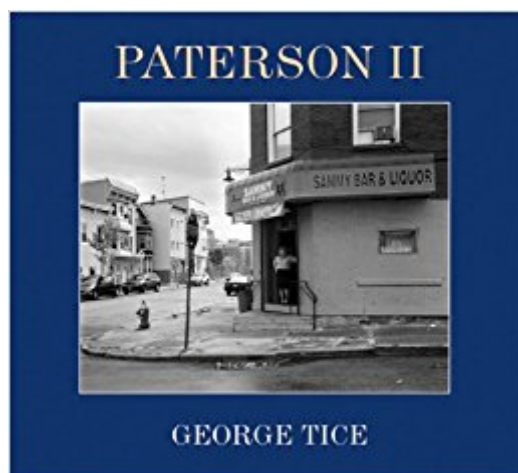


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Paterson II



Synopsis

A 10th-generation native of New Jersey, renowned photographer George Tice began his thirty-year documentation of the vernacular architecture of his home state with *Paterson* in 1972, which formed part of his acclaimed one-man show at Metropolitan Museum of Art. His most iconic images from this exploration are *White Castle*, *Route 1*, *Rahway, N.J.*, and *Petit's Mobil Station*, *Cherry Hill, N.J.* In *Paterson II*, Tice revisits his source of inspiration, adding scores of new images, and making an eloquent statement about time and change in a small Northeastern city. 77 quadratone photographs.

Book Information

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Customer Reviews

Besides his brilliant book on the Amish of Lancaster County, Pennsylvania, *Fields of Peace* (1970), photographer Tice's best-known project is his black-and-white documentation of *Paterson*, New Jersey. In this sequel to *Paterson* (1972), a dozen images of the city contemporary to that book (whether they appeared in it isn't stated) constitute a visual preface to 81 pictures from 30 years later. The earlier photos also serve for assessing the future in light of the past. Comparing the old and the new, it seems that *Paterson* is still the down-at-heels former industrial center Tice found in the late 1960s, beautifully situated amid low mountains and around a powerful waterfall once used, as *Paterson's* original planners intended, to power textile mills and monumentally depicted by Tice, as are several weather-sculpted boulders in the principal public park. Unlike earlier, there are people and cars in the streets now, though their faces are notably non-Western European: new immigrants have brought new life. Art more concerned with the impressiveness of persistence than

with immediately obvious beauty. Ray OlsonCopyright © American Library Association. All rights reserved

George Tice has published more than a dozen photographic collections over the past forty years. A professor of photography and printing techniques at The New School in New York City, his work is in the permanent collections of the Metropolitan Museum of Art, the Smithsonian Institution, the Art Institute of Chicago, International Center of Photography, the DeCordova Museum and Sculpture Park, the Columbus Museum of Art, and Bibliotheque Nationale, in Paris. He lives in Atlantic Highlands, New Jersey. A. D. Coleman is a distinguished writer of photographic history and criticism; his most recent collection is Available Light. He lives in Staten island, New York.

I was excited to get this book of photographs by George Tice, master large-format black-and-white photographer, and original "urban romantic." From him, I learned how to make fine-art prints, and more importantly learned that the urban landscape can be at least as beautiful and fascinating as the natural landscape. He has been a big influence on my artistic life (in conjunction with painter Edward Hopper, with whom I think Tice has a lot in common). In this book, he returns to Paterson, New Jersey, where he made a seminal work in the 1970s. I love his original book, "Paterson," and that's why I was excited to get this 30 year later followup. The photographs are lovely, and beautifully printed, as they are in all his books. I was just a bit disappointed that the book wasn't bigger (both in terms of trim size AND how many pages/illustrations), but I also know that in this economy art books can't have balanced production budgets if they are as big as they were in the "golden years" of the 1970s with publishers like Abbeville, Abrams, Rizzoli, New York Graphic Society, etc. I also was a little disappointed that the photos were quite good, but none of them actually SANG to me, the way some of his 1970s photos (Petit's Mobil Station, and his gold-toned Oak Tree) did. Still, a lovely book.

I am from Paterson and owned the first book - i think it must have disappeared.. These are pictures that are close to my heart. That said, he take pictures in a manner that was they way I learned back in the early 1970s. In a digital world, these black and white images are now of a different era. Worth a look to anyone who wishes to see what film photography looked like. My only negative is that I wish the book was larger, more lush. But that's not a big criticism.

I liked the cover because of the woman standing in the doorway. Many of the pictures were in the

dark documentary style many photographers use. It seemed like many were purposely underexposed to make them appear more bleak. Check out the photo "From the Passaic County Community College, September 2003". The bottom 40% of the photo is an empty blacktop parking lot. The next 40% above it is a dull colored factory. The photo has maybe 5% white. It looks like the photo was taken on a bright day but closed down to look a lot darker and depressing. The lighting on many photos does not look like what you would actually see but is underexposed to create a somber mood. I think the composition of the photos in the urban pictures is good but the composition in the natural landscape is mediocre.

Nice photos of Paterson, N.J George Tice has some very nice shots of my home town, I would like to see all the movie house's...

George Tice continues his visual exploration of New Jersey urban living with these ninety-nine photos. As with his previous books: Paterson and Urban Landscapes he still manages to see and take amazing photos of the ordinary and everyday in his home state, though he did say in his Statement in the 1975 Urban Landscapes that he made five trips to Camden but found it too depressing! Luckily Paterson lives up to his expectations and there are several stunning street scenes here that I think are some of his best work. 'Market & Cianci Streets, September 2003' on page sixty-nine is typical I think. A corner shot with shops, apartments above, commercial signage, parked cars, street furniture and some people frozen at exposure time with shadows creating dimension and depth. A similar photo is 'Main & Market Streets, October 2000', both images are full of detail and texture and pull you into the frame. Of the ninety-nine photos twelve are called Early Work 1967-1971 with the remainder from 2000 to 2005. There are three spreads of street scene shots, taken with a 35mm camera, with three stacked photos on each page, all the others are whole pages and taken with an 8&10 view camera which explains the rich detail. I think it is worth commenting on the book's production because, in this case, it really is a plus for the images. The photos are printed in six hundred line screen which really is on the cutting edge of what is possible on a printing press. Most photo books in my collection vary between 175 and 250 but the publisher no doubt thought that to capture the detail in these photos it was worth the extra effort and this obviously required a better paper, too (200gsm Hello Silk). The end result, I feel, is not far short of looking at an original print. George Tice's photos and the amazing production quality of Paterson II lift this book way above the ordinary and I think thanks should go to James Mairs, publisher of the Quantuck Lane Press for having the vision to produce such a beautiful book.

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Paterson II

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