

# PHOTO NOTES

Park West  
Camera Club

May 2026



## ***This Issue***

Volume 88 • Issue 9

Club News.....	2 - 45
Photography News.....	46 - 59
Exhibits, Workshops, etc.....	60 - 65
Schedule of Activities.....	66 - 72
Complete Index.....	73

Over 120 members' images inside!

The Park West Camera Club is an independent not-for-profit corporation. Guests are always welcome to our weekly Zoom meetings.

The PWCC newsletter, *Photo Notes*, 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 email free of charge.

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

*Photo Notes* is optimized for viewing digitally.

### **Contact Information**

Website

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

Email Addresses

General [pwccny@gmail.com](mailto:pwccny@gmail.com)

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

Club Mailing Address

PWCC

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



Cover Photo  
*Bananaquit*  
© Chuck Pine

### **Club Officers**

<b>President</b>	Chuck Pine
<b>V. President</b>	Michael Schleiff
<b>Corres. Sec.</b>	Helen Bohmart Pine
<b>Rec. Sec.</b>	Christine Doyle
<b>Treasurer</b>	Joe Nawy
<b>At-Large</b>	Betsy Currier Jeff Langford

### **Committee Chairs**

<b>Competition</b>	Hedy Klein
<b>Field Trip</b>	Jay Bitkower Ann Broder
<b>Gallery</b>	Jay Bitkower Ann Broder
<b>Membership</b>	Marlene Schonbrun
<b>Photo Notes</b>	Chuck Pine
<b>Print Salon</b>	Betsy Currier
<b>Program</b>	Marilyn Fish-Glynn Alice Somma
<b>Social</b>	Vacancy
<b>Website</b>	Michael Schleiff Christine Doyle
<b>Workshop</b>	Ed Lee Bruce Byers

### **Currently Inactive Committees**

Archive  
House

## President's Message

### *A Proposal*

Did you ever get some song in your head that just kept going around and around and you didn't know why? This was my experience last night. The words were... *So high you can't get over it, so low you can't get under it, so wide you can't get around it...*

Then, this morning, it hit me—I was thinking about Photoshop and AI (artificial intelligence) of all things.

AI is everywhere in our imaging software. We have talked about it before at Club meetings, but never came up with a real solution to our questions about its use in our photography, especially in our monthly competitions.

Therefore, I am proposing the following addition to the Club's *By-Laws* and (ergo) to our *Competition Manual*... *The use of artificial intelligence is permitted for image enhancement purposes only, including extending, enlarging, sharpening, retouching, removing unwanted elements, and performing similar editing functions. However, the use of textual or verbal prompts to generate or add new visual elements, subjects, or content that did not originally exist within the image is strictly prohibited.*

Want to remove some trash from the image? Fine! Want to extend the canvas to add more space? Go ahead! Want to get rid of dust spots? Sure! But



© Larry Rubin

you can't tell Photoshop to "add a dog to the image," or "make it look like a Picasso painting," or the anything of that sort.

What do you think about this suggestion? Let's talk about it at the May business meeting.

On a more personal note, Helen and I had a wonderful time on our transatlantic cruise

last month. Even though we didn't see a great sunrise or sunset while at sea, and the one port at which we wanted to get off the ship, Portland/Weymouth in the south of England, it was pouring, we did have a relaxing time with lots of great food and we met some interesting people.

Following the cruise I had my carpal tunnel surgery, and am now waiting for several nerves to grow back so I can use my fingers again. The doc said in might be months.

We'll see. Until then, I wish everyone a great spring, with lots of health, happiness, and picture taking.

*Chuck*

### **Photo Notes**

- Publisher:** Park West Camera Club
- Editor:** Chuck Pine
- Committee:** Evelyne Appel, Madeleine Barbara, Ann Broder, Renée Harper, Gladys Hopkowitz, Hedy Klein, Helen Pine, Puneet Sood, and Julie Wosk
- Contributors:** Evelyne Appel, Ann Broder, Jay Bitkower, Betsy Currier, Julie Foehrenbach, Hedy Klein, Natalie Manzano, David Miller, Elena Pierpont, Chuck Pine, Helen Pine, and Mike Schleiff

*Photo Notes* is produced on a MacBook Pro using Apple Pages and Adobe Photoshop software.

All uncredited images are royalty-free clip art or otherwise believed to be in the public domain.

Credited images remain the sole property of their copyright holders—all rights reserved.

**2025 - 2026 Schedule**

Sep

- 1 No Meeting—Labor Day
- 8 Welcome Back \*
- 15 Guest Speaker
- 22 No Meeting—Rosh Hashanah
- 25 PDI Workshop \*
- 29 Business Meeting #1

Oct

- 6 Competition #1 \*
- 13 Workshop—Composition \*
- 20 Guest Speaker
- 23 PDI Workshop \*
- 27 Theme—Halloween & Fall \*

Nov

- 3 Competition #2 \*
- 10 Mini Portfolio Night \*
- 17 Guest Speaker
- 20 PDI Workshop \*
- 24 Business Meeting #2

Dec

- 1 Competition #3 \*
- 8 Workshop—Motion & Multiples
- 15 Holiday Party
- 22 No Meeting—Holiday Break
- 29 No Meeting—Holiday Break

Jan

- 5 Competition #4 \*
- 12 You Be the Judge—Bridges \*
- 19 Guest Speaker / MLK Day
- 22 PDI Workshop \*
- 26 Vendor Night

Feb

- 2 Themed Competition #5\* (Blue)
- 9 Before & After \*
- 16 Guest Speaker / President Day
- 23 Interpretations \*
- 26 PDI Workshop \*

Mar

- 2 Competition #6 \*
- 9 Vendor Night—Lensbaby
- 16 Guest Speaker
- 23 Theme Night—Motion & Multiples \*
- 26 PDI Workshop \*
- 30 Business Meeting #3

Apr

- 6 Themed Competition #7 \* (Portals)
- 13 Before & After—Color / B&W \*
- 20 Guest Speaker
- 23 PDI Workshop \*
- 27 You Be the Judge—At the Museum \*

May

- 4 Competition #8 \*
- 11 Guest Speaker
- 18 Business Meeting #4
- 25 No Meeting—Memorial Day

Jun

- 1 Year End Competition \*
- 8 No Meeting
- 15 Otto Litzel Memorial Dinner
- 22 No Meeting
- 29 Expanding Visions 32

For full details see “Schedule of Activities” at the end of this issue of *Photo Notes*.

All Club Monday night meetings will be held using Zoom software unless otherwise stated in the “Schedule of Activities.”

\* indicates members’ images requested

Coming this Summer



## Official Club Field Trips

The Club has brought back field trips to our program. I'm not referring to the *Pop-Up* trips we've been having.



Official PWCC outings are back on the schedule. Several have already taken place—and with a great deal of success, I might add.

If you're interested in organizing and leading a field trip, contact Jay or Ann with your ideas and they'll work with you to set it up.



## Composition Tips

Composition in photography is the arrangement of visual elements (lines, shapes, and subjects) in the frame to make an impactful image. There are many rules / guidelines in the world of photography. Spread throughout this issue of *Photo Notes* are some of them that can benefit your images...

Read, learn, and enjoy...



## Portfolios Wanted

*Photo Notes*, your monthly Park West Camera Club newsletter, is looking for portfolios of members' work. Newly shot work—of course! Old images from your archives—why not? Anything else you'd like to share—fine!



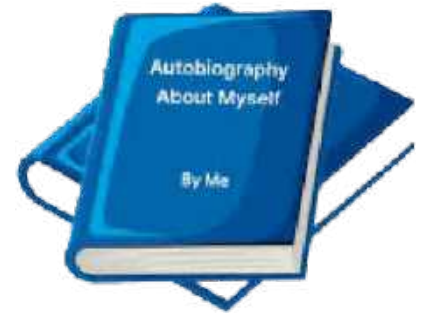
Please submit anywhere from a half dozen to ten files on a concise theme.

Images must be processed as if they were to be entered into a competition. [See page 7 for instructions on resolution, sizing, format, etc.] Include a short write-up (who, what, where, when) with each and every submission—spelling, grammar, and the rest don't count. We edit your words, not your images.

Even if you've submitted work in the past, we always want to see new and creative photography.

## Member Bios

New Park West Camera Club members are invited to submit a short biography to help the rest of us to get to know you better. The Club's Membership Committee will be glad to help you with this task.



We also would like to ask our not-so-new Park West members to do the same. Tell us about yourself, what you like to shoot, your background and history in photography, and whatever you think would be of interest your fellow Club members and friends.



Please send us a photo of yourself and three or four of your favorite images to go with the mini bio. Send your submissions to *Photo Notes* at [<pwccny@aol.com>](mailto:pwccny@aol.com)

## Zooming

Zoom is a web-based video-conferencing software tool that allows users to meet online. Zoom is compatible with Macs, Windows, smart-phones, and tablets. Zoom software is free to download to your devices.

The Club is using Zoom software to conduct all of its meetings. An email will be sent to all PWCC members prior to meetings. This email will contain the link to join the Zoom meeting. All you have to do is click on the link.

To download Zoom, go to [www.zoom.us/download](http://www.zoom.us/download) and click on the "Download" button. It's that simple!

Non-members who would like to join our Club meetings may request the link by sending an email to [pwccny@gmail.com](mailto:pwccny@gmail.com)

### Emailing PWCC

Send your competition images to...

[pwcccompetition@yahoo.com](mailto:pwcccompetition@yahoo.com)

Send your articles, images, etc. for *Photo Notes* to...

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

Send all other email to...

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

To contact Executive Committee members directly see the PWCC membership list for their personal email addresses.

## Pop-Up Trips

The Club instituted Pop-Up field trips several years ago. Just what is a Pop-Up (also called a Drop-In) trip, I hear you cry? It is a field trip that any one of our Club members wishes to go on without a lot of pre-planning and fanfare.

You decide where you want to go and when you want to go there. You send a message via our Google Groups to all the other PWCCers who have signed up. It's that easy!

Whoever shows up will be a surprise. All you've got to do is shoot away and have fun doing it.

As an afterthought, it would be appreciated if all those who attend send a few images from the trip for *Photo Notes*. A short article would be nice but isn't necessary.

## Submitting Images

The Club has over a dozen activities this year which ask you to submit images. These include competitions, theme nights, workshops, classes, and more. Here's what you need to know:

Images must be .jpg, with a resolution of 72 ppi, 2,000px on the longest side, and maximum size of 2MB.



Competition images must be titled as follows:

LastNameFirstInitial\_Month  
Year\_Title.jpg

*for example*

JonesM\_Jan26\_Flower.jpg



Other images should be titled as follows:

Name\_Number\_Title

You may use your first and/or last name/initial. If you want your images shown in a particular order, number them 01, 02, etc. Use a real title, not the image number that came out of the camera.

*for example*

MaryJ\_07\_Flower





**Sunshine Fund**

A motion was passed at a Club business meeting to establish a Sunshine Fund as part of the Social Committee. The responsibilities of this new entity are to acknowledge birthdays, deaths, births, illnesses, and any other life events that impact our Club members and their families.

Long-time Club member Natalie Manzino has volun-

teered to take on this task for the Club. She has already purchased the necessary stationery to be able to express the sentiments of the Club and its members.

But Natalie needs your help in achieving the Club's goals through this committee. It would be great if each and every member could give her the month and day of their birthday (no years, please).

In addition, if you could let Natalie know of any life events that occur to any of our members, you or someone else, both present and past members, that would be great, too.

917-757-7086  
[<bklynnat@hotmail.com>](mailto:bklynnat@hotmail.com)

**Composition Tips**

*Symmetry...*

...mirrors elements within a frame, typically split vertically (left/right), horizontally (top/bottom), or rotationally (radiating from a center).



**Club Meeting Times**

The Park West Camera Club's Monday night meetings this year will all begin at 6:30 p.m.



You may sign into the Zoom meetings 15 minutes earlier to participate in the the lively member conversations.



**PWCC Image Deadlines**

<u>Event</u>	<u>Submission Deadline</u>	<u>Event Date</u>
Year-End Competition	May 18th	June 1st
Expanding Visions 32 Assignment #1	July 14th	July 16th
Expanding Visions 32 Assignment #2	July 18th	July 20th
Expanding Visions 32 Assignment #3	Aug. 11th	Aug. 13th

## Club Participation Nites

This coming year there will be 10 Monday night programs, (not including our monthly competitions) that require Club members to participate. Here's a quick rundown on these fun and educational activities...



- September 8th—*Welcome Back* What'd you do over the summer months? Share up to 10 images to tell your story. Entry deadline: September 6th.

- October 13th—Chuck Pine will be presenting a program on *Photographic Composition*. He would like to use your images to demonstrate the techniques. Entry deadline: mid August.

- October 27th—*Theme Night: Halloween & Fall* There's lots happening this time of year—from colorful leaves to ghosts and goblins. Show us how you interpret this season. Limit of 10 images, please. Entry deadline: October 25th.

- November 10th—*Mini Portfolio Night* Five Club members will volunteer to share a small portfolio of images on a single theme. They will explain their

concepts and then answer questions from the members. Participants will be selected in early October. Entry deadline: November 8th.



- January 12th—*You Be the Judge: Bridges* You may submit one image pertaining to the subject that has never been seen at any previous Club function. You may interpret the topic however you wish. Each entry will be commented on and scored by all participating Club members. Entry deadline: December 12th.

- February 9th—*Before and After* We are always asking other photographers, "How did you do that?" Tonight we will get the answers as Club members present their 'Before and After' images of the same shot,... and explain what they did and why they did it. Join us as we learn from each other. Entry deadline: February 7th.

- February 23rd—*Interpretations* The Club will provide the base images. The members will alter them in any way they see fit. Let your imagination and software skills be limitless. Entry deadline: February 21st.

- March 23rd—*Theme Night: Motion and Multiples* Following our December 8th workshop by Jamie Konarski Davidson, we'll look at images you've taken that depict subject or camera motion and multiple images of the same subject. You may submit up to 10 images of either one, or both techniques. Entry deadline: March 21st.

- April 13th—*Before and After: Color to Black & White* For this assignment you will share one of your favorably processed color images and then how you turned it into a B&W masterpiece. Entry deadline: April 11th.



- April 27th—*You Be the Judge: At the Museum* You may enter one image from or about any museum as long as it has never been seen at any previous Club activity. Each entry will be commented on and scored by participating Club members. Entry deadline: March 27th.

### PDI Workshops

Our Projected Digital Image workshops are held monthly on Thursday evenings prior to competitions. Deadlines are the previous day.

**Images of the Month**

May 2026

**PDI-of-the-Month**

*Spiceman* by Ruth Yashpan

**Honors**

- Polar Bear* by Evelyne Appel
- Octagonal Pool* by Madeleine Barbara
- Adirondack Lake* by John Benson
- Amazon River* by Richard Borowsky
- Stressed* by Ann Broder
- Eye On You* by Ann Broder
- Nets* by Bruce Byers
- Gone Fishing* by Remy Deyglun
- Stairs* by Elayne Dix
- On the March* by Christine Doyle
- One Bee Two Flowers* by Sonia Durante
- Ready to Spit* by Jill Greiss
- Mortar & Pestle* by Doris King
- Vik Church* by Jeff Langford
- Baker Farm* by Natalie Manzino
- Spring Is Here* by David Miller
- Pelican* by David Miller
- Sticks & Stones* by Elena Pierpont
- Midtown Graphic* by Michael Schleiff
- Vestrahorn Mountain* by Catharine Smith
- Shopping After Snow* by Puneet Sood
- Eye Rings* by Puneet Sood
- Curved Buildings* by Janet Susin
- Golden Solitude* by Peggy Winkelman

This month's winning images—the PDI-of-the-Month and the Honors images—are shown on the following 9 pages.

**Cumulative Points**

(Through May 2026)

by Hedy Klein

Natalie Manzino	126	Richard Borowsky	76
Sonia Durante	124	Richard Gold	70
Florence Forman	110	Renée Harper	70
Michael Iannuzzi	108	Larry Sapadin	70
Jill Greiss	106	Raylie Dunkel	68
Chuck Pine	106	Jeff Langford	66
Puneet Sood	102	Larry Rubin	66
Charles Levin	98	Bill Apple	64
Laura Toledo	98	Christine Doyle	64
Peggy Winkelman	96	Julie Foehrenbach	62
Alice Somma	94	John Benson	60
Paul Grebanier	92	Catharine Smith	60
Janet Susin	92	Will Aimesbury	58
Ann Broder	90	Dottie Mills	58
Hedy Klein	90	Julie Wosk	56
Michael Schleiff	90	Jay Bitkower	54
Bruce Byers	88	Betsy Currier	52
David Miller	88	Tom Quackenbush	50
Elayne Dix	86	Dov Bieber	46
Madeleine Barbara	84	Alec Rill	46
Barry Fahrer	84	Remy Deyglun	42
Marlene Schonbrun	84	George Corbin	40
Evelyne Appel	82	Ruth Yashpan	38
Nicole Dosso	82	Eliot Nierman	30
Allan Lauer	82	Helen Pine	30
Elena Pierpont	82	Carlton Johnson	18
Albyn Davis	80	Karen Corrigan	8
Doris King	78	Steve Mullen	8
Dudley Slater	78		

- 57 members have competed in this year's competitions.
- 47 in the May competition.
- 51 images this month received a score of 'A' or above (54.3%), 43 got a score of 'B' (45.7%), and there were no 'C' scores



Image of the Month  
*Spiceman*  
© Ruth Yashpan

Continued on next page...



'A' with Honors  
*Curved Buildings*  
© Janet Susin



'A' with Honors  
*Shopping After Snow*  
© Puneet Sood



'A' with Honors  
*Vestrahorn Mountain*  
© Catharine Smith

Continued on next page...



'A' with Honors  
*Midtown Graphic*  
© Mike Schleiff

'A' with Honors  
*Sticks and Stones*  
© Elena Pierpont



'A' with Honors  
*Spring Is Here*  
© David Miller

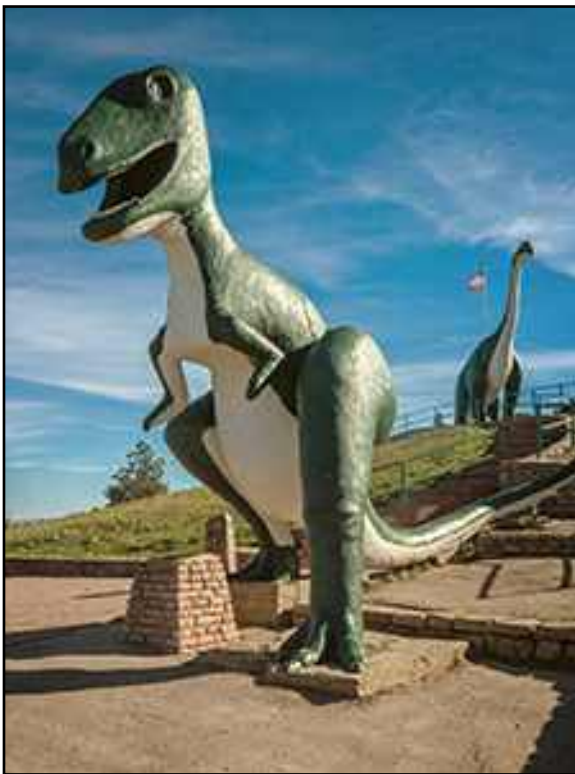


Continued on next page...



'A' with Honors  
*Vik Church*  
© Jeff Langford

'A' with Honors  
*Ready to Spit*  
© Jill Greiss



'A' with Honors  
*On the March*  
© Christine Doyle



Continued on next page...



'A' with Honors  
*Nets*  
© Bruce Byers



'A' with Honors  
*Stressed*  
© Ann Broder



'A' with Honors  
*Polar Bear*  
© Evelyne Appel

Continued on next page...



'A' with Honors  
*Golden Solitude*  
© Peggy Winkelman



'A' with Honors  
*Eye Rings*  
© Puneet Sood



'A' with Honors  
*Pelican*  
© David Miller

Continued on next page...



'A' with Honors  
*Baker Farm*  
© Natalie Manzino



'A' with Honors  
*Mortar & Pestle*  
© Doris King



'A' with Honors  
*One Bee Two Flowers*  
© Sonia Durante

Continued on next page...



'A' with Honors  
*Stairs*  
© Elayne Dix

'A' with Honors  
*Gone Fishing*  
© Remy Deyglun



'A' with Honors  
*Eye On You*  
© Ann Broder

Continued on next page...



'A' with Honors  
*Amazon River*  
© Richard Borowsky

'A' with Honors  
*Adirondack Lake*  
© John Benson



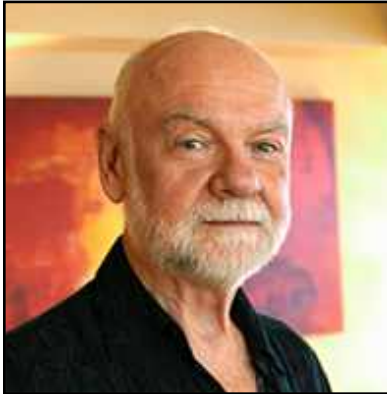
'A' with Honors  
*Octagonal Pool*  
© Medeleine Barbara

Congratulations to the winners in this season's eighth monthly competition. And a great big "thank you" to all those members who competed and attended.

Thank you to this month's judge, Peter Brandt, for his thoughtful comments and suggestions for improving our images..

## Our May Judge

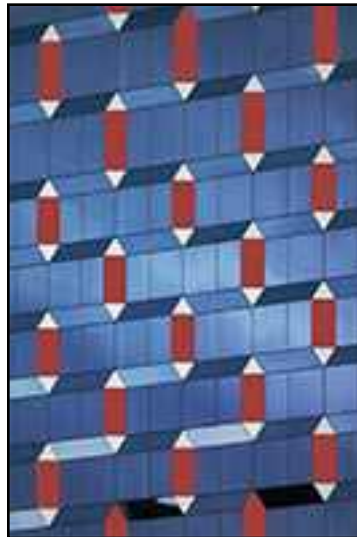
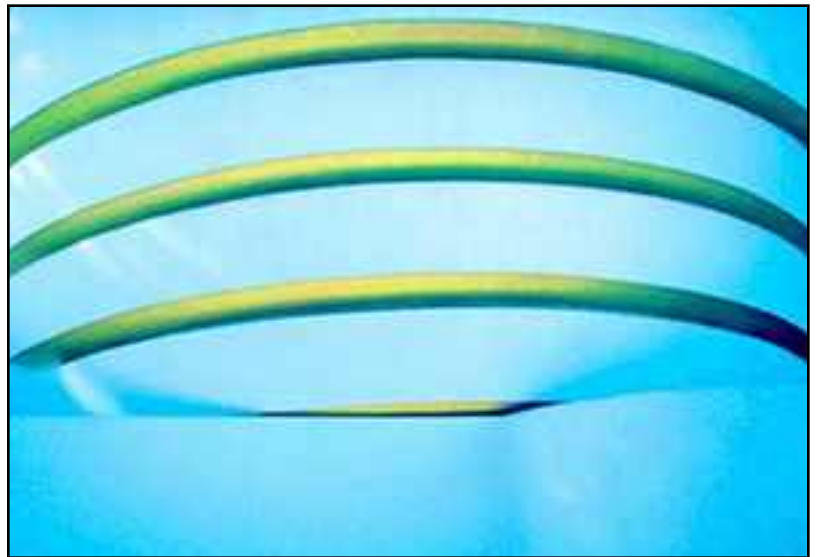
Our judge for the month of May was Peter C. Brandt.



Peter was born in Germany, grew up in Montreal, and has lived in Manhattan for the last 38 years.

He started in architectural photography at age 19, then spent a period of 35 years photographing fashion and advertising. Peter eventually returned to the genre of shooting architecture, and doing architectural fine art. He does this by painting parts of his photographs.

Here are some of Peter's fine art photographs...



All images  
© Peter C. Brandt

**OLMD**

The Park West Camera Club's annual Otto Litzel Memorial Dinner will be held this year on Monday evening, June 15th, from 6 to 9 p.m. All Park West members, their families, and friends of the Club are invited to join us on this festive night.



We'll be dining and recognizing many of our members for their achievements and service to the Club. All this will take place at Arte Cafe on the Upper West Side. It is located at 106 West 73rd Street (just off of Columbus Avenue).



The Prix Fixe Menu (see at right) will cost only \$50 per person. (The Club will use its tax exempt status to cover the 8.875% New York City and New York State sales taxes. The restaurant has agreed to waive their 5% administrative fee for group reservations. The Club members will vote at the May business meeting to cover the 20% gratuity.)



Send your check made out to "Park West Camera Club" to our Treasurer...

Joe Nawy  
205 East 77th Street #5F  
New York, NY 10075

Please make sure your payment gets to Joe by Friday, June 5th. [Note the post office claims that first class mail takes from 1 to 5 days to be delivered in the City.]



You may also send your payment using Zelle. Send the funds to <[jnawy1@gmail.com](mailto:jnawy1@gmail.com)> and it will be deposited in the Club account.



*Menu*

The three-course dinner includes...

Appetizer (choice of one)



- Nonna's Meatballs in tomato sauce
- Calamari Fritti in spicy tomato sauce
- Caesar Salad

Main Course (choice of one)



- Rigatoni alla Norma with eggplant, ricotta, and tomato sauce
- Fettuccine Bolognese in meat sauce
- Salmone served with potatoes and sautéed spinach
- Chicken Parmigiana served with spaghetti

Dessert (choice of one)



- Tiramisu
- Gelato

[Special dietary requests will be handled at the restaurant on the day of the dinner.]

## Year-End Competition

The Year-End Competition will be held on Monday, June 1st. It's different from our monthly competitions: both the rules of entry and the judging are different.

Each Club member may submit up to four PDIs. But, and this is a big BUT—all the submissions must have been entered into one of the monthly competitions held earlier this year (October through May). It doesn't matter if the images were awarded honors or got a 'C'—they are eligible for this competition. Another

big BUT—images may not be altered from the way they were first entered—even if the judge said “that would improve the photo”—it must be the original, unaltered image with the same title (including the original month of entry). Absolutely no changes!!!

**The image submission deadline is 11:59 p.m. on Monday, May 18th.**

There will be three judges. Each of the judges will score from one to nine points for each image. The scores will be added and the total will be announced. An

image can accumulate from 3 to 27 points. The judges make no comments during the scoring.

There will be one winner (the PDI-of-the-Year) plus four runners-up. If there are tie scores for the PDI-of-the-Year, there will be additional votes cast by the judges to determine the winner. If more than four images are tied for runner-up, they will all be declared runners-up.

Due to the uncertainties of Zooming, the judging will be done prior to the June 1st date. This way we can edit the recording for time and glitches.

## Election Procedures

We began the Club's yearly election procedures at the March business meeting with the appointing of the Nominating Committee (Will Aimesbury and Helen Pine volunteered).

They presented their slate of one nominee for each position on the Club's Executive Committee at the last meeting in April... Chuck Pine—president, Mike Schleiff—vice president, Joe Nawy—treasurer, Helen Pine—corresponding secretary, Christine Doyle—recording secretary, Betsy Currier and Jeff Langford—members-at-large.



After the Nominating Committee's slate had been announced, the floor was opened to nominations. None were made at that time, nor at the following week's meeting on May 4th.

Additional nominations may be made from the floor at the May 11th meeting, after which nominations will be closed.

The next phase of the PWCC election process is the election itself. This takes

place at the May business meeting on May 18th.

If only one nominee exists for each position, a motion may be made asking the Club recording secretary to cast a single unanimous vote for the slate. Should there be more than one nominee for any of the seven positions, then a vote must be taken for that position or positions. The secretary can still cast the unanimous vote for the unopposed candidates.

Members must be present at the meeting to cast their vote.



Year-End Judges



Jane Schreibman... is a documentary shooter. She has taken photographs in pre-Taliban Afghanistan—where she had bodyguards—and in Pakistan and she has traveled many times to India.



Jack Kaminsky... is a New York-based photographer whose work has been exhibited in various galleries and includes portraiture, street photography, and digital manipulation, among others.



Sara Signorelli... is a professional photographer specializing in the fine art genre. She also teaches photography to students with disabilities for the NYC Department of education.



## Y•E•P!

by Ann Broder,

Hello Yeppers,

Your three amigas are very excited to see your image collections that will tell your project stories. You have come a long way since October, and the journey is not over yet. Everyone is at different levels of expertise, which makes our journey with you both interesting and challenging. We have watched your enthusiasm for your projects blossom, fade, and blossom again. We have seen you embrace new ideas, learn new processes, and be open to critiquing your own work. The end product can be many things, such as a video presentation for the whole Club, a book, or a photo exhibit. All of which we will discuss over the next few months.



Just to whet your appetite, the curriculum for the next Club year will include exercises with our cameras to

help you understand how and why we use light, including diffused window light, sunlight, shade, and incandescent light. We will explore the rules of composition and when to break them using simple objects in your home, and we



will explore POV (Point of View) with simple exercises.

Many of you will want to continue your chosen projects over the summer and into next year, while others may want to choose a different topic. We will be there to guide you, keep you on track, and assist with any issues related to your project. You just have to ask. Meanwhile, we are looking forward to our next Zoom meeting on June 3rd.

Please look for an email about submitting pictures by May 22nd, along with other YEP details.

Enjoy May!



## Print Salon

by Betsy Currier

At the April Print Salon meeting we discussed some of the elements of hanging a photo exhibit, including the importance (according to some opinions) of minimizing the frame edge to  $\frac{1}{4}$ ".

We discussed potential sites for a show. The Church of Heavenly Rest, which earlier seemed so available, has been inexplicably unresponsive to our many efforts to reach out to them. If anyone has ties to that venue, please let Betsy Currier or Ann Broder know the best way to make contact. The Jewish Cultural Center on the West Side was mentioned, but it turns out to be booked for the next two years.



We also talked about the various processes of making books, such as with Blurb. We admired Alan Lauer's book about a Tattoo Parlor, with beautiful black and white images. He mentioned how especially easy it was to put it together through Lightroom.

Our next meeting will be in a gallery, to be named, on May 20th. Specific details, including location, date, and time, will be announced when they become known.

## April Guest Speaker



The guest speaker for April was Natan Dvir. He is an educator, artist, and editorial photographer. Natan's personal work focuses on the human aspects of cultural, social, and political issues. His main projects were exhibited in many solo and group exhibitions in museums, galleries, and festivals in the United States, Europe, South America, Asia, Australia, and Israel including, among others, the Triennial of Photography Hamburg and the Museum of Fine Arts Houston.



All images  
© Natan Dvir



## Curtain Raisers

by Helen Pine

Curtain raisers are short (*no more than five minutes*) photography programs (*with a minimum of narration*) presented by Club members prior to our guest speakers.

Here's the schedule for the 2025-2026 Club year...

October — Marlene Schonbrun  
 November — Elena Pierpont  
 December — Evelyne Appel  
 January — Jeffrey Langford  
 February — Helen Pine  
 March — George Corbin  
 April — Dinorah Capota  
 May — Natalie Manzino



### May Birthdays

by Natalie Manzino

Here's the list of the Club members who celebrate their birthday during this month:

Madeleine Barbara  
 Steve Mullen  
 Paul Perkus  
 Laura Toledo



## Committee Liaisons

The Executive Committee (ExCom) has decided to continue for this coming year with the committee liaison model to spread the responsibility among the entire Executive Committee.

Here's how it'll work:

Each ExCom member will be assigned committees as a liaison. Each committee chair or co-chair will report to the ExCom through this liaison. In this manner, it is felt that communication will flow much more smoothly, in both directions, between the committees. In addition, any concerns raised by the ExCom will be passed along to the committee chairs through the liaisons.

Here are the committee liaison assignments for the 2025-2026 Club year...

Competition	Michael
Field Trip	Chuck
Gallery	Helen
Membership	Helen
Photo Notes	Chuck
Print Salon	Betsy
Program	Christine
Website	Michael
Workshop	Joe

### Inactive Committees

Archive  
 House  
 Social



## Photo Notes Deadlines

<u>Issue</u>	<u>Deadline</u>
September	Aug 18th
October	Oct 6th
November	Nov 3rd
December	Dec 1st
January	Jan 5th
February	Feb 2nd
March	Mar 2nd
April	Apr 6th
May	May 4th
Summer	Jun 1st

The sooner articles and items are submitted to *Photo Notes*, the quicker the editing and revision process can begin. Once all items are in place the draft copy of *Photo Notes* will be sent to the editors who will then have several days to edit and return their comments.

Upon completion, the *Photo Notes* issue will be sent to all members, friends of the Club, and to the Website Committee to be uploaded to our website <[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)>





## PSA Membership

The Club is a member of PSA, the Photographic Society of America. Are you?

### Individual Member Benefits

- Online Photography Classes
- Webinars
- Individual Competitions
- Travel Advisors
- Monthly *PSA Journal*
- Study Groups
- Personal Gallery Page
- Individual Competitions
- Member Discounts (photo hosting and sharing; camera and lighting equipment; fine art master class; KelbyOne; software offerings)

## Composition Tips

### *Negative Space...*

...is a minimalist technique focusing on the empty area around a subject, rather than the subject itself. It helps to create balance and create dramatic compositions.



## Instagram

by Julie Foehrenbach

Instagram, a social media site that focuses on pictures more than words, is a natural venue for a camera club. Park West launched its own Instagram page over three years ago and as of last month, we had 971 postings and 585 followers. Impressive! The goal is to showcase our work and attract new members to the Club.

We only post images that have received an A or higher in our monthly competitions and whose creators give us their permission to post. To protect our work, we have employed settings that prevent others from stealing our images or profiles as their own.

If you want to create your own personal page, keep in mind that Instagram is primarily a mobile app—it's designed to be used with a smartphone or a tablet. If you use a computer, you can look at the pages ("feeds") but you won't be able to post a thing. To visit the Park West page, download the Instagram app on your phone or iPad or go to [www.instagram.com](http://www.instagram.com) on your computer. Search for @Parkwestcameraclub and once you have found the site, press the *FOLLOW* button.

## On the Website

by Michael Schleiff

The Club has set up forums for all members to use. The topics—which you join or create—could cover any area of photography and imaging including, but not limited to, how-tos, gear, Photoshop, Lightroom, plug-ins, and more.

To get access to a forum, you must be signed in to the Club website with an active email address. After logging in, go to *PWCC Members Discussion Forums* on the dropdown menu and click to enter. As you scroll down you'll see a basic explanation of how these forums work, along with a how-to video. At the bottom of the page, there will be a heading for *Park West Camera Club*, with a button, *View Topic*.

Once selected you will see the topics that have been set up along with a button to *Create New Topic*. You can view the topics and all the posts. You may even post a comment of your own.

All signed-up members will receive an email notice when new posts have been added. (You can easily *opt out* from any of the forums.)

Any questions, regarding the forums, contact me at my personal email address [mrscheliff@gmail.com](mailto:mrscheliff@gmail.com)

Thank you and enjoy the PWCC forums.

## You Be the Judge 12

*At the Museum*

*You Be the Judge* is a Park West competition in which the members judge the images submitted by other members. The theme for this 12th edition of YBTJ was *At the Museum*.

This year, 28 images were entered into the competition and 31 members scored and commented on them via digital ballots. Here are the winning images from that evening's competition...



Image of the Night  
*Quiet Moment*  
 © Michael Iannuzzi  
 177 points



"A" with Honors  
*Guggenheim*  
 © Mike Schleiff  
 174 points



"A" with Honors  
*Three Faces*  
 © Elayne Dix  
 167 points



"A" with Honors  
*The Glories That Were Greece*  
© Larry Rubin  
163 points



"A" with Honors  
*The Museum of Natural History*  
© Elena Pierpont  
161 points



"A"  
*Van Gogh Immersive*  
© Jill Greiss  
156 points



"A"  
*Steuben Glass Exhibit*  
© Jeff Langford  
156 points



“A”  
Brooklyn Museum  
© Virginia Lawrence  
153 points



“A”  
Civil War Photography  
© Tom Quackenbush  
151 points



“A”  
Under the Pyramid  
© Chuck Pine  
150 points

### At the Museum

#### Statistics

The scores ranged from 106 to 177 points.

The scores were divided into As, Bs, and Cs based on a curve that matches our monthly competitions.

7 “C”s scored 106—129 points

11 “B”s scored 130—147 points

5 “A”s scored 150—156 points

4 Honors scored 161—174 points

The Winner scored 177 points

The highest possible score is 217 points

If you want to know your score, send an email to

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

with “My Score” in the subject line.

**Member Portfolio**

*Dinorah Capota—Maine in IR*

These images are from a photo Workshop in which Dinorah participated. Of course, she took them in infrared—her favorite mode of shooting. They were shared with us as the curtain raiser in April.

All images  
© Dinorah Capota



**Different Cultures**

by Evelyne Appel

*There is a core of humanity that travels right through every culture. ~ Meryl Streep*

Traveling with a camera around your neck is a bliss. You can observe and capture people of different worlds, different cultures.

In the Casbah in Tangiers, I met the modern woman. She was wearing the proper scarf required in her culture, but had on modern sunglasses, was holding a fashionable lady's handbag, and was concentrating on her phone.

In Brooklyn, a young orthodox boy was wearing the obligatory hat once he reached thirteen, was talking on his cell phone.

Two individuals from completely different worlds, sharing the same technology!

The Imam, wearing a kaftan, is guarding his mosque in Istanbul.

In my beloved Paris, entering Place des Vosges, I saw a couple having a French argument.

In the Bronx Zoo, a family came my way. Perhaps they were from Central America or from South America, I shall never know.



All images  
© Evelyne Appel

## PDI Workshop

The Club's PDI (Projected Digital Image) Workshop was held on Thursday night, April 23rd. We looked at the images submitted by five Club members for comments and possible alterations using Photoshop and other software. 20 Park Westers were in the gallery and participated with their comments and made suggestions for improving all of the photos.

Here are some of the images that we worked on...



We felt *The Bicycle*, by Evelyne Appel, was busy and needed to be simplified. We started by going to **Edit > Transform > Distort** and pulled up the right corner to straighten out the image. Next, we used the **Crop Tool** cropped in from the top and both sides to concentrate the viewer's eyes on the two people. Finally, we used the **Remove Tool** (nested under the **Spot Healing Brush**) to get rid of some distracting signs on the wall and in the windows.



We all liked Natalie Manzano's *Baker Farm*. The first suggestion for improvement was to use a **Black and White Adjustment Layer** to change the image to monochrome. Many of us liked the contrasting blues and greens so we went back to the color version. We used the **Lasso Tool** to select the red barn in the background and then applied a **Hue/Saturation... Adjustment Layer**, selected the **red channel**, and moved the **Saturation Slider** all the way to the left (-100). Finally, we used the **Spot Healing Brush** to get rid of the two sections of blue hose at the image's bottom.



Mike Schleiff's image of the late afternoon's sun on the apartment building needed a few minor adjustments. We started off by going to **Edit > Transform > Distort** to make all the vertical lines truly vertical and we used the **Crop Tool** to remove the window edges on the left side of the image. To eliminate the yellow cast from the image we used a **Hue/Saturation... Adjustment Layer**, selected the **yellow channel**, and moved the **Saturation Slider** to the left. We finally used the **Spot Healing Brush** to remove some white dust spots.





Charles Levin's black and white image of drummer *Clint de Ganon* was very dramatic but we felt it could use a few minor fixes. There were a few distractions in front of the subject's face (hard to see here) so we removed them using the **Remove Tool**. To lighten the face we used the **Dodge Tool**, with the **range** set to **Highlights**. To darken the music sheets and other bright areas in the lower right quadrant of the image, we used the **Burn Tool**, with the **range** set to **Highlights**.



Marlene Schonbrun was at a loss for how to improve her image titled *Highline*. First, we went to **Image > Canvas Size...**, anchored the image at the **Center/Left**, and doubled the **Width**. Next, we copied the image (**Command/Control-C**) and pasted it onto its own layer (**Command/Control-J**). Then we went to **Edit > Transform > Distort** and flipped the copy by grabbing the center/left handle and dragging it to the right. We used the **Move Tool (V)** to place the copied and flipped layer next to the original image. As the last step, we used the **Remove Tool** to eliminate the loudspeakers.

## Photo Quotes

*Photography records the gamut of feelings written on the human face, the beauty of the earth and skies that man has inherited, and the wealth and confusion man has created. ~ Edward Steichen*



Greta Garbo  
© Edward Steichen



These two young girls playing with the water fountain was captured by Laura Toledo. To concentrate more on the action, we used the **Crop Tool**. We then used the **Remove Tool** to get rid of the triangular distraction on the top of the image.



Marlene Schonbrun's Man in Shadows was appreciated by all of us. We thought that the image could use some minor improvements. We used the **Crop Tool** from the left and bottom to move the person onto a power point (where two Rule of Thirds lines intersect). We then went to **Select > Subject** to isolate the man and then we clicked on **Image > Adjustments > Brightness/Contrast...** and upped the **Brightness Slider** slightly. Finally, we went to **Select > Inverse** and moved the **Brightness Slider** to the left to darken the rest of the image.

### Composition Tips

#### *Leading Lines...*

...use natural or man-made lines—such as roads, rivers, fences, or even shadows—to guide the viewer's eye

through the image, usually toward the primary subject. They create depth, structure, and a three-dimensional feel to the image.



**Rule #1**

Most photographers reach a point where the subject looks good, the framing feels right, so they take the shot and move on without a second look.

But some of the strongest photographs come from that extra moment when you stick around and follow Chuck's number one photography rule—*You're never in the right spot to take the picture.* You've got to keep shooting...

- Move left or right—a few steps in either direction could do the trick
- Move closer or further away—again, a few steps can work magic on an image (yes, you could use the zoom lens you spent all that money buying)
- Raise or lower the camera—try getting lower, crouch, or kneel (if you think you'll be able to get up) or stand on tip-toe (with the articulating rear-view panel on many digital cameras you can always try the "hail Mary" technique)

Believe me, it's much better to take the extra time shooting than it is trying to fix the image in post-processing software programs (even with all the AI assistance we now have).

There's an old anonymous adage in the world of photography that states, ... *get it right in the camera!*

**East Ayrshire Life**

David Miller, our Club member in Scotland, publishes a monthly blog <[www.cairngormslife.com](http://www.cairngormslife.com)> of images depicting his life in Scotland's southwestern region of East Ayrshire.



*Easter Weekend, a time of joy—church services for the family, Easter eggs,... So what did we get for weather? Cold, sleet, and rain. This taken through our dining room window while eating a wonderful hot cross bun.*



*The weather has changed a bit, so out for a walk... watched by the local black cat.*



Still the weather is cold, wet, and frosty in the mornings. Today was warmer and no rain so went for a good long walk. It is wonderful that things are beginning to grow, both in the garden and in the wild.



All images  
© David Miller

### Fuel Surcharges

We received the following email from one of the African tour companies with which I keep in touch. Although it refers only to their photo safaris, you can be sure that all tour companies around the world have/are/will be doing the same...



*Due to recent global events and the dramatic increase in oil prices, the cost of both aviation*

*and vehicle fuel has risen significantly across the continent [and the world]. My partners across Africa have informed me that they can no longer absorb these costs and have no alternative but to pass on these additional costs in the form of fuel surcharges.*

As we used to say in the Boy Scouts, "Be prepared!"

### Photo Cartoons



### Composition Tips

*Rule of Thirds...*

*...divides an image into nine equal parts using two horizontal and two vertical lines (think of a tic-tac-toe board), creating four intersection points. Placing key subjects at these intersections or along the lines creates a more balanced, engaging, and dynamic photograph than centering the subject.*

**Tip—Figure out the camera settings before the eclipse.**



**Before & After**

*Color to Black & White*

On Monday night, April 13th, the Club held its sixth and final theme night of the year. This was a *Before & After* in which the members were asked to submit two images—the first a full color image, and the second a black-and-white conversion from the original file.

Here, and on the following 7 pages, are the results from that evening’s sharing...



Will Aimesbury



Evelyne Appel



Bruce Byers



John Benson



Dov Bieber



Ann Broder



Betsy Currier



Albyn Davis



Christine Doyle



Florence Forman



Sonia Durante



Richard Gold



Gladys Hopkowitz



Jill Greiss



Hedy Klein



Jeff Langford



Charles Levin



Natalie Manzino



Dottie Mills



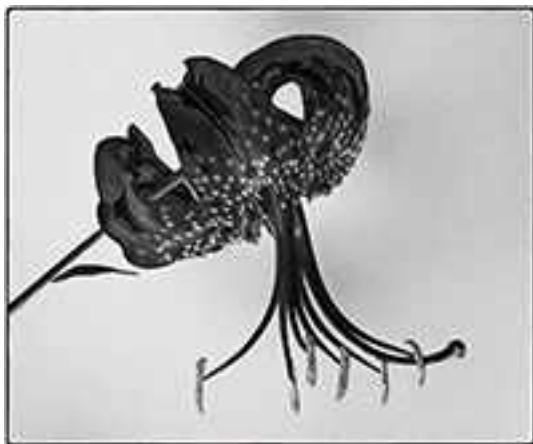
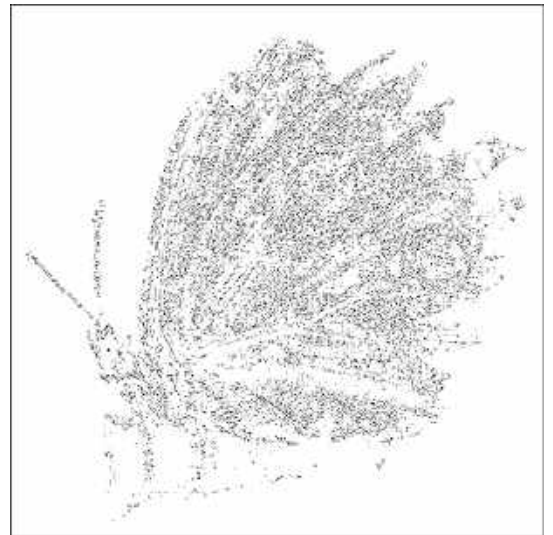
Elena Pierpont



Chuck Pine



Helen Pine



Tom Quackenbush





Larry Rubin



Marlene Schonbrun



Alice Somma



Janet Susin



Howard Tarragon



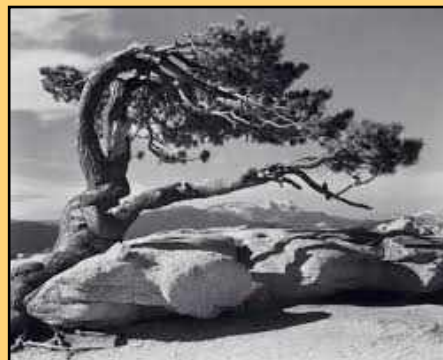
Laura Toledo



Peggy Winkelman

### Photo Quotes

*I can't verbalize the internal meaning of pictures whatsoever. Some of my friends can at very mystical levels. I prefer to say that if I feel something strongly, I would make a photograph that would be the equivalent of what I saw and felt. ~ Ansel Adams*



Jeffrey Pine  
© Ansel Adams



## About (Y)our Website

by Michael Schleiff

Park West Camera Club’s website offers an array of topics for your review. The site should be your go-to place to get information regarding the Club. Following is just a partial list of sections that can be found on the website:

- Home Page—This is our face to the Internet world. On it is a listing of all the latest news and upcoming schedule of events. We highlight the latest competition winners in a continual loop for everyone to see. In addition, there’s a direct link to the latest edition of *Photo Notes*. New issues are uploaded immediately upon their release each month. Finally, under the masthead, there is a menu area that lists 12 different areas of various Club info, some of which are:
- Newsletters—10 years of past *Photo Notes* issues are currently available online and may be downloaded.
- Organization—features the latest PDF files containing membership information including the Park West Constitution and Bylaws. In addition, there is a “Resource Link” submenu. Listed here are web links to various imaging-related websites. Included are sites offering Photoshop and Lightroom help. We are always looking to add links, so if you have any photography-related websites that you would like to add, please contact us.
- Competition Manual & Labels—this is where the Monthly Judging Guidelines and Competition Manual are to be found. The Competition Manual includes detailed specifications on presenting PDI images for entry into competitions.
- Member Galleries—are available to show your work on the web. They can be accessed in the Member Galleries Menu or directly from any web browser by searching Park West Camera Club and your name. The instructions for setting up a gallery may be found at the first dropdown in the Club Members Galleries menu “Instructions to Create a Members Gallery.” If you have any questions about uploading your images, please follow up with the website committee.
- How-to Videos, Notes, and Speakers—all speaker talks have been recorded and uploaded to the website. In addition, we have how-to videos covering various techniques to help editing your photographs.

Your Website Committee is continually uploading new and exciting information to the website. The goal is to make [www.parkwestcameraclub.org](http://www.parkwestcameraclub.org) a primary source for Club and imaging information. We are always looking to expand the website. If you have any ideas, please contact Michael Schleiff or Christine Doyle.

### Composition Tips

*Patterns...*

...use repetition of shapes, lines, colors, or textures to create rhythm, structure, and, often, abstract compositions.



## In the Leica Gallery

by Ann Broder

*Phil Penman: Street Scenes*

Having missed the opening of the Phil Penman exhibit at the Leica Store / Gallery in the West Village (406 West 13th Street; the gallery hours are Monday-Saturday 10 a.m.-6 p.m and Sunday 12 noon-5 p.m.), I was determined to make my way there before it closes on May 17th. As I entered the store, I was greeted with cordial hellos and an atmosphere that smelled clean and spoke volumes about all of the luxury merchandise therein.

The gallery is in the back of the store, where about 30 black-and-white images capturing New York City's gritty urban life are on display. It is a subject Penman has explored extensively over the years. Two extra-large photos, centered on the wall facing the entrance, were strategically placed to be eye-catching as visitors enter the gallery. White matting and ¼" black frames enhanced the images, and they were displayed in groups of odd numbers.

Marlene Schonbrun was my gallery companion, and I was glad to have another photographer with me. Each of us had our own insights and observations that led to an interesting conversation about each photograph. For example,

there was one photograph, *Walking on 6th Avenue*, of a person walking on the street, backlit by early-morning light, with another person in the foreground off to the side. Marlene didn't like having someone in the foreground, which, by the way, was dark and blurry. It didn't bother me in the least. We discussed that feature, but did not reach a mutual conclusion and moved on. Other work invoked conversation as we recognized styles of composition, subject positioning, and the value of supporting players. We discussed back lighting, which is used extensively in his work. The simplicity of composition and the complexity of others were also analyzed. My favorite photo was *Dog In The Window*, a little dog standing on the sidewalk, staring at a store window with many stuffed-animal dogs looking back at it. The light was bright in the window with fall-off light on the sidewalk and the little dog.

We concluded our visit with a brief discussion with the gallery curator, Michael Foley, and learned more about Penman's work as a Leica ambassador. He is involved in workshops and exhibitions for the brand. Most of the photos were made with the Leica M7 and the Leica M11P. He occasionally uses the Leica SL2, a full-frame, 47.3-

megapixel CMOS sensor, in bad weather because it is weather-sealed. Overall, Penman's work is recognizable for his use of black-and-white film, his keen eye for capturing contrasting light, and his extensive use of backlighting. His early years as a paparazzi photographer in California gave him the foundation to notice a story and capture it as quickly as possible.

Today, his work focuses on urban life in New York, often capturing the gritty side of the city, such as neglected neighborhoods, commercial areas, industrial sites, and decay. Nightlife on the streets and the solitude of people under the cover of darkness are stories that appear in much of his work. If you are a fan of black-and-white street photography, there is still time to see the exhibit, which ends on May 17th. You'll be glad you did!



*Walking on 6th Avenue*  
© Phil Penman

## Inspiration

Vivian Maier spent most of her adult life working as a nanny in Chicago and New York. In her spare time, she wandered the streets photographing—storefronts, strangers, herself reflected in shop windows. Over four decades, she made more than 150,000 negatives.

She developed some of them herself. Many she never printed at all.

When she died in 2009, almost nobody knew she was a photographer. Her work only came to light when a local historian named John Maloof bought a box of her negatives at auction—for \$380.



This is one of the images he found inside (self portrait).

What he found changed how people think about street photography.

Maier never looked for validation. She never sent work to galleries or applied for

grants. She shot because she needed to shoot—because looking at the world through a camera viewfinder was simply how she experienced life

Most photographers are waiting for permission. Permission to call him- or her- self a photographer. Permission to experiment. Permission to make our images that don't look like everyone else's.

Maier never waited for any of it. And maybe the best thing you can do right now is stop waiting too—and just go out and shoot.

## View from the Bridge

Approximately 200 years ago, a man named Joseph Nicéphore Niépce created what is widely considered the first photograph—an image etched on a pewter plate. This would widely change how people see the world for years to come.

Niépce created his photo using a camera obscura—an early type of camera that uses a dark box or room to project an inverted and reversed image through a small hole or lens—and a polished pewter plate coated in bitumen of Judea, which is a derivative of



petroleum. He used a long eight hour exposure, and when he came back for the day, he had created *View from the Window at Le Gras*.

When Niépce created that first photograph, it was novel. In the two centuries

since that first image, photography has evolved through processes like cyanotype, daguerreotype, wet plate collodion, and film, before arriving at the digital systems we rely on now.

## Shooting Winston

In December 1941, a Canadian photographer, Yousuf Karsh, was given only two minutes to photograph the British prime minister, Winston Churchill, at the Canadian Parliament in Ottawa.

Churchill arrived already impatient, cigar clamped firmly between his teeth, barely acknowledging the camera. He'd been pulled from a dinner and wasn't happy about it.

Without saying a word, Karsh walked over and removed the cigar from Churchill's mouth.

Churchill's expression changed instantly—a flash of indignant fury crossed his face. Karsh stepped back and pressed the shutter.



This was that portrait. That scowl became the most famous portrait of Churchill ever taken, and one of the most reproduced photographs of the 20th century. Churchill himself later said it made him look like “a bulldog.”

Karsh understood something that most photographers don't: the most powerful portraits aren't taken when the subject is performing for the camera. They are taken the moment that performance breaks. Knowing how to create that moment—how to read a subject, how to shift the energy in a room, how to press the shutter at exactly the right instant—is what separates images people forget from images that last decades.

Sir Winston Churchill  
© Yousuf Karsh

## The Pepper Story

In 1930, a photographer placed a green bell pepper inside a tin funnel and spent four days making photos of it. Not a landscape. Not a portrait. A pepper!

He used a large format camera, stopping down to tiny apertures for greater depth of field. Some of his exposures lasted hours.

The photographer, of course, was Edward Weston.

This image was one of his many...



Lit from the side at a low angle, the curves of the vegetable look sculptural, almost human. It is thought to be one of the finest photographs ever made.

What the photographer understood was that the subject doesn't matter as much as how the light falls across it—and whether you've learned to see it.

Most photographers walk past ordinary objects without a second glance. Weston understood that nothing is ordinary when the light is right and you take the time to see it.

The moral of this story is, *finding the extraordinary in what's right in front of you is a skill you can actually develop.*

## The Blinkies

Most photographers notice them at some point—you take a shot, review it on the back of your camera—and suddenly parts of the image start to flash or blink.

It looks like something is wrong. Most of us ignore it.

That's a mistake!

That blinking effect is called the *highlight warning* (or simply, the *blinkies*). When it's turned on in your camera settings, any area that's overexposed (pure white with no detail) or underexposed (pure black with no detail) will flash during playback.

- Bright clouds blink
- Reflections blink
- White shirts blink

In other words, the camera is telling you: *This part of your photo is gone.* No texture. No detail. No recovery.

It's easy to assume, *That's normal... I'll fix it in Photoshop.* But here's the problem, it can't be fixed! Once detail is lost, especially when it is overexposed, it's permanently lost—even if everything else in your image is properly exposed. What makes this tricky is that your photo might look perfectly fine on the LCD. That's because:

- Camera screens are small
- Brightness can be misleading
- JPEG previews don't tell the full story



Instead of ignoring the blinkies, use them as a guide. Here's the simple approach:

1. Take your shot and review it immediately.
2. Look for blinking areas especially in faces, skies, and key highlights
3. Decide if it matters, not all blinking is bad—specular highlights (like sun reflections) are usually fine
4. If important areas are blinking, reduce the exposure and then reshoot.

In high-contrast scenes (like sunsets, backlighting, or harsh midday sun), your camera can not capture it all. You have to prioritize your settings.

Highlights should almost always come first. Why? Because shadows can often be recovered. Highlights can't.

Follow this simple rule... *Expose for the highlights*, then raise the shadows later in your post processing. Your images will look better.

There *are* times, however, when blinking highlights don't really matter:...

- Direct reflections (in water, metal, glass)
  - Light sources (sun, candles, streetlights, etc.)
  - Intentional high-key photos
- The key is being intentional—not accidental.

## Photography Made Simple

In 1879, while working at a Rochester bank, a bookkeeper invented a coating method that let him mass-produce photographic dry plates. That led to his invention of flexible roll film, and in 1888, a handheld camera.

These all revolutionized photography. They made photography simple, and portable. Within 12 years, affordable as well.



The bookkeeper [*a word with three double letters in a row, by the way*] was George Eastman. The company he created was Kodak [*a made-up word that just sounded good*].

Read a brief review of the Kodak story [here on the USA Today website](#).

## At ICP

by Jay Bitkower

*Eugene Atget (1857-1927)*

*A realist by intent but a surrealist by accident.*

When he was young and poor, Eugène Atget (pronounced Ah-dzay) sought employment wherever he could find it. He worked as a steward on a ship, as an actor playing bit parts, as a painter, etc., but he didn't succeed in any of them. Finally, at age 41, he found his calling.

Atget was friendly with artists in Montparnasse and discovered that they used photographs to help them remember the original scene they were painting. He opened a shop advertising *Documents for Artists*. Thus began his career photographing the buildings and street scenes of Paris, and schlepping, from early morning to afternoon, a large view camera with a heavy tripod and boxes of glass plates, said to weigh over



30 pounds. His afternoons were spent processing the photographs, which were printed on special paper that lent a sepia tone to them.

Atget's customers were not only artists, but decorators, historians, journalists, and publishers. He often used a long exposure to eliminate people walking in front of the building he was shooting.

At some point, Man Ray (Emmanuel Radnitzky), the surrealist artist, met Atget. They lived only a few doors apart in Montmartre. Man Ray was immediately taken by Atget's photographs and called him a *proto-surrealist*, although Atget referred to himself as a documenter. Man Ray bought four of Atget's photographs and put one of them on the cover of a surrealist journal, *Révolution Surréaliste*.

Personally, I did not see the connection of Atget's work to surrealism, so I consulted with ChatGPT. I learned that many of Atget's building scenes are

unpeopled and lead the viewer to see the scene as abandoned or frozen in time, waiting for something to happen. When shooting shops that have plate glass storefronts for example, the reflected street scene merges with the contents of the shop, so one can't say what's inside and what's outside, thus creating an uncanny effect.

André Breton, a leader of the surrealist movement, also called Atget a proto-surrealist.

Atget saw himself as a realist. The surrealists called him an accidental surrealist, merging reality and dream. The hard-core artists such as Man Ray, Breton and others, considered themselves to be intentional surrealists.

Few people were familiar with Atget's work during his lifetime. When he died in obscurity in 1927, he had never had an exhibit of his work. A young American woman, Berenice Abbott, who was an assistant to Man Ray, bought several Atget photographs after his death. Upon returning to the United States in 1930, she published a book of 96 of Atget's photographs. It was simultaneously released in New York, Paris, and Leipzig. Almost immediately, Atget came to be known as an early innovator of the modernistic style of photography and is recognized as such to this day.

All images  
© Eugène Atget



The ICP Atget exhibit goes on through May. There are also several books of his work ranging in price from a few dollars to over \$2,000 (for first editions). MOMA has purchased 4,000 of Atget's prints.

Finally, Atget never said much about his intentions, only that he wished to record the Paris of his day, which was radically changing due to the work of Baron Haussmann and his successors, who, at the behest of Napoleon III, wanted to beautify the city during the Belle Époque by creating straight, broad boulevards that destroyed much of Atget's domain. Haussmann modernized and beautified the city of Paris just as Atget modernized photography. Haussmann died in 1891, but his last project was completed, coincidentally in 1927, the year Atget died.



See <https://www.icp.org/browse/archive/constituents/eug%C3%A8ne-atget> for samples of Atget's work.

### Photo Quotes

*The whole point of taking pictures is so that you don't have to explain things with words. ~ Elliott Erwitt*



*Dog, Milan*  
© Elliott Erwitt

## Where to Go

### Summer Buckets

Summer is almost here, and it is time to start planning your v-a-c-a-t-i-o-n—if you haven't already done so. Whether you love the sun or want to shake things up and head to cooler climates, here are a few of the amazing summer destinations that you should add to your bucket list. How many can you check off?



The Grand Canyon  
USA



Vatican City  
Italy(?)



NamibRand Nature Reserve  
Namibia



Þríhnúkaígur Volcano  
Iceland



Mount Kilimanjaro  
Tanzania

## Photo Quotes

*There's nothing more extraordinary than reality.*  
~ Mary Ellen Mark



*Amanda and Her Cousin Amy*  
© Mary Ellen Mark

## The Stare

In 1984, National Geographic photographer Steve McCurry was documenting a refugee camp near Peshawar, Pakistan, when a teacher pointed him toward a young girl sitting at the back of a crowded tent.

He had no interpreter. He didn't know her name. He simply raised his camera and asked, without words, if he could photograph her.

She turned and looked directly into the lens—not with the glance of someone camera-shy, but with something raw and unflinching.

He pressed the shutter once. This is the image that McCurry made...



It ran on the cover of National Geographic in June 1985 and became one of the most recognized images ever published. Her name, it turned out, was Sharbat Gula.

What made it work wasn't the technical execution. It was the eye contact—a direct, connection between subject and camera that most photographers spend their whole career trying to capture.

That kind of connection doesn't happen by accident. It comes from knowing how to make a subject feel seen—how to build trust quickly, how to read a face, and how to be ready when the subject's guard comes down.

That's something to keep in mind whenever you're photographing portraits.



Nature Photography Day is right around the corner. It offers a time to recharge!

Spending time outdoors has been linked to wellness. Research has revealed that birding, a popular outdoor

pastime, has positive effects on cognition and memory.

On June 15, camera in hand, let's be storytellers, explorers of places nearby and far away, and capturers of environmental beauty.

Places to photograph can include beaches (think Coney Island or the Rockaways), parks (Central or Riverside in Manhattan, Prospect in Brooklyn, Pelham in The Bronx), and even backyards (especially in the suburbs).

Whatever you shoot, be sure to share some of them with *Photo Notes*. Send them to [<pwccny@aol.com>](mailto:pwccny@aol.com)



And be sure to leave time so you can join us tonight at the Otto Litzel Memorial Dinner at Arte Cafe.

**At It Again**

Meryl Meisler, a previous guest speaker and judge at Park West Camera Club, is at it again. She is appearing/has appeared in several exhibits, workshops, and interviews.

[Dublin Street Photography Festival](#): *New York Visionaries* with Louis Stetner, Phil Penman, and Meryl Meisler  
 May, 2026  
 Charlemont Square  
 Dublin, Ireland

[Center of Photography at Woodstock Upstate Photography Biennial](#)  
 May 30 – September 6, 2026  
 25 Dederick Street  
 Kingston, NY

[Long Island Museum](#)  
*Long Island in the '70s*  
 May 14 – October 18, 2026  
 Curator: Nina Sangimino  
 1200 Route 25A, Stony Brook, NY 11790

[PAVEMENT: Street Photography Symposium](#)  
 June 4–7, 2026  
 NYC



[WPIX 11 Morning News](#)



[ANU Museum – Interview about Lisette Model](#)

**Myth**

*The Exposure Triangle*

Aperture, shutter speed, and ISO—the classic exposure triangle—is something we all came across in our lives as photographers. But is it truth or myth?

We learned that all three settings are interchangeable. Need a brighter image? Raise the ISO,... or open the aperture,... or reduce the shutter speed. Right?

Wrong!

While shutter speed and aperture control how much light hits your sensor—one by the length of time light enters the camera, and the other through the size of the opening—ISO does not! It affects the brightness of the image after the light has already been recorded

When you raise ISO, your camera isn't actually making the scene brighter. It's taking the data already captured and boosting it. That means...

- You're not improving exposure — you're increasing brightness after the fact
- You're also amplifying noise along with the image brightness
- You're reducing how much flexibility you have in post-processing



**Bottom Line...**

Determine what shutter speed you need to get the effect you want (blurred or frozen motion) and what aperture you need (to control depth of field). Then adjust your ISO to achieve the image you're after. This will assure you come out with better and more consistent results.

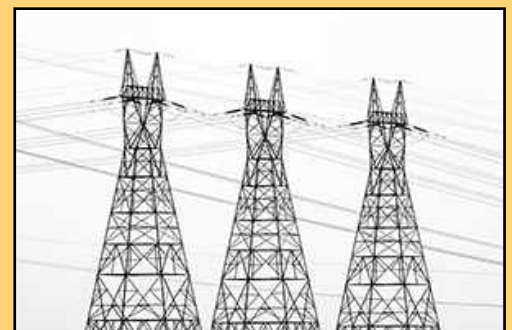


**Anthropomorphism**

Black-and-white photo artist Cole Thomson was a guest speaker at Park West last year. In the May 2026 issue of his monthly newsletter, he wrote about anthropomorphism, a theme that runs through many of his portfolios of work. (He defines it as *the attribution of human traits, emotions, intentions, or behaviors to non-human entities, such as animals, gods, or other inanimate objects.*)

Here are two of his images which he uses to illustrate this trend in his imagery...

*Moai, Sitting for Portrait*  
Easter Island Series No. 36  
© Cole Thomson



*Three Sisters*  
Powerlines Series No. 72  
© Cole Thomson

**Where to Go**

*Carnivals*

Carnival, or Carnaval, is a global event that is celebrated in over 50 countries around the world. Every carnival city has its own unique traditions and way of celebrating. Here is a list of some of the biggest and best carnivals from around the world, great photo mops all...



Mardi Gras  
New Orleans, USA



Carnival of Santa Cruz  
Tenerife, Spain



The Carnival of Venice  
Italy



T&T Carnival  
Trinidad and Tobago



Winter Carnival  
Quebec, Canada



Rio de Janeiro Carnival  
Brazil



Notting Hill Carnival  
London, UK



West Indian Day Parade  
Brooklyn

**Photo Quotes**

*While there is perhaps a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see. ~ Dorothea Lange*



*Migrant Mother*  
© Dorothea Lange

## Using Your Camera

by Chuck Pine

### *Walkabout Shooting Gear*

*Walkabout* is an Australian term describing a walking trip or tour. Walkabout photography is usually associated with street scenes, travel, everyday life, and quick compositions.

A lot of photographers miss great shots for one simple reason—their camera gear is inconvenient to carry. If your gear feels heavy, slow, or complicated, you'll leave it behind—or hesitate to use it. That's where good walkabout gear makes a huge difference.

If you enjoy shooting while traveling or exploring, you need a good walkabout setup. It should be:

- light enough to carry for hours



- fast to access
- versatile for most scenes
- simple to use without overthinking

Here are some simple suggestions to follow...



- The best camera is the one you don't mind carrying. If it's bulky or inconvenient, you'll hesitate—and that costs you shots. Comfort

and familiarity matter more than specs.

- Stick to One Versatile Lens—a good walkabout lens is usually a zoom (24–105mm)
- Don't over do it—extra gear just slows you down
- Have easy access to the gear. Use a neck strap, a harness, or a small shoulder bag

The easier your camera is to carry and use, the more you'll shoot—and the more great, unexpected photos you'll end up taking.

### *Blurry Pictures?*

Blurry images, aka unsharp photos, are almost always caused by movement of which there are two main kinds: camera shake and motion blur. Once you understand the difference, your photos will improve.

*Camera shake* happens when you move the camera during exposure. Even tiny movements—like pressing the shutter—can soften the entire image.

*Motion blur* happens when the subject moves during exposure. This can be intentional (like silky waterfalls)... or accidental (like blurry people, wildlife, or street scenes).

The key differences:

- Camera shake—everything looks soft
- Motion blur—the subject is blurry, the background may be sharp

The rule of thumb to set the shutter speed when hand-holding,...

*Use a shutter speed at least as fast as your focal length,*

- 50mm lens—at least 1/50s
- 100mm lens—at least 1/100s
- 200mm lens—at least 1/200s

But, there's more...

- High-resolution cameras need faster speeds
- Cropped sensors need faster speeds
- Poor technique needs faster speeds

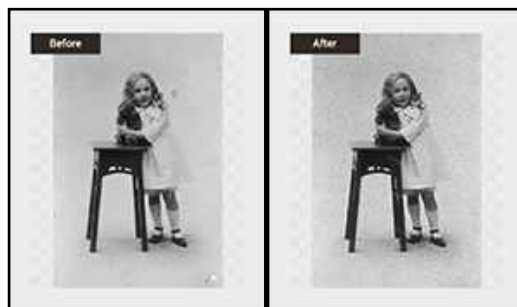
Bottom line—sharpness is all about controlling motion.

## Photo Shopping

by Chuck Pine

### Fixing Flaws

Image clean-up/restoration is a boring task but many images need to have some work done to remove distractions, dust spots, and the like. Today, there are many AI programs that can come to the rescue. Here are some of the best...



#### Nero AI



##### Pros

- Fast results
- Restores damaged photos
- Removes objects
- Accurate edits
- Supports multiple file formats
- Manual edit tools
- Can prompt AI to re-edit
- Supports batch edits
- Before and after preview
- Available online or on your device

##### Cons

- Decreased image resolution
- Limited options on the free subscription
- Manual edits are cumbersome

#### Photoshop



##### Pros

- Fast completion
- Immaculate edits
- Removes objects
- Powerful AI algorithms
- High-quality edit

- Supports intricate manual editing
- Supports most file formats
- Powerful editing program
- Available online or for download
- High-resolution download

##### Cons

- Not intuitive
- Requires some level of skill
- No AI photo restoration
- No free version

#### Hugging Face



##### Pros

- Quick results
- Free
- Accurate results
- Easy to use
- Collaborative community
- High-resolution download
- No login required

##### Cons

- Confusing to navigate
- No option to manually edit
- Limited tools
- No downloadable app

#### Vance AI



##### Pros

- Quick edits
- Basic edits
- AI restoration
- Batch processing
- Free options
- Intuitive interface

- Available online or on your device

##### Cons

- Free version is slow
- Watermarked
- No AI object remover

#### ObjectRemover



##### Pros

- Quick edits
- Reasonably accurate results
- AI object remover
- Easy to use
- Intuitive interface
- Full-size download
- No sign-up needed
- Free
- Manual edit possible

##### Cons

- No AI photo restoration
- Not available to download

#### Hotpot



##### Pros

- Fast
- Easy to use
- No login required
- Free option
- Available online
- Supports many file formats
- Pay per use

##### Cons

- Resolution decreased
- Ads on the free version
- No downloadable app
- No manual edit

## PhotoShopping

by Chuck Pine

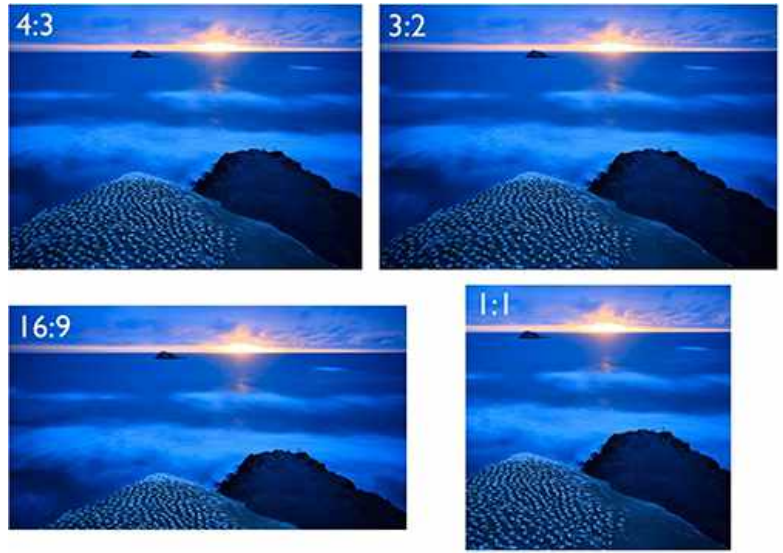
### Aspect Ratio

In photography, an aspect ratio is a comparison of the width to the height of an image. This can refer to your digital files, your prints, or even your film.

For example, a 3:2 aspect ratio means that a photo could be 3 inches wide and 2 inches tall. It could also mean that your film frame or sensor is 1.5 inches by 1 inch. The aspect ratio is the same if the width and height are proportional.

The world of photography has settled on a few aspect ratios that are more common than others.

- **3:2**  
This ratio is what's used by 35mm film cameras or full-frame digital cameras
- **4:3**  
As the traditional size of computer monitors and old television screens, many digital cameras utilize this aspect ratio
- **16:9**  
Some quick math and will tell you that this is pretty wide, which is great for panoramic shots. You may also encounter rather than landscape orientation.
- **1:1**  
These square images are used by many medium-format cameras



In Photoshop you can set them aspect ratio of your images by going to the left



side of the **Menu Bar...** You may select any one of the preset aspect ratios...



...or enter your own width and height.

## Photo Quotes

*Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures. ~ Don McCullin*



*Tormented, Homeless Irishman ,  
© Don McCullin*

### B & H Event Space

The B&H Photo Event Space offers an array of free seminars and inspirational lectures by talented pros from around the world. Register online to make sure your spot is reserved.



Mon, May 11  
Urban Portraiture  
Speaker: Tony Gale



Wed, May 13  
Cinematic Portraits  
Speaker: Pete Coco



Thu, May 14  
From Portfolio to Exhibition  
Speaker: Stephen Mallon



Wed, May 20  
Chinatown Photowalk  
Speaker: Derek Fahsbender



Tue, May 26  
Roosevelt Island Photowalk  
Speaker: Tony Gale



Wed, May 27  
Bird Photography  
Speaker: Isaac Grant



Wed, Jun 17  
Ballet Photography  
Speakers: Gavin Larsen, Gene Schiavone, & Kylie Edwards

### NY Street Photography & the Art of Seeing

June 25-27th, 2026

### EMS Photo Adventures





Information is now available and registration is open for the 87th Annual PSA Photo Festival being held in Las Vegas on September 13th-19th, 2026. <[www.hpsaphotofestival.org](http://www.hpsaphotofestival.org)>




The Oregon Coast is constantly changing. Tides shift. Weather moves in and out. Light appears briefly, then disappears just as quickly. You can return to the same location again and again—and never see it the same way twice.

Dates: July 12–16, 2026  
Registration Deadline: May 15

<[Explore the Oregon Coast](#)>





**LIMITED TICKETS!**

CIRCLE Line

Sail 4th 2026 17th-18th

# TALL SHIPS

**PREVIEW CRUISE**

JULY 3, 2026

ALL ABOARD FOR A FRONT ROW SEAT TO THE ARRIVAL OF HISTORIC TALL SHIPS FROM AROUND THE WORLD TO CELEBRATE THE 250<sup>TH</sup> ANNIVERSARY OF OUR NATION'S FOUNDING.

**BOOK NOW**

ITALY

COLOMBIA

GERMANY

UNITED STATES

CIRCLE Line 80

[Book now](#)



## Sierra Photo Meetings 2025-2026

The New York City Sierra Club Photo Committee has meetings scheduled for the 2025-2026 year. Some of the meetings will be held using the Zoom Software and some will be in-person at the School for Visual Arts (SVA)—136 West 21st Street, Room 418F. Tickets for all events have to be purchased in advance on [Eventbrite](#). An \$8 donation is suggested.

Tues.	9/16/25	SVA
Tues.	10/14/25	Zoom
Tues.	11/11/25	Hybrid
Tues.	12/16/25	Zoom *
Tues.	1/20/26	Hybrid
Tues.	2/17/26	Zoom
Tues.	3/17/26	Hybrid
Tues.	4/14/26	Zoom
Tues.	5/19/26	Hybrid
Tues.	6/16/26	Zoom *


*SVA = in-person only*  
*Zoom = online only*  
*Hybrid = in-person and online*

\* members night

## NANPA 2026 Photo Tours

Dates	NANPA Photo Tour	Leader
September 8-11, 2026	Cape Cod (MA)	Tony Baldasaro
September 27-30, 2026	Fall in the Adirondacks and Saranac Lake (NY)	Chris Murray
October 25 - 29, 2026	Arkansas / Ozarks Landscapes and Colors	Russell Graves
October 30 - November 2, 2026	Birds and Butterflies of the Rio Grande Valley (TX)	Kathy Adams Clark

[www.nanpa.org/events/regional-field-events](http://www.nanpa.org/events/regional-field-events)



June 1 - 5, 2026

46 classes • 5 days  
17 of the world's best educators

Announcing the *Lightroom Virtual Summit 2026*, with all your favorite instructors presenting a wide range of classes, including brand-new sessions called The Edit Room, where each day instructors will edit Raw files submitted by our attendees.

Get all the info and sign up here...  
<https://www.lightroomsummit.com/>

### Call for Entries

Getting your photographs published in the beautiful *Black & White Magazine* can be an opportunity to be seen. More than 210 winning images will be chosen in 16 categories and each will have a full-page display in the 2027 *Single Image Contest*.

Deadline: June 30th.  
[www.bandwmag.com/contests](http://www.bandwmag.com/contests)



## Longwood Gardens

*Fireworks & Fountains Shows*



*Great American Composers*  
Thursday, July 2 at 9:15 pm

[Learn More](#)

*Journey to Oz*  
Saturday, July 18 at 9:15 pm

*Everlasting Love*  
Saturday, August 8 at 9:15 pm

*Blue Tango—The Magic of Leroy Anderson*  
Saturday, August 22 at 8:15 pm

*The Final Frontier*  
Sunday, September 6 at 8:15 pm

*Electric 80s*  
Saturday, September 26 at 8:15 pm

### Photo Quotes

*Photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them. ~ Elliot Erwitt*

Jackie Gleason  
© Elliot Erwitt



# Save the Date!

## NYMACC'S Field Trip to Beacon, NY

Saturday, May 30, 2026 9am-1pm

Rain date Saturday June 6, 2026

The New York Metro Area Camera Council's field to Beacon, NY will cover architecture, street photography, Hudson River waterfront, parks, and more. Photographers of every level, camera brand, gear, including tripods and eternal curiosity are welcome.



Registration does not include food but lunch is planned.  
 Reminder: Club membership in NYMACC includes all members of that club.  
 NYMACC Member: \$10; non-NYMACC Member: \$15

Registration is limited to 30, first come, first served.  
 All who pre-register will be notified about a week prior with payment information to open registration.  
 All paid registrants will receive the full itinerary a few days prior to the trip.

### PRE-REGISTER

to hold your place. Payment is not due until you receive the final flyer.

*NYMACC Supporters TBA in final flyer*

## Color at MoMA

In 1976, photographer William Eggleston walked into the Museum of Modern Art in New York City for his first one-man exhibition.

The photographs on the walls were color snapshots of everyday American life—a tricycle on a suburban driveway, a fluorescent light in a supermarket aisle, a bare bulb against a blood-red ceiling.

Critics called them “perfectly banal.” One reviewer wrote that the show was “a bore.”

That exhibition—the first solo show of color photography in the museum’s history—changed how the art world thought about color.

Eggleston had quietly proven that color photography isn’t a lesser medium. It is a fine art.

What critics dismissed as banal was actually something quite deliberate. Eggleston had an extraordinary eye for how color relationships work within a frame—how one hue shifts against another, and how those relationships carry emotional weight that black-and-white simply can not replicate.

Color isn’t just what your camera records. It’s one of the most powerful compositional tools you have. Use it wisely!



**Schedule of Activities**

Park West Camera Club meets just about every Monday night (with some exceptions for a few holidays and a shortened summer schedule).

Due to the coronavirus pandemic and its aftermath, Club activities will be virtual using the Zoom software. Members will be emailed all the information necessary to log in and participate. Guests may request log-in details by emailing Park West Camera Club at <[pwccny@gmail.com](mailto:pwccny@gmail.com)>

Check the Club's Website <[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)> for late-breaking details on PWCC meetings and other Club activities.

All Club meetings begin at 6:30 p.m. You may log on using the Zoom software 15 minutes earlier.

Listed on the following pages are **PWCC activities** marked with an asterisk (\*). Also listed are **Photo Ops** (opportunities to take photos) and **Photo Events** (of interest to photographers).



\* Sunday, May 10  
Mother's Day

Happy Mother's Day to all you moms, grandmas, nana's, and bubbas out there!



© Flint Gennari

\* Monday, May 11  
Guest Speaker

Tonight's guest photographer is Flint Gennari—a pioneering New York City graffiti artist, photographer, and musician—who began his multitasking career in 1966. Flint is known for his early tagging and documentation of the NYC graffiti scene. He is one of the pivotal figures in the evolution of this American art form. The curtain raiser for tonight is long-time Park West member Natalie Manzano. Her program is titled *Amazing Azerbaijan*.



Tuesday, May 12  
NYMACC Meeting

The New York Metro Area Camera Council is an umbrella organization for camera clubs in the metro area. Park West is one of the founding member of NYMACC. All Club members are invited to attend tonight's meeting to see what's going on around town. If you'd like to

join the meeting send an email <[deborah.NYMACC@gmail.com](mailto:deborah.NYMACC@gmail.com)> for the Zoom link. The meeting starts at 7 p.m.



Saturday & Sunday, May 16-17  
Photo Op

International Food Festival

The 9th Avenue Food Festival is one of the City's largest and oldest traditions—a celebration of cultural diversity through food. The fair offers both traditional festival treats like funnel cakes, mozzarepas, zeppolis, pickles, egg creams, and lots more fabulous food you won't see at other food

festivals. Here you'll also find Argentinian, Brazilian, Cajun, Cuban, Dominican, Ethiopian, Greek, Haitian, Moroccan, Irish, Ukrainian, and many other cuisines. But not only the food at the festival is international! There are also several stages with music and performances like German folk dancers, Celtic performers, Egyptian belly dancers, and Arabian scarf dancers. The Ninth Avenue Food Festival is held on 9th Avenue (where else?) from 42nd Street all the way up to 57th Street. The hours are 10 a.m. until 6 p.m.



Saturday-Saturday, May 16-30  
Photo Op and Event  
Photoville

The Photo Village, with its classic shipping containers, is returning to Brooklyn Bridge Park—with additional open-air exhibitions in NYC Parks, and other NYC cultural institutions and public spaces through the five boroughs. Go to [www.photoville.nyc](http://www.photoville.nyc) for more detailed information.



\* Monday, May 18  
Business Meeting #4

Tonight is the fourth and final business meeting of the 2025-2026 Club year. There's always plenty of excitement in the air. Some of the items on tonight's agenda will include electing next year's ExCom, finalizing the Club's Otto Litzel Year-End Dinner, a discussion on the Club experiment with themed competitions including their future at Park West, and much more. This is *your* Club—come to this meeting to participate in its future.



\* Monday, May 18  
Image Deadline  
Year-End Competition

Please note that PDI entries are due by midnight tonight for our year-end competition. You may submit up to four PDIs—but there are special rules of entry. See the article on

page 21 of this issue of *Photo Notes* for what and how to submit your images. More information is available in our *Competition Manual*. Please send your four images to [pwcccompetition@yahoo.com](mailto:pwcccompetition@yahoo.com) If you want confirmation that your images were received, add this email address to your email with the images [hfklein@mindspring.com](mailto:hfklein@mindspring.com) The actual competition will be held at the end of May and then replayed for the entire Club, and the winning images revealed, on Monday night, June 1st. To see who our three judges will be, go to page 22 of this issue of *Photo Notes*.



© Douglas Dubler

Tuesday, May 19  
Photo Event  
Sierra Photo Meeting

The New York City Sierra Club's photography group will be holding its meeting tonight. The guest presenter is Douglas Dubler. He is a fashion and

beauty photographer who seamlessly joins his craft and creativity to produce some of the most memorable images in editorial, advertising and fine art photography. Over the last six decades Douglas has done everything from underwater photography in the Virgin Islands to botanicals and flowers in the studio. Learn more about him at his website <[www.douglasdubler3.com](http://www.douglasdubler3.com)> This is a hybrid meeting—both on Zoom and in-person at the School of Visual Arts (136 West 21st Street, Room 418F). All tickets must be purchased online at <[www.eventbrite.com](http://www.eventbrite.com)> prior to tonight’s meeting. An \$8 donation is suggested.



\* Wednesday, May 20  
Print Salon

The Club’s Print Salon will be holding its meeting today at a photography gallery that is to be announced. We will discuss printing and exhibiting. See the article on page 23 of this issue of *Photo Notes* for more information on the group and how to get in touch with its leader, Betsy Carrier, if you’d like to participate.



## Image Deadline

\* Wednesday, May 20  
Image Deadline  
PDI Workshop

The deadline for submitting images for tomorrow’s PDI (projected digital image) workshop is tonight at 11 p.m. Members may submit one or two images for a critique and suggestions for improvement. See page 7 of this issue of *Photo Notes* for sizing and labeling directions. Some images will be worked on with a variety of photo processing software. Only images from the first 10 members to send them in will be reviewed at this workshop. Other Club members may join the workshop to view and comment on the images and demonstrations. Send your images only to this website <[pwccny@gmail.com](mailto:pwccny@gmail.com)>



\* Thursday, May 21  
PDI Workshop

This Zoom meeting will begin at 7 p.m. The link for this monthly workshop will be sent to the membership in the Club’s *Weekly Reminder* on the previous Friday. See the above entry for details on this Club monthly workshop.



Sunday, May 24  
Photo Op  
Loisaida Festival

Loisaida is a Spanglish word—a phonetic pronunciation of “Lower EastSide.” It is used to describe the Puerto Rican and Latino area in Manhattan that stretches from 5th Street to 12th Street on Avenue C (aka Loisaida Avenue). The festival celebrates the arts, the culture, and the people of this unique neighborhood. It runs, more or less, from noon to 5 p.m.



Monday, May 25  
Photo Op  
Memorial Day Parades

Memorial Day isn’t just an excuse for springtime sales and a three-day weekend—it is, first and foremost, a time to honor those Americans who’ve served the United States in times of war. The City honors

its fallen heroes with parades all over the five boroughs. The Little Neck–Douglaston parade in Queens is reputedly the largest. You can also follow Brooklyn’s Memorial Day Parade (159 years old!), which begins at 87th Street and Third Avenue. And, in the borough of Manhattan, head uptown for a smaller parade in the Inwood section, which begins at the corner of Dyckman Street and Broadway. Check out <[www.nyc.gov/events](http://www.nyc.gov/events)> for a full list of happenings.



\* Monday, May 25  
 No Meeting—Memorial Day  
 There’s no meeting tonight in honor of the national holiday of Memorial Day. See the above entry for possible photo around town.

**Photo Quote**

*When I see a color image I think, wow, that’s pretty, but a black and white image shows the dramatic—the image inside the image—and makes you feel emotions that are completely unrelated to the photograph. ~ F. J. Morrison*



\* Wednesday, May 27  
 Year End Competition

The Executive Committee and chairs of the Competition and Program Committees will be meeting tonight with the three judges to hold the Year End Competition. The event will be played back for the entire Club membership at our Monday night meeting on June 1st. We do this—pre-record and edit the recording—based on previous problems we have encountered and to assure a smooth presentation.



\* Monday, June 1  
 Year End Competition

Tonight is the presentation of the culminating event of the Club’s monthly competitions. The three judges and the Club officers will meet (virtually, of course) in the previous week to judge all the entries. It will

be recorded and then shown at tonight’s meeting. Our three judges will select one Image-of-the-Year and four (or more) Runners-Up from all of the entries. See page ?? in this issue of *Photo Notes* for full rules for this competition. For information on the three judges see page 22 in this issue of *Photo Notes*. **Please note the May 18th deadline for entering your four images.**



\* Wednesday, June 3  
 Y•E•P! Meeting

The monthly meeting for those participating in the Club’s Year End Project will be tonight on Zoom. You will receive info from the YEP triumvirate (Ann, Christine, and Marlene) on the agenda. The sign-on link will be sent to you at 6:15 p.m. for the 6:30 p.m. event.



\* Monday, June 8  
 No Meeting

There’s will be no meeting tonight as we begin the Club’s summer schedule of meeting every other week.



Tuesday, June 9

Photo Op  
Museum Mile Festival

The 48th Annual Museum Mile Festival takes place today, from 6 to 9 p.m. on 5th Avenue (where else?) from 82nd-110th Streets. The City's *biggest block party* offers free entertainment admission to museums like The Met, Guggenheim, El Museo del Barrio, and a dozen more. This event takes place rain or shine.



Tuesday, June 9

NYMACC Meeting

The New York Metro Area Camera Council is an umbrella organization for camera clubs in the New York City area. PWCC is a founding member of the council. As a Club member, you are invited to attend tonight's meeting to see what's going on around town. The meeting starts at 7 p.m. If you would like to join the meeting contact NYMACC <[deborah.NYMACC@gmail.com](mailto:deborah.NYMACC@gmail.com)> for the Zoom link.



Sunday, June 14

Photo Op—Flag Day

The Flag Day celebration and parade is hosted annually by the Sons of the Revolution in the State of New York. The parade steps off at 12 noon from City Hall Park and ends at the grandstand in front of Fraunces Tavern Museum. (Admission to the museum, for today only, is \$1.) If you want to shoot the participants as they prepare for the parade be at City Hall Park by 11 a.m. Be patriotic, shoot the parade, and have some fun!



Monday, June 15

Photo Op  
Nature Photography Day

The 15th of June is designated as Nature Photography Day by the North American Nature Photography Association (NANPA). The purpose of this day is to promote enjoyment of nature photography, and to explain how images are used to advance the cause of conservation and to protect

plants, wildlife, and natural areas both locally and globally. Why not get outdoors today and snap some great photos of the natural world?



\* Monday, June 15

OLMD

The Club is holding its annual year-end Otto Litzel Memorial Dinner tonight. All the details may be found on page ?? of this issue of *Photo Notes*. But in brief, it's being held at Arte Cafe, from 6 to 9 p.m. The cost is \$50 per person. Hope to see you there.



Tuesday, June 16

Photo Event  
Sierra Photo

The New York City Sierra Club Photography Committee is holding its meeting tonight. This meeting is on Zoom only. Purchase your ticket through Eventbrite. An \$8 donation is suggested. Tonight's meeting is a *Members Night*. Everyone may share up to eight images

based in the natural world (wildlife, land- and sea-scapes, vegetation, and the rest). All images must have a resolution of 72ppi, be 2000px on their longest side, and not exceed 2MP file size. Email your images as attachments to <[sierraphotonyc2@gmail.com](mailto:sierraphotonyc2@gmail.com)> The deadline for submitting images is June 15th. Want more info on the Sierra Photo group? <[www.sierraphotonyc.com](http://www.sierraphotonyc.com)>



Friday, June 19

Photo Op—Juneteenth

Juneteenth (June 19th) is the federal holiday celebrating the end of slavery in the United States. It marks the day in 1865 when enslaved people in Texas finally learned of their newly granted freedom. There are many events occurring in and around the City including a parade and street fair in Harlem, a festival at Wave Hill in the Bronx, and in Linden Park in Brooklyn, among many others. Best if you google to find out specific locations, times, and directions.



Saturday, June 20

Photo Op—Mermaid Parade

The 44th annual Coney Island Mermaid Parade will be held today. It is the largest parade off its kind in the United States. It celebrates the summer solstice (tomorrow morning, see the next entry), self-expression, and seaside culture. Featuring thousands of participants in creative sea-themed costumes, marching bands, and floats, it often draws hundreds of thousands of spectators (great crowd shots!). The parade kicks off at 1 p.m. from West 21st Street and Surf Avenue (just a few short blocks from Nathan's Famous and the Stillwell Avenue subway station). You'll definitely want to get there earlier to shoot in the staging area. Your best bet is to buy a *Photographer Staging Area Pass*. It costs \$55 in advance or \$65 on the day of the parade. Please note that only 120 passes will be available (½ in advance, ½ day-of). Purchase your pass here <[www.coneyisland.com/mermaidparaderegistration](http://www.coneyisland.com/mermaidparaderegistration)> (Day-of passes have to be paid in cash.)



Sunday, June 21

Summer Solstice

The June solstice (the summer solstice in the northern hemisphere) marks the first day of summer. It will occur at precisely 4:24 a.m. EDT here in the Big Apple. [Sunrise will occur one hour and one minute later.] This marks the day of the year with the most sunlight (15 hours, 5 minutes, and 37 seconds) and, obviously, the least darkness (you can do the math if you really want to know). If you happen to be up for the event, why not send an image to *Photo Notes* depicting what's going on in your neck of the woods?



\* Sunday, June 21

Fathers's Day

Happy Fathers's Day to all you dads, grandpas, pop-pops's, and sabas out there!



\* Monday, June 22  
No Meeting

There's no meeting tonight as we're into our every-other-week summer schedule.



Sunday, June 28  
Photo Op—Pride Parade

This parade is a celebration of the LGBTQIA+ community. A good spot to get great shots is the staging area, 5th Avenue and 26th Street. The kick-off is at 12 noon—get there earlier. The parade heads down 5th Avenue, passes the Stonewall Inn (where it all began), and then goes uptown where it ends in Chelsea at 16th Street and 7th Avenue.



Monday, June 29  
Expanding Visions 32

The introductory session of the Expanding Visions 32 class is tonight via Zoom →

### This Just In

The big cat breathed heavily, taking in the twilight air. It had lumbered up one of southern Arizona's "sky islands"—a mountaintop respite of green in the beige sea of the desert—



to get a drink shortly after sunset. Unbeknownst to the jaguar, a camera attached to the base of a small tree near the watering hole was recording. Scientists with the Wild Cat Research Center who set up the camera, have dubbed the fifth male they captured (digitally, of course) "Cinco." The photo proves there's hope for this almost extirpated (locally extinct) species.

Ain't photography grand?



### Park West Camera Club

[www.parkwestcameraclub.org](http://www.parkwestcameraclub.org)  
[pwccny@aol.com](mailto:pwccny@aol.com) / [pwccny@gmail.com](mailto:pwccny@gmail.com)



### Expanding Visions 32

#### Back to Basics

*Expanding Visions* is a photography class being offered this Summer. It is open to photographers of all levels—from beginner to professional.

*Expanding Visions* will consist of four (4) field trips with assignments and five (5) Zoom meetings.

The format of the class is simple: We start with an introductory session where we will discuss equipment, techniques, and the specifics of the class assignments.

Over the next two months we will be in the field to work on the four (4) class assignments—one every other week on Mondays—and four (4) review sessions via Zoom where we share our images—ten (10) days after each assignment on Thursdays (giving you enough time to work on your images).

If you cannot attend the field trips, you may shoot the assignments on your own. This may be done at the original destination, or anywhere else. It may be done at any time.

The assignments in *Expanding Visions 32* deal with—among other things—directional lighting, camera handling, and exposure control.

Not too complicated, is it? Lots of fun and educational; but most of all, it will expand your vision in the photographs you take, and allow you to grow as a photographer.

**Instructor: Chuck Pine**

Class sessions last about 2 hours

This class is free to PWCC members who have paid their 2025-2026 dues.  
For non-PWCC members the fee is \$65 (This includes Club membership for 2026-2027)

Fees may be paid by check or cash due at the first field trip.

Fees may also be paid online using Zelle.

Let us know if you're interested and to receive the Zoom link.

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

## Table of Contents

### Club News

2	Who's Who at PWCC
3	President's Message
4	2025-2026 Schedule
5	Official Club Field Trips
5	Portfolios Wanted
5	Member Bios
5	Composition Tips
6	Zooming
6	Pop-Up Trips
6	Submitting Images
6	Emailing PWCC
7	Sunshine Fund
7	Composition Tips
7	Club Meeting Times
7	PWCC Image Deadlines
8	Club Participation Nites
8	PDI Workshops
9	Images of the Month
9	Cumulative Point Totals
10	Winning Images
19	Our May Judge
20	Otto Litzel Memorial Dinner
21	Year-End Competition
21	Election Procedures
22	Year-End Judges
23	Y•E•P!
23	Print Salon
24	April Guest Speaker
25	Curtain Raisers
25	May Birthdays
25	Committee Liaisons
25	<i>Photo Notes</i> Deadlines
26	PSA Membership
26	Instagram
26	On the Website
26	Composition Tips
27	You Be the Judge 12
30	Member Portfolio
31	Different Cultures
32	PDI Workshop
33	Photo Quotes
34	Composition Tips
35	Rule #1
35	East Ayrshire Life
36	Fuel Surcharges
36	Composition Tips
36	Photo Cartoon
37	Before & After
44	Photo Quotes
45	About (Y)our Website
45	Composition Tips

### Photography News

46	In the Leica Gallery
47	Inspiration
47	View from the Bridge
48	Shooting Winston
48	The Pepper Story
49	The Blinkies
49	Photography Made Simple
50	At ICP
51	Photo Quotes
52	Where to Go
52	Photo Quotes
53	The Stare
53	Nature Photography Day
54	At It Again
55	Myth
55	Anthropomorphism
56	Where to Go
56	Photo Quotes
57	Using Your Camera
58	Photo Shopping
59	PhotoShopping

### Exhibits, Workshops, Etc.

60	B&H Event Space
60	NY Street Photography
61	PSA Photo Festival
61	Color Texture Photo Tours
62	Tall Ships
62	2025-2026 Sierra Photo Meetings
63	NANPA 2026 Photo Tours
63	<i>Lightroom Virtual Summit</i>
63	Call for Entries
64	Longwood Gardens
64	Photo Quotes
65	NYMACC Field Trip
65	Color at MoMA

### Schedule of Activities

66	Schedule of Activities
72	This Just In
72	Expanding Visions 32
73	Table of Contents

