

# Newsletter

January/February 2010

## President's Letter

Mr. Nice Guy?

I'm tired of schlepping the club's stuff out and back in two huge plastic crates. My back aches for days afterwards. I'm also tired of tying up and taking out the garbage for pickup on Tuesdays. The House Committee, the Club, and most importantly, the President need your help.

We need people to dedicate themselves to specific chores. Say to yourself: "When I attend meetings I will make sure there is enough toilet tissue and paper towels available for the evening." Remember that we frequently have 40 or more people attending meetings.

Some of you might take the pledge to see that chairs are put away properly. Don't put them in the space for the club crates. Someone, usually me, then has to take them out and re-stack them!

I know most of you are to the best of your abilities ready, willing, and able to help, and you do help, but better organization and preparation are necessary. If next week is theme night, does

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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.

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Cover Photo  
*Snow, Tree, Sunset*  
by Chuck Pine ©2008

## Competition Info

Here's some information for our members regarding our Club competitions. All the details may be found in the *PWCC By-Laws* (Article III) and/or in the illustrated *PWCC Competition Manual*.

There will be one slide, one print, and one projected digital image (PDI) competition each month.

Each member may submit up to two images into each competition each month (a total of six images per month).

Print and slide entries must be submitted to the Competition Committee by 6:45 p.m. on the evening of the competition. PDIs must be submitted via e-mail to <pwcccompetition@yahoo.com> at least one week prior to the scheduled competition.

All entries must be sized, labeled, formatted, etc. as described in the *Competition Manual*.

Here's a hint for the Year-End Competition (held in June). Each member may submit up to four prints, four slides, and/or four PDIs. Only images which competed in this year's (October through May) monthly competitions are eligible. These entries must be unchanged from their original entry. The Club does not keep records of which slides or PDIs you entered. You should make a list of all your entries (and their scores) for your own benefit when you are ready to select which images to submit to the Year-End Competition. And, be sure to check it twice!

## 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?

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### **NEWSLETTER STAFF**

Publisher: Paul Perkus

Editor: Chuck Pine

Committee: Bill Apple, Maddy Barbara, Sid Georgiou, Gladys Hopkowitz, Elaine Kirchen, Helen Pine

Contributors: Janna Amelkin, Bill Apple, Sid Georgiou, Susan Hoehn, Elaine Kirchen, Lenonard Lowell, Paul Perkus, Chuck Pine, Cheryl Richer, and Judy Rosenblatt

## President's Message

(continued from page 1)

someone know how to operate the digital projector? Can someone set up the slide projector and its stand? And take them down and put away at the end of the meeting? Park West has a committee structure and each committee has an Executive Committee liaison:

Archives & House—Myron Galef

Competition & Social—Paul Perkus

Field Trip & Newsletter—Chuck Pine

Gallery, Membership & Website—Helen Pine

Program—Janna Amelkin

Workshop & Telephone Tree—Ed Lee

Speak with the committee chairs (listed on page 2) or the pertinent liaison to help us be more effective in running our meetings, making us all more comfortable, and being responsible tenants to Soho Photo Gallery.

Let's discuss ways to have a more efficient committee structure and member participation at the next business meeting on January 25. I and my aching back look forward to it!

*Paul*

January PDI of the Month

*Mirror*

©2009 Evelyne Appel



January Print of the Month  
*Serenity, Ladakh*  
©2009 Marvin Fink



January Slide of the Month

*Maya*

©2009 Dorothy Mills

## January Competition Results

by Susan Hoehn

### PDI of the Month

*Mirror* by Evelyne Appel

### Honor PDIs

*Montreal Flower Show* by Janna Amelkin

*Lone Tree* by Lee Backer

*Snowman of Ketchikan* by Maddy Barbara

*Trees Reflected in Water* by Rain Bengis

*Panoramic View, Morocco* by Elsa Blum

*Two Musicians, Morocco* by Elsa Blum

*Train Man* by Angelo Caminiti

*Tamarin* by Annette Chapman

*Forest Fire* by Eileen Duranko

*Jess is Moving* by Eileen Duranko

*Water Tower* by Gladys Hopkowitz

*Winter Day* by Hedy Klein

*Pod* by Natalie Manzano

*Coming Down* by Chuck Pine

*Lady in Pink* by Rita Russo

*Empty Cabin Reflection* by Bob Wine

### Print of the Month

*Serenity, Ladakh* by Marvin Fink

### Honor Prints

*Street Scene, Morocco* by Elsa Blum

*Thatched Roof* by Sarah Corbin

*Candles* by Eileen Duranko

*Coney Island* by Eileen Duranko

*Graffiti* by Maria Fernandez

*Swamp* by Ruth Formanek

### Slide of the Month

*Maya* by Dottie Mills

### Honor Slides

*Bug Off* by Joan Slatkin

*Man in Web* by Joan Slatkin

Congratulations to the winners and to all those who participated in the January competition.

Thanks to all the Club members who made everything run smoothly: Joan, Natalie, Eileen, Sarah, and the two Susans.

And, special thanks to our January judge, Sara Signorelli.

### Imaging Workshops

One of the advantages of being in a camera club, especially Park West, is all the feedback you can receive from people who know more than you do. This could be from one of our judges at our monthly competitions; it could be one of the professionals we hire to lead our Print Workshops; or it could be some of our PWCC members in the case of the Projected Image Workshops (for both slides and PDIs).

Again this year, we have scheduled four of each Imaging Workshop on alternating months, as follows: Projected Images during October, December, February, and April; and Prints during November, January, March, and May.

These imaging workshops are designed to help you improve your photographs for competitions, for presentations, for exhibitions, and for personal use. See the Schedule of events for details.

## Cumulative Point Totals

Through January 2010  
by Susan Hoehn

### PDIs

|                      |    |
|----------------------|----|
| Eileen Duranko       | 72 |
| Helen Pine           | 62 |
| Chuck Pine           | 56 |
| Evelyne Appel        | 54 |
| Hedy Klein           | 54 |
| Bob Wine             | 54 |
| Nicole Dosso         | 52 |
| Janna Amelkin        | 50 |
| Lee Backer           | 50 |
| Cheryl Richer        | 50 |
| Rita Russo           | 46 |
| Angelo Caminiti      | 44 |
| Maria Fernandez      | 44 |
| Ann Gherardi         | 44 |
| Gladys Hopkowitz     | 44 |
| Natalie Manzino      | 44 |
| Carole DeBeer        | 40 |
| Rain Bengis          | 40 |
| Elsa Blum            | 40 |
| Bill Apple           | 36 |
| Len Lowell           | 36 |
| Sarah Corbin         | 34 |
| Gerry Harawitz       | 34 |
| Dottie Mills         | 34 |
| Madeleine Barbara    | 32 |
| Valerie Brissett     | 32 |
| Jane Brown           | 32 |
| Jerry Gherardi       | 32 |
| Christine Doyle      | 30 |
| Fonda Charne         | 28 |
| Barbara DeMarco      | 24 |
| Annette Chapman      | 22 |
| Ruth Lowell          | 22 |
| Susan Hoehn          | 20 |
| Stephanie Charczenko | 14 |
| Judy Rosenblatt      | 14 |
| David Alpert         | 8  |
| Kathy Warner         | 4  |

## Slides

|                    |    |
|--------------------|----|
| Joan Slatkin       | 52 |
| Rita Russo         | 44 |
| Marilyn Fish-Glynn | 42 |
| Susan Sigrist      | 42 |
| Maria Fernandez    | 40 |
| Madeleine Barbara  | 38 |
| Dottie Mills       | 34 |
| Hedy Klein         | 32 |
| Pierre Henri       | 18 |
| Chuck Pine         | 16 |
| Valerie Brissett   | 8  |

## Prints

|                      |    |
|----------------------|----|
| Eileen Duranko       | 62 |
| Lee Backer           | 56 |
| Elsa Blum            | 56 |
| Maria Fernandez      | 46 |
| Evelyne Appel        | 42 |
| Gladys Hopkowitz     | 42 |
| Bill Apple           | 40 |
| Len Lowell           | 40 |
| Stephanie Charczenko | 38 |
| Sarah Corbin         | 38 |
| Ruth Formanek        | 34 |
| Madeleine Barbara    | 30 |
| Natalie Manzino      | 28 |
| Annette Chapman      | 26 |
| Fonda Charne         | 22 |
| Marvin Fink          | 22 |
| Susan Hoehn          | 22 |
| Barbara Berg         | 20 |
| Ruth Lowell          | 16 |
| Judy Rosenblatt      | 16 |
| Dottie Mills         | 6  |

Of the over 70% of Club members who have competed this year, only three PWCCers have competed in all three competitions—PDIs, slides, and prints.

## Another Winner



For the second year in a row, Chuck Pine has won the Monochrome Image-of-the-Year competition at the Boynton Beach Camera Club in sunny, not-so-warm Florida. The winning image is *Blues Courting*, ©2009

## PERSONAL, TO PWCC

from Sid Georgiou

The holiday party was a success, thanks in good part to the hard work of Stephanie Charczenko, and to the good will of all the members and guests who helped set up and then restore Helen and Chuck's apartment to its pristine condition. But I owe special thanks to the Club at large and to whomever played a role in springing a big surprise on me: the party occurred on my birthday. Not near it, or around it—on it. My daughter somehow got together with one or two people, maybe more—I still don't know who—to make it something of a surprise party for me. Indeed, it was a genuine surprise, and I owe great thanks to her and to you all for one of the nicest things that ever happened to me!

## 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.

## Technology's Tyranny

By Bill Apple

Permit a brief rant. All right, a *500-word* rant.

I've owned computers since 1984: a Commodore 64, a Leading Edge, a Packard Bell, a few Gateways, Dells. Never has one died on me. Each made a more or less graceful exit: sold, handed down, or simply discarded when I needed to upgrade.

So it was unsettling when my two-year-old Gateway desktop—my only computer—did just that: died, inconveniently, mid-morning, December 31st. Holy Moly, New Year's Eve, not even Y2K! It had been fine, but when I returned from walking the dog, its screen blinked dumbly, "No Signal." No loose cable, either.

I was bereft, like I'd lost a friend, an arm, my tongue. My computer holds my life—schedule, numbers, pictures, writing, banking, friends' e-mail, my Great Library of Alexandria, aka the Web.

I have back-ups—do you?—and they would be essential, if I needed a new computer. Still, I dreaded days of installing software and transferring old files—without any guarantee that my \$700 photo printer or scanner or Photoshop CS3 would even work on a 2010 model. November, you'll recall, marked Windows 7's debut, but my software and hardware hark to Windows Vista.

I splashed cold water on my face, started the coffee, and crumpled in front of the bleakest, blackest high-resolution screen I'd ever seen.

It can't be *that* bad, I tried consoling myself. I did hear the boot-up the few times I tried turning things on, Windows' jingle, my scanner and printer jumping to life, the mouse's underbelly glowing LED orange like normal. Yes, the computer did boot, thank goodness: no hard-drive failure. It just wasn't sending a picture to the monitor, which otherwise appeared fine.

I dialed 800 GEEK SQUAD, but they couldn't send a technician for almost a week. Could I get through six days with no computer?

I took things into hand and pried open the computer's shell, rummaging for the graphics-display card, the circuit board bearing the jack for the monitor. Then I headed to Staples to try to buy another. Alas, none for my computer.



**Dealt out.** This graphics card sent a computer to the dark side. Most prominent: its little fan. Must really get hot pushing pixels. Who knew?

The next day, the first of 2010, it struck me: Why not take the computer in a taxi to the Geek Squad inside Best Buy, near Columbus Circle. And they were open New Year's Day.

A cherubic geek in rumpled white shirt greeted me, then focused like a laser on

the graphics card; bum card. A replacement cost about \$50; labor, tax and his geek-chic, another \$25. Worth every penny. Inside an hour my computer and I were bound for home, tooling up Broadway in the backseat of a cab.

Now I can write this column, pay January's rent, make competition prints, and catch up on e-mail and news. Must be a moral. I've been left uneasy by this brush with computer death. I wish I could rely less on the Gateway, or swear off it, but how can I? We are, after all, a decade into the 21st century.

### **Notes of Interest**

by Elaine Kirchen

[from the Columbia Encyclopedia, 6th Edition]

For those of you in the dark after the Daniel Morel presentation last month:

Jean-Bertrand Aristide, 1953-, president of Haiti (1991, 1994-96, 2001-04). A radical Catholic priest who defended liberation theology, he worked among Haiti's poor and was part of a group of progressive priests who opposed the Duvalier dictatorship. He studied theology and sociology in Canada, England, Italy, and Israel, and was ordained in 1982. Expelled from his order in 1988 due to his revolutionary teachings, became a candidate and was elected to president in 1990. He was overthrown after seven months. Returned to power in 1994 and again in 2000. He formally resigned from the priesthood in 1994 and was married in 1996. He accused U.S. and France of coercion and kidnapping. He is now in exile in South Africa.

### **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:

Monday, January 11

*Flawless Photographic Retouching*

Speaker: Sandra Fretelliere and Tony Kim

Tuesday, January 12

*The Art of Long Exposures*

Speaker: Gabriel Biderman

Wednesday, January 13

*Better Photographic Composition*

Speakers: David Brommer

Thursday, January 14

*The World of Sports Photography*

Speaker: Ron Wyatt

Sunday, January 24

*The Photo Essay: Learning to Tell a Story*

Speaker: David H. Wells

Monday, January 25

*An Introduction to Photoshop*

Speaker: Andy Graber

Wednesday, January 27

*Life of an African Wildlife Photographer*

Speaker: Andy Biggs

Sunday, January 31

*Turning Long Term Projects into Books*

Speaker: Harvey Stein

Check out the website <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.

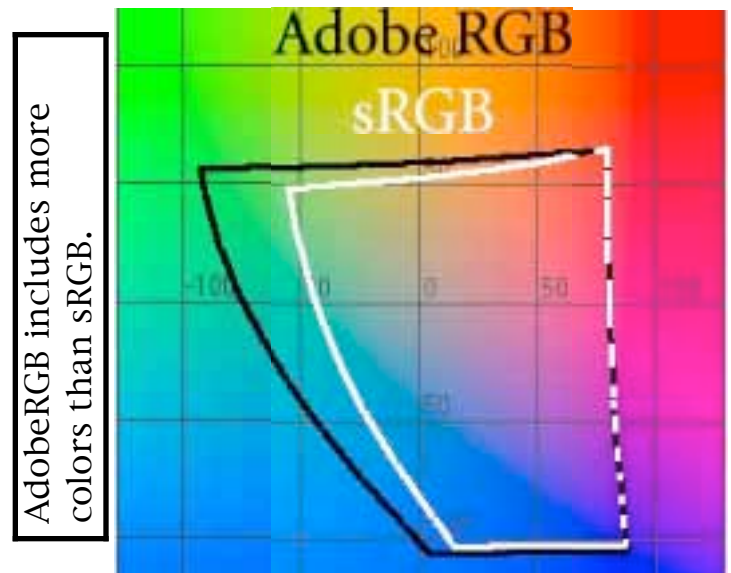
## Inquiries

*We're told to convert competition PDIs to sRGB, otherwise colors won't look right. What exactly is sRGB? What are the alternatives and their plusses and minuses? And, if sRGB is so good how come monitors and video cards don't automatically default to it as the built-in system of choice?*

First, some background information. There are different kinds of color spaces. The easiest to understand are *device color spaces*. A device color space simply describes the range of colors (or gamut) that a camera can see, a printer can print, or a monitor can display—these are not necessarily the same. A device color space is tied to the idiosyncrasies of the device it describes.

*Editing color spaces*, on the other hand, such as AdobeRGB(1998), ProPhoto, or sRGB, are device-independent. They determine a color range you can work in. Their design allows you to edit images in a controlled, consistent manner. An sRGB image, for example, will always look the same...as long as the device being used to view the image is calibrated (adjusted to a mathematical standard)—similarly for AdobeRGB and ProPhoto color spaces.

The sRGB color space is the smallest of those in use today. In other words, it has few colors and the range of brightnesses of those colors is more limited. On the other hand, the AdobeRGB(1998) color space is larger—it has more and brighter colors. ProPhoto is an even larger color space.



The question we should be asking is, why aren't we all using the ProPhoto color space? It has the most colors, the greatest range of brightness, etc. The answer is, unfortunately, that most of the devices we use (cameras, printers, monitors, the internet) are not up to the task. Using the ProPhoto color space would be overkill. If you had an expensive enough camera to capture images in ProPhoto, can your monitor display them? (most cannot) Will your printer be able to render them honestly? (most cannot) Will a digital projector be able to show them? (definitely not) We choose the sRGB color space for projected images for the simple reason that digital projectors cannot display the more robust color spaces (AdobeRGB and ProPhoto). Additionally, when we put images on the website or in the Newsletter, those 'devices' are also limited to the smaller sRGB color space. In other words, sRGB is the lowest common denominator.

It comes down to this: submit your images in sRGB and know how they will appear; submit them using a larger color space and be prepared for a letdown.

## Member Biography

by Janna Amelkin

November 30, 2009

This month we highlight Club Member Nicole Dosso.

Nicole is originally from Westchester County. As an architecture student at Syracuse University, she was very passionate about her chosen field and focused on spatial overlap and creating discourse through form. She fancied the works of architects such as Peter Eisenman, Bernard Tschumi, Zaha Hadid, Himmelblau, and Rem Koolhaas. After she graduated with a Bachelor of Architecture degree, she moved to New York City and began a career as an architect specializing in corporate architecture, working on tall buildings for the firm of Skidmore, Owings, and Merrill.

Nicole has been involved in many really interesting projects in the City. She was involved in the building that was Bear Stearns' World Headquarters (completed in the late '90s) as well as the UBS Warburg trading floor facility in Stamford, CT, which was the largest trading facility at the time it was completed in 2002. She was also involved in the redevelopment of 7 World Trade Center, which was the



Wonder Bar  
© Nicole Dosso

last tower to fall on September 11, 2001. She found that the collaboration between the developers, contractors, and design consultants for the work

on this tower was truly exceptional. 7 WTC was the first tower completed in New York after September 11th. It featured many safety enhancements that have now become standard for supertall structures (300 meters and taller). Since the completion of that tower, Nicole has been working on the 1 WTC structure. When it is completed, this structure will be the tallest in North America. It is currently up to the 5th floor and temporary certificate of occupancy is planned for the end of 2013. She feels that her involvement in the redevelopment of lower Manhattan will be the most significant work of her career. While Nicole started her career in architecture working on the details of buildings, she now has progressed to having the responsibility for the coordination of projects which also involves managing staff.

Nicole became interested in photography in college. She took classes during summers at Westchester Community College and developed and processed her photographs while at Syracuse University. She was working exclusively in black-and-white. In her third year at Syracuse, she actually considered switching her major to photography, but she continued with architecture. After graduating from college and moving to the City, she took courses in photography at the School of Visual Arts, developed film in her apartment, and rented darkroom space.

There was a five year hiatus between Nicole's work in black-and-white film and her start with a digital camera. She really liked the process of using film and she was not sure whether she would like to work digitally. While she was working in

black-and-white, she was especially interested in photographing objects with texture. She finds that she is now more interested in color.

Since her background is in architecture, Nicole tends to photograph buildings, but she usually focuses on details rather than the whole structure. She is also interested in photographing people, and she finds that she is similarly interested primarily in details such as hands or distinct features. She likes to take candid shots of people but does not yet feel completely comfortable doing so.

Nicole likes to photograph when she travels and she often takes pictures of architecture. She has traveled in Japan and Europe, to cities such as Rome, Florence, Paris, London, Brussels, and Vienna. In the future, she would like to travel more in the United States. She is interested in visiting the Four Corners, the Grand Canyon, and Mount Rushmore, as well as exploring some of the national parks in that area.

Nicole found out about PWCC when she contacted a friend of her mother's in order to get some advice about the selection of a point and shoot camera. He recommended PWCC. Nicole initially purchased a Digital Elph (Canon) and in September, 2009 she also acquired a digital SLR, the Canon 50D.

Nicole feels that photography offers her a creative outlet, which she cannot always achieve in her daily work in architecture. She joined PWCC because she feels that she is a novice in digital photography and is interested in learning. She enjoys look-

ing at the photographs of fellow members and seeing different perspectives on similar themes. She also appreciates the generosity of her fellow members as they share their knowledge.

Nicole's experience at PWCC has been very positive and she would like to become more involved with the club in the New Year.

Welcome to the Club Nicole.

### Quick Tip

Ever get confused with all those memory cards you have and carry around with you? I used to, but not any more.

Back in the beginning, I'd have a few cards in my pocket and I couldn't tell which ones had images on them from those that had been reformatted and were ready to go for shooting.

A small memory card wallet (they're made by many companies and for many different-sized memory cards) helps to solve the problem. I just place them in the wallet face-up to indicate they are filled and are ready for downloading or up-side-down to indicate I can shoot away. I even number the back-sides so I know which card to use next.



## **DNG Part 2—Some More Details**

By Leonard Lowell

As discussed last month, DNG is Adobe's non-proprietary RAW format that has been submitted to the ISO for certification as an international standard.

Whether it becomes a certified file format like JPEG or TIFF, it has attracted many users who prefer the flexibility afforded by RAW files but disdain the proprietary raw formats of camera manufacturers. Because it is an open, published format, a DNG file can be readily processed by RAW file editors from Adobe or from other companies.

Just the opposite is true for the RAW file formats used by DSLR manufacturers. Because they are secret, Adobe must use "reverse engineering" to decode the RAW files coming out of each model that a camera company produces. Only then can Adobe's RAW file

editor properly display a proprietary RAW image. This decoding process usually takes three or more months, during which time an owner of a newly released camera can only use the software that comes with his camera to view and adjust its proprietary RAW files. Using this software, these files can then be converted to JPEGs or TIFFs, but not to DNGs—an omission that underlines the hostility between Adobe and most of the major camera manufacturers.

A key advantage of using a RAW format, whether proprietary or DNG, is the non-destructive way it is processed by the software. Rather than change the image

itself, the software inserts parameters into a separate spot in the file that reflect the changes the user has made to the image. These parametric adjustments can be readily changed countless times by the user without affecting the image data itself. The user sees changes in the hue or sharpness of the image, for example, because of the way the software interprets the parameters contained in the file. Unfortunately, at this stage another problem emerges for the third-party makers of RAW editors, including Adobe.

RAW files based on proprietary formats have their own unique structure and layout, making it impossible for an outsider

like Adobe to find one standard, unused place in the file to locate the adjustment parameters. To remedy this problem, Adobe has produced an ingenious but dubious solution, the so-called "sidecar" file. When Adobe Camera Raw (or Lightroom) opens a proprietary RAW file, it automatically creates

a second file with the same name but with an "xmp" extension. It is into this second file, the sidecar, that all the adjustments are saved.

My problem with this approach is that the sidecar file is not attached to, and therefore does not automatically travel with, the proprietary RAW file. Moving the parent file while ignoring the sidecar file is just too easy to do. Similarly, one has to be extra careful when renaming a proprietary RAW file, since the associated sidecar file will now carry the former name of the RAW file and will not be identified with the new file name.



This is not a problem for the DNG file. The DNG RAW format has space set aside for adjustment parameters and therefore does not generate a sidecar file. Because of this, and also because of its archival characteristics, I consider DNG the preferred RAW format when using Adobe's RAW editing software. If, however, you prefer to use your camera's own RAW editing software, it probably makes sense to convert your files to the TIFF format after you are satisfied with your RAW adjustments. It is likely that TIFF will be around a lot longer than your camera's proprietary RAW format.

### Converting Files To DNG

Adobe makes it easy to convert proprietary RAW files into DNGs. One way to proceed is to download the latest version of Adobe's free DNG Converter from its web site. This software is updated constantly to incorporate the decoding of files from newly released cameras, from changes in the DNG specification, and from minor software fixes. The conversion process is rather simple, but make sure you select the option to save your original RAW files. Although you will now have two versions of your files, and will be using only DNG for editing purposes, it is still safest to retain your originals. I opt to keep the originals in the same folder as the newly created DNG versions.

Another way to convert to DNG is to use the Photo Downloader in Bridge if the photos are still in your camera. Again, you will be given the opportunity to convert the files to DNG and to keep copies as well of the originals. Lightroom, Adobe's RAW file editor and database, has a similar downloader.

Finally, you can opt to convert your proprietary RAW files stored in your computer while in Adobe Camera Raw or in Lightroom. To do this in Camera Raw, start Bridge and select all the thumbnails of the images you want to convert. Then select "Open" from the Edit menu. The files will open in Adobe Camera Raw, where you can then "Save" the files into the DNG format. In Lightroom, you need to use the "Import" command in the Library module, opting to convert files to DNG from your proprietary RAW format.

I'm hopeful that the DNG format will have a great future and be recognized as an international standard. Many photographers will breathe a sigh of relief if it is. Eventually, the major camera manufacturers may see the light of day and include DNG as a format in their cameras, as Pentax and Leica now do. Whether you decide to switch to DNG is, of course, up to you, but if you do, I believe you will be taking a safer and simpler path in archiving and editing your photos.



from the PWCC field trip  
*Three Kings Day Parade*  
©2010 Gerry Harawitz

## Gallery Watching

by Judy Rosenblatt

You can get a very worthwhile photography “two-fer” at the Museum of the City of New York this season: for one admission you can view both “Legacy: The Preservation of Wilderness in New York City Parks” by Joel Meyerowitz and “Only in New York: Photographs from Look Magazine.”

If you start with Meyerowitz, you’ll immediately find yourself enveloped by two roomfuls of luminous, almost floor-to-ceiling images of the Bronx River and various city parks. Their huge scale pulls you right into these scenes. It’s quite a dramatic opening for a show of 90 photographs from an extensive archive Meyerowitz shot between 2003 and 2006. He’d accepted a dream assignment from Parks Commissioner Adrian Benepe: to photograph the 29,000 acres overseen by the New York City Park Department. This had not been done since the 1930s, as a WPA project. It was time for an update.

Joel Meyerowitz, born in 1938, grew up in a Bronx that still had many green spaces. Influenced by Robert Frank, he started out as a street photographer. He then turned to large format color photography, becoming well known for his 1978 book, *Cape Light*, which captured the ethereal beauty of sea and sky. He also was allowed to shoot the World Trade Center site as it was cleared and prepared for rebuilding. These are only two highlights of a long and noted career.

As he worked on this project, Meyerowitz chose to focus especially on those parks



Van Cortland Park  
© Joel Meyerowitz

areas

chosen to remain as, or return to, wilderness status—to be “Forever Wild.”

The major exhibit area is organized by boroughs, with large-scale prints, some in panoramic format. Basic information about each borough’s parks is presented on the tops of faux cut-off tree trunks. If I were a tourist, mostly just familiar with Central Park, this exhibit would be an eye-opener. As it is, I was impressed to learn that, including national parks, 26% of our great city consists of parkland—forests, wetlands, beaches. And that an abandoned hospital on North Brother Island has become a nesting place for herons!

In this exhibit, you won’t find the exquisite color fields of *Cape Light*. Meyerowitz said, “I could have skewed the entire project by shooting it only with glorious light, but I wanted to show that these places can be beautiful on a rainy day or a sunny day.”

I did find beauty in the images, especially those with reflections obtained by canoeing down the length of the Bronx River as it snakes through various parks. Also, having photographed in our parks, I know they contain many areas of jungly woods that are very hard to compose coher-

ently. I thought Meyerowitz tackled this challenge masterfully by focusing on, say, a grouping of cut-down trees, a trail, a bunch of colorful balloons nestled in the Central Park woods, or by framing the shot with large, nearby trees. His Central Park images center on the Hallett Nature Sanctuary, a small area mostly closed to the public. North Central Park was not in evidence, which surprised me. I also missed the wild woods and river walks of north Riverside Park. Perhaps they can be found in the accompanying *Legacy* book, published by Aperture.

Meyerowitz used his tried-and-true Leica M3 35mm camera and a Mamiya 6x7 camera to obtain his tack-sharp images with great depth of field. His gigantic opening images were printed on Tyvek (a plastic fabric) with an HP Designjet printer. In fact, the whole project was done in partnership with HP.

If *Legacy* was a whole meal, the *Look* exhibit is a nice dessert. Its image groupings recall the days when the black-and-white photo essay flourished. From 1945 into the 1960s, *Look* competed with *Life* magazine until television came along and spoiled everything. The exhibit features New York coverage by photographers I didn't recognize—except for one: Stanley Kubrick, who worked for *Look* from 1945 to 1950. He shot essays on glamorous figures, such as boxer Rocky Graziano and showgirl Rosemary Williams, both shown here. *Look* dealt with subjects other than celebrities; here also are essays on Harlem and the new wave of Puerto Rican immigrants which include incisive black-and-white images. Only a few issues of



Young Lovers  
©1946 Stanley Kubrick

“Legacy” will remain at the museum (on Fifth Avenue and 103rd Street) through March 21st, “Look” through April 10th.

Further down Museum Mile, at the Jewish Museum on Fifth Avenue and 92nd Street, is an exhibit that features an approach—or approaches—to photography miles away from the exhibits just described. It's “Alias Man Ray: The Art of Reinvention,” a large retrospective of Man Ray's work. It includes over 200 works in various media—painting, drawing, sculpture, photography. Man Ray is most well known for the latter, and 83 silver gelatin prints are shown here.

Man Ray was born Emmanuel Radnitzky in Philadelphia in 1890 to Russian Jewish emigrés and was raised in Brooklyn. After high school he passed up an architecture scholarship and decided to become a painter. In 1911 his family changed their name to Ray and Manny became Man Ray. He became friends with the French artist Marcel Duchamp and together they attempted to start a Dadaist movement in New York. Dadaism had taken root in Europe as a radical rejection of traditional art and culture in response to the social turmoil following World War I. It es-

poused unconventional art produced in unconventional ways. The museum presents Dada's appeal to Man Ray as a sign of his need to escape his familial and cultural roots and create a whole new identity for himself. Some critics think the museum makes too much of his drive for a malleable identity. Could it be that he just mostly wanted to be a genuine avant garde artist?

*Le violon d'Ingres*  
© 2009 Man Ray Trust



In 1921 Man Ray followed Duchamp to Paris, having decided that Dadaism could never thrive in New York. Duchamp brought him into the Dadaist group there and, unable to make a living as a painter, Man Ray worked as a fashion and portrait photographer. Gertrude Stein, James Joyce, and Ernest Hemingway were among the literary greats whom he photographed, along with the likes of Picasso and Berenice Abbott. You can see many of his portraits in this show.

He also came up with new approaches to photography, which was still hardly recognized, even apparently by Man Ray, as "art" ("I maintain that photography is not artistic," he said.). His rayograms were cameraless prints made by placing objects on photo paper and developing them, letting light transform them into another reality. Perhaps he was our first conceptual photographer! He also worked with solarization, a process which gives a special "edge" to subjects like nudes and calla lilies with what, to me, are lovely, artistic results. He also worked with dou-

ble exposures, reverse images and combined photographs with rayograms. An example of this is "Le Violon d'Ingres," in which his sitting model's body, shot from the back, has cutout violin f-holes placed on it. Is she woman or instrument? Other works of his make his later association with Surrealism understandable.

Man Ray's productive twenty-year stay in Paris came to an abrupt end when he had to flee Hitler's onslaught. He spent the war years in Hollywood, where he again returned to painting without success, and spent his last years back in Paris. But he never attained the status of his first twenty years there; somehow he became out of step with the times. The exhibit includes a short video of him as an old man; to my surprise, he still spoke with a Brooklyn accent!

The span of this exhibit made me feel that Man Ray never stopped aspiring to be a painter, despite his attempts to convince himself that "art is a thing of the past." He also said, "I know just one thing: how I express myself, in one way or another. Photography offers me the means, more simply and faster than painting." Perhaps photography came too easily to him to value it as highly, though he certainly worked hard at mastering the effects of light and pushed the medium far beyond its generally perceived limits. Thus he may have hastened the day when photography became accepted as a genuine art form.

Man Ray will be at the Jewish Museum through March 14th.

## 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.*

*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, January 11

Theme Night—*Snow & Other 'S' Words*

Tonight we will spend the evening interpreting the special theme. All members may enter. Simply go shoot and/or go through your files to find images about snow—in any way, shape or form, let your imagination go wild. If it hasn't snowed yet this year, or if your snowy files are a bit on the scant side, or if you

simply don't feel in a snow mood, your images can be about anything as long as something in your image starts with the letter 'S.' Seagulls? Okay! Sandwiches? Sure! Subways? Of course! Silly? Why not! Stuff? Don't get carried away, now! The idea is to have fun and to come up with unique shots that show how serious you are about said assignment.

Tuesday, January 12

Photo Event—Tuesday Evening Hour

Tuesday Evening Hour is an artists' non-profit slide-show program whose mission is to expose the works of the artist to the public. Each Tuesday a working artist presents a slide show/lecture. No reservations required—just arrive. Tonight's slide presentation is *Egypt and the Nile* by Rita Zimmerman, cultural photographer. The show begins at 6:30 p.m. and is held at St. Margaret's House, 49 Fulton Street (near the South Street Seaport). The closest subway is the #2 or #3 train station at Fulton Street, but others are nearby. Light refreshments are served. A \$2.00 donation is requested.

Wednesday, January 13

Photo Event—Photography Meet-Up

The Photography Meet-Up is a gathering of people with an interest in, of all things, photography. Tonight's special meeting is a presentation by Gina LeVay of her images from "The Sandhog Project"—all about miners and mining. The meeting takes place at the B&H Superstore (9th Avenue and 34th Street). The meeting begins at 6 p.m. Check the website for the latest details or to register as a meet-up member, <[meetup.com](http://meetup.com)> There is a \$3 fee tonight.

Thursday, January 14

Photo Event—MetroMac

MetroMac is the Metropolitan New York Macintosh Alliance—a community for Macintosh computer users in the New York City area. Their goal is to provide opportunities to come together to share information, ask questions, and help each other gain the most from Mac computers. Tonight's presentation by Chris Bastian, the MetroMac president, is a demonstration of FileMaker Pro's Bento 3, a personal database that's as easy to use as the Mac it runs on. There will be a Q&A session prior to the main presentation. MetroMac meets at the SoHo Apple Store (Prince and Greene Streets) at 6:00 p.m. Admission is free.

Sunday, January 17

Photo Event—PFLI Class

The Photographic Federation of Long Island offers monthly classes of interest to photographers. All classes are given at the Plainview-Old Bethpage Library, 999 Old Country Road, Plainview, Long Island. For more information and travel directions, go to PFLI's general website at <pflionline.com> Today's presentation by Andreas Rentsch, a fine art photographer, is *Understanding and Breaking the Rules of Composition to Create Images Beyond the Ordinary*. "We will try to demystify these rules and explore other factors that are crucial to a successful photograph. We'll also look at the importance of light and how to use it creatively, and discuss the need to take risks in your work in order to go beyond the ordinary." The class begins at 2 p.m. Door prizes awarded.

\* Monday, January 18

Executive Committee Meeting

The Club's officers will meet tonight prior to the regular meeting to plan our future.

\* Monday, January 18

Guest Speaker—Pamela Parlapiano

"I am committed to pointing my camera at people with special challenges who emerge with kindness, laughter, peace, and dignity." These are the words that face you as you visit Pamela Parlapiano's website <pamelaparlapiano.com> Pamela has been photographing people since 1978. She works with non-governmental



© Pamela Parlapiano

agencies, governments, non-profit organizations, and the media to bring a human face to individuals, who in spite of life's challenges, lead lives of dignity and courage. Pamela is also committed to using photography to facilitate change. Her works has been shown at the United Nations and the Vatican, among many other prestigious venues. The curtain raiser for tonight is loooong time PWCC member, former vice president, and chair of our Program Committee, Marilyn Fish-Glynn. What a way to celebrate Martin Luther King Day!

Tuesday, January 19

Photo Event—Tuesday Evening Hour

Tonight's slide presentation is "Wilderness—East and West—Hudson Valley to Colorado," by Charles Dexter, mountain photographer, hiker, and Sierra Club Photo Committee member. See the listing under Tuesday, January 12th for the details.

Thursday, January 21

Photo Event—NYPC Meeting

The general meeting of the New York Personal Computer Group (NYPC) is scheduled for tonight. The topic(s) for this meeting have not yet been announced. Please be on time, or better yet, come early. Admission is free; membership is appreciated. The meeting is held in the auditorium of P.S. 41, 116 West 11th Street (just west of 6th Avenue), beginning around 6:30 p.m.

\* Saturday, January 23

Field Trip—Museum Mile

Two iconic photographers are visiting Manhattan's Museum Mile this winter. The Jewish Museum is offering *Alias Man Ray: The Art of Reinvention* and the Museum of the City of New York is presenting *Legacy: The Preservation of Wilderness in New York City Parks* (photography by Joel Meyerowitz). We will be visiting both of these great exhibits today. Admission to the Jewish Museum is free on Saturdays; the Museum of the City of New York requests a \$10 donation/\$6 for seniors and students. We'll meet on the steps of the Museum of the City of New York (5th Avenue between 103rd and 104th Streets) at 1 p.m. After this exhibit, we'll

walk down (or take the bus) to the Jewish Museum (5th Avenue and 92nd Street). Leader: Joe Cruickshank, 212-751-6077 or <j.cruickshank@att.net>

\* Monday, January 25

Mini Business Meeting/Mini Workshop

The regular business meeting will be shortened to less than an hour. We will only deal with items of some urgency. The rest of the evening will be devoted to a short workshop—subject to be announced. As usual, we will end the evening with socializing and refreshments. Remember, the PWCC Constitution requires that all Club members attend at least two business meetings each year. Why not make this one of them?

Tuesday, January 26

Photo Event—Photoshop SIG Meeting

The Photoshop SIG (special interest group) of the New York Personal Computer User Group (NYPC) meets this afternoon. This get-together begins with lunch (optional) at the Tick Tock Diner in the Hotel New Yorker (at 8th Avenue and 34th Street) at 11:45 a.m. At 1:00 p.m. the group moves upstairs to the NYPC office (Suite 551) for the meeting. Today's topics are (at 1 p.m.) Brightness, Histograms, and Curves, and (at 3 p.m.) there will be an open Q&A session with whatever Photoshop topics you'd like to raise.

Tuesday, January 26

Photo Event—Tuesday Evening Hour

Tonight's slide presentation is "America's National Parks—Out Treasures," by Park West's Sid Georgiou, an attorney who combines his love of photography with

his love of national parks (mostly Yosemite, in this case). See the listing under Tuesday, January 12th for the details.

Wednesday, January 27

Photo Event—Sierra Photo

The New York City Sierra Club's Photography Committee is holding its meeting tonight. The Photo Committee has a long history. The program tonight will be presented by Lloyd Spitalnik. Lloyd is a well known birder and bird photographer residing in New York City. His work has appeared in such publications as *Audubon*, *Natural History*, *Birder's World*, *Wildbird*, and *Birding* magazines, the *NY Times*, *NY Daily News*, WWF Songbird calendars and various Audubon trail guides and newsletters to name a few. 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 Columbus/9th Avenue, and begins at 6:30 p.m. A \$5 donation is collected at the door.

\* Monday, February 1

Monthly Competition

Tonight is our monthly competition of prints, slides, and PDIs. Who will win the top honors? What will the judge say about your images? Will you agree? The only way to find out the answers to these probing questions is to come on down and enter. Full rules are available from the Competition or the Membership Committees at any meeting. Remember, print and slide entries must be submitted by 6:45 p.m. so that we may get under way with the competition promptly at 7 p.m. PDIs must be submitted by midnight, January 25th. Kay Kenny is a photographer and



Three Ghosts  
© Kay Kenny

painter and is an adjunct professor of photography at New York University's School of Continuing and Professional Education as well as an instructor at the International Center of Photography. Kay writes articles about visual arts which appear in several magazines; she exhibits her images worldwide; and she is our judge for tonight. You can see some of her imagery and learn more about Kay at <kaykenny.com>

Tuesday, February 2

Photo Event—Soho Photo Opening

The Soho Photo Gallery, host of our PWCC meetings, has its monthly exhibit opening tonight. Soho Photo announces the guest exhibition will be *Potholes* by two photographers from Montreal, Canada, Claudia Ficca and Davide Luciano. *Potholes* features fourteen urban craters shown in a comedic, creative fashion—taking something that's viewed as a negative and giving it a positive, humorous spin. The opening is from 6 to 8 p.m.; the show runs through February 27th. Gallery hours are Wednesdays thru Sundays, from 1 to 6 p.m., and by appointment.

Tuesday, February 2

Photo Event—Tuesday Evening Hour

Tonight's slide presentation is "Mexico and Guatemala," by Ron and Cricket Parker, bicyclists, mountaineers, backpackers, and a photographer. See the listing under Tuesday, January 12th for the details.

Wednesday, February 3

Photo Event—PWP Monthly Meeting

Professional Women Photographers is a group of women photographers who network and share their images and experiences. Tonight's program is a presentation by Suzanne Opton, a fine art and commercial photographer living and working in New York City. The meeting is held at St. Paul the Apostle Church at 405 West 59th Street, just west of Columbus/9th Avenue, and begins at 6:30 p.m. There's a \$10.00 fee for guests.

\* Sunday, February 7

Photo Op—Polar Bears

No! Not the polar bears at one of the zoos or museums. The ones who go for a swim in Coney Island in the frigidness of the New York winter. Yeah, they are somewhat crazy, but in a fun, photogenic kinda way. Take any of the subways that go to Coney Island/Stillwell Avenue and then walk straight to the boardwalk. The bathers enter the water at 1 p.m. And don't forget to stop at Nathan's for lunch or at the Aquarium for some additional shooting opportunities. [This photo op is available to you any Sunday during the winter.]

\* Monday, February 8

Guest Speaker—Meryl Meisler

Tonight's guest photographer, Meryl Meisler, is making a return visit to us. She last presented her work to us back in



Moon River  
© Meryl Meisler

April, 2004. Meryl is a fine art and documentary photographer. She teaches traditional and digital art at I.C.E., a small progressive NYC public high school. Meryl's work includes quite a bit of digital manipulation. Welcome to the dreamworld of Meryl Meisler! The curtain raiser tonight is PWCC member and world traveler, Annette Chapman.

Tuesday, February 9

Photo Event—Tuesday Evening Hour

Tonight's digital presentation is "Daily Life in the Ukraine," by Lorraine Heller, a returned Peace Corps volunteer. See the listing under Tuesday, January 12th for the details.

Wednesday, February 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 social get-together at which we will share images and chat about photography. The meeting place is the Skylight Diner (402 West 34th Street—across from the B&H Superstore). The meetings begin at 6:30 p.m. Check the website for the latest details or to register as a meet-up member, <meetup.com> There is no fee.

\* Sunday, February 14  
Photo Op—Butterflies

Butterflies and moths make up a large group of insects known as the Order Lepidoptera. The name—from the Greek *lepidō*, “scale,” and *ptera*, “wings”—refers to a prominent feature of adult butterflies and moths, the tiny scales that cover the wings and the rest of the body. Some of the quarter-of-a-million species of flutterbys will be on display at the American Museum of Natural History's (Central Park West at 79th Street) temporary, yearly Butterfly Conservatory. The suggested donation for admission to the museum is \$16/\$12 for seniors, but you can pay less, members are free. There is also a special fee to enter the Butterfly Conservatory—\$24/half price for members. It is expensive, but what a beautiful, photographic, and warm way to spend a winter's afternoon. This special exhibit is open every day through mid-May.



\* Monday, February 15  
Executive Committee Meeting

The Club's officers will meet tonight prior to the regular meeting to plan the future of Park West..

\* Monday, February 15  
Workshop—Image Processing

All Club members are invited to participate in this workshop. The idea is to take an image or two and process them to the best of your ability and in whatever way you like. You may interpret the image realistically or creatively, or both. You may use whatever tricks, filters, etc. that you can come up with. Just to make it more interesting, all Club members will be working on the same images. Just bring a flash/thumb drive to a PWCC meeting to download the images. Each image will be available in several formats (RAW, TIFF, jpeg), choose what you're comfortable with and get to work. Tonight's activity will be to see how different members processed the same original files. Let's see what you can do. Sounds like fun!

Tuesday, February 16  
Photo Event—Tuesday Evening Hour

Tonight's slide presentation is “Skirting a War in Israel,” by Ron Nelson, a retired editor of college textbooks, photographer, and traveller to 135 nations. See the listing under Tuesday, January 12th for the details.

\* Wednesday, February 17  
Printed Image Workshop

All Club members are invited to bring eight or ten images for this every-other-month event. Bring your prints—work prints, finished prints, color or monochrome prints, good or bad prints, casual or competition prints—for an honest, but gentle, critique of your work. Our workshop leader will be Nancy Sirkis—long time darkroom and digital photography

instructor at ICP. Contact Ruth Fortmanek 212-799-3984/<ruth23form@rcn.com> to reserve your spot and get the time and location information.

Thursday, February 18

Photo Event—NYPC Meeting

The general meeting of the New York Personal Computer Group (NYPC) is scheduled for tonight. The topic(s) for this meeting have not yet been announced. Please be on time, or better yet, come early. Admission is free; membership is appreciated. The meeting is held in the auditorium of P.S. 41, 116 West 11th Street (just west of 6th Avenue), beginning around 6:30 p.m.

\* Saturday, February 20

Field Trip—Chelsea Gallery Hop

Winter brings many things: cold weather, snow piled high, and Park West's gallery hop wherein we walk through Chelsea (this year's destination), dropping in on photography galleries to see what's new and current in the photo world. We'll meet in front of Dallas Bar-B-Q (8th Avenue at 23rd Street, northwest corner) at 11 a.m. Sometime during the afternoon, lunch is a sure bet. Leaders: Rita Russo, <ritarusso23@gmail.com> 212-475-3875, and Janna Amelkin 718-332-8184, <jmamelkin@optonline.net>

\* Monday, February 22

Field Trip Committee Meeting

Prior to this evening's business meeting, the Field Trip Committee will be meeting to plan the Club's outings for the next few months. All members are welcome to participate, make suggestions, and, of

course, volunteer to lead some of our trips. The meeting will begin promptly at 6 p.m. at the Soho Photo Gallery.

\* Monday, February 22

Mini Business Meeting/Mini Workshop

The regular business meeting will be shortened to less than an hour. We will only deal with items of some urgency. The rest of the evening will be devoted to a short workshop—subject to be announced. As usual, we will end the evening with socialization and refreshments. Remember, the PWCC Constitution requires that all Club members attend at least two business meetings each year. Have you met your responsibility yet?

Tuesday, February 23

Photo Event—Tuesday Evening Hour

Tonight's slide presentation is "St. Petersburg, Treasure of Russia," by Theodor Hessenius, a traveler and photographer. See the listing under Tuesday, January 12th for the details.

Wednesday, February 24

Photo Event—Sierra Photo

The New York City Sierra Club's Photography Committee is holding its monthly meeting tonight. The show this evening is a presentation of some nature, landscape, and/or wildlife images by a guest photographer (as yet unannounced). 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 Columbus/9th Avenue, and begins at 6:30 p.m. Refreshments will be served. A \$5 donation is collected at the door.

\* Sunday, February 28

### Field Trip—Staten Island

What's better on a chilly Sunday afternoon than a boat ride across New York Harbor? I can't think of anything either! Well, maybe, once across the water, visiting Snug Harbor Cultural Center and Botanical Garden! How's that for a double header? Please join us on this field trip to shoot Miss Liberty, the downtown skyline, the historic buildings, the floral arrangements, and lots of other subject matter. We'll meet at the Staten Island Ferry terminal (Manhattan side) at 12:30 p.m. Leader: Susan Sigrist, 212-758-0036.

### 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.*

### **Photo Quote**

“Which of my photographs is my favorite? The one I'm going to take tomorrow.” – Imogen Cunningham

## Paradise, Here We Come

Park West Camera Club's next extended field trip will be a journey into paradise, the 50th state... Hawai'i.

We will spend two plus weeks exploring the state's two largest, and most beautiful islands, starting off with The Big Island of Hawai'i and then we'll follow that up with Maui. Wowwee!

The trip takes place from April 17th thru May 1st, 2010 and includes round trip and inter-island air fare, 15 nights of lodging, car rental (with insurance), most admission fees, photo instruction, a luau, and more.

The cost, for double occupancy, is only \$3,500 with 12 or more participants; \$4,000 with less than 12 participants. There is a single supplement of \$1,200 if space is available.

The deadline for deposits has passed, but there are still a few spots open—if you hurry.

Contact <bohpin@aol.com> for more detailed information and/or to secure your reservation.



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# Park West Camera Club

www.parkwestcameraclub.org  
pwccny@aol.com



presents

## Hawai'i

*The Big Island & Maui*



- Hawaii Volcanoes National Park • Kilauea • Mauna Loa
- Haleakala National Park • The Hana Coast
- Kailua-Kona • Hilo • Lahaina • Hana • Kahului
- Beaches • Tropical Forests • Waterfalls
- Botanical Gardens • Sculpture Gardens • Zoos
- Whale Watching • Hawai'ian Luau
- Museums • Plantations • Missions
- and so much more

April 17<sup>th</sup> — May 1<sup>st</sup>, 2010 • 16 days/15 nights

Price : \$3,500.00 (with 12-16 travelers) \$4,000.00 (with 8-11 travelers)



(per person, double occupancy)  
(single supplement—\$1,200.00—if available)

\$1,200.00 Deposit holds your place

Limited availability—so act quickly!



*includes :* round trip air fare cars (4 per car plus insurance)  
lodging admission fees photo instruction

Contact Chuck Pine for further details or reservations at:

<bohpin@aol.com>

# January

| Sunday      | Monday                   | Tuesday      | Wednesday   | Thursday    | Friday | Saturday   |
|-------------|--------------------------|--------------|-------------|-------------|--------|------------|
|             |                          |              |             |             | 1      | 2          |
| 3           | 4                        | 5            | 6           | 7           | 8      | 9          |
| 10          | 11                       | 12           | 13          | 14          | 15     | 16         |
|             | Theme Night              | Photo Event  | Photo Event | Photo Event |        |            |
| 17          | 18                       | 19           | 20          | 21          | 22     | 23         |
| Photo Event | Ex Com Mtg<br>Guest Spkr | Photo Event  |             | Photo Event |        | Field Trip |
| 24          | 25                       | 26           | 27          | 28          | 29     | 30         |
|             | Bus Mtg                  | Photo Events | Photo Event |             |        |            |
| 31          |                          |              |             |             |        |            |

*Please refer to the Schedule of Activities starting on page 18 for all the details.*

# February

| Sunday     | Monday                                   | Tuesday      | Wednesday   | Thursday    | Friday | Saturday   |
|------------|--|--------------|-------------|-------------|--------|------------|
|            | 1  | 2            | 3           | 4           | 5      | 6          |
|            | Monthly<br>Competition                   | Photo Events | Photo Event |             |        |            |
| 7          | 8  | 9            | 10          | 11          | 12     | 13         |
| Photo Op   | Guest Spkr                               | Photo Event  | Photo Event |             |        |            |
| 14         | 15                                       | 16           | 17          | 18          | 19     | 20         |
| Photo Op   | Ex Com Mtg<br>Workshop                   | Photo Event  | Workshop    | Photo Event |        | Field Trip |
| 21         | 22                                       | 23           | 24          | 25          | 26     | 27         |
|            | FT Com Mtg<br>Mini Bus Mtg<br>& Workshop | Photo Event  | Photo Event |             |        |            |
| 28         |  |              |             |             |        |            |
| Field Trip |  |              |             |             |        |            |

# 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



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