

# Newsletter

Summer 2009

## President's Letter

*Thinking of the Future*

June 2009

I want you all to know how much I've enjoyed being president these past 30 years. My forced retirement in 2029 merely because of enfeeblement does not justify some of the assertions made by my detractors. I will say no more on the subject.

Now that we all have eyeball-implanted cameras and antennas protruding from our ears, photography has become much simpler. Do we need a club at all when every infant and imbecile broadcasts live photos of their dreams? For me there will always be a place for the good old hand-held camera and painstaking computer processing and printing. It was an age when craft counted for something. Remember Photoshop? It was a "program" used on the computer to process photo-files to one's specifications. It was very complicated and the manufacturer kept coming out with new editions, updates, and additions for arcane special purposes such as black and white photography. How quaint it all seems, now that we have

(continued on page 3)

## **INSIDE THIS ISSUE**

Who's Who & What's What..2 & 3
Did You Know.....3
Competition.....4 & 5
Looks & Bagels.....6-7
Inquiries.....8
B&H Space.....8
Member Biography.....9-10
Yahoo Group.....10
Gallery.....11
Minutes.....12-14
NECCC Conference.....15
How To's.....16-20
Field Trips.....20 & 31
Schedule of Activities.....21-27
Calendars.....28-30

and much more!

# PARK WEST CAMERA CLUB

# COMMITTEE CHAIRS

The Park West Camera Club is an independent not-for-profit corporation. Guests are always welcome at meetings and activities.

The *Park West Camera Club NEWSLETTER* is published every month by and for the members of the Park West Camera Club. Subscriptions are included with Club membership. Yearly subscriptions are available to non-members by e-mail (free) or postal service (\$10 per year). Individual issues are available at PWCC meetings.

Submissions of full-length articles or smaller items of photographic or general interest are always accepted. The staff of the Newsletter reserves the right to edit any submissions which are published.

Deadline for submissions is the first Monday of each month.

This Newsletter is optimized for viewing on the internet.

## CONTACT INFORMATION

### Website

[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)

### E-Mail Address

[pwccny@aol.com](mailto:pwccny@aol.com)

### Club Mailing Address

345 East 73rd Street, #8L, NY, NY 10021

### Newsletter Mailing Address

680 West End Avenue, #5D, NY, NY 10025

## CLUB OFFICERS

**President** Paul Perkus  
212 929 1687 [paul.perkus@verizon.net](mailto:paul.perkus@verizon.net)

**V. President** Ed Lee  
212 242 8714 [elee950021@aol.com](mailto:elee950021@aol.com)

**Treasurer** Myron Galef  
212 249 1270 [mgalef1517@aol.com](mailto:mgalef1517@aol.com)

**Corres. Sec.** Natalie Manzano  
347 312 7623 [nyphotos@optonline.net](mailto:nyphotos@optonline.net)

**Rec. Sec.** Janna Amelkin  
718 332 8184 [jamelkin@optonline.net](mailto:jamelkin@optonline.net)

**Pres. Emeritus** Chuck Pine  
212 932 7665 [bohpin@aol.com](mailto:bohpin@aol.com)

**Archives** Myrna Harrison-Changar  
212 663 1422 [myrnaahc@aol.com](mailto:myrnaahc@aol.com)

**Competition** Eileen Duranko  
212 945 7315 [eileenduranko@rcn.com](mailto:eileenduranko@rcn.com)  
Sarah Corbin  
212 865 2852 [corbinart@aol.com](mailto:corbinart@aol.com)

**Field Trip** Susan Sigrist  
212 758 0036 [susans24752@yahoo.com](mailto:susans24752@yahoo.com)  
Jerry Harawitz  
212 673 2096 [jerryharawitz@earthlink.net](mailto:jerryharawitz@earthlink.net)

**Gallery** Eileen Duranko  
212 945 7315 [eileenduranko@rcn.com](mailto:eileenduranko@rcn.com)  
Valerie Brissett  
718 426 0104 [Vbbrissett@aol.com](mailto:Vbbrissett@aol.com)

**House** Seymour Perlowitz  
718 338 6695 [perlowitzs@hotmail.com](mailto:perlowitzs@hotmail.com)  
Chuck Elster  
917 796 7847 [celster@hotmail.com](mailto:celster@hotmail.com)

**Membership** Helen Bohmart Pine  
212 932 7665 [bohpin@aol.com](mailto:bohpin@aol.com)

**Newsletter** Chuck Pine  
212 932 7665 [bohpin@aol.com](mailto:bohpin@aol.com)

**Program** Marilyn Fish-Glynn  
212 685 8784 [mfishglynn@yahoo.com](mailto:mfishglynn@yahoo.com)  
Ben Lambert  
212 580 8008 [blamb3633@aol.com](mailto:blamb3633@aol.com)

**Publicity** Valerie Brissett  
718 426 0104 [Vbbrissett@aol.com](mailto:Vbbrissett@aol.com)

**Social** Sid Georgiou  
212 777 3960 [yendis39@hotmail.com](mailto:yendis39@hotmail.com)  
Stephanie Charczenko  
212 475 1074 [stefography@att.net](mailto:stefography@att.net)

**Telephone Tree** Dottie Mills  
212 926 4375 [milovejenny@verizon.net](mailto:milovejenny@verizon.net)

**Website** Ruth Gitto  
718 428 4821 [rkgitto@yahoo.com](mailto:rkgitto@yahoo.com)

**Workshop** Chuck Elster  
917 796 7847 [celster@hotmail.com](mailto:celster@hotmail.com)

Cover Photo  
*Under the Tulip*  
by Chuck Pine ©2009

## President's Letter

(continued from page 1)

brain-to-brain image transmission. What a waste of vital resources it entailed: ink, paper (!), electricity, poisonous batteries. Oy vey! Folks would pile up old equipment as cameras, printers, computers and other gear became obsolete and newer stuff demanded acquisition. Environmental taxes became so high that very few could afford to practice the once-popular art of photography.

The breakthrough came in 2019. Surgeons and engineers at Googleplex Research University demonstrated eye-camera and brain-to-brain transmission technology. A new world was born. No more shoeboxes of photos or hard drives stuffed with image files. It's all stored in our brains! True memory files. To delete: blink backwards on the undesired image and it's gone as if it never was, both from your brain and from all to whom you had transmitted it. Of course, an archival copy remains in the vast bio-drives in the sub-sub-cellar at Googleplex U. as do all images of all eras in no matter the form they originally appeared: painting, sculpture, dance, sound recording, etc.

Where does this leave us, the 70-odd members of PWCC? I see no reason not to continue as we have for almost a century. True, our meetings are now virtual since transportation became obsolete and so many had already moved to cooler Canada. But I think there is still a place, a need even, for a group of dedicated amateur photographers committed to creative growth and expression.

(continued on page 6)

## Did You Know?

Did you know that the on-line PDF version of the Park West Camera Club *Newsletter* offers you advantages?

Did you know that all of the website and e-mail addresses are hyperlinks? That means if you double click on them, you will be taken to that website (if you are connected to the internet) or to your e-mail program to send an e-mail.

Did you know that the images are in color and of higher quality than when printed out? And, you can enlarge a bit, too, for detail.

Did you know that reading the *Newsletter* on-line saves trees, landfills, inks and toners, and other natural resources?

Did you know that reading the *Newsletter* on-line saves the Club over \$100 each and every month?

---

### **NEWSLETTER STAFF**

Publisher: Paul Perkus

Editor: Chuck Pine

Committee: Bill Apple, Madeleine Barbara, Myron Brenton, Sid Georgiou, Gladys Hopkowitz, Helen Pine

Contributors: Janna Amelkin, Bill Apple, Valerie Brissett, Cheryl Richer, Mady Barbara, Sarah Corbin, Helen Pine, and Susan Hoehn

## **Final Cumulative Point Totals**

October 2008 Through May 2009

by Susan Hoehn



### **Prints**

Gladys Hopkowitz	112
Lee Backer	108
Elsa Blum	102
Sarah Corbin	102
Marilyn Fish Glynn	90
Lenny Lowell	88
Ruth Formanek	78
Bill Apple	76
Madeleine Barbara	76
Stephanie Charczenko	76
Eileen Duranko	70
Evelyne Appel	64
Cheryl Richer	58
Judy Rosenblatt	58
Natalie Manzino	52
Annette Chapman	44
Maripat Lorelli	26
Maria Fernandez	22
Dorothy Mills	20
Renee Lamons	12
Fran Wetzstein	10
Lori Rogers	8
Angelo Caminiti	4

### **Slides**

Joan Slatkin	130
Marilyn Fish Glynn	98
Chuck Pine	94
Dorothy Mills	68
Susan Sigrist	56
Madeleine Barbara	54
Hedy Klein	48
Rita Russo	46
Pierre Henri	38
Maria Fernandez	34
Lenny Lowell	24
Natalie Manzino	22
Sarah Corbin	4

### **PDIs (Projected Digital Images)**

Helen Pine	126
Chuck Pine	110
Eileen Duranko	108
Annette Chapman	94
Lenny Lowell	92
Sarah Corbin	90
Cheryl Richer	90
Lee Backer	88
Evelyne Appel	84
Gladys Hopkowitz	80
Hedy Klein	80
Madeleine Barbara	76
Carole de Beer	76
Natalie Manzino	76
Jerry Harawitz	70
Bill Apple	68
Elsa Blum	62
Myron Brenton	56
Janna Amelkin	52
Stephanie Charczenko	38
Allan King	36
Samuel Espino	22
Maria Fernandez	24
Angelo Caminiti	18
Christine Doyle	18
Jane Brown	14
Fonda Charne	14
Barbara De Marco	14
Marilyn Thypin	12
Fran Wetzstein	12
Thelma Fellows	10
Rain Bengis	6

## Year-End Competition Results

### PDI of the Year

*Impalas in the Rain* by Madeleine Barbara

### Runner-Up PDIs

*Istanbul Grand Bazaar* by Helen Pine

*Colorado Infrared* by Sarah Corbin

*Two Painters* by Lee Backer

*Ressurecting Lillith* by Maripat Lorelli

### Print of the Year

*Barn, Lace and Chair* by Sarah Corbin

### Runner-Up Prints

*Tokyo Fish Market* by Lee Backer

*Gingerbread in Mountain* by Sarah Corbin

*Women with Flowers* by Annette Chapman

*Music* by Lenny Lowell

### Slide of the Year

*Tulip Field* by Madeleine Barbara

### Runner-Up Slides

*Burrowing Owl* by Chuck Pine

*Shea Stadium* by Joan Slatkin

*Making Up* by Marilyn Fish-Glynn

*Birds and Clouds* by Joan Slatkin

Congratulations to the winners, the runners-up, and to all those who participated in the 2009 Year-End competition.

Thanks to those who helped run tonight's competitions: Susan Hoehn, Joan Slatkin, Susan Sigrist, Cheryl Richer, Eileen Duranko, and Chuck Pine.

And, special thanks to our Year-End judges, Tequila Minsky, Bill Perlmutter, and Len Speier.



PDI of the Year  
*Impalas in the Rain*  
by Madeleine Barbara ©2009



Print of the Year  
*Barn, Lace and Chair*  
by Sarah Corbin ©2008

Slide of the Year  
*Tulip Field*  
by Madeleine Barbara ©2008



## President's Letter

(continued from page 3)

I intend to remain as active as my faculties allow and look forward to sharing my images and thoughts with you for many years to come.

Have a great summer!

*Paul*

---

## Photo Walk Q & A

Q. What is a Photo Walk?

A. It's a social photography event where photographers get together, usually in a downtown area or trendy section of town, to walk around, shoot photos, and generally have fun with other shooters.

Q. When is the Scott Kelby 2nd Annual Worldwide Photo Walk™?

A. Saturday, July 18, 2009.

Q. Are there any in the City?

A. So far, there are three in Manhattan, one in Brooklyn, and more on the way.

Q. What else do I need to know?

A. All other information, a registration form, etc. can be found on the website at <[worldwidephotowalk.com](http://worldwidephotowalk.com)>

Q. Will I have fun?

A. Only if you participate. And that's a guarantee!

## Looks and Bagels

By Bill Apple

Exhibit A, annals of useless inventions: Kraft Bagel-fuls®, Twinkie-like fingers of dough, injected with a cream-cheese hypodermic and aimed at lazy folks, those fearful of butter knives, or the merely misguided. Couldn't be further from a bagel with a schmeer if the Cheez-Whiz technologists tried.

And Exhibit B, of those annals: Sony's "Smile Shutter," which some point-and-shoot cameras now sport. Special circuitry scans the viewfinder for faces, then waits until it detects the look of a smile. It checks on lips, teeth, the corners of mouths, position of brows (babies come with the same smile-detection circuitry, but optics are poorer).

Interestingly, when *Consumer Reports* tested Smile Shutter, the feature only worked so-so—and completely missed what's arguably the most famous smile, the Mona Lisa's! (The camera did "know" it was seeing a face, however.) It can also miss grins, smirks, and wistful half-smiles. Beards and mustaches may cause headaches too. And until your subject flashes a smile, the shutter is frozen.

But Smile Shutter's batting average is beside the point. Do we really need more automation? Are digital cameras bulking up into bloated picture-taking machines with extra multifunction buttons, dials and menus within menus?

My first serious camera—an Argus C3, late 1960s vintage—carried blessedly little automation. In truth, it had none. A

35mm rangefinder camera, the C3 was black and boxy, like a Model T Ford, and was focused by hand and eye—who had heard of autofocus? You used the sheet Kodak packed with film to dial in a reasonable shutter speed and f-stop for the light and weather, then took your picture. The extraordinary latitude of most film to forgive poor exposure not infrequently saved my bacon.

But even my first SLR—a Kowa SET R2, something like a Pentax knock-off, early 1970s—offered just a “match needle” exposure system: you might set shutter speed first, then adjust the f-stop to bring a moving needle between two marks in the viewfinder. The built-in meter weighed both factors against ambient light and your film’s ASA, which you set when you loaded the camera.



I like my doodad-filled digital SLR, but I miss the days when cameras didn’t figure out everything, the time when you needed wits to focus, gauge lighting, judge depth of field and so on. Not long ago I had occasion to turn off my camera’s autofocus, to focus better on reflections in windows. Oddly, it gave me such unexpected joy to turn the lens’s focusing ring.

We have an American Coast Guard Day (August 4), an International Pickle Week

(you missed it, in May), and a German Heritage Month (all October—pass the Löwenbräu and bratwurst, *bitte*). So here’s what I propose: why not a Put-Your-Camera-On-Manual Week, a vacation from slavish dependency on automation. Think about it.

Oh, and if you pass the Kraft Bagel-fuls® in the grocer’s dairy case, keep walking. Please.

**See the C3** Argus manufactured its camera in Ann Arbor, Michigan, from 1939 to 1966. It was affectionately called “The Brick,” though the Japanese dubbed it “The Lunch-box” (think: sushi). It was rugged, simple and took great shots with no automation.

## Inquiries

By Chuck Pine

*When you print a black-and-white photo on an inkjet printer, is any colored ink used? Recently, a judge commented on "color" in my BW prints. Was she hallucinating?*

Like most of the answers in this column—that depends! If you simply turn on your printer and press print, both the color inks and the black ink are used to make your black and white print. This, sometimes, adds color ‘noise’ to your image. This is probably to what the judge was referring. Are there ways to avoid this, I hear you ask?

Yes, there are several, some more time consuming and/or costly than others.

The first thing that comes to mind is what many black-and-white printers do: switch out the color ink cartridges for various shades of gray. Please note, however, that not all printers can do this (only the more expensive ones), it takes time to do this, and you waste a lot of ink and even more time cleaning out the nozzles to assure no color ink remains to contaminate the process. ‘Professionals’ usually avoid the lost time by buying another printer which they dedicate to monochrome printing.

Another option is to set the preferences in your printer driver software (not in Photoshop, etc.) to print in *grayscale*. This eliminates the the color inks.

Of course, using the color inks enables you to *tone* your images a la sepia, gold, selenium, et al.

## B & H Event Space

B & H Photo is offering free workshops in their newly redesigned presentation space. Here is a sampling of some of the photography offerings this month:

Tuesday, June 9

*Your Own Photography Book*

Speaker: Mat Thorne from Blurb

Thursday, June 11

*India: Color Amongst the Chaos*

Speaker: Maynard Switzer

Thursday, June 11

*Better Photographic Composition*

Speaker: David Brommer

Sunday, June 14

*High Dynamic Range Photography*

Speaker: Rick Sammon

Thursday, June 23

*Lighting Styles in Portraiture*

Speaker: David Nicholas, Jason Friedman

Thursday, June 25

*Exploring the Underwater World*

Speaker: Larry Cohen

Monday, June 29

*As Seen Through the Lens*

Speaker: Allan Weitz

Tuesday, June 30

*How to Make Storytelling Photographs*

Speaker: Jim Miotke

Check out the website <[bhphoto.com](http://bhphoto.com)> for all the details as well as a complete list of additional presentations, and to register for the course(s) of your choice.

## **Member Biography**

by Janna Amelkin

This month we highlight Club Member Christine Doyle.

Christine grew up on Long Island in a family with three sisters and one brother. Except for a three-year period during which she lived in London after graduating from college, she has lived all of her adult life in Manhattan. Christine graduated from NYU with a Bachelor's degree with a major in Political Science. She has worked as a paralegal at a large Manhattan law firm for over 20 years.

Christine has always liked taking pictures but picked up her first 'real' camera, an Olympus 35 RD rangefinder, when she was a young adult. She used her film SLR camera, another Olympus, until only three years ago. When she worked with film she worked almost exclusively in black and white, mostly photographing landscapes but also different shapes and shadows. She took a beginning course in black and white film photography, which included darkroom instruction, at the 92nd St. Y in the early 1990s, but decided to stick with commercial black and white film processors then available.

About three years ago, Christine acquired her first digital point and shoot camera, a Canon PowerShot. Last summer, she purchased a DSLR, the Canon Rebel XSi. In order to get a good start with her new camera, Christine took an introductory course in digital photography at the Jewish Community Center on the Upper West Side in the fall of 2008. She found the instructor, Wesley Ham, "inspiring and nur-

turing," and encouraged her to pursue photography as a serious hobby.

It was at the JCC digital photography course that Christine met Sam Espino, who told her about PWCC and encouraged her to consider joining. After attending a few Club meetings, Christine realized how important it was to be part of a community that was serious about photography, and how that could motivate her to devote more time to her own photography. She likes the guest lectures and finds the competitions helpful in that they enable her to learn from the work of other members and the comments of the judges. She also liked the informal PDI critique that was given recently by Ed Lee. She likes the practice in shooting that the club's field trips provide, and particularly enjoyed the field trip to the Chinese New Year's celebrations earlier this year.

Christine has a longtime boyfriend who is very supportive of her photography. He grew up in a small farming town in Kansas, where his parents still live. Christine enjoys taking pictures there when they visit, where the land is flat and wheat and bean fields stretch to the horizon. Christine likes that the landscape there is so very different from what she is used to. There are places there where you can look in all directions and see nothing but rolling hills and sky. She feels that the newness of that landscape opens up her imagination.

Christine likes to travel. Over the past five years she has taken her vacations in the the American Southwest, and in particular Tucson, Santa Fe, and Zion National Park in Utah. Prior to that she vis-

ited Austria several times. Her two big travel adventures were to Ecuador in the early 1990s and Egypt in 2000. While in Ecuador she toured the capital, Quito, the market town Otavalo, and stayed on a “flotel” on the Rio Napo in the rain forest. In Egypt, she saw the main sites—the Pyramids, the Sphinx, Luxor, Karnak, the Valley of the Kings, the Valley of the Queens, and Abu Simbel. This trip was especially satisfying, because her boyfriend’s brother was living in Cairo and was able to show them around.

Christine also likes to spend time with her sister’s four grandchildren, ages 4 through 9, who are excellent subjects for a photographer.

Welcome to the Club, Christine.

---

## **Camera 4 Sale**

Former Club member Marlene Schonbrun has a Nikon D70 kit for sale which includes the DSLR body and a zoom-Nikkor 18-70mm lens. This particular model camera has been discontinued but the lens is still listed as available. Marlene paid around \$1,200 for the kit.

Both items are in very good condition, have been handled with kid gloves, and have seen only moderate use.

Camera and lens will be sold together—best offer (with right of refusal if there is no reasonable offer).

E-mail offers to <marline\_gs@yahoo.com>

## **PWCC’s Yahoo Group**

by Cheryl Richer

Have an idea to go shooting but don’t want to go alone? Have a question about Photoshop, or your camera, or some technique but don’t have someone to ask? Know of a great photo op or workshop that you’d like to share with your fellow Club members? What to do?

Ta Da! The Club’s Yahoo group is the answer to your questions. You can communicate with other PWCC members about these and more. All you have to do is sign up for the group. It’s easy and it’s free.

In order to sign up and be included, all you have to do is send an e-mail to me at <cheryl\_richer@sandp.com> I will respond with an e-mail from the group website, and... you’re in.

If you have a Yahoo e-mail account (or if you set one up), you can go into the group site. There you can see all prior e-mails sent, post pictures, post links to other websites of interest, and more. If you don’t have a Yahoo account, you can only send and receive e-mails.

Note: if you *reply* to a group e-mail, it will bounce to everyone. For some responses, it is more appropriate to write to one member only; you will have to *forward* your response to them, as opposed to *replying* to the e-mail. If it’s an e-mail asking “where can I buy an old Polaroid camera,” perhaps you want to *reply* because this information could be of interest to all. If you are saying “thanks for the information,” for example, perhaps you should *forward* your response to only that one member.

## **MBPO Exhibit**

by Valerie Brissett

Park West Camera Club's next photo exhibition at the Manhattan Borough President's Office, *Chapter Two— The Best of Park West*, is just around the corner. The dates for the exhibition, for the hanging of the show, and for the gala reception are all set.

Your matted and framed photographs are to be delivered to the Manhattan Borough President's Office on Tuesday, June 30th, between 11:00 a.m. and 5:00 p.m. You may deliver them in person or have another Club member, a friend, relative, or messenger deliver them for you.

Whoever makes the delivery will need a government issued photo identification (a driver's license or a passport) to be admitted to the building. Bring your images to the MBPO on the 19th floor. Club members will volunteer to be there to accept your images. (If you would like to volunteer, get in touch with Valerie or Eileen—see page two for contact info.)

The actual hanging of the exhibit will take place on the same day, Tuesday, June 30th, beginning around 5:30 p.m. We expect the hanging to take somewhere between two and three hours. All members are invited to assist in the hanging—even if you are not exhibiting. (Again, contact Valerie or Eileen if you would like to volunteer.)

The exhibit will hang for the entire month of July, from the 1st through the 31st.

The opening reception for *Chapter Two* will be held on Thursday evening, July

2nd, from 5:30 p.m. to 8:00 p.m. The Social Committee will coordinate the reception with the Gallery Committee. (As usual, your volunteering to pitch in would be much appreciated.) You may invite as many people as you wish. Viewing of the exhibit, other than at the opening reception, must be done during normal business hours. Remember, government-issued photo ID is required for admission.

For your information, the Manhattan Borough President's Office is located in the Municipal Building. The address is 1 Centre Street (at the east end of Chambers Street, just across from City Hall Park, and just north of the entrance to the Brooklyn Bridge).

The closest subway stations are: Chambers Street on the J, M, and Z lines; and Brooklyn Bridge/City Hall on the # 4, 5, and 6 lines. Also nearby (a short walk east) are: Chambers Street stations of the #1, 2, 3, A, C, and E lines; and City Hall station on the R and W lines. The M9, M22, and M103 buses stop right across the street from the Municipal Building. The M1 and M6 buses stop just on the other side of City Hall Park.

### **Rules of Entry**

There are no exhibit-wide rules. However, all of your images should be consistent—similar mats and frames. (We recommend white mats and black or silver frames, but you have the final word for your images.)

You may submit up to six images. The entry fees are \$10 for one to three images and \$15 for four to six images.

## **Business Meeting Minutes**

by Janna Amelkin

May 28, 2009

*{These minutes are a draft copy and have not yet been approved by the membership.}*

The meeting was called to order at 7:00 p.m. by Paul Perkus, President.

The minutes of the April 27 meeting were accepted as read.

Treasurer's report: The full balance is \$16,848.39. Subtracting trip deposits, the true balance is \$ 14,143.33.

Myron Galef presented three alternatives for next year's budget namely for 65, 70, and 75 members. Several members asked for clarifications and these were provided. Myron proposed to adopt the budget for 65 members and a motion was passed for that budget.

### COMMITTEE REPORTS:

Competition Committee: Eileen reminded the members that the images for the year-end competition must be submitted exactly as they were when originally submitted for one of this year's competitions.

There was a lively discussion about the judging in recent competitions. Hedy said she was upset about some of the grades people received. Ruth Gitto indicated that she was unhappy about some of the judges' comments. Marilyn Fish-Glynn responded that the judging is quite subjective. Gladys asked whether there are written guidelines for the judges. Marilyn and

Eileen will look into creating a written guide for the judges.

Field Trip Committee: Susan Sigrist noted that sign-up sheets were being passed around for the upcoming field trips to the Presby Iris Gardens, the Philadelphia Zoo, and the Brooklyn Mansions in the vicinity of Cortelyou Road. A discussion took place regarding the scheduling of the field trips. It was noted that the Field Trip Committee is trying to schedule field trips on weekends as well as during the week.

Gallery Committee: Valerie noted that a sign up-sheet was going around the room for the upcoming exhibition at the Manhattan Borough President's Office. So far 17 members have signed up. Helen encouraged the members to participate in the exhibit. Eileen noted that the work entered by each member should be organized around a theme and she indicated that there will be labels describing the themes. Eileen announced that she can refer members to someone who can print their work. Eileen noted that the hanging fees are due at the year-end dinner.

House Committee: Seymour thanked the members for helping to take the chairs out and put them back.

Membership Committee: Helen announced that we have 69 members, including six active life time members. These active life time members do not pay dues, but do pay their share of the gallery rental.

Newsletter Committee: Chuck Pine encouraged the members to read the Newsletter on line. The deadline for the next

Newsletter is the day of the year-end competition, but Chuck prefers to receive contributions from members earlier. The next Newsletter will cover several months and thus will be bigger than usual. Chuck would like to have printed copies ready at the time of the year-end dinner.

Program Committee: Marilyn Fish-Glynn announced that the year end-competition will be judged by Tequila Minsky, Joy Goldkind, and Bill Perlmutter. Marilyn is already arranging for judges for the 2009/2010 competitions. Nancy Sirkis will be the judge for the October Competition. Marilyn also has already made arrangements for some presenters for next year.

Publicity Committee: Valerie noted that she needs some help with the creation of a flyer for the MBPO exhibit. She would also like to hear some suggestions for publicizing the exhibit. Marilyn Fish-Glynn suggested that some information about the exhibit and the Camera Club in general be left at the Event Space at B&H.

Social Committee: Natalie brought liquid refreshments and Stephanie brought delicious strawberries. Sid noted that he brought a lot of pasta. So far, 12 members have paid for the year-end dinner.

Website Committee: Ruth Gitto announced that she will be leaving the Club in September and that someone else will have to update the website from then on. She noted that setting up the website entailed a lot of work and that she has maintained it since she set it up. She is willing to continue with the maintenance of the website provided that she is paid for her work. A motion was passed to table the discussion till the fall.

Workshop Committee: No report.

## OLD BUSINESS

Extended Field Trips: Chuck Pine announced that 38 people are going to Pennsylvania this coming weekend. Nine people have signed up for the field trip to Albuquerque in early October. Deposits are due on the evening of the year-end dinner. Near the end of October there will be a field trip to photograph Fall colors in the Delaware Watergap/Bushkill Falls area. We will leave on Friday and return on Sunday, but it may be possible for some people to stay till Monday. The cost for the two nights will be \$ 150.00.

For a year from now, we are planning a trip to the Big Island of Hawaii. The trip will last for two weeks. Stopovers in California are planned both coming and going to Hawaii. We will set up an ad-hoc Committee to discuss future extended field trips.

Election of Officers: The slate of officers proposed by the Nominating Committee was unopposed. This slate consisted of Paul Perkus for President, Ed Lee for Vice President, Myron Galef for Treasurer, Janna Amelkin for Recording Secretary, and Helen Pine for Corresponding Secretary. On Paul's request a unanimous vote was cast by the recording secretary for the entire slate. Paul thanked Natalie for her service on the Board. He also welcomed Helen to the Board.

Image Exchange with Hartlepool Camera Club, UK: They are planning to show our photographs on November 16th. Helen volunteered to collect the images from our members. The images should be the same size as those that are submitted for

a Competition. Paul thanked Natalie for her work in corresponding with the Harlepool Camera Club.

**Checklist for Club Activities:** Natalie has made a checklist for the auction and she has sent it to the other board members. She will e-mail it to the members after she has incorporated the suggestions of the other members of the board.

**Summer Meetings:** There will be two summer meetings. The first meeting will be the reception at the Manhattan Borough President's Office on July 2nd. The second meeting will be held on August 3, probably at the Skylight Diner. Details will be provided by e-mail.

**Expanding Visions:** Chuck Pine reported that 65 people have signed up for Expanding Visions and attended at least one session. Because of the large number of participants, the participants are divided in two groups for the review sessions. The participants were sent an e-mail and asked whether they prefer to attend critique sessions on Wednesdays or on Thursdays. The participants should bring no more than 12 images to the critique sessions. Class notes are available for those that wish to attend, but have not yet done so.

**New England Camera Club Council Conference:** The conference will be held on the campus of the University of Massachusetts in Amherst during the 2nd weekend in July and runs from Friday through Sunday. Sid is coordinating a car pool. It is also possible to get there with the Peter Pan Bus, which leaves from the Port Authority in Midtown.

#### NEW BUSINESS:

**From the Chair:** Ed announced he will prepare the certificates this year.

**From the Floor:** Chuck Elster suggested we look into the possibility of using Paypal to collect money for various club activities. Myron will check out Amazon as well as Paypal.

#### GOOD AND WELFARE:

**From the Chair:** Chuck announced that Myron Brenton has taken a turn for the worse. Cards and letters are appreciated. Tomorrow night Annette Chapman will be presenting her work at the Tuesday Evening Hour. Next week Tuesday is the year-end Fundraising Dinner Party for the Tuesday Evening Hour. Chuck and Helen Pine will present their work that evening.

**From the Floor:** Photo Review has an International Photographic Competition. Entries are accepted between May 1 and June 1. There are various prizes. The "get the picture website" ([www.getthepicture.tv](http://www.getthepicture.tv)) has a photo contest for amateur photographers. The start date is May 7 and the deadline for entries is July 7. The prize is a \$ 400.00 gift certificate from a photographic supplier.

Helen announced that Cindy Wallpole and Chuck Fritsch will be in New York from June till November. Natalie indicated that the Brooklyn Fine Arts show will run from May 9 through June 14. The Red Hook/Carroll Gardens Open Studio Tour will be held on May 30 and 31.

The meeting was adjourned at 8:50 pm for socializing and refreshments.

## NECCC Photo Conference

The New England Camera Club Council (NECCC) is a nonprofit umbrella group for about 80 camera clubs in the New England states. The Council was established in 1937 and incorporated in 1963. The Council sponsors a variety of events and services for photographers including:

The 64th annual conference of the New England Camera Club Council will be held on the second weekend of July (10th - 12th) on the campus of the University of Massachusetts, Amherst. There are dozens of scheduled lecture/slide shows offering techniques, travelogues, portfolios, and the like. All of these are presented by professional or very advanced, experienced amateur photographers. Also on the program are opportunities to photograph set-ups of still life, live models, and so on. Plus there are camera cleaning, testing, and minor repair sessions, contests, and more.

The keynote address this year will be *Wanderlust: Evocative Travel Photography from Around the World* given by Rosanne Pannella. Also slated to appear are Joe LeFevre, Ellen and Josh Anon, Tom Icklan, Ivan Rothman, Lewis Kemperer, Joe MacDonald, Ron Rosenstock, and many more. In addition, there will be some special events, door prizes, and plenty of photo opportunities.

For all the info go to <[www.neccc.org](http://www.neccc.org)> or pick up one of the brochures at a PWCC meeting. But, here's some of what you'd like to know:

Registration for all three days of the conference is \$145 if paid by June 19th,

\$175 if after the 19th. Rates are available for shorter stays.

Meal plans are available—\$59 for six meals (Friday dinner through Sunday lunch). Rates for shorter stays or individual meals are also available. Housing is available in dormitory rooms from \$25 per night and up. Off-campus motel housing is available (if not already sold out), might be many miles away, and does not include transportation to and from the campus.

Transportation to and from Amherst can be by private car or public transportation. Peter Pan Buses leave from the Port Authority Bus Terminal in midtown and go to the UMass, Amherst campus. Round trip fare is \$79 (\$44 one-way).

Several PWCCers are planning to attend. Sid Georgiou has volunteered to coordinate car pooling and/or shared car rentals. If interested, contact Sid via e-mail at <[yendis39@hotmail.com](mailto:yendis39@hotmail.com)>

---

From the recent PWCC field trip to the Presby Memorial Iris Garden



by Chuck Pine ©2009

## How to Photograph Baseball

by Chuck Pine

On July 17th, we'll be going to Keyspan Park in Coney Island to watch and shoot the Brooklyn Cyclones play the Auburn Doubledays. (This will be followed by photographing the fireworks.) Here are some suggestions for photographing the game. (These suggestions are valid for just about any other kind of sports photography, too—football, soccer, hockey, basketball, volleyball, cricket, whatever.)

1. *Get as close to the action as you can.* Wherever possible—in a big stadium or in a sandlot—try to nearly fill the frame with your subject rather than have him or her show up as a distant speck. How close is close enough? The closer the better. You probably can get right on the sidelines—or in the first row of seats—at a Little League game, a high-school game or even those various corporate league games in Central Park. Even at minor league games (the Brooklyn Cyclones or the Staten Island Yankees), you can usually get pretty close. What about the regular season Big League game? You probably won't get really close to the action. But this doesn't mean you're out of luck. It simply means that you'll have to use a longer lens to fill the frame.

How long a lens? This, of course, depends upon where you sit. From most seats in the stands, a 200mm to 300mm lens (either fixed focus or, better yet, a zoom) will probably do fine. But realize this: The maximum aperture of your longer lenses is probably around  $f$ -4.5 or greater—not very fast. This means that you may not be able to shoot at a fast-enough shutter

speed to stop the action, especially when your subject is in a shaded area of the field. It should, however, be fine for action in sunny areas, raise your ISO/switch to a faster film, or just go slow and capture the blur of the action.

2. *Show the ball in the picture.* When you shoot an action photo, whether it's the batter taking a mighty swing or a close play at first base, the picture is much more effective if it shows the ball too. Or, if you're shooting the outfielder circling under a fly ball, try to capture the ball in the same picture so that we see the subject of the fielder's concentration.

Of course, not every shot can show the ball. For example, the photo showing the players in the dugout while their team is at bat can't show the ball. And there are some action shots that work fine without the ball: The runner sliding into third, for example, may make a great shot even if the ball is nowhere in the scene. This means, like all of these rules, this is a rule that is meant to be broken.

3. *Use fast film/ISO.* The faster, the better. 400 ISO is ideal for major league stadiums at night with their powerful lighting systems. It should also work at most ball games in the daytime. You may want a faster film for overcast days or other sports indoors. Why all this emphasis on speed? You want to get the fastest possible shutter speed to stop the action. But what about grain/noise? For years photographers worried about excess grain in all films and excessive noise with digital cameras shot at higher ISOs. Nowadays, however, films as fast as 1600 ISO are almost grainless and modern DSLRs almost

eliminate noise. (Ain't science grand?) Of course, as I mentioned above, sometimes it pays to break the rule, go with a slower film, like 100 ISO, and accentuate the motions as blur. Imagine the runner sliding home or the ball leaving the pitcher's hand, as examples.

#### 4. *Anticipate where the action will be.*

What is meant by *anticipate*? Basically, it means that you should aim your camera at the point where you expect the action to be, and preset the focus for that area. (If you're using a quick-reacting autofocus camera, you may not have to deal with this.) Let's say there are runners on second and third. The big play is most likely to be at the plate, so it makes sense to train your camera on the plate, set focus and wait for the action to occur. If you're right, and there is a play at home, you're ready to capture the critical moment. But don't take your eye away from the camera after you shoot the first shot. Be ready to shoot a second, and a third, and a... Anything can happen. The ball might be dropped by the catcher. The runner may be congratulated by the on-deck batter. The manager may come storming out to protest the call. You might want to set your camera on continuous shooting mode, if you have one. Be ready!

One other advantage of anticipating where the action will be involves *exposure*. Typically, one thing you have to consider during day games is that one part of the field may be in bright sun while the rest is in shadow. If you anticipate the action at home plate which is in bright sun, you can set your exposure for the bright home-plate area in advance. If

you don't anticipate—and your camera does not offer autoexposure—your exposure may be way off. Where you have a choice of shooting action in a sunny area or a dark area, opt for the sun. You want to shoot at the fastest possible shutter-speed to freeze the action. Deep shadows may call for a slower shutter-speed that won't stop the action. Of course, if you have no choice the first rule is: Go where the action is!

5. And finally, *be prepared for the unexpected*. While it's great to be able to follow all of the previous rules, they are not carved in stone (the paper they're printed on is easily replaced, and if you're reading this on the website, the rules can be ignored or changed virtually at will). Be alert for the possibility of something that makes a good picture, even though it's elsewhere on the field and you couldn't possibly anticipate it. In the words of the Boy Scouts, "Be prepared."

---

From the recent PWCC field trip to the Presby Memorial Iris Garden



by Chuck Pine ©2009

## How to Shoot Fireworks

by Chuck Pine

The Fourth of July is the opening of the fireworks season in the US (and the Club has scheduled a field trip to shoot a baseball game and the fireworks on July 17th). Getting good pictures of fireworks is pretty easy—if you know what you’re doing. There are only two basic requirements:

- 1) a time exposure, and
- 2) a solid platform for the camera.

1. Time Exposure. A fireworks projectile (sometimes called a skyrocket) takes time from the moment it streaks up from its launch tube, to the peak of its explosion, until the last traces of its color fade. As the rocket sails skyward, the crowd has time to exclaim “Ooh!” Then as it explodes in a burst of trails of color, the crowd has time to exclaim, “Ahh!” From launch to fadeout takes a few seconds. Your exposure, therefore, should be long enough to capture all, or part, of this progression. How long should your exposures be? At least one second long, sometimes two seconds, and some exposures even longer.

There’s another reason for a time exposure. As bright as fireworks look to us against a dark sky, they are not so bright that most films can record them in a blink of an eye. If you were to set your shutter speed for, say, 1/60th of a second, not only will the lens be open for only a moment of the firework’s life, but the exposure may also be too brief to record any image at all! With 100 ISO or faster film, a one-second exposure should be enough.

2. Solid Platform. Regardless of your camera, the second requirement is a solid platform to hold the camera motionless during the time-exposure. This is pretty much a need for all time-exposure photography. The best platform is a tripod. It provides a solid, easy-to-carry base on which to hold the camera still for an extended exposure. All SLRs and most point-and-shoots (film or digital) have a threaded opening on their baseplate that permits you to attach the camera to a tripod. A tripod is just the beginning. You also want the camera to be as vibration-free as possible during the exposure. Since pressing the shutter button can cause the camera to shake, you avoid this by using a cable release. The cable release enables you to press the shutter button without touching the camera directly.

(If you don’t have a tripod handy, don’t give up. Try placing your camera on a makeshift solid platform, such as a fence post, a railing, or a wall. None of them is as steady or convenient as a tripod, but they’re much better than hand-holding.)

(If you don’t have a cable release, again, don’t give up and go home quite yet. Although using a cable release is better than shooting without one, shooting without a cable release is better than not taking the shot at all. Just be gentle while tripping the shutter.)

Now to a few specifics: Which way should you hold the camera? If you’re going to capture the rocket’s upward trail and the blast, a vertical orientation is called for. If you’re zooming in for the burst of color, horizontal may work better. In other words, use both, depending on your particular situation and goals.

What focal-length should you use? If you have a choice, go for a “normal” or slightly wide-angle lens. Since your position relative to the rocket bursts will determine the exact focal length, use this as your guide: You want the frame of your image to extend so that it includes a good bit of the foreground in the bottom (more on this in a moment) and “headroom” above the topmost firework trails. Chances are you’ll need at least your normal and possibly a wide-angle setting for this.



Coney Island Fireworks  
© 2007 Chuck Pine

Where should you set focus? Set your lens for infinity. If your camera is an auto-focus model, it will work, maybe, but not as fast as you’d like and certainly not as fast as a lens set at infinity in manual mode.

What aperture should you use? You might think that because the sky is so dark you need a wide aperture. Just the opposite is true. Remember, your objective is not to record the dark sky except as background. You want to record the intensely bright streaks of color. Were you to use a wide open aperture during your time-exposure, you would probably overexpose the colors. Result: They would “burn out” and fade. To intensify the color, therefore, use a smaller aperture like  $f$ -8, or  $f$ -

11, or even  $f$ -16. Which you use depends upon the speed of your film/ISO setting and the intensity of the color bursts. I suggest you bracket your shots, using different apertures.

Here are some suggested starting points for film speed/ISO setting and aperture combinations:

ISO 100	$f$ -8
ISO 200	$f$ -11
ISO 400	$f$ -16

Remember, use your LCD screen to check for composition, exposure, etc., and make corrections as needed. If you’re shooting film: bracket, bracket, bracket—it’s the only way to be sure.

How many frames should you shoot? Expect to shoot plenty! Every burst is beautiful and you can’t predict which one will be the best. Be prepared to change rolls of film/media cards and batteries quickly and in the dark. Practice! My advice, shoot, shoot, and shoot some more.

How do you set your camera for a long shutter speed and small aperture at the same time? On most cameras, switch to the manual exposure mode. Set the aperture to the  $f$ -stop you want (or bracket around the one you’ve chosen). Set the shutter speed to the ‘B’ setting—that stands for ‘bulb.’

Now, there’s an additional step to consider that can take your pictures out of the ordinary and make them extra-special. The burst of a skyrocket, by itself, is pretty. But it’s not particularly interesting. What can you do to add interest? Consider including a statue in the foreground, with the fireworks framing it. Or silhouettes of the onlookers to give a

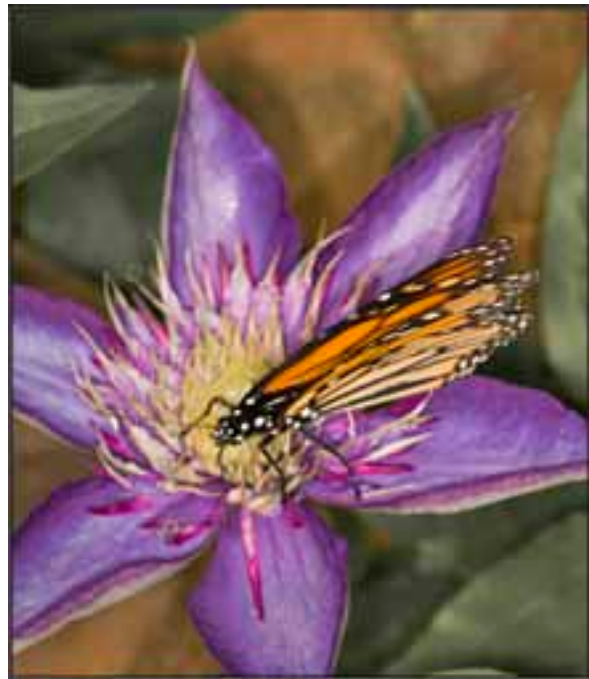
## Chocolate & Covered Bridges

sense of location to your picture. Or a tree. Whatever. The important thing is that your image include some interesting foreground objects.

One trick you may want to try is to use flash, built-in or accessory, to light the foreground object. Let's say you want to capture the crowds of people in the foreground, but they are in the dark. How can you add light to the heads during your exposure? Your flash can do the trick. Keep the camera on manual exposure control. Set up on the tripod as already explained. But in this case, focus on the people. With a wide angle lens the fireworks will probably be within your depth of field. If not, the fireworks may not be sharply in focus, but this lack of sharpness is probably acceptable because the fireworks are streaks of light and color, not detailed objects.

There's one more "trick" for you to consider. Why limit yourself to just one explosion? Try keeping your shutter open long enough to capture the glow of a few fireworks, one after the other. To do this, experiment with longer exposures—10 seconds, 20 seconds, and even longer. You can get some dazzling results! Just hold your hat, or some other opaque object, in front of the lens between the bursts of color.

The bottom line(s) at this kind of shoot: have fun, shoot lots of exposures, and experiment with all sorts of different techniques. you never know what you'll get; and isn't that one of the joys of photography?



all images by Chuck Pine ©2009

## Schedule of Activities

*All Club Monday night meetings take place at the Soho Photo Gallery located at 15 White Street, between West Broadway and the Avenue of the Americas (6th Avenue). Meeting sites for other Club activities are included within the listing. Following the schedule of activities are detailed directions to each of our meeting sites. Also, please check the Club Website*

*<[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)> for late breaking details on all meetings and other PWCC activities.*

*All meetings begin at 7 p.m. unless otherwise indicated below. Weekly meetings at Soho Photo Gallery will resume in September.*

*The Park West Camera Club meets every Monday night (with some exceptions for holidays). Please join us at a meeting or on one of our many scheduled field trips.*

An asterisk (\*) preceding the date indicates an official Park West Camera Club activity. Other listings included below are *Photo Events*, which may be of interest to photographers, and *Photo Ops*, which offer opportunities to take pictures.

\* Monday, June 8  
Annual Otto Litzel Memorial  
Year-End Dinner

This annual affair is our biggest and best social/business happening of our entire year. Awards are given out for competition winners. Gifts are bestowed upon various Club members including the Executive Committee and committee chairs

and co-chairs. There'll be plenty of fun and excitement for everyone. This fantastic event will be taking place at *East of Eighth* (that's the name of the restaurant) located at 254 West 23rd Street. Gathering begins at 6:00 p.m. The cost will be \$36.00 payable by cash or check (made out to Park West Camera Club). You won't want to miss this one!!!!

\* Wednesday, June 10  
Field Trip—Philadelphia Zoo

The Philadelphia Zoo is the oldest, and one of the finest zoos in America. They have huge collections of mammals, reptiles, amphibians, and birds (including the brand new McNeil Avian Center. We'll meet at Penn Station at 7:30 a.m. to catch the 7:53



a.m. New Jersey Transit train to the Philadelphia 30th Street station (round trip). [Note the new time—one hour earlier than stated in last month's Newsletter!] There we transfer to the R7 SEPTA train to downtown Philadelphia. Finally we take the #31 SEPTA bus to within a short walk to the zoo. All of this will cost under \$25 or about \$15 for seniors. The entire trip should take about 3 hours, getting us to the zoo around 11 a.m. Admission to the zoo is \$18 (no senior rate). We'll have all day, until closing time at 5:00 p.m. to wander through the exhibits and shoot to our hearts' content. To get back home, we reverse the morning's trip (and pay again). There is a possibility that some people would like to stay overnight so they can continue to explore Philly on Thursday. Hotels in the area start around \$100 and go up from

there (mostly up). *Be sure to sign up for the trip at any Club meeting. If you can't make it, please contact the leader.*

Leader: Susan Sigrist: 212-758-0036.

Wednesday, June 10

Photo Event—Photography Meet-Up

The Photography Meet-Up is a gathering of people with an interest in, of all things, photography. Tonight's meeting is a photographic safari across the Brooklyn Bridge. We'll meet in front of J&R at 23 Park Row at 5:45 p.m. Check the website <[photo.meetup.com/21](http://photo.meetup.com/21)> for the details.

\* Wednesday or Thursday, June 10/11

Expanding Visions 15—Review #2

Tonight we will look at images from trips three and four. We'll critique each others' work (in a friendly, non-threatening manner) to see what we have learned about the last couple of assignments. This class will be held at the home of our instructor, Chuck Pine (see below for directions) starting at 7:00 p.m. (You will be able to choose either Wednesday or Thursday night to attend.)

\* Monday, June 15

Executive Committee Meeting

The Club's elected officers (plus the President Emeritus) will meet to discuss the future of the Club including next year's program.

Tuesday, June 16

Photo Event—Audubon Photo

The New York City Audubon's Camera Club is holding its meeting tonight. At the meeting Cal Vornberger will present part 2 of his tutorial on "Lightroom for Begin-

ners." He will explore the 'Develop' module and discuss how to put your photos on the Web through the 'Web' module. The meeting will start with up to three images from members who wish to share their photos with the group. Members are encouraged to bring up to 3 photos on a flash drive/memory stick to present to the group. <[nycaphoto.org](http://nycaphoto.org)> for further details. The meeting, open to the general public, is held in the Coffee House at 20 West 44th Street, 6th floor. \$5 donation.

\* Thursday, June 18

Expanding Visions 15—Trip #5

This evening's trip takes us to Coney Island where our assignment will be *Slow Sync, Fast Light*. An old photographic rule of thumb says to use artificial light only when there isn't enough natural light; we will break this rule and use both flash and ambient light in the same images. We meet at Nathan's picnic tables just to the right of the ordering counters on Surf Avenue. Please try to arrive by 6:30 p.m.

Thursday, June 18

Photo Event—NYPC General Meeting

The New York Personal Computer User Group (NYPC) meets tonight. The program for tonight has not yet been announced. Check out their website at <[nypc.org](http://nypc.org)> for late breaking details. The meeting is held in the auditorium of P.S. 41 at 116 West 11th Street, just west of 6th Avenue. The meeting begins at 6 p.m., is free, and open to the public.



Fridays, Saturdays, Sunday

June 19 - September 6

Photo Op—Boom-A-Ring

Ringling Bros, and Barnum & Bailey presents Boom-A-Ring, an action-packed one-ring circus that will be playing in Coney Island for most of the summer. The shows are held on weekends at various morning, afternoon, and evening hours. The cost for tickets, which include the pre-performance side show as well as the circus performance, range from \$10 for upper bleacher seats to \$65 for ringside VIP seats. You can check out the details and reserve your seats at their website, <ringling.com>



Seashell Girl  
© Chuck pine 2007

scription. You'll also be able to shoot the antique parade of cars among many other oddities of the area. Take the 'D' or 'N' train to the Coney Island/Stillwell Avenue station or the 'F' or 'Q' train to the West 8th Street/ NY Aquarium station. If you thought the Village Halloween Pa-

rade was great, you ain't seen nothin' yet—and this is all in the daylight!

Wednesday, June 24

Photo Event—Sierra Photo

The New York City Sierra Club's Photography Committee is holding its final meeting of the season tonight. It is a members' night in which all are invited to bring up to eight nature/wildlife/plantlife/landscape/etc.) slides or PDIs to share. The meeting, open to the general public, is held on the second floor of St. Paul the Apostle Church at 405 West 59th Street, just west of 9th/Columbus Avenue, and begins at 6:30 p.m. A \$5.00 donation is collected. Refreshments will be served.

\* Thursday or Friday, June 25/26

Expanding Visions 15—Final Review

Tonight we will look at images from trip number five as well as the term project. We'll critique each others' work (in a friendly, non-threatening manner) to see what we have learned about these assign-

Vicenta Pages & Friend  
© Ringling Bros.



Saturday, June 20

Photo Op—Mermaid Parade

Outrageous! That's the word that comes to mind when anyone mentions the Mermaid Parade. This annual Coney Island event is celebrating its 26th Anniversary. Although the parade through the streets and on the boardwalk begins at 2:00 p.m. you'll find better photo chances by getting there around 11:30 a.m., purchasing a press pass for \$10, and shooting in the staging area. You'll be able to mingle with the participants as they prepare their floats, don their scanty and/or intricate costumes, and drench each other with full body paints of every color and de-

ments. This class will be held at the home of our instructor, Chuck Pine (directions below) starting at 7:00 p.m. (You will be able to choose either Thursday or Friday night to attend.)

Sunday, June 28

Photo Op—Heritage of Pride Parade

Grab your camera, fill your pockets with extra film and/or flash cards—and don't forget your prettiest bonnet. Oops, this is a slightly different 5th Avenue parade. Formerly called the Gay Pride Parade, this annual event features outrageous costumes, unbelievable floats, and a whole lot more. Commemorating the New York Stonewall riots of 1968, the parade kicks off at noon and marches from 52nd Street down 5th Avenue to 8th Street, and then over to Christopher Street and 7th Avenue South. Go early to the staging for the best shots and no crowds.

\* Tuesday, June 30

Gallery Exhibit—Hanging *Chapter Two*

The Park West Camera Club's exhibit at the Manhattan Borough President's Office will be hung today. Your framed images can be brought to the MBPO today between 11 a.m. and 5 p.m. You may deliver them in person or have another Club member, a friend, relative, or messenger deliver them for you. The hanging will begin around 5 p.m. and should take somewhere around three hours to complete. If you can stay and help, it would be greatly appreciated!!! The Manhattan Borough President's Office is located on the 19th floor of the Municipal Building Municipal Building at 1 Centre Street, (at the east end of Chambers Street, just across from City Hall Park, and just north

of the entrance to the Brooklyn Bridge). The closest sub-way stations are: Chambers Street on the 'J,' 'M,' and 'Z' lines; Brooklyn Bridge/ City Hall on the # 4, 5, and 6 lines. Also nearby (a short walk east) are: Chambers Street stations of the #1, 2, 3, 'A,' 'C,' and 'E' lines; City Hall station on the 'R' and 'W' lines. Entry to this building requires a government issued, picture ID such as a driver's license or passport. You will also have to pass through metal detectors.

\* Wednesday, July 1

Field Trip—Brighton Beach Bonanza

Join us for a pleasant stroll along the boardwalk in *Little Odessa*, Brooklyn (bathing beauties and babushkas), followed by a walk along Brighton Beach Avenue (for shopping and shooting) and top it all off with dinner and a show at Primorski Restaurant. It'll be a hoot! Dancing to the antiquated pop music; Russians celebrating birthdays and anniversaries (it's Russian tradition to celebrate family events by going to a restau-



Russian Feast  
© Primorski Restaurant

rant and eating, drinking, dancing, dressing up, etc.). We'll meet at the front of the 'B' train platform at the 34th Street station at 6 p.m. You could also meet us at the front of the Brighton Beach station (B or Q train ) in Brooklyn at 6:45 p.m. There is a full banquet menu (unlimited food and drink) for \$37 but we'll most likely opt for a more reasonable evening and order from the menu. *Be sure to sign up for the trip with the leader. If you can't make it and have to cancel, please contact the leader.* Leader: Marilyn Fish-Glynn at <mfishglynn@yahoo.com> or at 212-685-8784.

\* Thursday, July 2

Gallery Exhibit—Reception  
*Chapter Two*

The gala reception for The Park West Camera Club's exhibit at the Manhattan Borough President's Office, *Chapter Two, the Best of Park West*, is this evening. You and your guests are invited to attend. The reception will be held from 5:30 p.m. until 8 p.m. (Members of the Gallery Committee and Social Committee are asked to arrive earlier—around 5 p.m.—to assist in the set up.) The Manhattan Borough President's Office is located on the 19th floor of the Municipal Building at 1 Centre Street, (at the east end of Chambers Street, just across from City Hall Park, and just north of the entrance to the Brooklyn Bridge). The closest subway stations are: Chambers Street on the J, M, and Z lines; Brooklyn Bridge/City Hall on the # 4, 5, and 6 lines. Also nearby (a short walk east) are: Chambers Street stations of the #1, 2, 3, A, C, and E lines; City Hall station on the R and W lines. Entry to this building requires a government

issued, picture identification such as a driver's license or a passport. You will also have to pass through metal detectors.

\* Monday, July 6

Summer Meeting

At our last business meeting of the year, the membership decided to have a couple of meetings during the summer months. Tonight is one of them! The topic will be a presentation of *Ancient Empires of the Adriatic and the Aegean* by PWCC's president emeritus and former first lady, Chuck and Helen Pine. This digital show is a travelogue of their trip to the eastern Mediterranean last summer. Refreshments will be served: pizza from Italy, Greek olives, a turkish delight, and something or other from Croatia. We'll be meeting at Chuck and Helen's apartment on the Upper West Side (see below for directions) at 7 p.m. (but not before 6:30).

Istanbul Grand Bazaar  
© Helen Pine 2009



Friday thru Sunday, July 10-12

Photo Event/Field Trip—NECCC Conference

The 64th annual conference of the New England Camera Club Council is being held this weekend on the campus of the University of Massachusetts, Amherst. For details see the article on page 15 of this issue of the PWCC Newsletter.

\* Friday, July 17

Field Trip—Baseball & Fireworks

Tonight's trip is a double header—a minor league baseball game featuring the Brooklyn Cyclones (a NY Mets affiliated team) and the spectacular Coney Island fireworks display (and don't forget the pre-game show, a fine dinner at Nathan's Famous). We'll be gathering at Nathan's around 6 p.m. for a hot dog or two and maybe a bag of fries, or how about a bowl of chowder or... The baseball game begins at 7 p.m. if you're not joining us for the Nathan's experience. Cost for the tickets (we have a group rate) is \$11 per person (payment must be received prior to the game). The fireworks commence right after the game (or 9 p.m., whichever is later). Be sure to read the articles on shooting baseball (page 16 of this *Newsletter*) and on shooting fireworks (page 18 of this *Newsletter*). To get there, take the 'D,' 'F,' 'N,' or 'Q' train to the Coney Island/Stillwell Avenue station (the last stop for all these lines). *Be sure to sign up for the trip with and make your payment to the leaders. If you can't make it and have to cancel, please contact them.* Leaders: Chuck and Helen Pine: 212-932-7665 (H), (646) 549-0187 (C), or <bohpin@aol.com>

\* Saturday, July 25

Field Trip—Sand Sculpting

Professionals and amateurs alike compete to create towering edifices and sculptures out of Coney Island's sandy beach. This is the 19th Annual Sand Sculpting Contest sponsored by the Astella Development Corporation. The fun begins at high noon and wraps up around 5 p.m. (just in time for a bite at Nathan's Famous or To-

tonni's Pizza?) and takes place on the beach between West 10th and West 12th Streets. Top prizes of \$400 will be awarded, so the competition should be fierce and the sculptures over the top. There will also be live music, dance performances, and more to enjoy and photograph. We'll be gathering at Nathan's around 2 p.m. for a hot dog or two and maybe a bag of fries, or how about a bowl of chowder or... *Be sure to sign up for the trip with the leaders. If you can't make it and have to cancel, please contact them.* Leaders: Chuck and Helen Pine: 212-932-7665 (H), (646) 549-0187 (C), or <bohpin@aol.com> (This trip is being shared with the Sierra Club's Photo Committee and offered as a Photo Meet-Up safari.)

\* Saturday, August 1

Field Trip—Meatpacking District

In 1884 New York City established a bustling outdoor food market called the Gansevoort Market, named after General Peter Gansevoort, a Revolutionary War hero and grandfather of Herman Melville. In 1949, the Gansevoort Meat Center opened. Today, the Meatpacking District is a 20-square block, 24-hour neighborhood on the West Side of Manhattan. Alongside the meatpacking plants, fashion designers, graphic designers, writers, architects, artists, and photographers have created a destination for Park West (and others) to record its treasures on digital media and film. We will meet on the northwest corner of 14th Street and 8th Avenue at 11 a.m. and begin our wanderings through the district. No doubt, we'll end up at one of the neighborhood's many eating establishments. *Be sure to sign up for the trip with the leader. If you*

*can't make it and have to cancel, please contact her. Leader: Rita Russo, 212-475-3875.*

\* Monday, August 3  
Summer Meeting

Just in case you've been having symptoms of withdrawal from not having a Club meeting for a while, we've scheduled this get-together for you. We'll be meeting at the Skylight Diner at 7 p.m. You may order a light snack, a dessert, a sandwich, or a full meal—it's up to you. On the table for discussion? Whatever you wish: bring some images to share; talk about the MBPO exhibit we just took down; share your ideas about speakers, field trips, workshops, whatever. The Skylight is located across 9th Avenue and around the corner from B&H. The address is 402 West 34th Street.

\* Saturday, August 22  
Field Trip—Downtown Walking Tour

It has been said that Times Square (Broadway and 42nd Street) is the Crossroads of the World. It has also been argued that the financial center of the world lies a few miles south of Times Square, in downtown Manhattan. Join us as we explore this historic area, photographing all its nooks and crannies in search of what makes it tick. We'll meet in front of the Alexander Hamilton U.S. Custom House (which houses the National Museum of the American Indian's George Gustav Heye Center—a part of the Smithsonian Institution) located at One Bowling Green, adjacent to the northeast corner of Battery Park. To get there, take the 1 train to South Ferry, the #4 or #5 train to the Bowling Green station, the 'R'

or 'W' train to Whitehall Street, or the 'M,' 'J,' or 'Z' train to Broad Street. *Be sure to sign up for the trip with the leader. If you can't make it and have to cancel, please contact her. Leader: Rita Russo, 212-475-3875.*

\* Sunday, September 6  
Chuck Pine Labor Day Picnic

Our annual social gathering to start off the new Club season will be held today. Save the date. Full details will be available in the September Newsletter.

**Directions to Soho Photo Gallery**  
*at 15 White Street, between Avenue of the Americas/Sixth Avenue and West Broadway. Take the #1 or #9 train to the Franklin Street station (one stop below Canal Street). Walk one block north on West Broadway to White street, make a right turn, and walk half a block to the gallery. Take the A, C, or E train to the Canal Street station. Walk south on Church Street 3 blocks to White Street, make a right turn, and walk half a block to the gallery. Although a little bit longer walk, take any other train to Canal Street, walk south a couple of blocks to White Street, turn right, and walk to the gallery. Evening parking is limited, but available.*

**Directions to the Pine Apartment**  
*at 680 West End Avenue (at 93rd Street), Apartment 5D: Take the #1, 2, or 3, trains to 96th Street (exit at the south end of the station) or the M7, M11, or M104 bus to 93rd/94th Street. From the train or bus, walk the few steps to 93rd Street, make a right turn and head west to the apartment entrance on the corner of West End Avenue and West 93rd Street.*

# June

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3	4	5	6
7	8 Otto Litzel Memorial Din- ner	9	10 Field Trip Exp. Vis. 15 Photo Event	11 Exp. Vis. 15	12	13
14	15 Ex. Com. Mtg.	16 Photo Event	17	18 Exp. Vis. 15 Photo Event	19 Photo Op	20 Photo Op
21	22	23	24 Photo Event	25 Exp. Vis. 15	26 Exp. Vis. 15	27
28 Photo Op	29	30 Exhibit Hang- ing				

*Please refer to the Schedule of Activities starting on page 14 for all the details.*

## Photo Tip



Before

For a portrait that pops , use the Lasso, set slightly feathered, to select the eyes. Hit Ctrl/Cmnd+J to copy them to a new layer and use Levels or Curves to add a touch more contrast to them. Then sharpen them slightly with Smart Sharpen. If the effect is too much, drag down the layer's opacity.

After



# July

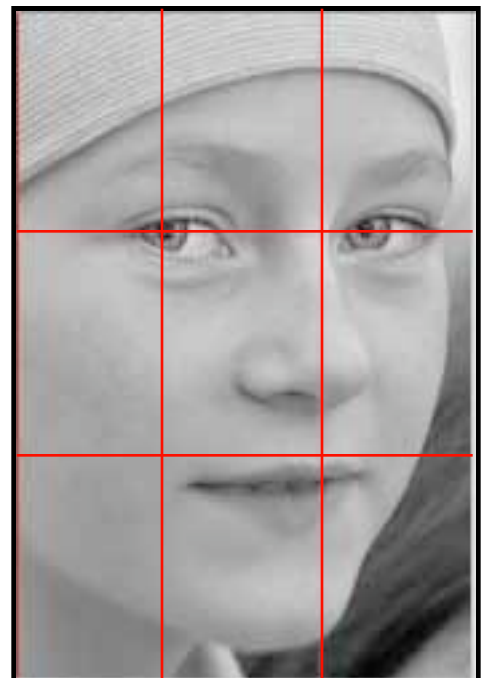
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 Field Trip	2 Exhibit Opening	3	4
5	6 Summer Mtg.	7	8	9	10 NECCC Conference	11 NECCC Conference
12 NECCC Conference	13	14	15	16	17 Field Trip	18
19	20	21	22	23	24	25 Field Trip
26	27	28	29	30	31	

*Please refer to the Schedule of Activities starting on page 14 for all the details.*

## Photo Tip

To Create a Rule-of-Thirds Grid...

In Photoshop, press Ctrl/Cmnd-K to open the Preferences. Click on Guides, Grid & Slices from the list on the left. Change the settings for the Grid section as follows: Gridline every 100 percent, Subdivisions 3, and click OK. This creates a grid that divides the image into thirds both horizontally and vertically. When you turn on the Grid by pressing Ctrl/Cmnd-' (apostrophe), a rule-of-thirds grid will be superimposed over the image.



# August

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						1 Field Trip
2	3 Summer Mtg.	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22 Field Trip
23	24	25	26	27	28	29
30	31					

*Please refer to the Schedule of Activities starting on page 14 for all the details.*

## Photo Tip



Like the double-exposure effect? Messing with opacity is for amateurs. Instead, drag one image on top of another, then switch the top layer's Blend Mode to Screen. For a darker version, try Multiply.



## Park West Camera Club

[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)

[pwccny@aol.com](mailto:pwccny@aol.com)



### Photographic Field Trip

## Fall Colors of Bushkill



October 30<sup>th</sup> - November 1<sup>st</sup>, 2009

including

- Delaware Water Gap National Recreation Area
- Upper Delaware Scenic and Recreational River
- Bushkill Falls plus a dozen more Waterfalls
- Mining Museum • Old Mauch Chunk Model Trains
- Crey Towers National Historic Site • Upper Mill
- Pocono Indian Museum • Glass Museum
- Towns of Stroudsville, Jim Thorpe, & Bushkill
- and much more



Lodging at: *Super 8 Motel of East Stroudsburg*

Includes: 3 days & 2 nights (double occupancy) plus deluxe continental breakfasts

**\$150.00 per person**

(single supplement—if available—\$100.00)



There is a possibility of extending the trip through Monday

\$50.00 deposit holds your spot. (Full payment also gladly accepted.)

Additional costs include shared car expenses, other meals, film, etc.

For more information, detailed area attractions, etc.: ask at any Club meeting; call Chuck Pine at (212) 932-7665; or check out our website at

<[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)>

---

**Have a great summer!**

## Park West Camera Club

680 West End Avenue, #5D • NYC 10025

[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)

[pwccny@aol.com](mailto:pwccny@aol.com)

Postage



Summer 2009  
Newsletter