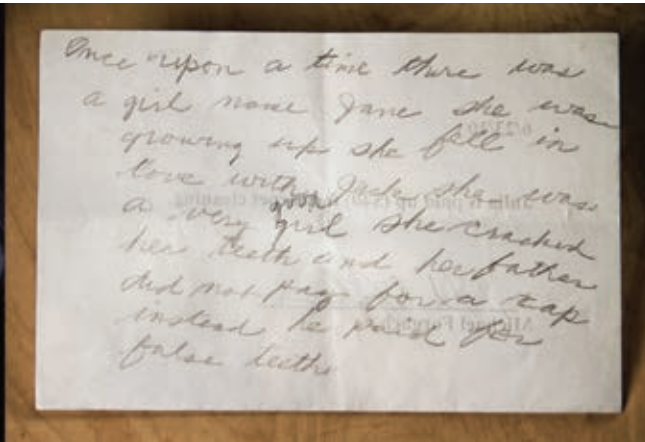
"At first it was very difficult for me to look at the images and writings after each visit," Judi explains. "But they've become my path of healing. I am now able to see the true beauty in my mother's illness and pain. The camera has enabled me to give validity and substance to my mom's life. I want my work to be known for more than just insights into schizophrenia; I want to set an example for others so they can see a healthy, normal adult who has coped and adapted to being the child of a mentally ill, emotionally unavailable parent."

Since receiving news of her Grand Prize and Juror's Selection awards, Judi has energized her efforts to reach out to others dealing with similar issues. She has created a video and a written presentation for physicians, mental health providers and support organizations. Her wish is that this photographic series can build awareness and understanding of women and men suffering with undiagnosed mental illness, as well as for the people closest to them who are affected by it. We're hoping this article and additional press from the PWP group exhibition held in May will help Judi Bommarito continue her outreach work and widen the audience for her extraordinary images.

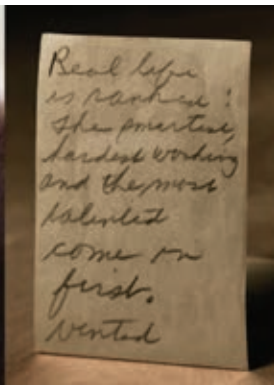
Terry Berenson is a freelance photographer, writer and editor whose favorite subjects are animals of any kind. To view her work, visit terryberenson.com.

PWP Exhibitions

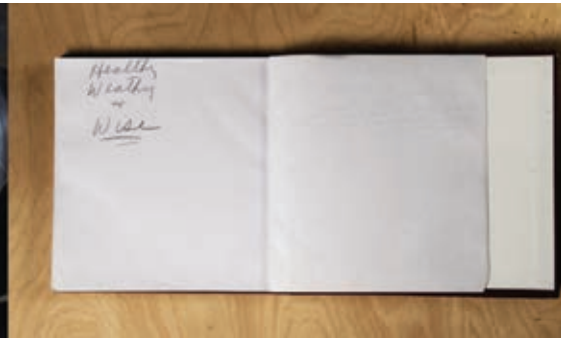
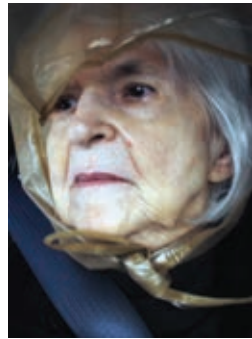
Open Call Winners



GRAND PRIZE: False Teeth
Judi Bommarito



GRAND PRIZE: Real Life Judi Bommarito



GRAND PRIZE: Healthy Wealthy And Wise Judi Bommarito



FIRST PLACE: Travel Brothers Thouly Dosiw



FIRST PLACE: Our Earth Moving Raindeer to the Summerlands Inga Bjork

PWP Exhibitions *Open Call Winners*



FIRST PLACE: Human Experience A Place To Stay Mary Turner



FIRST PLACE: Digital Imagination Observations of Shadow Man Susan Gans



SECOND PLACE: Our Earth Out of Body Barbara Dombach



SECOND PLACE: Travel Mali Life Paula Botstein

PWP Exhibitions *Open Call Winners*



SECOND PLACE: Digital Imagination *If These Wings Could Fly* Pat Swain



SECOND PLACE: Human Experience *Frederico's Cat* Jody Watkins



THIRD PLACE: Human Experience *Streets of Buenos Aires* Nataly Rader



THIRD PLACE: Travel *Arizona Sans Souci* Patricia Erbeling



THIRD PLACE: *Our Earth View From the Train 6* Jackie Weisberg



THIRD PLACE: Digital Imagination *Life* Katharina Beckmann

12 TIPS FROM LEFKOWITZ

or, DAM, the System

by Joan Pearlman with help from L.L

Lester Leftkowitz, author of photography books and lecturer at ICP, spoke at the Professional Women Photographers meeting on March 2, 2011, and shared the many tricks of the trade he uses to organize his digital images. DAM is the system for Digital Asset Management, and it's nothing like the old days when you could actually look at something as you rummaged through your shoe boxes of photos and negatives. Have you ever tried looking at a disk and the myriad titles you've added on it with your Sharpie (he asked)? In fact, he thinks the Sharpie itself is not a good idea; it's alcohol based. Better to buy a special marking pen.

Well, it's a new digital world, and Lester offered a dozen ways of navigating it to keep organized. For further, or more detailed information, he suggests you buy one of the many books that are continually coming out, or take a workshop.

Organizing the Work Flow:

1. "Make-a-da-pitcha", says Lester, translated as, shoot the picture with your digital camera. Your choices are RAW, JPG, or RAW and JPG. Then, download with a card reader or directly from the camera.

If you shoot in RAW and want the best quality for manipulating and printing your image, you set your RAW converter to output the file as TIF. TIF is now a format that is used for post-processing. It is superior to a JPG since it is UN-compressed. Converting a JPG to TIF in your computer will NOT make a "better" file, since the initial JPG has already "thrown away" some information.

2. Downloading. Before you download, create a new folder with an appropriate name in which to download from your card; then download to it. Don't let different projects pileup on a same card. Download after every shoot and use a separate folder each time. Before you erase the card, download to two places - the computer and an external hard drive or disk.

3. Start Clean. Before your next shoot, and after you download, erase the card. He strongly suggests you do it through "format" in the camera. And if you move that clean card to another camera, be sure you first format it for that camera.

4. DVD's. If using DVD's, write two DVD's using two different brands just in case one is from a bad batch in its brand. Store disks in archival sleeves away from heat and humidity.

Organizing the Data:

5. Database. As your folders accumulate, you may have the problem of remembering what you called them. Or when you dated them. The solution: Create a searchable database. Digital cameras do not make pictures. They make data. Lester quotes his version of the Talmud, page 148: "Though photographs are visual objects, they can only be found using words."

6. Metadata. It is the answer to memory problems. Just a click or two on any image or its thumbnail will bring up the Metadata information on the photo you have highlighted. This includes the camera type, date created, ISO, file size and type, lens information and all the camera settings. You can also add your own metadata such as name of file, title, author, caption information and copyright notice. You can rate your images using one to five stars and later call up only those with whatever number of stars you choose. The most important information you can add to the Metadata is keywords for identifying or categorizing each image, or, batches of images (e.g. Italy, graduation, doorways, cousin Mary). Metadata can be added in batches, from 2-10,000 images all at once, making for a very efficient workflow; all your photos from Costa Rica can get "Costa Rica" as a keyword all at once! . When the keyword information is in the database, you don't have to access folders anymore. All your zillions of images go into one Giant Pot called a Catalogue.

7. Keyword. Any image is retrievable in ten seconds by using a Keyword search. Just go to the FIND feature in your software, type in a keyword(s) - even part of a keyword - and up pops all the images containing the corresponding keyword(s). You can also search by date, date range, or by date AND keyword. For instance, if you used the word "flowers" in a description, even though it was only describing the flowers on a shirt, that picture will come up with the others.

The more keywords you assign each image, the better, and easier to find in different ways for different purposes. Lester strongly recommends adding LOTS of keywords - it takes very little extra effort: "Four years from now, when your brain gets soft, you'll be glad you did."

8. Archive. Lester archives everything, backs up on hard drive and/or disks, and numbers each disk. Although he only works on the good

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12 TIPS FROM LEFKOWITZ

Continued from page 17

ones, he saves all the “junk” because, “it’s faster than deleting all the images (98% of the shoot) that are worthless.” He keeps a folder named “Finals” to move or copy into for those he’s worked on. This way, he can just continue to back this folder on to his storage and keep his work up to date.

9. Browsers vs. Catalog. Photoshop comes with “Bridge” which is a browser; click on any folder and it immediately shows the contents as thumbnails, and allows adding Metadata, ratings, renaming, etc. With a browser, you are looking at the actual files as shot. Lightroom, Aperture and iPhoto, on the other hand, are cataloging programs that import a small proxy copy into the program. Because the proxy copies are very small files, cataloging programs are much faster for storing, searching and sharing large collections of images. Lightroom, Aperture and iPhoto also have “Develop” modules that permit very easy enhancement of the overall image (contrast, crop, color, etc.) in a manner that is easier and more forgiving than Photoshop, though not nearly as sophisticated. Lester notes that keywords and other Metadata added in any one of the programs mentioned will easily transfer into any another.

10. Image storage. As noted above, In Lightroom and Aperture cataloging programs only stores Metadata and a small proxy image, not the large image files used in Bridge. For instance, if you have 500 GB of pictures, you can put them into a Catalogue where the stored data will take up only 5 GB.

11. Organize -- as you go. Don’t postpone keywording your images; it’s easy and fast. After downloading your recent shoot into a folder, immediately go to that folder in your browser or cataloging software and add keywords, and any other Metadata you wish. In Lightroom and Aperture you can even automatically add keywords to the entire batch as you import all the images into the catalog.

12. Discipline. Once you have keyworded your images, then, and only then, says Lester, should you allow yourself the pleasure of viewing, editing and enjoying the photographs. Now you can spend time choosing your selects and doing some initial “darkroom” work.

Lester noted that initially, the details of organizing and then enhancing your photographs may be a bit daunting and cumbersome. But in the long run, the efforts will be worth it, both for the ease in finding your images, and the technical quality available in the “digital darkroom.” There is lots of help available from numerous books, on-line tutorials and workshops.

Lester Lefkowitz holds a master’s degree in Optical Engineering, was a consultant to both Polaroid and Kodak, is a frequent lecturer at ICP (International Center of Photography) and was an assistant professor at SUNY at Stony Brook, where he established the undergrad fine arts photography program. His specialties include photography for industry, technology, science and medicine. He is the author of four books on photography. More at: www.lesterlefkowitz.com

The Guru’s Corner

The Question:

I accidentally re-formatted a memory card before I downloaded all of the images. I’ve heard when you re-format a card, the images aren’t completely erased. Is this true? If it is, how can I retrieve my images?

The Answer:

As long as you haven’t used the memory card and there are no new photographs on it, there’s a good chance you can retrieve images that were accidentally deleted or re-formatted by using PhotoRecovery software by LC Technology. Use the Demo Version of the software to make sure the images you want are still on the card. If they are, you then pay \$40 for a one year license to activate the program, which saves all of the images on the card to a folder on your hard drive. As soon as you sign up for the Demo, a rep from LC Technology will call you to walk you through the process. Because you can see for free whether the images you want are still in the memory of the card before you buy anything, there’s virtually no risk.



NATURAL HISTORY

Interview with Barbara Ciurej and Lindsay Lochman

by Trish Mayo

Barbara Ciurej and Lindsay Lochman started photographing in the mid to late 1970's, a time of change, feminism, collectives and collaborations, alternative gallery spaces, personal narrative and questioning everything. They were involved with Artemisia Gallery, The Dinner Party Project and Ragdale Foundation. They met as students at the Institute of Design in Chicago where there were no woman instructors and few women enrolled in the program. They hoped to tell the cultural stories, rites of passage and personal narratives of women.

Their collaboration started when they first traveled to the West and tossed the camera back and forth between them, returning with landscapes. With one living in Chicago and the other in Milwaukee they now talk frequently and use technology to communicate; they have an online blog notebook and work together both in the studio and the field.

Barbara is classical and linear in her thinking, while Lindsay is more surreal and circular. The collaboration works on practical and conceptual levels – a shared sense of humor and the use of photography as the medium to tell their stories. It also provides a built-in editor; if you can't convince the other person then you probably shouldn't be doing it. Their collaboration also goes back to story telling in the exchange of ideas, mutation of those ideas, reverberation of ideas and the ripple effect of "out from the kitchen to the world."

Their bodies of work include *All Things Are Always Changing*, and more recently, *Natural History*.

All Things Are Always Changing was inspired by a scene from the Virginia Wolf novel, *Mrs. Dalloway*, who perceived that middle-aged women are invisible. That scene became a five-year project that conceptualizes portraits as found fragments, substituting portraits of older women rather than idealized young men. Using a 4x5 camera and then digitally altering the images to resemble ancient Roman marble busts, they portray the dignity and authority of women.

Wanting to experiment with other processes, they used out-takes (discarded prints) from that portrait series and overlaid them with botanicals to create cyanotypes. A little experimenting and tweaking and they soon had the start of a new series, *Natural History*. While the bust portraits were didactic, they assumed another meaning when overlaid with the botanicals. *Natural History* conveys the idea that aging is a natural process, with human form as organic as plant form, and celebrates a garden of inner life.

Natural History also refers to the early work of Anna Atkins, one of the pioneering women photographers who used the cyanotype process (paper that when coated with iron salts and

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All images © Lindsay Lochman



3 Tips for Better Color and Print Quality with Lightroom 4

Continued from Page 10

Fig. 3: A ClearBag from www.clearbags.com (left) and a small 6x9 GalleryPouch Gold bubble bag w/ Velcro-brand Closure from www.gallerypouch.com (right) are shown here.



.Fig. 4a: This image shows a neutral white balance. It was set by first using the White Balance Selector Tool on a grey card, then applying the white balance settings to the image. and 4b: This image shows a slightly warmer white balance. It was adjusted by moving the white balance slider from 5400K to 6200K, and the tint slider from +2 to +7.



recommend keeping them in a good quality archival plastic bag, such as a ClearBag from clearbags.com or a small GalleryPouch Gold bubble bag (www.gallerypouch.com) to keep the targets as neutral as possible for as long as possible. See Fig. 3 for a look at how two different products are being protected.

I should note that the gray balance you see after you set the gray balance is just a starting point. Perfectly neutral images can look a bit too cool to our eyes, especially when skin tones are involved, so consider adding a bit of warmth (usually by increasing the White Balance Kelvin number just a bit). See Fig. 4 for a before and after example.

2. Use Vibrance instead of Saturation to give your prints a bit more "Vibrancy."

Vibrance is available in both the Library and Develop Modules, and the two controls may seem very similar at first. However, Vibrance has been designed to avoid oversaturating most colors (especially skin tones). That's not to say that you can't overdo it (you can). Often, prints (especially photo lab prints) will look best when your images look a bit oversaturated on screen. Every monitor is different, so by doing a few print tests using a standard calibration image like the one described in Tip 3, you can see what level of saturation will yield the best looking prints. If you are going for a desaturated look, then either Vibrance or Saturation will work, but each will provide a different look.

3. Start with a standard calibration image to get color under control.

By starting with a standard calibration image, you can see how well your monitor is displaying images and neutral grays, and you can also see



how well your lab and your own printers are performing. Here is a link to an article with calibration files in both sRGB and AdobeRGB: <http://tinyurl.com/7wh4bw3>

To view the calibration image in Lightroom, import the file and be sure not to apply any develop presets to it. Then export the file with an embedded sRGB profile and send the file to your lab. It's a good idea to test using a range of different papers (for example, metallic and pearl).

When you receive the prints back, view them under daylight or with a daylight-balanced bulb and compare the results to your screen. If they look great, then your work is done; every image that looks good on-screen should look similar when printed. If the print and your screen don't look very similar, I've created a video that explains how to use Lightroom 4 to make custom adjustments for groups of photos-PWP members will receive a link to it via e-mail.

Link to the video:
<http://www.inkjettips.com/lightroomeditvideo>

All the best!

Andrew Darlow is a photographer and consultant based in the New York City area. He is editor of The Imaging Buffet (www.imagingbuffet.com), an online resource with news, reviews and interviews covering the subjects of digital photography and printing. For printing tips, free chapter downloads of his book, and his color management/printing workshop and lecture schedule, visit www.inkjettips.com.

Flo Fox

With Salt and Pepper

By Catherine Kirkpatrick



Flo Fox image © Catherine Kirkpatrick

They begin to drift in around seven, dropping into chairs at the tables that have been pushed together at the front of the Chelsea Diner. Some come early and some come late; others stop by for a few minutes not even bothering to remove their coats. It's fluid and relaxed, no rules, little formality.

Photographers all, they are a diverse group: some specialize in fashion, others in weddings, some in portraiture, a few in photojournalism. One man printed for Robert Frank, with a brief sideline in "naughty" pictures. They are members of the Non-Camera Club, a loose group of photo professionals, fans and friends that comes

together once a month out of love for photography, and to find solace and continuity in changing times.

Sometimes their queen is waiting, sometimes she is late, depending on her mood and schedule. As befits royalty, she has a throne. That it happens to be a wheelchair is irrelevant.

Flo Fox has been down a number of roads in her lifetime. Her father died at 38, leaving her pregnant mother with four children to raise. Fox was promised a camera in her teens, but her mother died before this could happen. For any other person, this might have been a dream stopper, but Flo Fox isn't ordinary.

This is probably the place to list her misfortunes: born blind in one eye, orphaned by her teens, Multiple Sclerosis, lung cancer. But somehow they feel more like footnotes, because the real story is her heart. It is very large and extremely welcoming.

Fox began taking pictures in 1972, right after she "split from her ex." With money from her first paycheck as a costume designer, she bought a camera and never looked back.

Her work has appeared in LIFE Magazine and been exhibited all over the world. The limited edition book, *Asphalt Gardens*, sold out. Pictures flow out of her life like water from a spring, endless and seemingly without effort. There are scenes from Greenwich Village where she lived for a time, and scenes from Chelsea where she lives now. All are wonderful moments of everyday life that are anything but ordinary and all the more enchanting because they are real. Shapely plastic legs poke out of a garbage pail, a child runs after a bird taking flight, two girls balance themselves on a chain fence—the very fence where Fox used to balance when she could.

The amazing thing is that none of the hard knocks have ever slowed her down. Last fall she spoke at PWP and worked the room like a master doing a floor show in Vegas. She is busy digitizing her

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image © Flo Fox



image © Flo Fox

Women Photographers at AIPAD

Continued from page 9

languid draped skirt and coat edges. It is also a document of the depression when women struggled to retain personal dignity.

The images of Vivian Maier, an undiscovered, self-taught talent during her lifetime, were on display at the Steven Kasher Gallery. Taken in the 1950s to 90s when she worked as a caregiver in Chicago and New York, she documented pictures of the street li. The enormous contents of her oeuvre was kept in storage trunks that were sold at auction after her death in 2007. The buyer, recognizing her artistry, took her work to galleries; they are now priced at \$1800 to \$2000.

Lisette Model and Julie Blackmon graced the walls of the Robert Mann Gallery. Blackmon's narratives depict everyday genre and hometown scenes, but one discerns a mysterious back story, an ominous event about to break as she fuses the chaos of rowdy children with the serenity of clean color and light to create mesmerizing sculpted forms, frozen in the moment. The many 36" by 46" prints on display are archival pigment.

Verve of Santa Fe probably showed the greatest proportion of women photographers; six of the eleven were women, plus one couple, Jeff Charbonneau and Eliza French, who had worked together since 1904. They said this reflects their gallery's even distribution of men and women.

There were too many outstanding women photographers being shown



Image © Julie Blackmon

at AIPAD 2012 to mention in one article. It was a pleasure to contemplate their insightful, creative images and see the worlds they chose to represent.

AIPAD was founded in 1979, and represents over 120 galleries worldwide, specializing in fine art photography. Its premier corporate partner is AXA Art Insurance Corporation. The 2012 New York show offered a day of speakers and panels, and the opening night gala benefited inMotion, which provides free legal services to low-income women.

NATURAL HISTORY *Continued from page 19*

exposed to light turns blue) to create her books on algae and ferns.

Their current project, *How We Grow*, focuses on the proliferation of day care centers across the landscape and uses words and architecture to ask questions about how they are marketed, cultural signals, and whether Big Bird should be nurturing our children.

Their work will be in the exhibition *Alternative Processes* May 25 to June 23, 2012 at The Center for Fine Art Photography in Fort Collins, CO. Additional information and examples of their work can be found on their website:

<http://www.ciurejlochmanphoto.com/>

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discounted pricing for PWP members

With Salt and Pepper Continued from page 21

vast archive, and was the subject of *Flo*, a film by Hooper Riley, that just won Best Documentary Short at the Lower East Side Film Festival.

All the articles and interviews seem to focus on Fox's courage and determination, her jaunty attitude in the face of hardship, and these are admirable qualities. But little mentioned is her quiet kindness and constant encouragement given to friends. She has many and is always open to new people in her life. She has been a caring, ever-present mentor to model-turned-photographer, Gigi Stoll, spending many hours with her in the darkroom, helping her title images, helping with contacts that led her first show. Fox also remains open to writers and filmmakers who want to explore various aspects of her life, and to all newcomers who attach themselves to the Non-Camera Club.

At some point during these meetings, pictures come out and are passed around, not with the hush of High Art, but with the familiarity and fondness of relatives looking over family photos. They are a family in a way, long used to one another's quirks and sensibilities, differences and opinions.

There is a beautiful acceptance, and that is her legacy. In addition to her images of the ever-evolving city, she is an encourager and enabler, with a genius for bringing diverse people together, holding them together and allowing them the freedom to speak about their innermost creative souls.

At some point during these meetings, Fox turns her scooter around and heads for home, and the other members drift slowly out into the night, bellies full of diner fare, but nourished and sustained in other ways too.



image © Flo Fox



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open to PWP Members ONLY.

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Title: Abandonment
Dates: November 1, 2012 – December 2, 2012
Reception Date:
Thursday, November 1, 2012

Meetings

September 5
Program: Alison Overton
Curtain Raiser: TBA

October 3
Program: Sarah Silver
Curtain Raiser: Barbara Nelson

November 7
TBA

December 5
Show and Tell
Business Meeting



Professional
Women
Photographers

PWP Monthly Meetings

Church of St. Paul the Apostle
405 West 59th Street between 9th & 10th Avenues
First Wednesday of Each Month

Check out our Facebook page:  Professional-Women-Photographers-
Inc. Remember, PWP is a not for profit organization and accepts
donations via our website or through Facebook, and thank you in advance
for your generosity.

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

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