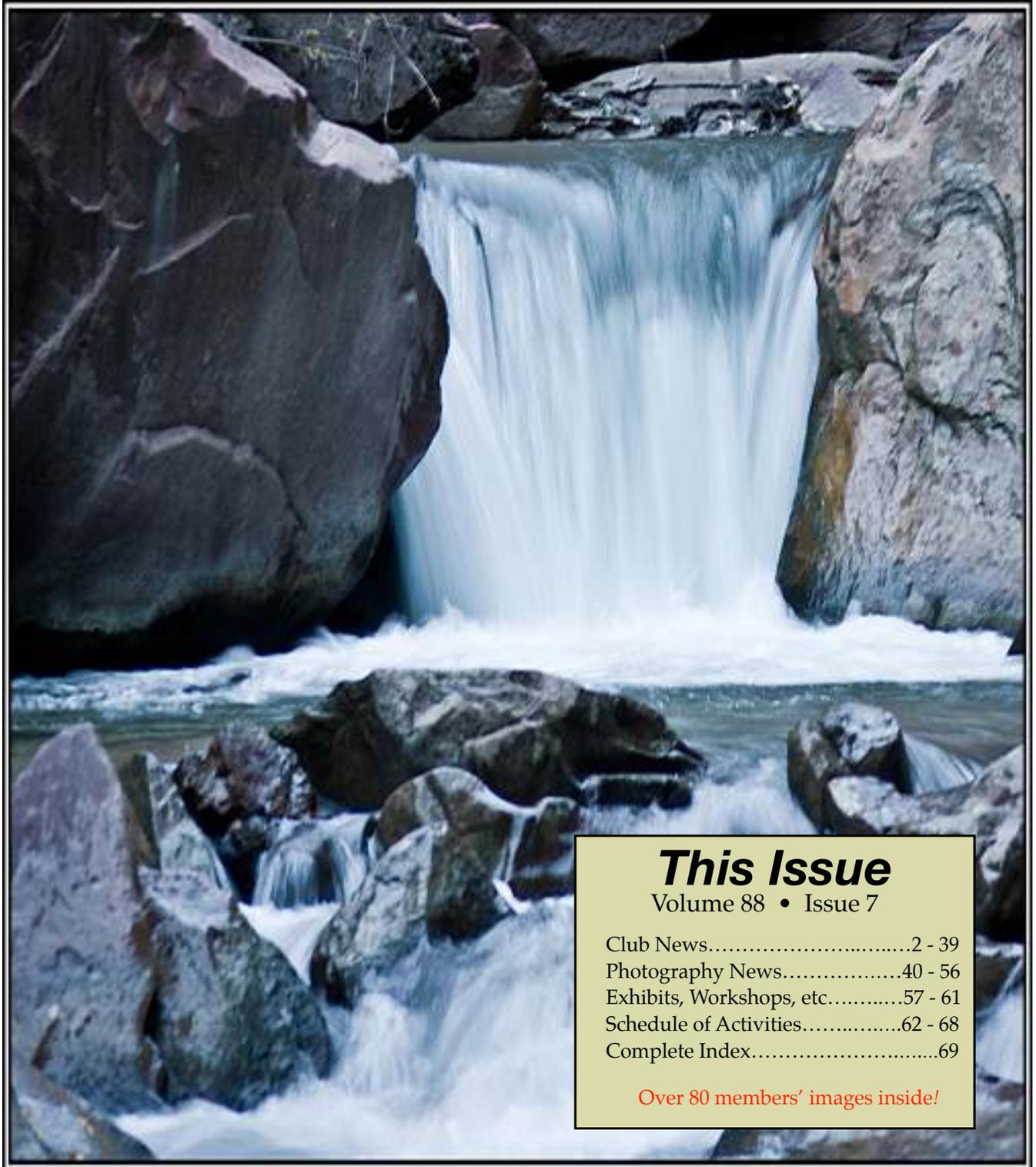


PHOTO NOTES

Park West
Camera Club

March 2026



This Issue

Volume 88 • Issue 7

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Over 80 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.

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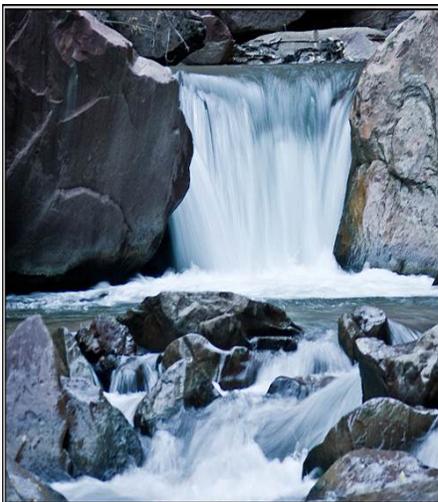
Photo Notes pwccny@aol.com

Club Mailing Address

PWCC

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Cover Photo
Virgin River Falls
© Chuck Pine

Club Officers

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

Committee Chairs

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

Currently Inactive Committees

Archive
Gallery
House

President's Message

Never-Ending Battle

A “never-ending battle,” as defined by the Google AI overview “describes an ongoing, often Sisyphean struggle, often referencing personal, societal, or fictional conflicts with no clear resolution. It commonly refers to the enduring, daily fight to maintain personal, emotional, or ethical standards in life.”

Never-Ending Battle was the title of a 2018 made-for-TV Israeli movie.

Never-ending battle has also appeared as the subtitle and the theme of a number of recent superhero movies.

But for me, it brings me back to the 1950s TV show, *The Adventures of Superman*, who fought the *never-ending battle for truth, justice, and the American way*.

On a more personal level, though, I have been fighting a never-ending battle against several chronic diseases including diabetes, arthritis, and a few others.

I have just been diagnosed with carpal tunnel syndrome, which in conjunction with the arthritis in my hands and fingers makes it difficult for me to do many things. I can't tie my shoelaces (thank goodness for Velcro), open jars (there are gripping tools to help with this), or even button



© Larry Rubin

my shirts (I leave 'em buttoned and use them as pull-ons).

Worst of all, however, is my inability to use a camera—I can't feel the shutter-release and the other buttons, dials, and levers. You can imagine, it's really quite frustrating.

Another problem I've been facing is using the computer to work on my photographs or to type—including this very issue of *Photo Notes*. (I apologize to

the Photo Notes Committee for all the errors they are finding and have to correct.)

The CTS will be improved, hopefully, by surgery which is scheduled for mid-April (after our Transatlantic cruise). As for the arthritis, there is no known cure, but it can be managed somewhat to reduce pain and improve joint function using a combination of medications (NSAIDs, DMARDs), therapy (occupational and physical), and additional surgeries.

What's the saying? Oh, yeah, Bette Davis said “Getting old ain't for sissies!”

Thanks for listening, and let's look forward to Spring,

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, Jay Bitkower, Ann Broder, Bruce Byers, Betsy Currier, Christine Doyle, Julie Foehrenbach, Mike Iannuzzi, Hedy Klein, Jeff Langford, Natalie Manzano, David Miller, Chuck Pine, Helen Pine, Mike Schleiff, and Julie Wosk

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

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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 Otto Litzel Memorial Dinner
- 15 ExCom Meeting
- 22 Year-End Project
- 29 No Meeting

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 programs. 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 Chuck with your ideas and we'll work with you to set it up.



Street Photo Tips

Spread throughout this issue of *Photo Notes* are some tips you should keep in mind when shooting on the street.

The secret to taking great street photos is a combination of technique, emotion, and patience. If you follow the tips that follow, you'll be on your way to creating inspirational 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!



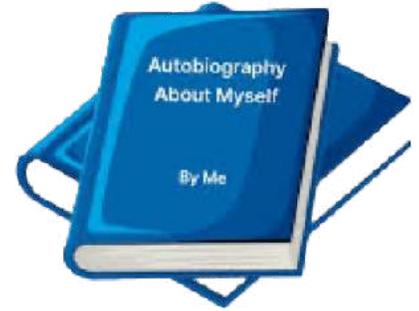
Please submit anywhere from a half dozen to ten files on a concise theme.

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 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

Emailing PWCC

Send your competition images to...

pwcccompetition@yahoo.com

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

pwccny@aol.com

Send all other email to...

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)

Street Photo Tips

Dress for Success

Discretion is the key. Try to blend in with everyone on the street. The plan is to walk around unnoticed.



Point and Shoot

Do not ask for permission. Do not pose people. Once you do either, the moment is lost. Shoot first, ask later.

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>
Motion & Multiples	Mar. 21st	Mar. 23rd
You Be the Judge 12 (At the Museum)	Mar. 27th	Apr. 27th
Competition #7 (Theme—Portals)	Mar. 30th	Apr. 6th
Before & After (Color to B&W)	Apr. 11th	Apr. 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 favorite fully 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

March 2026

PDI-of-the-Month

Lamp and Fog by Puneet Sood

Honors

Flower Medley by Madeleine Barbara

Flamingo Love by Sonia Durante

One More Spoonful by Mike Iannuzzi

Rigging and Sails by Hedy Klein

Wavy Diner Tiles by Charles Levin

Partners in Light by Dudley Slater

One World by Puneet Sood

Staircase Shadow by Janet Susin

March 2026 was our first themed competition. The theme was the color blue.

Cumulative Points

(Through March 2026)

by Hedy Klein

Sonia Durante	92	Elayne Dix	52
Natalie Manzino	92	Richard Gold	52
Michael Iannuzzi	84	Richard Borowsky	50
Chuck Pine	84	Julie Foehrenbach	50
Florence Forman	82	Renée Harper	50
Laura Toledo	72	Doris King	48
Jill Greiss	70	Elena Pierpont	48
Dudley Slater	70	Larry Rubin	48
Puneet Sood	70	Jay Bitkower	46
Raylie Dunkel	68	Alec Rill	46
Paul Grebanier	66	Larry Sapadin	46
Hedy Klein	66	Christine Doyle	42
Charles Levin	66	Julie Wosk	42
Michael Schleiff	64	Will Aimesbury	40
Alice Somma	64	George Corbin	40
Peggy Winkelman	64	Betsy Currier	40
Nicole Dosso	62	Dottie Mills	40
Albyn Davis	60	John Benson	38
David Miller	60	Dov Bieber	34
Marlene Schonbrun	60	Catharine Smith	34
Janet Susin	60	Jeff Langford	32
Bruce Byers	56	Eliot Nierman	30
Evelyne Appel	54	Tom Quackenbush	28
Ann Broder	54	Carlton Johnson	18
Barry Fahrer	54	Helen Pine	16
Allan Lauer	54	Remy Deyglun	12
Bill Apple	52	Karen Corrigan	8
Madeleine Barbara	52	Ruth Yashpan	4

This month's winning images—the PDI-of-the-Month, the Honors images and the "A" images—are shown on the following 6 pages.



Image of the Month
Lamp and Fog
© Puneet Sood

Continued on next page...



'A' with Honors
Flower Medley
© Madeleine Barbara

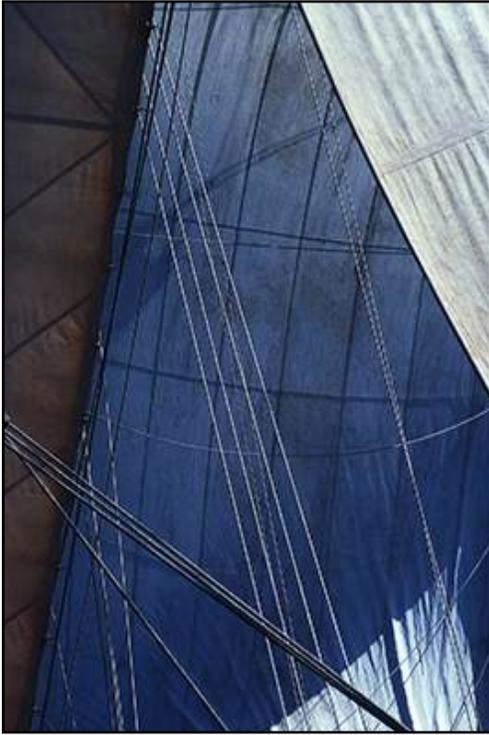


'A' with Honors
Flamingo Love
© Sonia Durante

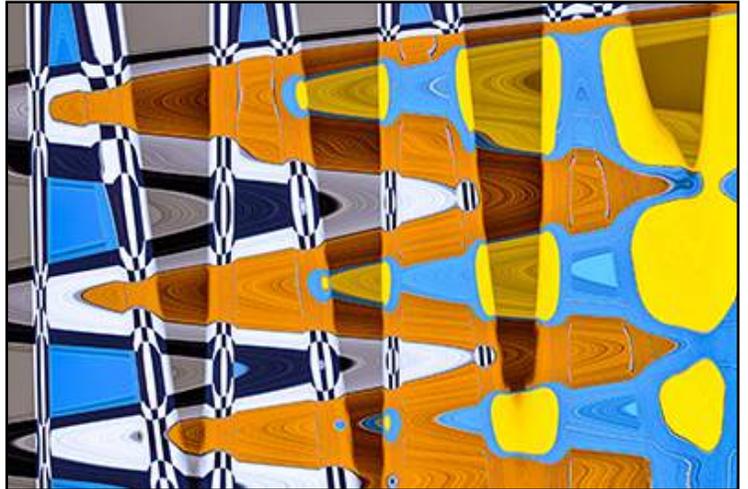


'A' with Honors
One More Spoonful
© Mike Iannuzzi

Continued on next page...



'A' with Honors
Rigging and Sails
© Hedy Klein



'A' with Honors
Wavy Diner Tiles
© Charles Levin



'A' with Honors
Partners in Light
© Dudley Slater

Continued on next page...



'A' with Honors
One World
© Puneet Sood

'A' with Honors
Staircase Shadow
© Janet Susin

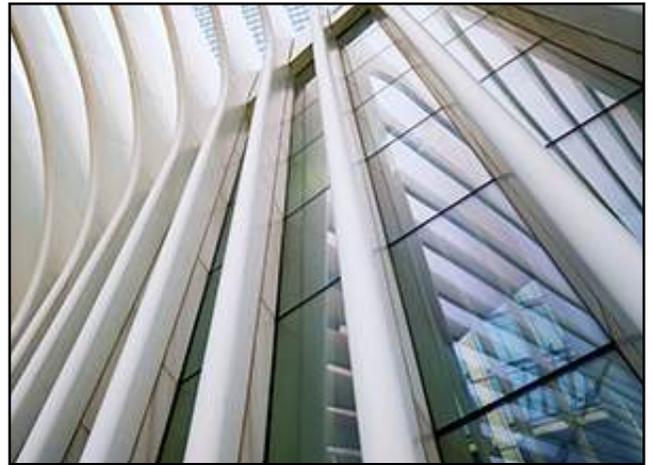


Congratulations to the winners in this season's sixth monthly competition. And a great big "thank you" to all those members who competed and attended.

Continued on next page...



'A'
The Road Less Traveled
© John Benson



'A'
Lines
© Christine Doyle



'A'
Generations
© Rayleigh Dunkel



'A'
Bee Swing
© Sonia Durante



'A'
Spring Buds
© Julie Foehrenbach

Continued on next page...



'A'
Wedding Bridge
© Natalie Manzino



'A'
Grasses
© David Miller



'A'
Cattle Egret Landing
© Chuck Pine



'A'
A Brief Encounter
© Peggy Winkleman

- 56 members have competed in this year's competitions.
- 41 in the March competition.
- 18 images this month received a score of 'A' or above (22.2%), 41 got a score of 'B' (50.1%), and 22 got a 'C' (27.2%)—all in all, a standard "bell curve."

Thank you to this month's judge, Chris Murray, for his thoughtful comments, and consistent scoring.

Our March Judge

Our judge for the month of March was Chris Murray.



Chris is a professional photo artist, instructor, and writer living in the Thousand Islands region of Upstate NY. He was born and raised in Central New York, but lived out of state for most of his adult life. It was during this time that he found his deep passion for shooting the natural world.

Chris photographs mainly in the landscape of his home, the woods, lakes, mountains, and streams of New York State. His work has appeared in many publications including *On Landscape*, *Elements*, *Popular Photography*, and *many* others. He leads photo workshops both independently and through the Adirondack Photography Institute.

Chris’s goal is not to document literal appearances, but rather “make photos that creatively express my emotions inspired by the subject.”



All images
© Chris Murray



Y•E•P!

by Ann Broder,

Raise your cameras to another successful evening!

At the fourth Y•E•P meeting on Wednesday, February 25th, participants again shared images from their projects and discussed their progress. It was interesting to note that several members have begun to question their project choice. For example, one member switched from “Flowers” to “Lights.” Another member was unsure whether to pursue minimalism or abstraction. Some members wondered whether their photos were telling the story of their project, and several others weren’t sure about the quality of their work. This brings me to the following short discussion about intent.

We often shoot to quickly capture a moment without fully considering the decisions

that go into making a good image. The reality of that approach affects the quality of our work. Factors, such as photographic rules, lighting, composition, intention, research and planning are overlooked unintentionally.

I’ve worked with many commercial photographers over the years. Every shot was planned down to the smallest detail. I’m not saying you have to do that with every shot, but an overall plan to achieve your photographic story could be beneficial. For example, if you are a street photographer, you need to consider the weather and how it can add to or detract from your images. Consider, for example, the backgrounds: are they enhancing your subject or distracting from it? Consider the light: is it directly in your subject’s face, causing them to grimace, or does it enhance their appearance by shining on them from the side or behind?

Did you decide to stand in one place, knowing a great background is across the street, waiting for a person or two to pass by on your side? That plan can make the subjects stand out. Of course, there is much more to consider for the shot, including lens choice, depth of field, shutter speed, and ISO.

Photography demands careful intention and thoughtful technical execution. To significantly improve your portfolio, take the time to critically evaluate the lighting, refine your composition, manage depth of field, and monitor shutter speed and ISO settings for every shot. A more methodical approach ensures your work is not only sound technically but is effectively telling the story.

Happy shooting, remember that you can reach out to us (Ann, Christine, and Marlene) for clarification and / or help.

The next YEP meeting will take place on Wednesday, March 25th. Marlene will send the sign-on link at 6:15 p.m. that evening and the meeting will begin promptly at 6:30. Please send your 3 or 4 images to Marlene, Christine, and Ann by March 18th. If you want to show the images in a particular order, label like this: 01, 02, etc. (Titles not needed.)

Street Photo Tips*Be Respectful*

Your subjects deserve your respect. It is essential to have the utmost respect for the people, or even the objects you’re photographing. Try not to bother anyone or be an inconvenience (such as blocking cars or pedestrians).

Position Yourself

Walk on the outside of the sidewalk (the side closest to the street) and shoot in. This will help you position yourself for better shots (rather than on the inside of the sidewalk where you may only capture cars or bikes).

Print Salon

by Betsy Currier

Ten members of the Club’s Print Salon met on February 17th to discuss three topics...

- an upcoming gallery Print Salon exhibit at The Church of Heavenly Rest
- a March 17th visit to a professional print shop with Bruce Byers
- creating photo books

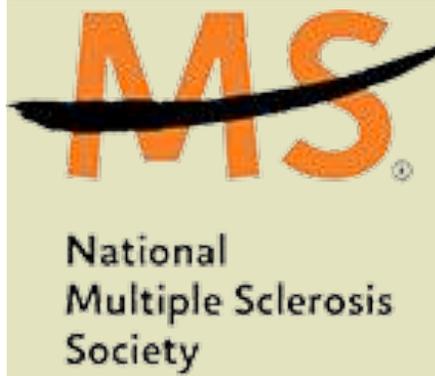


Ann Broder is reaching out to the church staff to get more information about possible dates and duration. Several members spoke of having work ready for exhibiting.

Bruce will be back from a trip abroad to provide more information about the March 17th visit that will be zoomed, possibly for all Club members.

Bill Apple, Albyn Davis, and Betsy Currier shared books that they have created and discussed various self-publishing options.

The next meeting will be on the above mentioned March 17th, at 4:30 p.m. If you would like to join us, contact me at <edcurrier7@gmail.com> to reserve your spot and get the location of the meeting.



Volunteers Wanted

Hello,

I am Maya ZiaShakeri and I’m on the Volunteer Engagement Team at the National Multiple Sclerosis Society. We are a non-profit dedicated toward creating a world free of MS by raising awareness, funding research, and advocating for change. We are helping people affected by MS live their best lives as we stop MS in its tracks, restore what has been lost, and end MS forever. One of the ways we do this is through major fundraising events such as Bike MS, Walk MS, and Challenge Walk.

We would love to partner with Park West Camera Club in our mission, especially as we approach Walk MS: New York City on April 26th, 2026, at Pier 77 Hudson Park. This is a great opportunity for your photographers to capture the energy and comradery at

our walk! Photographs from our events really help drive our mission by encouraging others to get involved. We are looking for multiple photographers at *Walk MS: New York City* to shoot all aspects of the event day. I would appreciate it if you would share this message with your club and see if anyone would be interested in donating their time to a good cause!

Please let me know if you are interested in getting involved. I’d be happy to answer any additional questions you might have.

Best,
Maya

Maya ZiaShakeri
Seasonal Associate,
Volunteer Engagement
Pronouns | She/Her
National MS Society
<nationalMSsociety.org>
<maya.ziashakeri@nmss.org>



February Guest Speaker



The guest speaker for February was Antonio Rosario. He is a fine art and commercial photographer, originally from Brooklyn, NY, and now living in Lincoln, Nebraska. Antonio spent years photographing everything from still life to the streets. He studied at the School of Visual Arts and worked as a photo editor before building his career behind the camera.

Antonio is now in the 4th Epoch (as he calls it) of his photographic life, reinventing himself amidst the people and landscapes of the midwest.

Here are a few of his images from his past and present lives...



All images
© Antonia Rosario



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 — Evelyn Appel
- January — Jeffrey Langford
- February — Helen Pine
- March — George Corbin
- April — Dinorah Capota
- May — Natalie Manzino



March Birthdays

by Natalie Manzino

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

- Bruce Byers
- Richard Gold
- Tom Kirkman
- Hedy Klein
- Natalie Manzino
- Alice Somma
- Howard Tarragone

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>





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)

Street Photo Tip

Stalk the Shot Not the People

Try shooting from the hip. Position your camera on your hip and shoot, not looking through the viewfinder. Use a wide angle lens like 20 or 24mm) so you don't miss the whole scene. Use an aperture (*f*-8 or so) to make sure you have enough depth-of-field to capture the entire subject.

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 918 postings and 573 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 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

Thank you and enjoy the PWCC forums.



Gallery News & Thoughts

by Ann Broder,

Think of this: a gallery show is calling for entries, you submit your work, and you see live reactions to it! The energy in the gallery fizzes with excitement, and you are in an animated telling of the story behind the image! No FB, no IG, no digital "likes," just pure live joy.

With the promise of Spring, perhaps it's time to finish the edits on your favorite photos, maybe print them, and actually commit to sharing them with the public. You say, "Well, that's a BIG idea, and it's expensive, so you move on to other thoughts." Be aware that there are workarounds that cut preparation time and expenses. For example, there are pre-cut mats and frames at places like Michaels and Blick Art Materials. Once you have a frame and a mat, you can simply slip different printed photos into the mat and voilà,

you have a framed photo at a reasonable cost, AND it looks great, too!

We are still searching for galleries and will keep you updated. If anyone has ideas, just reach out to me, Julie W., and Jay.

More ideas to come in future articles...



Artemis
© Julie Wosk

Julie Wosk



Peacock Lady
© Julie Wosk

One of Julie Wosk's paintings, *Peacock Lady*, was selected to be in the exhibit *Women in Art* at the Lichtenstein Center for the Arts (located at 28 Renne Avenue) in Pittsfield, MA. The exhibit is part of the celebration of Women's History Month (March 1st - 31st).

NASA is scheduled to launch its Artemis II mission this month. It will orbit the moon, and one of the four-person crew will be Christina Koch. She is the first woman to orbit the Moon. A photo of her is featured in Julie's exhibit *Imaging Women in the Space Age* which continues to be on view at the New York Hall of Science in Flushing Meadows Corona Park, Queens. The exhibit has large photos of female astronauts and space-inspired fashions, television, films, and art (including a photo of my oil painting *Artemis*). For more info, go to www.nysci.org/press-releases/imaging-women-in-the-space-age-2

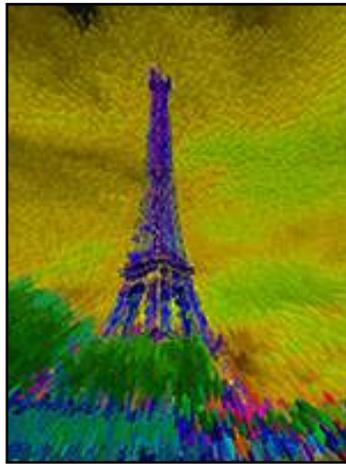
Before & After

Club members were asked to submit two images—the first straight out of the camera (it was permissible to convert it to a .jpg if it was shot in RAW) and the second after working processing it in the software of their choice.

Here are the results of this B&A assignment...



© Elena Pierpont



© Evelyne Appel



© Sonia Durante



© Michael Padwee

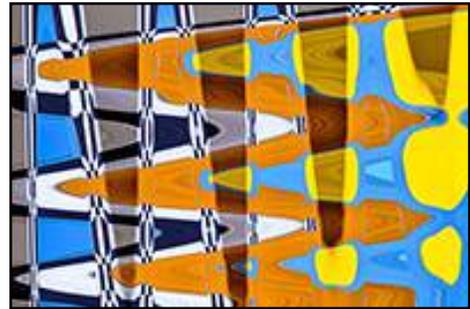




© Laura Toledo



© Chuck Pine



© Charles Levin



© Jeff Langford



© Natalie Manzino



© Renée Harper



© Marlene Schonbrun



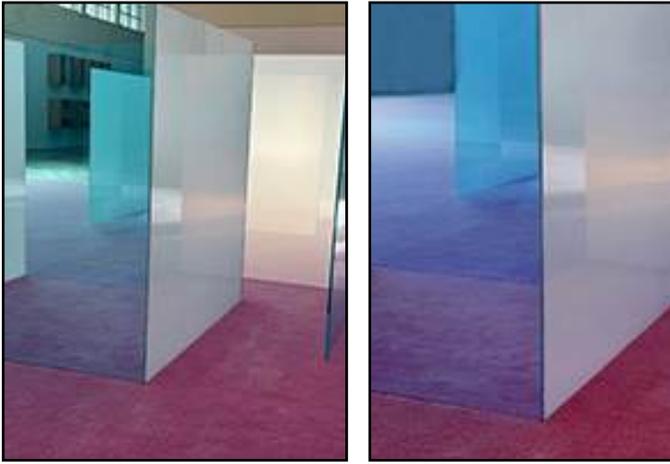
© Carlton Johnson



© Helen Pine



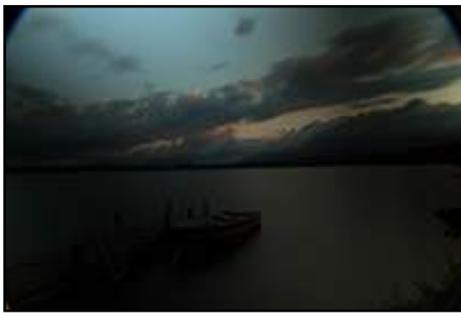
© Janet Susin



© Dov Bieber



© Albyn Davis



© John Benson



© Ann Broder



© Hedy Klein



© Bruce Byers



© Bill Apple



© Karen Corrigan



Lighting Is Everything*

You can always get to know light better. Whether it's moving from studio to natural light, from shooting during the day or at night, or from flash to continuous light—be an observer of this most important part of photography. Learn more, see more, try more.

If you photograph the golden light a lot, shoot at midday. If you usually photograph using ambient light, see what happens when you add flash. And if you've never done night shooting, give it a go. It's all different ways of capturing light. And it's all beautiful.

* From *Tips For Every Photographer* by Steve Anshell



This Land Is Your Land

by Evelyne Appel

“This land is your land” wrote and sang Woody Guthrie, “from California to the New York Island.”

We photographers, like Mr. Guthrie, “roamed and rambled” through America. We admire the land and enjoy taking pictures.

Big Sur in California is so imposing and so grand. I was lucky to be there on a misty morning. Big Sur reminds me of the fjords of Norway.

Our “New York Island” can best be seen from the Brooklyn Heights Promenade. A young man with a bicycle joined us to watch the scenic landscape. He made my day.

In between California and New York are many beautiful states to visit and photograph. Utah offers many canyons, including Arches National Park, nature’s spectacular and colorful erosion.

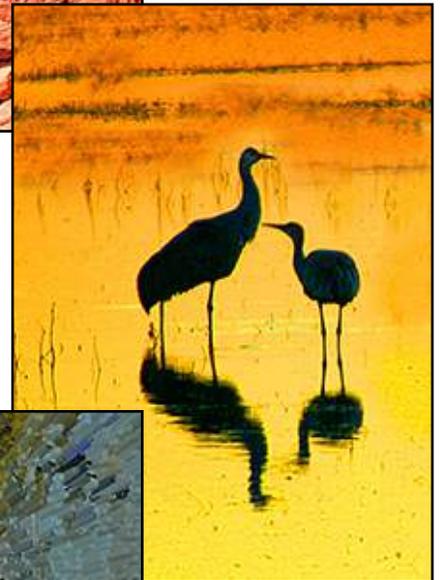
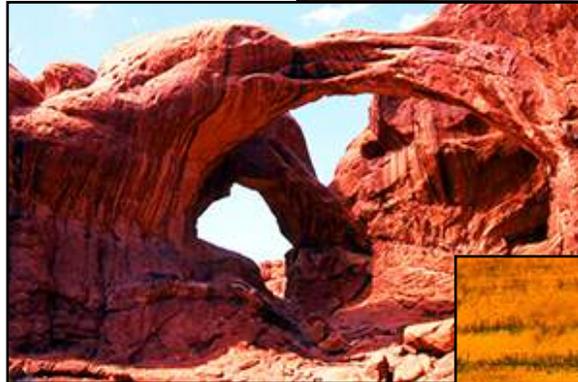
In New Mexico, every December, sandhill cranes stop by Bosque del Apache on their way south. Numerous crazy photographers are always waiting for them.

In Boston, I saw an American flag which caught my fancy. I used a filter to give it a different effect.

“This land was made for you and me.”



All images
© Evelyne Appel



PDI Workshop

The Club's PDI (Projected Digital Image) Workshop was held on Thursday night, February 26th. We looked at the images submitted by five Club members for comments and possible alterations using Photoshop and other software. Over 20 PWCCers were in the gallery and participated with comments and suggestions for improving the photos.

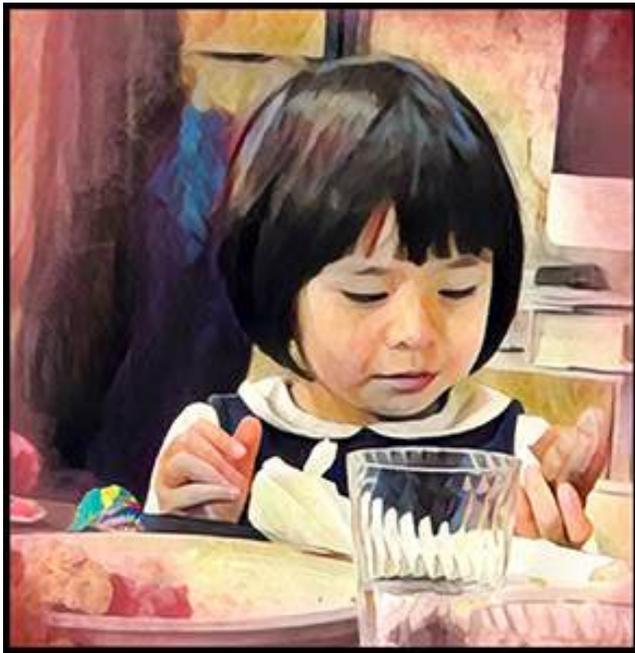
Here are some of the images that we worked on...



Minimalism was the key for this snow scene submitted by Evelyne Appel. We used the **Crop Tool** to eliminate the right $\frac{1}{3}$ of the image. We then used **Select Subject** in the **Task Bar** to highlight the plant. Finally, we went to **Image > Adjustments . Brightness/Contrast** and moved the **Brightness Slider** to the right until we liked how the vegetation popped out from the snow.



Natalie Manzano liked her hot air balloon image but wanted to know how to straighten it out. We used the **Ruler Tool** (hidden under the **Eyedropper** in the **Tool Panel**), drew a line along the bottom of the hedges, and then clicked **Straighten Layer** in the **Options Bar**. This straightened the image but left four empty triangles in the corners. We selected each corner separately using the **Magic Wand Tool**, went to **Edit > Fill...**, made sure the **Contents Box** was set to **Content-Aware**, and clicked **OK**. As a finishing touch we used the **Remove Tool** to paint out the trailing rope and a stray foot.



We all liked Mike Schleiff's watercolor rendition of this young girl—but we felt that the glass was a distraction. We used the **Remove Tool** to paint it out and voilà!



Hedy Klein's image of sails was filled with lines and shapes that we all liked. One suggestion was to remove the dark triangle on the left side of the image. We used **Edit > Transform > Distort** and pulled out the top left corner making it basically an image of only two-tones (blue and white).





We all thought this image, *Sunset, Crater Lake*, by Will Aimesbury was overworked—over-saturated and over-sharpened—and Will didn't think it portrayed the haziness he saw when he took the shot. We went to **Select > Sky** and then hit **Delete** to get rid of it. Next, we went to **Edit > Sky Replacement...** and chose a cloudy sky that matched the lighting of the rest of the image. We opened the **Camera Raw Filter...**, went to the **Effects Panel**, and moved the **Dehaze Slider** to the left to add haziness to the image. While still in the **Camera Raw Filter**, we went to the **Color Panel** and moved the **Vibrance Slider** to the left to desaturate the colors slightly.

Blizzard of '26

The accumulated snowfall we experienced in February this year was one of the City's top 10 snowstorms in recorded history. Here are a few images of this event from our members...



© Tom Quackenbush



© Will Aimesbury



© Sonia Durante

Abstract Flower Photos

Abstract flower photography is all about capturing flowers as you don't see them. It's about photographing flowers in a way that the viewer doesn't immediately recognize the flower. In other words, abstract florals focus not so much on the flower itself, but on parts of the flower: the curve of the petals, the colors of the flower, the play of light on the parts of the flowers.



Here are some tips to get you started...

- **Shoot when the time is right**
Shoot on overcast or cloudy days—days without harsh sunlight and shadows.
- **Get Close**
Get close to your subject using macro lenses and/or close-up equipment. You can also use a close-focusing telephoto lens.
- **Shoot wide open**
Use the largest aperture your lens provides. This will give you a shallow depth-of-field.
- **Use manual focus**
This will allow you to take soft, dreamy, out-of-focus images.

East Ayrshire Life

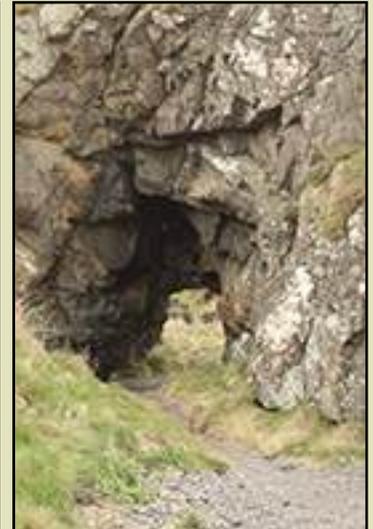
David Miller, our Club member in Scotland, publishes a monthly blog <www.cairngormslife.com> of images depicting his life in Scotland's southwestern region of East Ayrshire.



Went for our daily walk and took my long lens in the hope of getting a close up of the Whopper Swans that were two hundred yards away from my nearest point to them.



The village of Ayr has castle foundations going back to thirteenth century, but the ruins that stand at present are fifteenth century's. Though it was a very cold and windy day the camera had to come out.



This is called Browney's Cave and is believed, when the castle was built, to be a tunnel that used to go all the way under the castle for smuggling purposes.



The snow capped Corbetts, on the Isle of Arran in the Firth of Clyde, off the coast of Ayr. Presume the highest is Goat's Fell to the right of centre.

All images
© David Miller

Interpretations

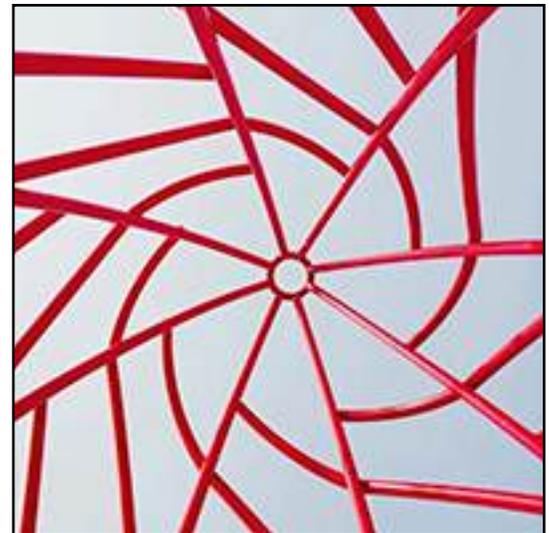
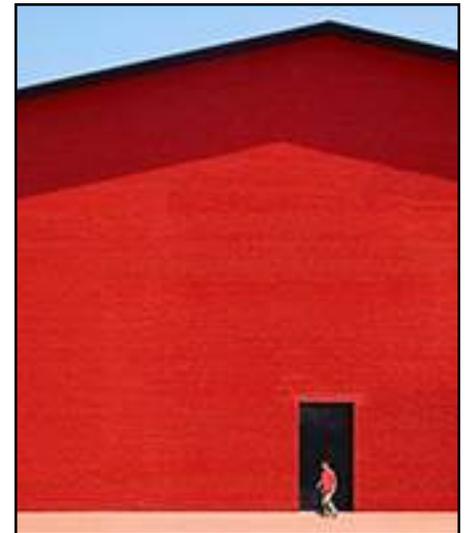
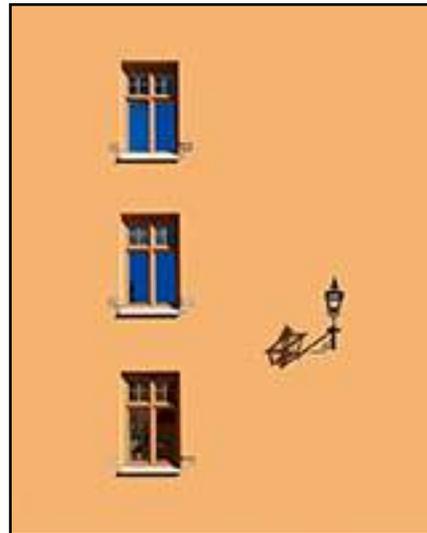
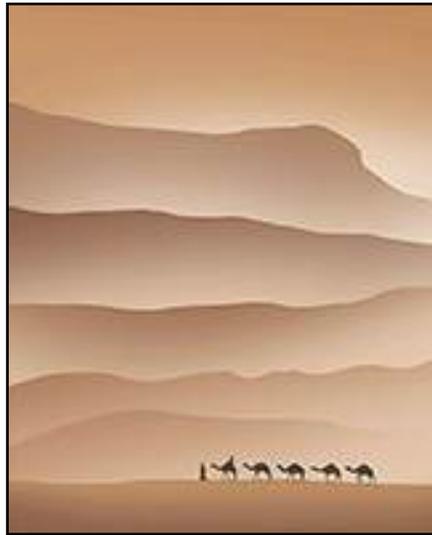
All Club members were sent seven minimalistic images found on the internet. They were asked to interpret them as they saw fit. Add something to an image. Remove a part of the image (although there wasn't much to be eliminated). Combine images. Whatever.

The only restriction—don't use artificial intelligence to create your interpretations.

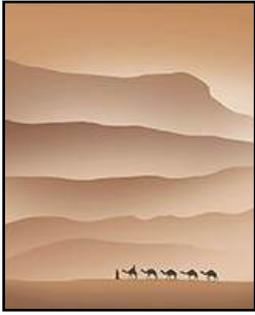
Fourteen PWCC members submitted one or more images for this activity.

On this page you can see the original images...

On the following 4 pages you can see some of their incredible interpretations...



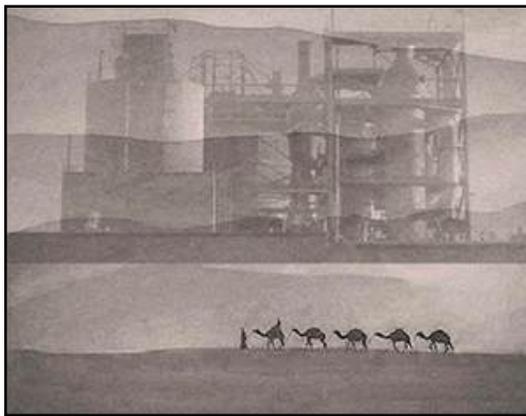
You can find some of the members' images on the following 4 pages...



© Christine Doyle



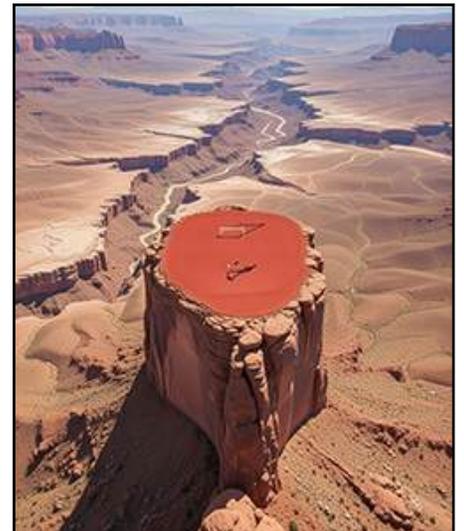
© Mike Schleiff



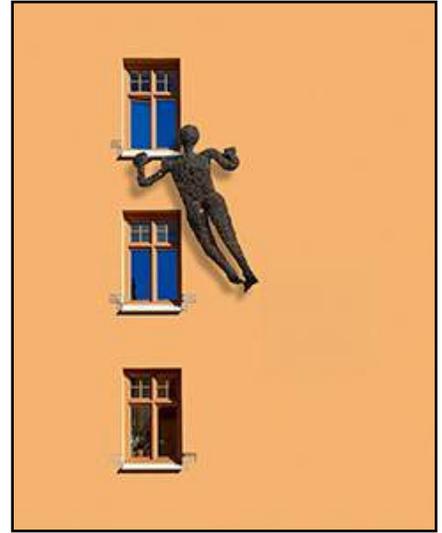
© Carlton Johnson



© Christine Doyle



© Harvey Weinstein



© Doris King

© Flo Forman



© Janet Susin

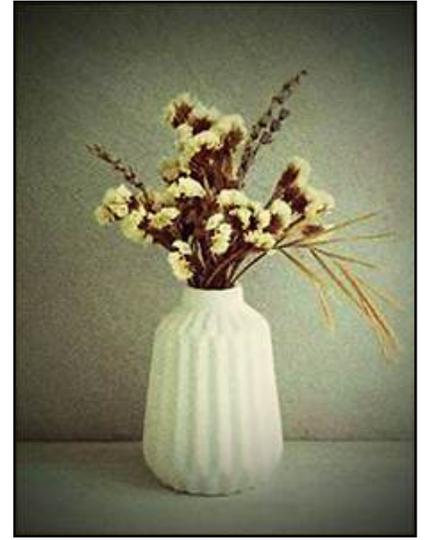
© Natalie Manzino



© Harvey Weinstein



© Mike Schleiff



© Carlton Johnson



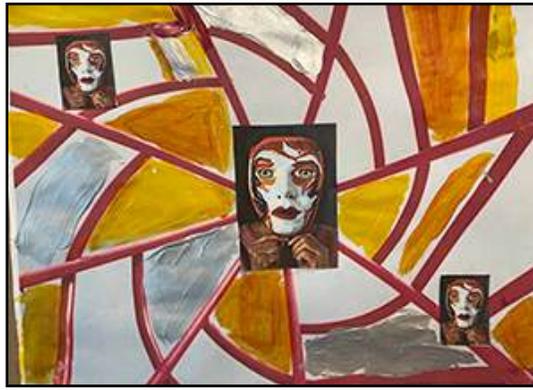
© Natalie Manzino



© Marlene Schonbrun



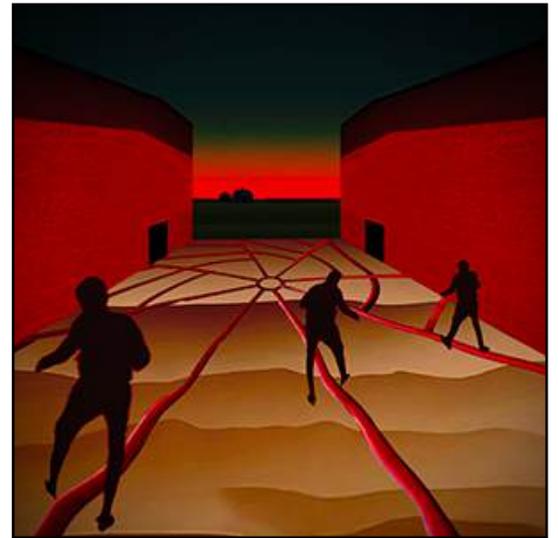
© Chuck Pine



© Julie Wosk



© Charles Levin



© Ann Broder

Watch this Video!

Donna Ferrato: Being a Woman in Photography

Duration: 1 hour, 34 minutes

Donna Ferrato is among the most relevant photographers of our time. She is known for her work documenting the dark world of domestic violence. Her photographs and advocacy for abused women has resulted in laws, protections, and the establishment of battered women's shelters nationwide.



©1987 Donna Ferrato
Life Magazine

Watch the Video

CONFLUENCE/ CONVERGENCE



Confluence / Convergence brings together the work of Bruce Byers, Dan Bridge, Ellen Mahnken, and Nancy Meissner in an exhibition that considers how distinct artistic practices meet, overlap, and resonate within a shared space. While each artist approaches material, process, and form differently, their works are united by an attentiveness to structure, rhythm, and the intelligence of making.

MARCH 6—22

FIRST FRIDAY RECEPTION:
MARCH 6, 5–7PM

GALLERY HOURS:
12PM–5PM
SATURDAY & SUNDAY

ACC

Athens
Cultural
Center

24 Second St.
Athens, NY

PWCC Fun Fact

In 2010 there were 83 Club members, 10 fewer than now (and we're still growing). Of those 83 members back then, only 30 of them are currently members of the Club.



Photo by PWCC member
Bruce Byers

Street Photo Tip

Stalk the Shot Not the People

Move Your Body, Not Your Lens

Keep an open eye and walk where your eye takes you. Do not use a long lens. Long lenses separate you from people and prevent you from interacting with the people. Furthermore, long lenses make you feel like you're spying on someone.





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 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.

Street Photo Tip

Look for Emotion

Find something that stirs an emotion or makes the viewer think. Use the interactions of people and places to capture a sense of passion or feeling.



Kertész / Escher

by Jay Bitkower

The Bruce Silverstein Gallery is presenting an exhibition, “Between Order and Chaos” linking two artists: André Kertész, a photographer born in the Austro-Hungarian Empire in 1894; and MC Escher, a printmaker born in 1898 in the Netherlands. Among other things, one artist distorts reality and the other creates geometric illusions.

Although the gallery links their work, the two artists had never met one another and probably never corresponded with each other. Kertész moved to Paris to be in the center of the art world and, since he was Jewish, emigrated to America in 1936 to avoid the

Nazis, settling in New York City. Escher traveled to Italy and Spain before returning to the Netherlands.

Kertész was a loner and didn’t join any art movements. His work, especially with his emphasis on composition, played a major role in making photography an art form as many photographers followed his lead. In one of his artistic periods, he photographed a series of female nudes, which he distorted using mirrors, morphing beauty into the grotesque (in my opinion). The exhibit was called *Distorted Nudes*. However, for the most part, Kertész’s photographs are innovative, shot from quirky angles, and with varied use of light and shadows.

Escher, who also worked alone, had a keen interest in science and continually used mathematics to create woodcuts or lithographs of prints that defied comprehension. One critic characterized his work as “blending artistic imagination and mathematical precision.” Escher was also a master of interlocking tiles—tessellations. Below is an example of a tessellation.



Note: The exhibit runs through March 21st.

The gallery is located at 529 West 20th Street. (212) 627-3930



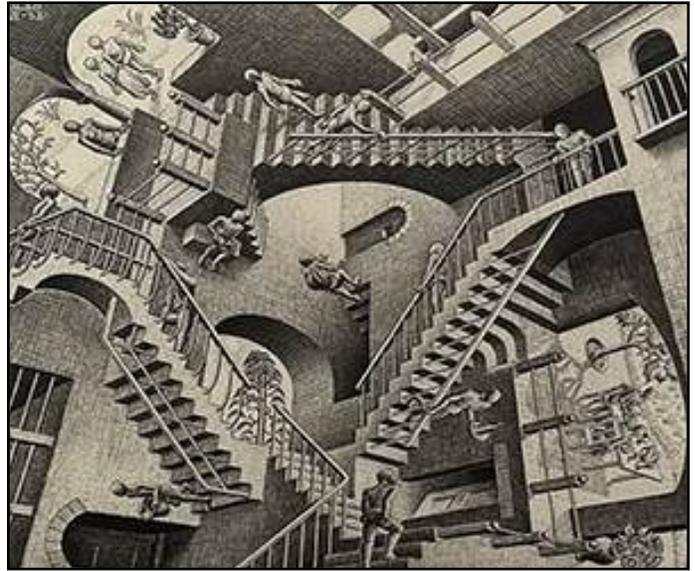
Kertész



Escher



Kertész



Escher



Street Photo Tips

Safety First

Always practice your own safety. Keep a safe distance from the street and moving vehicles. Be aware of your surroundings at all times.



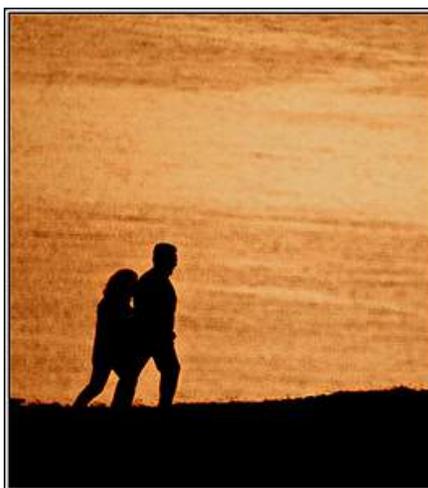
Honesty Counts

Always tell the truth if someone asks what you are doing or if you took a photo of them. It might prevent trouble and help you avoid getting caught up in lies.

Shadow vs. Silhouette

These two “S” words are alike in some ways but are different in others.

Both are produced by a light source striking an opaque or partially opaque object. Both are seen as black/gray areas in a photograph. And each of them can add depth and/or impact to an image.



Couple on the Beach
Silhouette
© Chuck Pine



Walking and Talking
Shadow and Silhouette
© Chuck Pine



Pedicab
Shadow
© Chuck Pine

A silhouette is defined as the dark shape and/or outline of an object that’s seen in front of a lighter background, especially in dim light.

A shadow is defined as a dark area cast onto a surface when an object blocks the light from passing through it.

Street Photo Tip

Less is Best

Carry minimal equipment. Choose a camera and lens and leave it at that. Leave the bags, backpacks, and vests at home. Remember, you don’t want to look like a photographer!

Think camouflage.



Landscape Styles

There are three styles you could use photographing landscapes...

Realism conveys a landscape as it is actually seen. This style incorporates very little manipulation and attempts to present the scene as our eyes would observe it.



Impressionism is recognizable as a landscape scene, but through the use of camera settings and position, or post-production techniques, the image becomes more about design than about the land.



Abstraction takes the genre right to the edge. These are almost unrecognizable as a landscape; yet, the most effective images give some hint as to the original scene.

Around Town

by Jay Bitkower

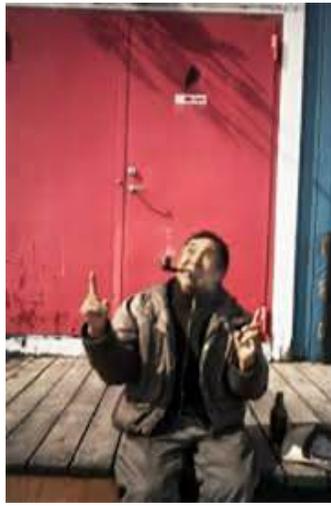
At MOMA's PS1

Soon Will Summer Be Over

Greenland photography has been discovered now that the island is a cause célèbre. Inuuteq Storch is a 37-year-old photographer who started his career taking photos of his skateboarding friends in his hometown of Sisimiut, population 5,500. He specializes in shooting images of the daily life of Inuits in Greenland, who comprise nearly 90% of Greenland's population of around 56,000 people. The balance is Danish.

Storch has presented other exhibits and will represent Denmark in the 2026 Venice Biennale, which in 2024 emphasized indigenous artists and textiles. This year's exhibit will include more diverse artwork, leaving an opening for Storch's photography. In fact, one of Storch's primary goals is to have the territory establish a photography museum. This may be a stretch considering that the Inuit word for art was coined less than 200 years ago by a European.

Storch splits his time between his hometown of Sisimiut and Copenhagen, where a Danish gallery represents him and his work. He studied photography at



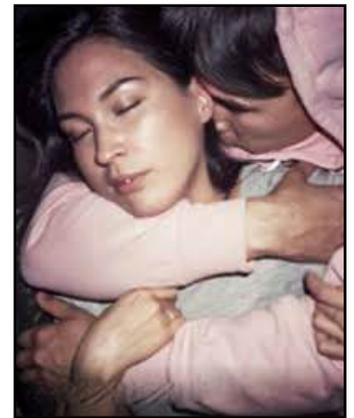
Fata Morgana, in Copenhagen, which has a one-year course. He then studied for another year at the International Center of Photography in New York.

Storch's eventual goal is to revitalize Inuit culture in Greenland. They still have their language but lost their religion when they were converted to Lutheranism by the Danes. The Inuit economy, based on fishing, is being threatened by climate change. Greenlanders all live on the coastline of the island since the rest of the island is covered by an ice cap. However, the ice is melting, and the government has banned snowmobiles to preserve the ice cap. Inland, the populace travels on dogsleds, which they use for hunting. Many Inuits are now isolated in small communities, unable to travel easily. This has led to unemployment, alcoholism, mental health issues, and the highest suicide rate in the world, much of it affecting 15–24-year-old males.

Greenland has double the suicide rate of the 2nd ranked country or territory.

In 1979, Denmark granted Greenland home rule, except for foreign policy and defense, which it still controls. The U.S. has an air force base, Thule, in the northwest of Greenland from which it ousted 130 Inuits from their village in order to build it in the early 1950s. The U.S. intends to modernize and expand the base.

Getting back to the exhibit,



as you see, the prints of family and friends reflect the daily life of the Inuit. There is also a slide show of old photos taken by Storch's parents. The exhibit runs through February 23rd.

Directions to get there: PS1 is located at 22-25 Jackson Ave in Long Island City, Queens. It's accessible to the 7 Train (Flushing Line), which stops at Court Square, a block away

All images
© Inuuteq Storch

Continued on next page...



from PS1. The E and G trains stop nearby, within walking distance. The museum is open from Thursday–Monday, 12–6 pm (Saturday 10 am–6 pm).

Celebrating its anniversary, PS1 is not charging admission in 2026.

Shown, with permission of the Wilson Saplana Gallery in Copenhagen, are photographs which were not titled. Instead, summaries of groups of prints were displayed.



insMind

insMind is an all-in-one, web-based AI photo editor offering the usual (non-AI) tools and boasting more than 1,000 special effects and templates.

Editing features include...

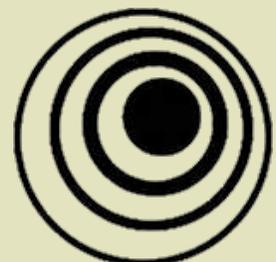
- Changing background colors
- Adding text to images
- Blurring backgrounds
- Image resizing

- Image compression
- Format conversion
- Adding borders
- Adding filters
- Adding overlays

AI Generation features include...

- AI image extender
- AI background
- AI image enhancer
- AI magic eraser
- AI replace
- AI shadows
- AI cartoon generator

You can use insMind for free to access most of the photo editing features and some of the AI functions. However, watermarks will be applied to any images you make.



Where to Go

Cherry Blossoms

Spring is coming, and with it comes an explosion of cherry blossoms. These delicate blooms bathe parks and streets in shades of pink and white. It's an unforgettable sight, with many photo ops guaranteed.

There are plenty of places to see and shoot cherry trees around the globe. Bloom times can vary depending on the weather and the flowers typically last about two weeks. Regardless of where you choose to go, plan for a longer trip to give yourself some flexibility when it comes to catching the flowers at their peak. Following is a list of the best places to get your cherry blossom fix this year...



Paris, France
late March–mid-April



Seoul, South Korea
late March–early April



Taipei, Taiwan
mid-February–early April



Portland, Oregon
late March–early April



Stockholm, Sweden
mid- to late April



Copenhagen, Denmark
mid- to late April



Tokyo, Japan
late March–early April



Prospect Park, Brooklyn
early to late April



Amsterdam, The Netherlands
late March–early April



Washington, D.C.
early April

Historic Moment

In 1941, a photographer was driving through New Mexico when he noticed something extraordinary outside his car window—a full moon was rising above a small village while the last light of the setting sun lit the white crosses of a cemetery below. He pulled over, knowing he only had a few minutes before the scene disappeared forever.

He set up his tripod, composed the frame,... and realized he didn't have his light meter. With the light fading by the second, he relied on memory instead.

He calculated the exposure using his knowledge of how bright the moon actually is, (the *sunny 16 rule*) not how it appears to the eye. He made a single exposure before the light vanished. Moments later, the scene was gone.

The photographer, of course, was Ansel Adams. The image—*Moonrise, Hernandez, New Mexico*—went on to become the most celebrated landscape photograph ever made, not because it was carefully planned, but because Adams understood light deeply enough to trust his instincts when it mattered.

Moments like that don't wait around. You either know what to do... or you miss the winning image!



Moonrise, Hernandez, New Mexico
© Ansel Adams

Adobe Creative Cloud

Adobe announced some upgrades to its Creative Cloud membership...



25% off Flickr Pro

Give your photos the pro treatment with Flickr features like unlimited storage, full-resolution uploads, advanced stats, and a space built to celebrate your work.

New fonts

Discover new expressive and display fonts, fresh new foundries, expanded support for Korean, Hebrew, and Arabic, and expanded Sophia Pro family.

Upgraded community

The Adobe Community has been revamped to give you a better experience. Discover a fresh way to spark new ideas, request features, and connect with fellow creators.



Don't Hassel

Back in the early 70s, a friend of mine, we'll call him Glen (because that was his name), was the marketing manager for Rollei Corporation, USA—the makers of the then popular Rolleiflex Twin Lens Reflex cameras. He came up with the advertising line, "Don't Hassel, get a Rollei," which was all the rage in pro photo circles back then. It sold a lot of cameras!

[So much for the intro to this article.]

The Rolleiflex TLRs went out of production ten years ago when the company went bankrupt and folded.

But Hasselblad, a Swedish company, is still going strong and making the finest cameras and lenses in the world (one could argue). And, among the most expensive, too. Their products are renowned for craftsmanship, image quality, and a certain timeless appeal that transcends industry trends. (They were chosen by NASA for the moon missions.)

Hasselblad's cameras, all medium format, come in three product lines. This article defines their differences.

The *H System* represents the epitome of the medium format DSLR world. A significant advantage of the H System is its integrated system design—all elements, from bodies and lenses to viewfinders and



accessories, are designed to work seamlessly together, ensuring exceptional image quality and user experience. Given the premium nature of the H System, these cameras come with a substantial price tag, which might be a hurdle for some photographers. In addition, they are relatively heavy and large, which may not be ideal for photographers who prefer a compact setup or those who do extensive field-work. Hasselblad H6D-100C body only—\$32,995



The *X System* is their foray into the realm of compact, highly portable medium format photography. With its blend of elegant Scandinavian design, cutting-edge technology, and unparalleled image quality, the X system has carved out a unique niche within the photographic community. They are comparable to many full-frame DSLRs, allowing

photographers to take the power of medium format into the field with relative ease. As a premium brand, the X System carries a premium price tag, which may be a barrier for some shooters. Hasselblad X2D 100C body only—\$8,199



Diving into the annals of photo history, we meet the *V System*—the quintessential medium format cameras that were known for their reliability and exceptional image quality. The charm of this system lies in its fully mechanical nature and its modular design that allows photographers to interchange film backs even mid-roll, presenting an opportunity for creative flexibility. While offering the utmost reliability, they have no autofocus, no in-camera metering (in most models), and slower overall operation. Hasselblad 500C/M body only, used—\$1,002.12



H A S S E L B L A D

Hyperfocal

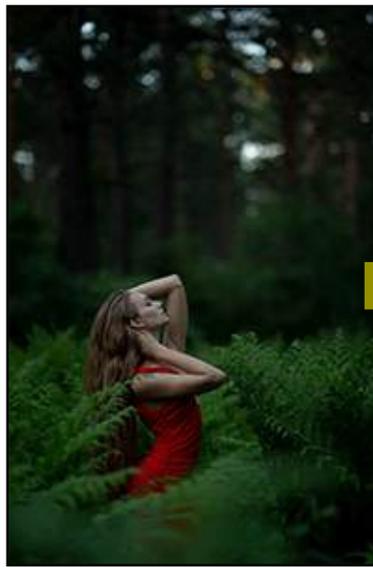
There's a new software plug-in program for Adobe Lightroom. It's called *Hyperfocal*. You tell it, in plain English, what you want Lightroom to do to your image and it creates a preset in just seconds.

No more buying preset packs that look nothing like the previews. No more reverse-engineering edits from Instagram. Just tell it what you want—and voilà.

Learn more about the Hyperfocal software and try it for free at www.hprfcl.com

Several before and after images are shown along with the prompts used to create the new files...

You can even upload a reference photo and it'll analyze it to match.



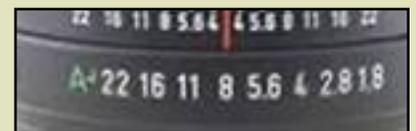
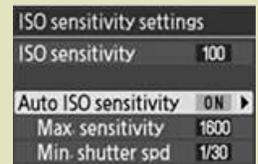
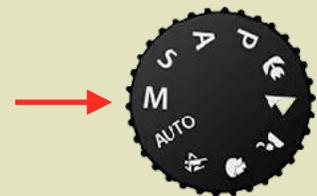
Street Photo Tip

Camera Settings



Your camera settings for capturing action on the streets will be different from most other kinds of shooting. Here are some suggestions to try...

- Use all of the camera's focusing points (not just the central point)
- Use the camera's manual exposure mode
- Set the shutter speed to catch the motion (either freeze it or blur it)
- Set the aperture/*f*-stop that it will give you the depth of field you want (either shallow or deep)
- Set the ISO to "auto"
- Set the camera to burst/continuous shooting



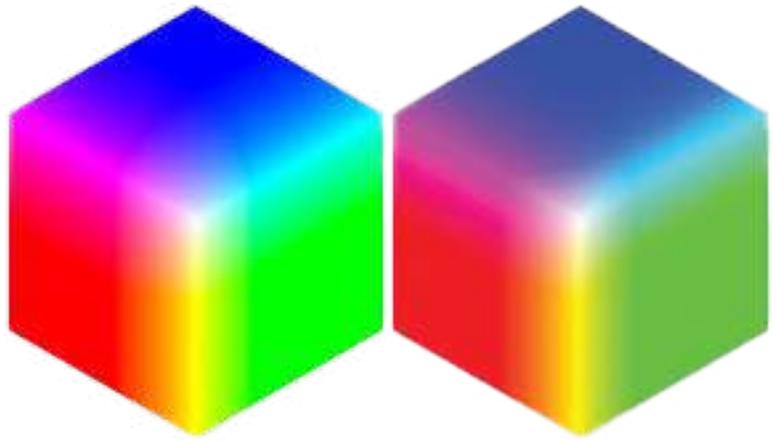
Color Space

This is a follow-up to last month's discussion as to why your images don't look like you thought they would when the Club shows them at our competitions, theme nights, etc. Read on...

Color space defines the range (gamut) of colors a photo can display, directly impacting vibrancy, tone, and accuracy. Using the wrong color space, like Adobe RGB on the web, often results in dull, washed-out, or desaturated images. Selecting the correct space ensures colors appear as intended. Your options range from narrow (sRGB), to mid-ground (Adobe RGB), to wide (ProPhotoRGB).

How Color Space Affects Images:

- **Color Accuracy and Range:** The color space dictates which colors can be represented. A wider gamut (like ProPhoto RGB) holds more, more vivid colors, while a narrower one (sRGB) limits this range.



Two different color spaces. Which one would you choose?

- **Vibrancy and Tone:** If a photo is in a wide color space (e.g., Adobe RGB or ProPhoto) but is displayed on a screen or monitor browser that only supports sRGB, the colors will look "flat," muted, or dull.
- **Display vs. Print::** sRGB—ideal for web, social media, and most digital displays because it ensures consistent, standard color reproduction. Adobe RGB—better for printing, especially for landscapes with deep blues and greens. ProPhoto RGB—offers the widest color range, suitable for editing raw files, but requires careful conversion for final output to avoid color shifts.
- **Editing Potential:** Editing in a wider color space allows for more, finer color adjustments, whereas a smaller color space restricts your editing options.
- **File Format Impact:** The color space setting on your camera only affects in-camera JPEGs. RAW files, which hold all data, are not limited by this setting, making them flexible for color space adjustment during your post-processing.

Choosing the right color space ensures that your photo's colors are correctly rendered and prevents dull or inaccurate colors.

More information? Go to...

www.petapixel.com/2024/01/03/what-is-color-space-and-why-does-it-matter

or

www.youtube.com/watch?v=UrVq-uzcSOA&t=11s

See also "PhotoShopping" on page 56 of this issue of *Photo Notes*.

Where to Go

Desert Southwest

It's the middle of winter here in the Big Apple—snow, ice, cold, and everything else that comes with the season. But in the southwestern states, the winter is different... usually. It's not so cold, not so snowy, and not so icy. And, the region offers some great photo ops for those of us willing to get away to a desert setting. Here are some national parks that have just what you and your camera are hoping for...



White Sands NP *
NM



Saguaro National Park *
AZ



Death Valley NP *
CA



Zion NP *
UT



Big Bend NP
Texas



Joshua Tree NP *
CA

The National Parks marked with an * have been destinations of Park West Camera Club field trips.

Camera Club Directory

Are you planning to be out of the New York City area for an extended period of time? Will you be traveling across the country and think you might want to connect with fellow photographers? Looking for a new camera club?



A photographer and photo educator named Joe Edelman put

together a list of over 700 photography organizations (including camera clubs, regional camera club councils, and professional photography associations and their local affiliates) across the United States. It's available for you to check out—there is no fee—at www.joedelman.com/camera-clubs (He's also got lists of camera stores, makeup artists, professional models and agencies across the USA, among other interesting info for shutterbugs.)



Another place to look for camera clubs and photo groups is the

Photographic Society of America www.psaphotoworldwide.org/page/clubs-usa



Competition Checklist

Club member Mike Iannuzzi compiled this checklist on how to select images for photography contests and competitions. But first a few quotes...

Good photography comes from experience; experience comes from bad photographs.

~ Ansel Adams

Nothing in art can be the best, it is only different.

~ Arthur Rubinstein

It's only by selection, by elimination, and by emphasis that we get at the real meaning of a thing. ~ ~

~ Georgia O'Keeffe

Refining how to choose images to show has benefits besides improving competition results. The benefits include helping to develop a style and to be more discerning in what photos you take. Below is a checklist of photo essentials to consider in deciding which pictures to show. In part, this list is based on comments made by PWCC judges during competitions over the last year.

A few words about checklists. The modern checklist was born in 1935 following the fatal crash of the military B-17 bomber prototype. The crash investigators determined that the pilot forgot to disengage the gust locks that prevent an aircraft's control surfaces from

moving when parked on the ground. In solving the problem with a pilot checklist, the B-17, aka *Flying Fortress*, became the backbone of the allied WWII campaign against Germany. Checklists help create consistency in approach, minimize mistakes and omissions, and improve quality.

I. Technical

- a. Sharpness
- b. Exposure
- c. Lighting
- d. Use of compositional techniques (without too many competing elements and a foreground that does not prevent the viewer from entering the image).
- e. Color (saturation) and contrast. (Not overprocessed, oversaturated or with color overcast)
- f. Cropping (don't cutoff limbs)
- g. Depth of field well chosen
- h. Is there a focal point?
- i. Balance (a sense of visual harmony and stability)
- j. Noise
- k. Aspect ratio
- l. Tonal range (highlights not blown out, detail present in shadows)
- m. Implied movement with room to move, enough head space (not too tight)
- n. Horizon lines, vertical lines are not unnecessarily at an angle.

- o. Is the visual design effective – lines lead the eye; shapes organize the frame
- p. Are distractions present? Distractions pull the eye away from the subject.
- q. Would image be best presented as monochrome?

II. Is the subject the star?

Everything else in the frame should support the subject.

Where do you want the viewer's eye to go?

- a. Can selective color emphasize the subject?
- b. Is the subject well placed in the frame?
- c. Flow – how the eye is directed to move – the eye should move to the subject
- d. Is there too much sky, is the background too bright, are there bright areas that pull the eye away from the main subject?
- e. Can the subject be emphasized with vignetting?

III. Originality and creativity.

The ability to offer a new perspective often distinguishes an image from others and makes it special

- a. Uniqueness-concept, perspectives
- b. Creative techniques (multiple exposures, slow shutter speed, zooming, panning, etc)

Competition Checklist

[continued]

IV. Is there emotional impact?

A successful image tends to evoke emotions and have a strong visual impact. It does not matter if this impact comes from subject matter, composition, light, color or contrast

- a. Is there a story, or feeling, or a theme?
- b. What message does the image communicate?
- c. How well is the message communicated?
- d. What was the intention in taking the photo?
- e. Was the right moment captured

V. The Post-Processing Stage -

Photo editing is what a brush is to a painter. It is also like makeup, too much can break a good photo.

- a. White balance – It is a valid artistic tool that can significantly change the overall mood.
- b. Exposure – Think of low-key and high-key pictures, and how different their emotions can be.
- c. Contrast – Makes a photo more intense or more subdued by changing the difference between light and dark areas of the image.



- d. Saturation – Adjusts the intensity of the color and the mood those colors impart on the image.
- e. Clarity – Increases the contrast in the mid-tone areas, emphasizing textures and details and their importance in the composition.
- f. Sharpness – Increases or reduces the perception of low-level details; however, over sharpening looks bad.
- g. Noise Reduction – Reduces grain and discoloration at a pixel level, but too much noise reduction makes a details look like plastic.
- h. Cropping – It is often necessary to crop an image slightly to improve the composition, but a severe crop suggests a composition issue in camera
- i. Spot healing – A very controversial way to “remove” elements within a photo.
- j. Distortion—if present, can be corrected (using transformation tools in post)

Look Ma, No Screen

The latest craze in the digital camera world are *screenless digicams*. They are small, lightweight, basically point-and-shoot cameras that do not have a rear LCD panel for viewing your images. Here are three of the best...

Escura InstantSnap \$47



Sensor—1.3 MP (1200 x 1440)
 Format—JPG and AVI video
 Lens—3.2mm *f*-2.8
 Shutter Speed—1 / 125 second
 Weight—28g (less than 1oz)

Camp Snap \$69.95



Sensor—8MP (1 / 3.2")
 Lens—4.8mm *f*-1.8
 10 colors
 500 shots per charge
 Built-In LED flash

DigiFilm \$69.32



No specs given
 2 colors
 Built-In LED flash
 6 Built-In Filters

Photo Shorts

Deep Space



OM SYSTEM announced the *OM-3 Astro*—a Micro Four Thirds interchangeable lens camera optimized for astrophotography. It features a 20MP processor, an infrared cutoff filter, and three new color profile modes designed for clearer reproduction of star colors and faint nebulae. List price: \$2,499.99.

Under the Scope



OM SYSTEM announced the *TG-7 Industry* which comes with the NY-TGV Super Adapter Kit for use with binocular stereoscopic microscopes. This rugged (water-, crush-, shock-, freeze-, and dust-proof) 12MP point-and-shoot has a 25-100mm (35mm equivalent) lens, functions at depths up to 50 feet, and has built-in Wi-Fi and GPS—all for only \$1,699.99.

Rolling with Film



Mint Camera, the company that took over Polaroid, now has Rollei under their belt. They just announced the *Rollei 35AF* film camera. It combines nostalgic design with powerful, modern tools such as precise auto-focusing from 28" to infinity, a five-element, glass 35mm f-2.8 lens, and front dials that indicate aperture, shutter speed, number of exposures, and film type and also has a rewind crank and advance lever. It comes in black for \$828 or chrome for \$749.95.

Portrait Ready



Tamron just announced a new zoom lens for portrait shooters, the full-frame 35-100mm f-2.8 *Di III VXD* for both mirrorless Nikon (\$929) and Sony (\$899) mounts. These lenses cover some of the most popular portrait focal lengths (35, 50, 85, and 100mm) while being compact and lightweight.

Two New Wides



Sigma just announced two new lenses—the 35mm f-1.4 DG II Art Lens for Sony E and L-mount full-frame cameras and the 15mm f-1.4 DC Contemporary Lens APS-C mounted Sony E, Canon RF, and Fujifilm X bodies. The versatility of the 35mm focal length means the lens can work across many domains, including portraits, street shooting, landscapes, and fashion. The 15mm (about a 23mm full-frame equivalent) lens is a fast, wide-angle prime excelling at land/cityscape, travel, and astrophotography. The former lists for \$1,059 and the latter for \$579.

Manual Focus W/A



Zeiss recently announced the latest addition to its Otus lens family with the new Zeiss Otus ML 35mm f-104. This manual-focus lens brings Zeiss's renowned optical performance and natural color rendition to the Sony E, Canon RF, and Nikon Z mirrorless systems. Each one for \$2,299.

Using Your Camera

by Chuck Pine

Lens Hoods



Do lens hoods really make a difference? Yes! There are a few benefits to using one.



First, a lens hood reduces flare and improves contrast. Lens flare causes the image to look faded and washed out. Lens flare appears as random bright spots or streaks of light and is caused when direct light hits the front of a lens at certain angles. A lens hood prevents the light from directly striking the front element of the lens and can help in reducing or eliminating lens flare and improving contrast.

Second, a lens hood protects your expensive lens from damage.. While walking around, your camera often

bumps into things. The lens hood can act as a shield for the lens and protect it from possible damage.

Third, in windy, wet, and/or sandy conditions it prevents dirtying up the lens. and also prevents abrasive damage.

Fourth, for some reason the front of a lens seems to attract fingerprints like a magnet. A lens hood helps prevent this.

When to Remove a Lens Hood



If you want to use lens flare creatively, take the hood off and angle the lens just right to get some lens flare or a washed out look.

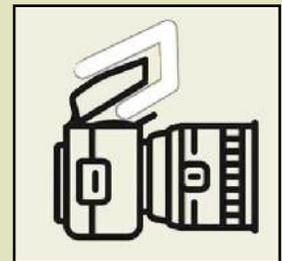


Lens hoods can sometimes block the light from a camera's pop-up flash. This creates a shadow on the bottom of the image. Remove the lens hood.

Flash Softening

Using your camera's built-in flash produces direct light on your subject. This creates a harsh effect with many deep shadow areas. This could be unflattering to many subjects (people, flowers, etc.). How do you correct this problem?

Soften the light from the flash! You can do this in two basic ways.



- *Diffuse* the light coming from the flash. This can be accomplished using a flash diffuser made for your camera model. They can cost \$10 and up (mostly up). Or you could use a tissue, some toilet paper, or a sheet of tracing paper over the flash to diffuse the light. Just place it over the flash head.



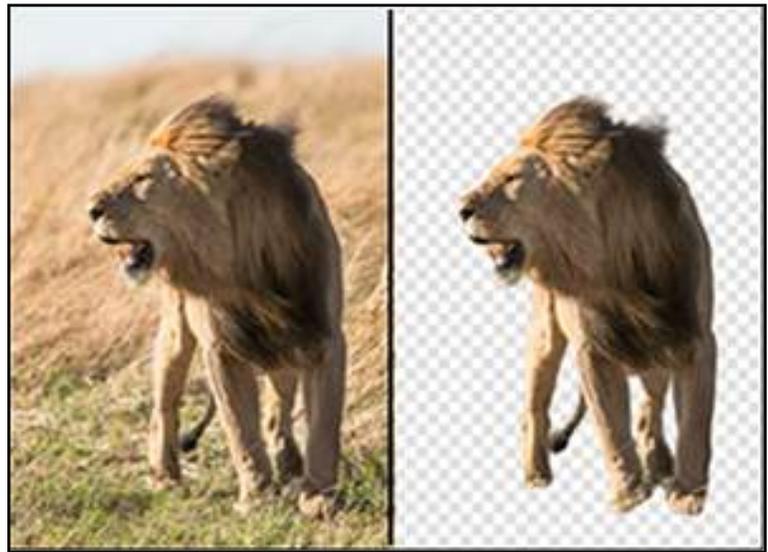
- Bounce the flash off the ceiling or a wall. Just make sure the reflecting surface is white, or else you'll get a color cast on your subject.

Photo Shopping

by Chuck Pine

AI Background Removers

Removing the background from an image used to be time consuming and required quite a bit of technical acumen. If you use Photoshop, its AI works pretty well. But if you prefer another program, here are some of the best ones that are out there...



Cutout Pro

Pros

- Instant results
- No need to sign up
- Five free images a day
- Ability to fine-tune
- Near-perfect final product
- Customization of cut
- High-quality download
- User friendly
- Download or online
- Save with a transparent background

Cons

- No option to add a background



Canva

Pros

- Fast
- Concise cuts
- Refinement tools
- Saves with transparent background
- High definition images
- Download or online
- Versatile platform

Cons

- Need to sign up
- Cluttered interface



Pixelcut

Pros

- Precision edit
- Refine tools
- Fast
- Can add shadow
- Batch edits up to 200 images
- Easy to use
- High-quality images
- AI-generated backgrounds
- No sign-up is needed
- Download or online

Cons

- No option to import a background



Removal AI

Pros

- Fast
- Simple interface
- Easy to use
- Manual editors available to hire

- High definition downloads

Cons

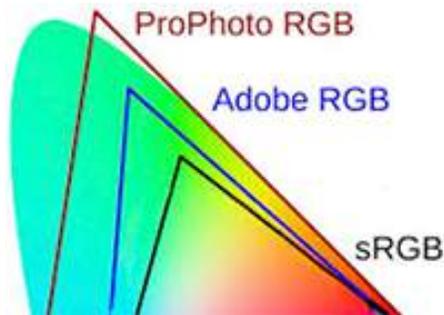
- No background templates
- No extra features

PhotoShopping

by Chuck Pine

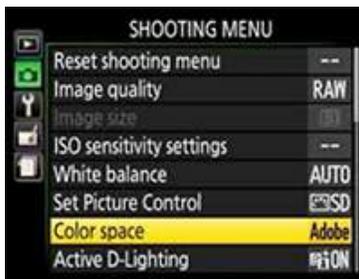
Color Spaces

A digital color space is like a painter’s palette—it governs the range of colors or shades that one use. Technically, a color space is how colors are organized and quantified which allows for reproducible representations of color. Look at the following image to understand it better.



The colored horseshoe shape contains all the visible colors. The triangular regions show the three main *color spaces*...

- Adobe RGB (Red-Green-Blue)
- sRGB (standard RGB)
- ProPhoto RGB



If you’ve explored your camera settings, you would have encountered the color space settings where you have

to choose one of them. You might have also come across this option in your post-processing software. (**Edit > Convert to Profile**)

As you can see from the horseshoe image, Adobe RGB has more color range than sRGB, but less than ProPhoto.

How do you decide which one is right for your images? sRGB came first, and is the most widely used color space. In fact, almost everything on a computer is built around the sRGB color space—the internet, applications, mobile devices. sRGB has a simplified workflow, displays correctly for web, and is suitable for most prints.

If you’re a professional photographer, or a just want more accurate colors for prints and know how to work with the more complicated workflows associated with Adobe RGB and ProPhoto RGB, you can choose either over sRGB.

Print Size vs. Megapixels

Every digital camera produces images that are measured in megapixels—this is known as the camera’s resolution. This resolution (measured in megapixels) is the number of pixels on the long side multiplied by the pixels on the short side. The number of megapixels your camera has plays a role in how large you can print your pictures. The larger the image file, the more detail is recorded, which in turn allows you to make larger prints.

The question remains, “How many megapixels do you need to make a certain-sized image?” For example, if you want to make an 8 x 10” print, what resolution does your camera have to be? The simple answer is 8MP! Therefore, any print you want to make that is 8 x 10” or smaller, you can use just about any digital camera that is currently being sold (and most older ones, too).

Making larger prints here is the rule of thumb...

- 11 x 14” prints—12MP+
- 16 x 20” prints—20MP+
- 20 x 30” prints—36MP+

There are also software programs, such as Gigapixel AI, that enable you to increase the resolution of your image files so that you can make prints up to any size your heart desires.

Attention Printers

FREE sample pack of Canson® Infinity ARCHES® Aquarelle Rag Inkjet Paper



Click [HERE](#)

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.



Tue, Mar 10
Photowalk — Street Portraits
Speaker: Tony Gale



Thu, Mar 12
Document Your Community
Speaker: Chrystofer Davis



Tue, Mar 17
Intro to Street Photography
Speaker: Derek Fahsbender



Mon, Mar 23
Photowalk — Streets of DUMBO
Speaker: Tony Gale



Mon, Mar 23
Street Photography
Speaker: Derek Fahsbender



Tue, Apr 21
Pinhole Photography
Speaker: Heather Palecek



Thu, Apr 23
Classic Portraits
Speaker: Derek Fahsbender

Post-Shot Corrections



Luminar Neo has several tools for dealing with lighting problems in your photos. Here is a handy guide so you know what each of these tools helps you with:

- **Relight AI** controls the exposure of an image based on distance from the lens. It's useful for separately adjusting the background and foreground exposure.
- **Accent AI** relights an image and improves color, tone, and contrast based on an AI analysis of the image's contents.
- **Sky Enhancer AI** lets you improve the sky in terms of both color and exposure thanks to AI recognition.
- **Face AI** lets you automatically and easily add light on human faces for better facial details.
- **Super Contrast** gives precise control over highlights and shadows.





More info/or to register, go to [<photocontest.nwf.org>>](http://photocontest.nwf.org)

National Wildlife magazine's 55th annual photo contest is now open for submissions through March 22nd. All entries support the mission of the NWF—ensuring wildlife and people thrive in a rapidly changing world. Amateur and professional photographers alike are encouraged to share their best images of wildlife and wild lands, from around the world and their own backyards. Good luck!

- Birds: Of any species
- Landscapes & Plants: From broad vistas to single blooms
- Mammals: Of any species
- Mobile: Taken with phones or tablets
- Other Wildlife: Fish, reptiles, amphibians, insects, spiders, macro, etc.
- People in Nature: Enjoying wildlife or the outdoors
- **Portfolio:** A collection of up to 10 images built around a common theme related to nature or conservation

Submissions in the following categories:

- Baby Animals: Young of any species

The entrance fee is \$20.

Wildflowers of Namaqualand

Northern Cape (South Africa)

with Charles and Melissa Needle
 August 21 - September 2, 2026
 Payment in full \$9,500 (due March 13th)
 (per/person, double room)

Immerse yourself amongst 3,500 species of wildflowers (1,000 of which are unique to the region) all blooming simultaneously, covering more than 150 square miles. Join us for an unforgettable, once-in-a-lifetime 10-day adventure in the heart of South Africa's most breathtaking flower display. We'll lead you to spots with the highest flower density, greatest variety of species, and the most dramatic contrast between floral carpets and arid terrain.



Info
and
Registration





Juried Photo Exhibit

The Frederick Camera Clique’s juried photo competition is now in its 40th year. The juror is Melissa Needle.

Because this is a virtual show, there’s no need to print, frame, or even deliver your work to Maryland, thereby allowing photographers from near and far to enter without any additional expense if their work is accepted!



Entries may include the full range of photography—people landscape, cityscape, travel, architecture, street, sports, macro, abstract, fine art, figure, composites, wildlife from birds to insects to elephants to fish to frogs, and pretty much anything else you can put in front of your lens.

For more information and to enter, go to <www.frederickcameraclique.org/fcc-annual-exhibit-2026>

The deadline to enter is Sunday, March 15th.



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](https://www.eventbrite.com). 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



iPhone Photography Conference

online from KelbyOne

March 9–11, 2026

Preregister for \$149

[Click Here](#)

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

19th Annual iPhone Photography Awards

Open For Entries

ENTER NOW

www.ippawards.com/2026-entry-form/?v=0b3b97fa6688

PHOTOGRAPHIC SOCIETY OF AMERICA WORLDWIDE

2026 Webinar

**Mastering Motion:
The Art and Science of
Time-Lapse Photography**

THURSDAY, APRIL 2nd
6 PM EASTERN DAYLIGHT TIME

Silvana Della Camera




Digital photography has become a daily part of our lives. We consume and create photography almost constantly in our daily travels. A natural stepping stone to still photography is time-lapse, the art of capturing change over time. Only since the advent of modern digital cameras has time-lapse photography become so accessible. Time-lapse photography produces stunning images that give viewers a glimpse of the world as they rarely see it. It is a technique that compresses timed capture over an interval of time into a concise creative rhythm. In this presentation Silvana will demonstrate how anyone could leverage this functionality with gear they already own.

Hunt's **PSA**
Photographers Society of America

All Images Silvana Della Camera © 2025

Free
[Webinar Registration](#)



The *MPA Black & White Landscape Photo Contest 2026* is now open for entries, and photographers of all levels are invited to participate. This is a great opportunity for photographers to showcase their skills and win exciting prizes. The contest aims to promote black & white photography and provide a platform for photographers to showcase their work.



[Information](#)

[Registration](#)

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>

Check the Club's Website <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).



Lensbaby Image
© Jamie Konarski Davidson

* Monday, March 9
Vendor Night

The program for tonight will be presented by a respected representative from one of the major sellers of photo gear—Lensbaby. They manufacture dozens of lenses and other photo gear that allow you to be “out-of-the-box” creative. The speaker will be Jamie Konarski Davidson, who presented her *Motion and Multiples* program to us this past December.



Tuesday, March 10
NYMACC Meeting

The New York Metro Area Camera Council is an umbrella organization for camera clubs and other photography groups in the metropolitan area. Park West is a founding member of the council. All Club members are invited to attend tonight's

meeting to see what's going on around town, photographically speaking, of course. Their monthly Zoom meeting starts at 7 p.m. If you'd like to join the meeting contact NYMACC <deborah.NYMACC@gmail.com> for the Zoom link.



Portrait
© Raquel Natalicchio

* Monday, March 16
Guest Speaker

Tonight's guest photographer is Raquel Natalicchio. She is a bilingual photographer originally from Los Angeles and now based in Houston as a staff visual journalist for *The Houston Chronicle*. She discovered photography in an after school arts program and it changed her life. Today, Raquel documents social issues, community driven stories, political mobilization and migration across the US/Mexico border.

Her work focuses on the universality of humanity, including themes of love, struggle, resilience and community. She is currently working on a long term project called "Borderlands" that explores the rich diversity of experiences in border communities. The curtain raiser for tonight is Club member and Professor Emeritus of African, Native American, and South Pacific Arts, George Corbin.



Tuesday, March 17
 Photo Op
 St. Patrick's Day Parade

This marks the 265th year of the St. Patrick's Day Parade in the Big Potato. The parade kicks off at 11a.m., moving up 5th Avenue from 44th Street to 82nd Street. From pipe and drum bands to dancers and performers in full regalia, more than 150,000 people march in the parade every year, with more than 2 million spectators cheering them on. And don't forget to drop into your local pub for some boiled corned beef and cabbage.



* Tuesday, March 17
 Print Salon

The Club's Print Salon will be holding a special meeting this afternoon to discuss and demonstrate preparing images for printing. See the article on page 18 of this issue of *Photo Notes* for detailed info on the group and how to get in touch with Betsy Currier if you'd like to participate.



© Kah-Wai Lin

Tuesday, March 17
 Photo Event
 Sierra Photo Meeting

The New York City Sierra Club's photography group will be holding its meeting tonight. The presenter is Dr. Kah-Wai Lin. He is a landscape, wildlife, and travel photographer based in New Jersey. His multi-faceted career has been marked by a remarkable journey that spans the realms of medicine, research, and the captivating world of pro photography. Learn more about him at his

website <www.kahwailin.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 on-line at <www.eventbrite.com> prior to tonight's meeting. An \$8 donation is suggested.



* Saturday, March 21
 Image Deadline
 Theme Night
 Motion & Multiples

Your images for our theme night are due tonight by 11:59 p.m. You may send up to 10 pix on the theme of motion and multiples—a workshop

presented to us last December by Jamie Konarski Davidson. If you don't remember that presentation, you can find the recording of it on the website <www.parkwestcameraclub.org> Email your properly sized and labeled attachments to us at <pwccny@gmail.com>





* Monday, March 23
Theme Night
Motion & Multiples

Tonight we'll go over the members' images on the themes of motion (from either a moving subject or camera) and multiples (composited images of the same subject). Jamie Konarski Davidson has been invited to see the results of her workshop efforts.



* Wednesday, March 25
YEP Meeting

Club members participating in our Year End Project will be meeting tonight on Zoom. You will be sent the sign-on link at 6:15 p.m. that evening and the meeting will begin promptly at 6:30. Please send your 3 or 4 images to Marlene, Christine, and Ann by March 18th. (If you want to show the images in a particular order, label them sequentially (01, 02, etc.) Titles are not necessary.



* Wednesday, March 25
PDI Workshop Deadline

The deadline for submitting images for this Thursday'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 6 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>



* Thursday, March 26
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.



* Friday, March 27
Image Deadline
You Be the Judge 12

This twice-a-year activity asks Club members to submit one image of your choice. The theme for this iteration of You Be the Judge is *At the Museum*. Your image must have been shot in, around, or somehow connected to a museum. This could be an art museum, a natural history museum, or even a specialty museum. We ask that the one image you submit *not* be one that has already been shown to, or shared with, the Club in any way, shape, or form. (You may use it at a later date, if you wish.) See page 6 in this issue of *Photo Notes* for rules on submission of images. Email your museum submission to <pwccny@gmail.com> so that it arrives by 11:59 p.m. tonight. You will soon receive a slide show of all the entries, a score sheet, and voting instructions. We will reveal the winners selected by the Club members at our regularly scheduled meeting on Monday, April 27th. Let's see what you come up with!





* Monday, March 30
Business Meeting #3

Tonight is the third business meeting of the 2025-26 Club year. There's always plenty of excitement in the air. We will continue with any old business left over from November's meeting and we'll move on to new business including our election procedures for next year's ExCom, discussing the Club's Otto Litzel Year-End Dinner, and much more.



* Monday, March 30
Image Deadline
April Competition

Please note that PDI entries are due by midnight tonight for next week's competition. ***This is a themed competition!*** Both of your images must be on the theme of *Portals*. A portal is a doorway, a gateway, an entrance, or a window (often large and imposing) that connects two separate locations. See page 6 of this issue of *Photo Notes* on how to prepare your images. More information is available in our *Competition*

Manual. Send your images to <pwcccompetition@yahoo.com> If you want confirmation that both of your images were received, add this address <hfklein@mindspring.com> to your email with the images.



Fri, Apr 3—Sun, Apr 12
Photo Op—Auto Show

The New York International Auto Show is the largest and oldest exhibition of its kind. It's taking place this week at the Javits Convention Center on Manhattan's west side. It features an incredible collection of cutting-edge design and extraordinary innovation. The hours are: Monday through Thursday, 10 a.m. to 8 p.m.; Fridays and Saturdays, 10 a.m. to 10 p.m.; and Sundays, 10 a.m.-7 p.m. (including Easter Sunday). Adult admission is \$22 for ages 13+ and is valid for one day's admission.

Sunday, April 5
Photo Op—Easter Parade

Each year, on Easter Sunday, celebrants don festive finery and show off their very best bonnets along Fifth Avenue. Immortalized by Irving Berlin, the pageant is a New York City



tradition that stretches back to the 1870s. Starting at about 10 a.m. and continuing until 4 p.m., the parade marches north on Fifth Avenue, from 49th Street to 57th Street. The best place to watch is from the area around St. Patrick's Cathedral; better yet, bring your bonnet and join the parade.

* Monday, April 6
Monthly Competition #6
This, the seventh competition this year, is a themed contest—*Portals*. See the March 30th entry for our definition of the word "portal." Full rules for the competition are available on the Club website and in our *Competition Manual*. All PDI entries must be submitted by midnight one week prior to today (March 30th). You may enter up to two PDIs. Tonight's judge is Kenneth Hoffman. Dr. Hoffman is a Professor of Communication at Seton Hall University where he supervises the curriculum in computer graphics and photography. He has a PhD in Communications, an MFA in Film Production, and an MA in Cinema Studies. Ken began his photo career



Summit Station
© Kenneth Hoffman

working for the Department of Defense as a photographer / film director in Vietnam in 1969 and 1970.

Image Deadline

* Saturday, April 11
Image Deadline
Before and After
Color to Black-and-White
Your images for our theme night are due tonight by 11:59 p.m. Your two submissions must be from the same file—one in color and the other after having been converted to black-and-white. You will be asked to explain the method you used to make the color / B&W conversion. Email your properly sized and labeled submissions as attachments to marlenesch7@gmail.com [Note—this is a different email address than usual.]



* Monday, April 13
Before and After
Color to Black-and-White
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—this time with a catch. The original image must have been shot in color and then converted to B&W. Members will then explain what they did and why they did it. Join us as we learn from each other. The entry deadline is Saturday, April 11th.



* Tuesday, April 14
Print Salon

The Club’s Print Salon will be meeting this afternoon. See the article on page 18 of this issue of *Photo Notes* for detailed info on the group and how to get in touch with Betsy Carrier if you’d like to participate.



Polar Bear in Firewood
© Gillian Overholser

Tuesday, April 14
Photo Event
Sierra Photo Meeting
The New York City Sierra Club’s Photo Committee will

be holding its meeting tonight. The guest is Gillian Overholser. She is a wildlife photographer passionate about capturing the moments that reveal an animal's inner world—the tenderness of a mother with young, the stillness of the creatures at rest, the strength and beauty of movement, or the quiet dignity of a portrait. Her photographs have been recognized by the Audubon Society, locally and nationally, and have won international competitions. They have also been published in newspapers, journals, and newsletters, and now reach an audience of more than 25,000 followers across social media. Learn more about Gillian at her website <www.gillianoverholser.com> This is a Zoom-only meeting. Tickets must be purchased on-line at <www.eventbrite.com> prior to tonight's meeting. An \$8 donation is suggested.

* Monday, April 20
Guest Speaker

Tonight's guest photographer is Natan Dvir. He is an artist, editorial photographer and educator. He received his MBA from Tel Aviv University and his MFA in Photography from the School of Visual Arts. After establishing the Part-Time Programs at the International Center of Photography (where he was Associate Director), Natan joined the Houston Center for Photography as



Platform: Lorimer Street
© Natan Dvir

Director of Education. His personal work focuses on the human aspects of cultural, social, and political issues. His projects were exhibited in many solo and group shows 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. Check out Natan at <www.natandvir.com> to see more of his images. Tonight's curtain raiser is Club member and infrared photographer extraordinaire Dinorah Capota.

DON'T MISS THE DEADLINE!

* Wednesday, April 22
PDI Workshop Deadline

The deadline for submitting images for this Thursday'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 6 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 address <pwccny@gmail.com>



* Thursday, April 23
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.





Sunday, April 26
Photo Op
Greek Parade

The Greek Independence Day Parade has been held on Fifth Avenue since 1951. The event celebrates Greek culture and marks the anniversary of their freedom from the Ottoman Empire in 1821. The parade kicks off at 1 p.m. moving up Fifth Avenue from 64th Street to 79th Street. Get there early to stake out a good spot.



* Monday, April 27
You Be the Judge 11
At the Museum

The score sheets have been collected and tallied. The winners have been declared. Are you among them? Join us at this Zoom meeting to find out the answers to all these probing questions. The theme for this edition of You Be the Judge is "At the Museum"—interpret it as you will. Entries for this in-house competition were due on March 27th.



* Monday, April 27
Image Deadline
May Competition

Please note that PDI entries are due by midnight tonight for next week's competition. This is an *open* competition—no theme. See page 6 of this issue of *Photo Notes* on how to prepare your images. More information is available in our *Competition Manual*. Please send your two images to pwcccompetition@yahoo.com If you want confirmation that your images were received, add this email address to your email hfklein@mindspring.com

Photo Quotes

The negative is the equivalent of the composer's score and the print the performance
~ Ansel Adams

In the world of photography, you get to share a captured moment with other people
~ James Wilson "

What I like about photographs is they capture a moment that's gone forever, and is impossible to reproduce
~ Karl Lagerfeld

To me, photography is the recognition, in a fraction of a second, of the significance of an event
~ Henri Cartier-Bresson

To me, photography is an art of observation. It's about finding something interesting in an ordinary place
~ Elliott Erwitt

Photography is the simplest thing in the world, but it is incredibly complicated to make it work really well
~ Martin Parr

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