

PHOTO NOTES

Park West
Camera Club

February 2026



This Issue

Volume 88 • Issue 4

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Over 65 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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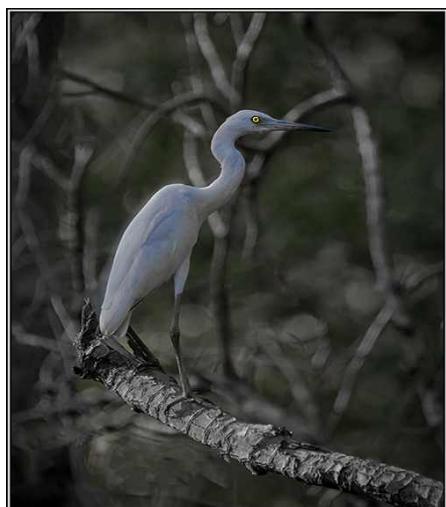
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Cover Photo
Immature Little Blue Heron
© Chuck Pine

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Treasurer	Joe Nawy
At-Large	Betsy Currier Jeff Langford

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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

*"The time has come," the Walrus said,
"To talk of many things:
Of shoes—and ships—and
sealing-wax—
Of cabbages—and kings—
And why the sea is boiling hot—
And whether pigs have wings."*

At a recent Club meeting—on the night we had a workshop cancellation—in addition to having an impromptu PDI review workshop (see page 36) we discussed several things of importance to Park West members. Here's a recap...

Topic #1—AI and Competitions
Artificial intelligence in photo-editing software is just about everywhere. Generative this, content aware that—it's ubiquitous. You can't "not" use it when working on an image. The question is, "How much should we allow to be used in our Club competitions?"

Currently, our *By-Laws* and *Competition Manual* state that your images must be your work. In other words, the pixels in your image must have been captured by your camera. You can combine images, if you shot both (or all) of them. You can use software to expand an image because the program is duplicating *your* pixels. You can use software to expand an image because the program is



© Larry Rubin

filling in the now-empty areas by duplicating surrounding pixels. And so on...

What you cannot do is use prompts to tell the software what to do. Examples of this would be: "add a dog in the foreground;" or "change the image to look like a Picasso painting;" or... you get the picture. (Sorry for the pun.)

Your comments are always welcome.

Topic #2—Image Appearance

Some people complained that their images didn't look as bright, nor the colors as vibrant, when watching the monthly competition as compared to how they looked when they made them. When some members compared their original .jpg image (as sent to the Club's competition email and then forwarded by Hedy) to the images that appeared in both *Photo Notes* (produced by Chuck) or the slide show of the competition (prepared by Marlene), they were correct. There is a difference.

[continued on next page]

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 Manzino, David Miller, Chuck Pine, Helen Pine, Michael Schleiff, Marlene Schonbrun, and Julie Wosk

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President's Message

[continued from previous page]

We tested it on our own computers. And, yes, there is a difference. We wondered why.

The conclusion we arrived at is simple. During the competition program we show the actual .jpg images using Adobe's Bridge software. (Bridge is the part of Photoshop that stores, sorts, and shares images—exactly like Lightroom's Library and Slideshow modules do.) The images in *Photo Notes* and the competition slideshow are not .jpgs—they are converted to .pdf files and then reduced in size so they can be emailed. This process affects the appearance of the images.

What can be done about it? After hours of research,... not much! If you want your images to look brighter and / or more vibrant in competitions, you can try increasing the brightness and the saturation of them during your post-processing workflow. If you do this, however, be gentle with the sliders—a little bit goes a long way.

Another problem has to do with monitors—especially if they are not regularly calibrated. Every device that displays images has its own idiosyncrasies. Colors are different, contrast is different,

in fact, anything that can be adjusted could be different.

Here's something for you to try. Go to a store that sells TVs. Costco, P.C. Richards, Best Buy or any other will do. They usually have dozens of sets tuned to the same channel. Compare what you see. They're all different. Why? Because they're not calibrated!



Blue Tang
© Chuck Pine

Topic #3—Themed Competitions
A discussion was held about why we are having themed competitions this year. The point was made that all of our competitions should be open, themeless, and nonrestrictive. Members should be able to express their opinions through their images. The themes curtail the photographer's ability to tell their own stories.

So, why did we schedule two themed contests this year—the *Color Blue* and *Portals*? The idea of themes was mentioned by many of our members in the questionnaire we sent to the membership last summer. It was further discussed at our September business meeting. If I recall

correctly, themes were decided upon without any opposition.

It was further pointed out that we will have another discussion about the themed competitions at the May business meeting. Members will be able to decide whether we want to have any next year, how many, and possibly even what the themes will be.

If you have anything you'd like to add to any of these three topics, I'd be glad to discuss it with you at a future business meeting, via email, or whatever.

Both Punxsutawney Phil and Staten Island's Charles G. Hogg saw their shadows this year. This means another six weeks of winter. Great for shooting snow scenes, bundled up people, and kids on sleds.

Enjoy, and keep warm,

Chuck



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	Workshop—Manipulation
	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
	14	ExpVis 32—Intro
	18	Business Meeting #4
	25	No Meeting—Memorial Day
	28	ExpVis 32—Assignment #1

Jun	1	Year End Competition *
	4	ExpVis 32—Assignment #2
	8	Otto Litzel Memorial Dinner
	11	ExpVis 32—Assignment #3
	15	ExCom Meeting
	18	ExpVis 32—Assignment #4
	22	Year-Long Project
	25	ExpVis 32—Term 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

Official Club Field Trips

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



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

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



Avoid these Mistakes

There are many mistakes you make that lead to the creation some not-so good images.

Spread throughout this issue of *Photo Notes* are some of these errors in our workflow.

Which ones do you make? Are you willing and able to eliminate them

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!



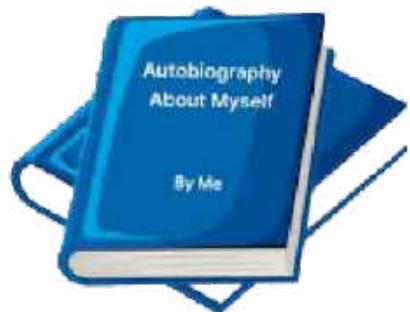
Please submit anywhere from a half dozen to ten files on a concise theme.

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>

Zooming

Zoom is a web-based video-conferencing software tool that allows users to meet online. Zoom is compatible with Macs, Windows, smartphones, 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.

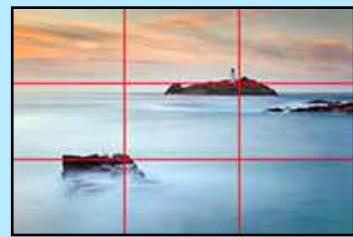
917-757-7086

bklynnat@hotmail.com

Mistake to Avoid

Overlooking Composition

One of the most significant mistakes is neglecting the basic rules of composition. The Rule of Thirds, leading lines, framing, negative space, and more are not just artistic whims; they are the backbone of captivating images. Beginners often focus solely on the subject, forgetting how placement and surrounding elements can transform a run-of-the-mill photo into a great one.



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 lively member conversations.



PWCC Image Deadlines

<u>Event</u>	<u>Submission Deadline</u>	<u>Event Date</u>
Before and After	Feb. 7th	Feb. 9th
Interpretations	Feb. 21st	Feb. 23rd
Competition #6	Feb. 23rd	Mar. 2nd
Motion & Multiples	Mar. 21st	Mar. 23rd
Competition #7	Mar. 30th	Apr. 6th

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

February 2026

PDI-of-the-Month*Menorah* by Helen Pine**Honors***Mandrill In Thought* by Betsy Currier*Maroc Fisher Boats* by Elayne Dix*Open Sky* by Sonia Durante*Legs* by Florence Forman*Baby Blue* by Mike Iannuzzi*Red Legged Honeycreeper* by Eliot Nierman*Deep In Thought* by Chuck Pine*Looking Up Guggenheim* by Laura Toledo

This month was our first themed competition of the year. All of the images included the color blue.

Cumulative Points

(Through February 2026)

by Hedy Klein

Natalie Manzino	80	Jay Bitkower	46
Sonia Durante	74	Barry Fahrer	46
Florence Forman	74	Alec Rill	46
Michael Iannuzzi	72	Larry Sapadin	46
Chuck Pine	72	Janet Susin	46
Jill Greiss	70	Richard Borowsky	44
Laura Toledo	64	Elena Pierpont	44
Paul Grebanier	58	Will Aimesbury	40
Michael Schleiff	58	George Corbin	40
Dudley Slater	58	Betsy Currier	40
Raylie Dunkel	56	Julie Foehrenbach	40
Alice Somma	56	Doris King	40
Nicole Dosso	54	Larry Rubin	40
Charles Levin	54	Madeleine Barbara	38
Marlene Schonbrun	54	Dottie Mills	36
Peggy Winkelman	54	Julie Wosk	34
Albyn Davis	52	Christine Doyle	32
Hedy Klein	52	Jeff Langford	32
Renée Harper	50	Eliot Nierman	30
David Miller	50	Catharine Smith	30
Ann Broder	48	Dov Bieber	28
Bruce Byers	48	Tom Quackenbush	28
Elayne Dix	48	John Benson	26
Richard Gold	48	Helen Pine	16
Allan Lauer	48	Remy Deyglun	12
Puneet Sood	48	Carlton Johnson	10
Evelyne Appel	46	Karen Corrigan	8
Bill Apple	46	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 7 pages.



Image of the Month
Menorah
© Helen Pine

Continued on next page...



'A' with Honors
Mandrill In Thought
© Betsy Currier



'A' with Honors
Open Sky
© Sonia Durante



Continued on next page...



'A' with Honors
Legs
© Florence Forman



'A' with Honors
Baby Blue
© Mike Iannuzzi



'A' with Honors
Red Legged Honeycreeper
© Eliot Nierman

Continued on next page...



'A' with Honors
Deep In Thought
© Chuck Pine



'A' with Honors
Looking Up Guggenheim
© Laura Toledo

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

Continued on next page...



'A'
I C Stars
© Barry Fahrer



'A'
Foggy Night
© Richard Borowsky



'A'
Blue Canopy
© Doris King



'A'
Grand Entrance
© Hedy Klein



'A'
Stairway
© Natalie Manzino

Continued on next page...



'A'
Sleeping Dog
© Marlene Schonbrun



'A'
Walls
© Mike Schleiff



'A'
Maine Blue Fog
© Jill Greiss



'A'
Venice Boat
© Natalie Manzino



'A'
Twin Towers Memorial
© Richard Gold

Continued on next page...



'A'
White Necked Jacobin
© Eliot Nierman



'A'
Silhouettes on the Beach
© Chuck Pine



'A'
A Drop of Water
© Marlene Schonbrun

Thank you to this month's judge, Nancy Ori, for her excellent comments, constructive criticism, and consistent scoring.

- 56 members have competed in this year's competitions.
- 49 in the February competition.
- 22 images this month received a score of 'A' or above (22.7%), 48 got a score of 'B' (49.5%), and 27 got a 'C' (27.8%)—all in all, a standard "bell curve."

Our February Judge

Our judge for the month of February was Nancy Ori.



Nancy obtained her BA degree in Fine Arts from Elmira College and her MS in Visual Communications from Pratt Institute. Nancy worked for 25 years for several pharmaceutical companies as their in-house photographer and manager of Video and Photography Services.

Since 2001, she has been the owner of New Jersey Media Center where she shoots food and other products, portraits, and fine art images.

Nancy was taught by Ansel Adams and then worked for many years with Ansel Adams Workshop as a teaching assistant. She then started her own workshop company for photography and other media in Cape May, NJ.

She founded the [New Jersey Photography Forum](#), which has become the largest, most recognized, group of fine art exhibiting photographers in the state.



All images
© Nancy Ori



Y·E·P!

by Ann Broder,
Cristine Doyle,
and Marlene Schonbrun

At the third YEP (Year-End Project) meeting on, January 21st, participants shared images from their projects and discussed how their work was progressing. From what we heard, it seems that more than a few participants may be wondering: Has my initial excitement about YEP begun to fade? Has picking up my camera begun to feel like a chore? Am I looking for excuses not to get out there to make photos? We hear you! It's so easy to fall into the well of no motivation. Here are a few thoughts from your three amigos on the subject.

Ann... It's a struggle when all you want to do is a bit of street photography, but staying warm out there is impossible on cold days. The camera is cold, your fingertips are cold, and the wind shakes the camera. So frustrating. Then you move indoors, warm up, and photograph the people indoors, but you're wearing heavy clothing, carrying a backpack, camera bag, well, you get the picture, so you head home and wait til Spring.

LOL!

On a serious note—leave your camera in plain sight

with a fresh battery and a new card. It's ready to go in case you get the urge to pick it up. Pick it up and take one photo of anything; maybe you'll be motivated to take more. Make a shooting plan for the next day and leave it where you will see it when you wake up in the morning.

Christine... Besides fighting the urge to hibernate at this time of year, especially after last month's blizzard and deep freeze, I keep going back and forth on what my project should convey. We all know it's dark, and the streets are mostly empty in the early morning, but are those already on the job or on their way the real focus of the story? That's a perennial challenge for street shooters regardless of the weather. So, I guess the answer is, as Ann suggested, to get my camera, put one foot in front of the other, and start shooting. (And keep reminding myself, Spring is not far away!)

Marlene... My two big words are distraction and procrastination. And you all probably know what that means for you, too. After the 2nd YEP meeting, boy, was I motivated. Made a list of people I wanted to contact and scheduled a shoot with one of them. And

you saw the fruits of my labor at the last meeting. This time, not so. I announced that I needed to make a list of questions so that the interview part wouldn't meander all over the place. I have yet to do it. And I need to formulate questions before my next shoot. Maybe, since I'm writing this down for *Photo Notes*, it will motivate me to get past my distractions and procrastination phase.

Ann... Well, there you have it, three more opinions to add to all the others we heard at the last YEP meeting. I suppose we'll be hearing more of the same until the weather abates. Meanwhile, do keep your camera handy and ready to go. You never know when you'll feel like climbing out of the depths of that well.

Our next YEP meeting will happen on Wednesday, February 25th. Marlene will send an email with the sign-on link at 6:15, and the meeting will begin promptly at 6:30. Please send Ann, Marlene, and Christine 3-4 jpgs no later than February 18th, using competition sizes and labeling, NO titles necessary. If you want to show them in a particular order, label like this: 01, 02.

Print Salon

by Betsy Currier

The goal of the Park West Camera Club Print Salon is to stimulate the making and discussion of print images by Club members. Our meetings are held on the second Tuesday afternoon each month. The next meeting will be on February 10th, at 4:30 p.m.



If you'd like to join us, contact me (Betsy Currier) at edcurrier7@gmail.com to reserve your spot and get the location of the meeting.



Soho Photo Thank You

Back in November last year, Wayne Parsons gave a presentation to the Club of his images. (We enjoyed it!) So, apparently, did Wayne—he waived the honorarium we usually pay our speakers.

The ExCom decided to make a donation to Soho Photo Gallery in Wayne's name. (He is a member of the gallery and one of its former presidents.)

We recently received the following letter from the SPG treasurer, George Grubb (a former Park West Camera Club member).



Dear Park West Camera Club,

We deeply appreciate the support you have given to the SohoPhoto Foundation. Your support enables the SohoPhoto Foundation to pursue its mission to support the work of artists representing our society's cultural diversity, to provide a space to explore the context in which their work is created, to sponsor outreach programs to nurture young talent, to support under-represented artists with original voices with exhibition opportunities, and to provide the greater community with public events and educational opportunities which are often free or at modest cost. We appreciate the generosity you have shown our organization. We hope that we can continue to count on your support in the future.

Thank you,
George Grubb, Treasurer
SohoPhoto Foundation, Inc.

Smartphone Metadata

Whenever you take a photo, your phone records details behind the scenes. This is called metadata. It includes:

- Shutter speed
- ISO (light sensitivity)
- Lens used
- Mode (HDR or Night)
- Time, location, and image orientation

Most phones hide this info by default, but it's easy to access once you know where to look:

1. Open the photo app
2. Tap any photo
3. Swipe up on the image or tap the ⓘ button

Curtain Raisers

by Helen Pine

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

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

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



February Birthdays

by Natalie Manzino

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

Elayne Dix
Barry Fahrer
Julie Foehrenbach
Puneet Sood
Marilyn Thypin

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

Issue	Deadline
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

Mistake to Avoid

Not Using Camera Settings

Auto mode is a safe haven for beginners, but it severely limits creative potential. Not learning how shutter speed, aperture, and ISO work together leads to missed opportunities in capturing images as envisioned. The fear of manual mode can be overcome with practice and experimentation.

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 889 postings and 558 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,
Jay Bitkower,
and Julie Wosk

The Gallery committee is back!

Look for our column every month for news about upcoming photography shows, gathering ideas for future PWCC exhibits, and more. The lineup of discussions will cover topics such as curating exhibits and personal gains from participating in a gallery show. These are but a few of the topics in our gallery news lineup! Take note, this is the place for everything that is gallery!

Participating in an exhibit helps you show your work on a larger scale by inviting the public to share the experience. It motivates you to complete a body of work. It encourages peer feedback and improves artistic and technical skills. We're looking forward to having you join us on the ultimate journey for work well done!

The Gallery Committee is actively hunting out possible

venues for a year-end exhibit of work by PWCC members. We welcome suggestions from the Club. Venues may include, for example, gallery spaces, libraries, public buildings, schools or universities, unconventional spaces, or any large exhibit spaces you think might work. If you have suggestions, please contact any of the committee members.

The nascent Gallery Committee plans to revitalize the old *Gallery Hop*, which ran gallery tours a few years ago for PWCC'ers seeking exposure to photographers exhibiting their work. As the photographers are unlikely to be in the gallery when we visit, we will provide our members with a short bio and a description of the type of photography they will see. We will include other venues, such as the Met, MOMA, and ICP. If available, we will also provide comments on shows reviewed in the press and possibly share our own reviews.

Prison Photos

by Jay Bitkower

I ran across an exhibit at the Howard Greenberg Gallery of *The Texas Prison Photos* by Danny Lyon, taken in the late 1960s. Lyon began his photo-journalism career in the Civil Rights era, being SNCC's first official photographer and having befriended and roomed with John Lewis.

You can see his biography on the gallery's website together with two of his prison photos—remarkably, he had unrestricted access to 14 Texas prisons. At the age of 82, he's still taking photographs, see <<https://www.howardgreenberg.com/exhibitions/danny-lyon>>

Unfortunately, the show ended on Saturday, January 31st. However, there's a secondary link to all the *Prison* photos in the above link (if it's still on the website).



You Be the Judge 11

Bridges

The Club held its 11th iteration of You Be the Judge on January 12th. The theme was "Bridges." There were 39 images in the competition, each of which had never been shown to the Club in any of our previous competitions, theme nights or any other activities.

Each of the images was scored from 1 to 7 points by 44 Park West members. The scores were totaled and the winner and runners-up were declared and shared with the entire membership.

The scores could range from 44 points (if all members rated the image a 1) up to 308 points (if every member gave the image a 7). In actuality, the image scores ranged from 160 to 267 points.

When converted to our usual monthly scores...

- 8 images scored between 220 points and 240 points and received an "A"
- 5 images scored between 240 points and 265 points and got an "A with Honors"
- 1 image scored 267 point and was named "Image of the Night"

Here are the 14 winning images, the photographers who shot them, and their total scores...



Image of the Night
Ben Franklin Bridge
© Ann Broder
267 points

The other winning *Bridge* images—the "A with Honors" images and the "A" images—are shown on the following 5 pages.



'A' with Honors

Ravenel Bridge

© Helen Pine

265 points



'A' with Honors

Winter Crossing

© Richard Gold

251 points



'A' with Honors

Brooklyn Bridge

© Dottie Mills

249 points



'A' with Honors

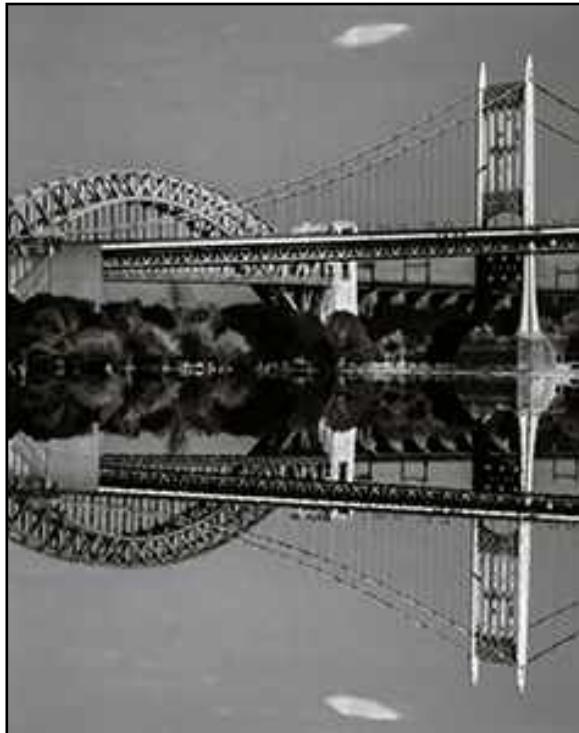
Wedding Bridge

© Natalie Manzino

243 points



'A' with Honors
Mario Cuomo Bridge
© Jill Greiss
243 points



'A'
Bridges
© Mike Iannuzzi
234 points



'A'
Into the Clouds
© Alice Somma
233 points



'A'
Busan Harbor Bridge
© Christine Doyle
230 points



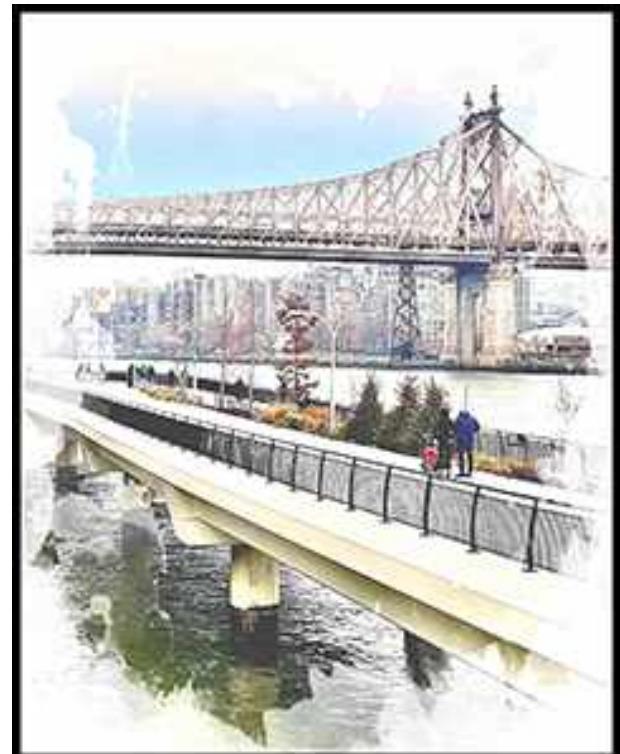
'A'
Brooklyn Bridge
© Paul Grebanier
228 points



'A'
Penobscot Harbor Bridge
© Marlene Schonbrun
228 points



'A'
GW Bridge
© Charles Levin
226 points



'A'
Winter Stroll
© Mike Schleiff
224 points



'A'
Bridge With Shadows
© Virginia Lawrence
221 points

Reflections

by Evelyne Appel

Art is not a reflection of reality. It is the reality of a reflection. ~ Jean-Luc Goddard

Many photographers enjoy taking pictures of reflections. I am one of them. In Autumn, reflections of trees wearing their golden and red hues mesmerize me. Ponds become beautiful spectacles.

In Turkey, you see many Roman ruins. For one particular ruin, everyone looked up. I looked down into a large puddle of water. I had my picture!

In Ephesus, a tourist was wearing sunglasses. She let me indulge and take reflections of the Celsius Library. We had so much fun.

New York, New York offers you an abundance of reflections. In Soho, Kiki de Montparnasse lures you in. A bit of Paris came my way.

In Amsterdam, the canals all over the city are a real treat, as are the colorful buildings that offer you abstract subjects. It is glorious.



All images
© Evelyne Appel



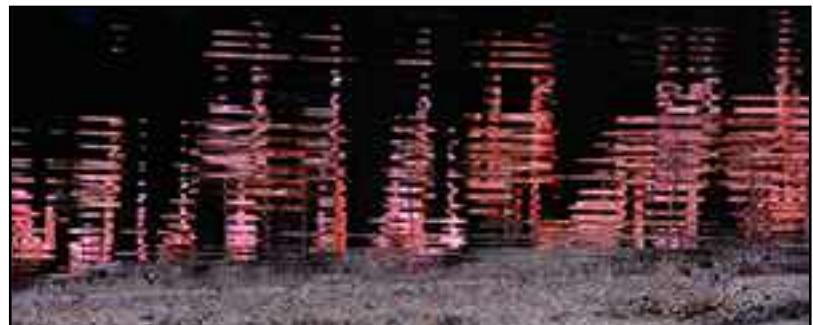
PDI Workshop

The Club's PDI (Projected Digital Image) Workshop was held on Thursday night, January 22nd. We looked at the two images submitted by five Club members for comments and possible alterations using Photoshop software. Over 20 PWCCers were in the gallery and took part by offering comments and suggestions for improving the photos.

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



Betsy Currier's image of flamingoes at the Bronx zoo was colorful but we felt it could be improved. First we used the **Crop Tool** and removed the top $\frac{1}{4}$ of the image. We then inverted the image by going to **Image > Image Rotation > Flip Canvas Vertical**. Next, we went to **Edit > Transform > Distort** and pulled the image up from the top to elongate the birds' reflections. Finally, we used the **Spot Healing Brush** to remove some of the blue distractions.



We all liked Mike Schleiff's presentation of the flower but we felt that the interior border was too prominent. We used the **Remove Tool** to eliminate it. We then use the **Rectangular Marquee Tool** to select the central area and added a one pixel border to it using **Edit > Stroke**.



This architectural image by Evelyne Appel was interesting but we felt it lacked that extra “pop.” We created a new layer (**Command/Control-J**) Then went to **Image > Adjustments > Shadows/Highlights...** to lower the **Shadows Slider** to 0 and increase the **Highlights Slider** to 50% Voilá!



This scene of the Vinales Valley in Cuba was shot by Tom Quackenbush on a PWCC field trip in 2016. We held the **Shift Key** while using the **Crop Tool**, pulling down from the upper left corner to keep the same proportions of the image. This put slightly more attention on the farmhouse as well as eliminating the distracting smoke in that corner. We also reduced the brightness a tad using a Brightness/Contrast Adjustment Layer.



This black-and-white image of a lighting fixture by Helen Pine was considered by most of us as pretty close to perfect. One member present suggested removing the cloud-like shadows on the ceiling. The rest of us disagreed with this change.



Smartphone Zooming

Zooming on a smartphone feels effortless. You pinch the screen, the subject gets closer, and the camera does the rest. But what *actually* happens when you zoom isn't as simple as it looks—and it explains why zoomed-in phone photos often lose detail, look noisy, or feel overly processed. Once you understand what your phone is doing behind the scenes, you can make better choices about when to zoom and when to avoid it.

Smartphone zoom falls into three categories. Which one depends on how far you zoom, the lenses built into your phone, and the lighting conditions at the time. Here is the lowdown on each...

- Optical zoom is the best-case scenario. It occurs when your phone uses a

- dedicated telephoto lens—often labeled 2x, 3x, or 5x. Instead of cropping the image, the camera is physically using a lens designed to see farther away. Because of that, image quality stays intact. You keep full resolution, clean detail, and more natural textures.
- Digital zoom is what kicks in when your phone doesn't have a lens that matches the zoom level you've chosen. Instead of moving glass, the camera simply crops the image and enlarges what's left. No new information is captured—you're just stretching fewer pixels to fill the frame. At low zoom levels in bright light, this can look okay. But as you zoom farther

in, the image quality drops quickly.

- Computational Zoom is used by smartphones to make zoomed images look better than they technically should. When you zoom beyond a lens's capability, your phone may combine data from multiple lenses, merge several frames, and use AI-based processing to rebuild detail. It's often better for you to shoot wide and crop later rather than perform an in-camera zoom—especially if you're relying on the camera's digital zoom. Shooting wide preserves the full-resolution image and avoids extra processing. Cropping later gives you more control over how much detail you sacrifice.

Essential P-P Steps

1. Basic Adjustments

Start by converting a RAW file to .jpg, .psd, .tiff, etc. Adjust exposure, contrast, highlights, shadows, and white balance to correct any imbalances.

2. Improve Composition

Enhance composition by cropping unnecessary elements, straightening horizons, and applying compositional rules (e.g. Rule of Thirds) to improve the photo's impact.

3. Enhance Details

Sharpen details selectively and apply noise reduction to maintain image quality. Focus on key areas to avoid an over-processed look.

4. Adjust Color & Saturation

Beyond basic correction, color grade to add mood and depth. Adjust vibrance and saturation to make colors pop or to create a subtle palette.

5. Adjustments & Retouching

Utilize brushes and masks for targeted edits. In portraits, retouch skin and enhance eyes; in landscapes, focus on skies and textures.

6. Local Contrast Enhancement

Use techniques like dodging and burning or clarity adjustments to improve local contrast. This step adds depth and dimensionality to specific areas of the image.

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.



A weeping tree we have in the garden which we are not sure what it is until we get some foliage has just started budding up.



The full moon



All images
© David Miller

The Standing Stones of
Dael Meallain Tuinn
(meeting place at the
mound with a motte)



The bull

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

Keyboard Shortcuts

There was a time when MSDOS ruled the computer world. Then along came the first Macintosh and popularized the mouse and did away with most keyboard shortcuts. But there are still many you can use in Photoshop:

Photo by PWCC member
Bruce Byers

- **Ctrl/Cmd + Z:** Undo / Redo – Quickly undo or redo the last action.
- **Ctrl/Cmd + J:** Duplicate Layer – Quickly create a copy of your current layer.
- **Ctrl/Cmd + T:** Free Transform – Resize, rotate, or warp the selected layer or object.
- **Ctrl/Cmd + L:** Levels – Adjust the levels of the selected image or layer.
- **Ctrl/Cmd + M:** Curves – Open the Curves dialog box to adjust tonality.
- **Ctrl/Cmd + Shift + N:** New Layer – Quickly create a new layer.
- **Ctrl/Cmd + E:** Merge Layers – Merge selected layers into one layer.
- **Ctrl/Cmd + Shift + S:** Save As – Save your work in a different file format or location.

PDI Workshop 2

It's not often that we hold a PDI (Projected Digital Image) Workshop on a Monday night at one of our meetings, but we had to improvise when one of our presenters had a death in the family. At the last minute we requested members to send in one image with which they wanted help in processing.

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



Lilette Hubilla's colorful image of the food truck vendor required a bit of work. Because of the angle at which the image was shot, we employed **Edit > Transform > Distort** to straighten top and bottom of the vehicle. We **Cropped** the image to emphasize the man (putting him on a **Rule of Thirds** line). Next, we used the **Remove Tool** in the **Camera RAW** filter to get rid of the people in the background.



We all liked Sonia Durante's selective color shot of the bride taken on one of our summer meetings to Brooklyn Bridge Park. We were bothered by the blown-out water between the two people. We used the **Magic Wand Tool** to select and delete the bright area between the couple. Then we used the **Lasso Tool (L)** to select some of the water to the right of the dress, pasted it on its own layer using **Command/Control - J**, and finally used the **Move Tool (V)** to drag the water to fill in the empty space.



Laughing by Evelyne Appel needed a few alterations. First, we used the **Crop Tool** and cut off some of the image from the left side. Still using the **Crop Tool**, set to **Generative Fill**, in the **Menu Bar**, we pulled down from the bottom and clicked the . This added the rest of the shoes and some added space. Next, we used the **Remove Tool** to eliminate the tree between the two men. Finally, we used **Hue/Saturation Adjustment Layer** to reduce the brightness of the greens in the image so the men would “pop” from the background.



Marlene Schonbrun's shot of the Enid Haupt Conservatory was too expansive and we felt the bald sky was too distracting. We used the **Crop Tool** to tighten the image using the pumpkins as **Leading Lines** to draw the viewer's eye up the stairs and to the doors.



We felt Natalie Manzino's *Trio* was a little busy. We used **Edit > Transform > Distort** and pulled down on the lower left corner to straighten the grill. Next, we chose the **Crop Tool** to eliminate unwanted area on the top and both sides of the image. This made the dogs more prominent in the frame.



We all liked the mystery of Hedy Klein's *Grand Entrance* with all its reflections. We left it as it was.

We passed over *Vortex* by Barry Fahrer since he was not in attendance the the PDI workshop meeting. (Maybe next month.)



SONY Winter Trade-In

Get Up to \$800 Trade-In Credit
toward brand-new gear



Offer valid through March 31, 2026.



Mike Schleiff shared this image of reflections. We liked it but felt it needed a bit more “zip” to make it jump off the screen. We used **Image > Adjustments > Shadows/Highlights...** and moved the **Highlights Slider** to the right. This brought out some unnoticed colors in the image so we used a **Hue/Saturation Adjustment Layer** to reduce all the colors to **0** (except for the Blue Channel).



Helen Pine used this image of her home in Delray Beach, Florida to demonstrate the sky replacement feature in Photoshop. She went to **Edit > Sky Replacement** to open the **Sky Replacement Dialog Box**. She then scrolled through the assortment of skies and chose this darker blue, almost cloudless sky (being mindful to pick a sky that matched the intensity and direction of the lighting in the original image) and simply clicked on **OK**.



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.

Mistake to Avoid

Overdoing Edits and Effects

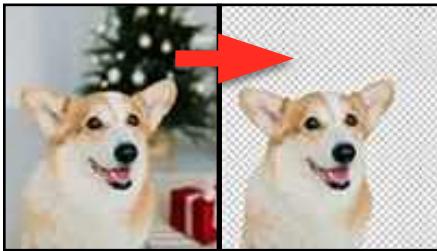
The attraction of filters and effects can be quite strong. However, over-editing can make photos look unnatural and unappealing. Learning restraint in editing your images is key to success. You should develop a personal style that complements your photos, not overpowers them.

Express It!

Background Removal—Free

The free Adobe Express background remover will automatically detect and remove the background from your images. You'll end up with a clean, isolated subject that you can use in any project or program you want.

No photo editing skills are needed. No credit card is required. This free tool is available to everyone. It can be used on just about any device including computers, phones, tablets, and more.

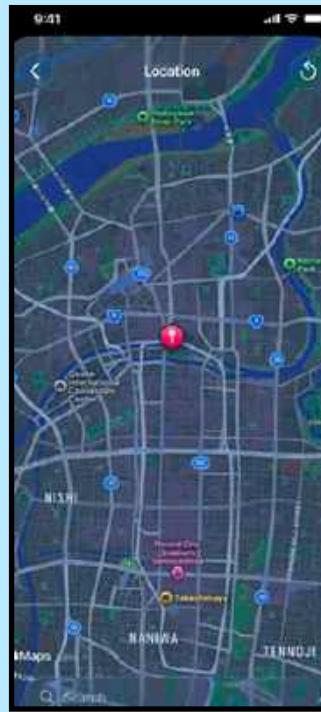
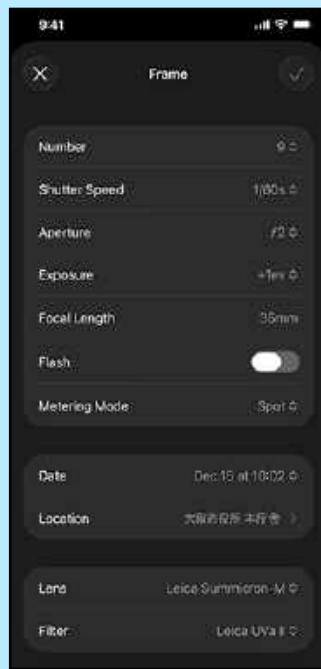


The Adobe Express Background Remover is an automatic tool. There are no steps you need to take to make a cutout. Just drag and drop an image (it must be a JPEG, JPG, PNG, or WebP and no larger than 40MB in size) [HERE](#). (The Background Remover can also be downloaded to your copy of Adobe Express.)

In a few seconds you will be able to download your background-less photo.

Metadata for Film???

We received the following email from a new software developer. It sounds quite interesting for film shooters! But we have no idea about this person or his product. As usual, *caveat emptor*.



Hi there,

My name is Vincent, and I'm an independent designer and developer with a passion for film photography.

*I created *Frames*, a note-taking app for film photographers that lets you record all your shot data while you're out shooting: shutter speed, aperture, GPS location, date/time, and more.*

*What makes *Frames* different is that it automatically embeds this information as EXIF metadata into your scanned images, so your film photos carry the same detailed data as digital files.*

I built this app out of my own frustration with losing track of my settings in the field. I thought it might be useful for your members, and I'd really appreciate it if you could share it with your community.

*Right now *Frames* is available for iPhone and Mac, with Android and Windows versions coming in the next few months.*

You can learn more here: <<https://apps.apple.com/us/app/frames-film-notes/id6744057317>>

Thanks so much for your time, and happy shooting!
Best,

Vincent Tantardini

Perceptual Megapixels

Jeff Langford

For many PWCC members the issue of photographic sharpness may be of little concern. After all, we share our work through various on-line resources and evaluate the resulting images on a monitor where the images are rarely larger than about 8x10 inches. Furthermore, based on the size of the membership in our Print Salon, very few Club members make (or have professionally made) high-quality prints to hang on a wall—ones in which the sharpness of the image might become a factor in its final presentation.

But judging from the quantity of high megapixel cameras on the market these days, it seems fair to conclude that image sharpness is of concern to at least a few of us, myself included. Cameras with sensors in the range of 45-60MP are becoming ever more popular as major photo companies keep pushing the idea that 20-24MP just won't suffice any longer. But, of course, these high megapixel cameras come at a price, and the question facing anyone thinking of investing \$3,500 in a camera body, is whether this kind of camera is really going to improve our images if we don't intend to make museum-size prints. Have we actually wasted our



money buying into the advertising hype surrounding these "professional" cameras?

I think this question needs some thought because many of us have never investigated the various factors that influence image sharpness. Take, for example, the impact of computer monitors on the perception of sharpness. Nearly all computer monitors have resolution limits of at best 8MP (e.g., 4K, 3840x2160). If the resolution of a computer monitor is so severely limited, can we then assume that all the megapixels on a camera sensor beyond the resolution limit of our screens will not be perceivable. The popular YouTube photography guru Simon d'Entremont (Canadian nature and wildlife photographer) discusses this issue of "perceptual" megapixels fairly often on his channel, pointing out that the greater detail in a 45MP image compared to a 20MP image is rarely seen either online or in an average-size print.

It turns out that another (among many) of the reasons for this comes down to the

quality of our lenses in determining the overall sharpness of a photo—an issue to which most of us probably give little (or no) thought.

The website DXOMark posts the actual resolving power of lenses from major manufacturers, and it's surprising to discover that most of these lenses can't resolve the full number of pixels on any given camera sensor. So, if I am reading the test results correctly, my excellent Olympus 75mm f-1.8 lens can only resolve 15 of the 20MP on my camera's sensor.

I raise this question about "perceptual" megapixels because I own both a 20MP Canon R6 and a 45MP R5, and when I examine my images online at a 100% enlargement, I'm sure I see more detail in the R5 images on my computer screen. But if the resolution limits of computer monitors are an established fact, how is this possible?

I don't think my eyes are fooling me.

Further complicating this issue is that prints made from my R6 camera and from the R5 look the same, even in a 32x24 inch enlargement. Clearly, printers contribute to the perception of detail in an image as well, and my inexpensive desktop printer is

Continued on next page...

painfully inadequate for making quality prints.

One last thought about image sharpness: I know many photographers simply resort to various post-processing techniques to add apparent resolution to their images. I say “apparent resolution” because most of these post-capture sharpening techniques (which the PWCC Print Salon has recently been exploring) look highly artificial to my eyes since they are based, as I understand it, on techniques that involve increasing edge contrast between objects of differing luminosity without actually increasing image detail. And programs such as Topaz Gigapixel do nothing but interpolate pixels that are already in an image to increase the size of the file. This operation has no impact on sharpness because the program can’t create pixels that aren’t already in the original digital file.

The issue of image sharpness as a product of perceived megapixels is, I’m sure, far more complex than this little article has already suggested. As I strive for the best presentation of my photographic work, I struggle with this subject on a regular basis.

Any thoughts or insights on whether my understanding of image sharpness is accurate are most welcome.



Apple Creator Studio

Apple recently released a new suite of apps aimed at artists and other creatives. [<Apple Creator Studio>](#) It includes apps like Final Cut Pro, Logic Pro, Pixelmator Pro, and more, all bundled together. Previously, these apps could be purchased separately for iPhone, iPad, or Mac, but now, they’re all available for purchase for a monthly fee of \$12.99 or \$129 for a one-year subscription. (This suite of apps is a less expensive alternative to Adobe’s Creative Cloud.)

Of particular interest to Club members is the latest version of Pixelmator Pro, Apple’s image-editing app. It brings an approachable and professional editing experience to even more creators. Pixelmator Pro is packed with powerful image editing tools, empowering Apple Creator Studio subscribers and one-time-purchase for Mac users to

design, draw, paint, and refine their creative vision, and so much more. For the first time, Pixelmator Pro is coming to iPad, bringing an all-new touch-optimized workspace, full Apple Pencil support, the ability to work between iPad and Mac, and all of the powerful editing tools users have come to appreciate on Mac.

Only time will tell if this Creative Studio suite will be able to compete with the Creative Cloud—especially for those of us in the rapidly-changing world of image processing and manipulation.



Creative Snow Tips

by Susan Magnano

These winter photography tips are designed to help you move beyond “pretty snow scenes” and start creating images with intention, mood, and story.
[Susan Magnano was a guest speaker at the Club last year.]

1. Overexpose Intentionally

Snow should be white, not gray. Start at +1 to +2 EV and confirm with your histogram. If your snow looks dramatic but dull, it is underexposed.

2. Expose to the Right

Snow fools your eyes in bright conditions. Use the histogram, not the LCD. Push whites to the right without clipping highlights.

3. Simplify

Snow hides clutter. Use that advantage. Strip the frame down to shape, line, gesture, and negative space.

4. Use Weather as Texture

Falling snow, fog, blowing spindrift, and low contrast skies add depth and mood.

5. Choose Your Shutter Speed

Fast shutters will freeze snowflakes for texture. Slow shutters streak snow for motion and atmosphere.



6. Lock Your White Balance

Auto white balance drifts wildly in snow. Set a fixed Kelvin temperature and decide whether you want clean, cool whites or warm emotional tones.

7. Add Scale or Story

Add a person, footprints, ski tracks, etc. A single pop of color turns a snow scene from pretty to purposeful.

8. Mind the Sky

Blank white skies kill images. Crop them out, wait for texture, or use them intentionally as negative space. You can also try using a sky replacement.

9. Edit with Restraint

Avoid crushing contrast or over-clarifying snow. Preserve subtle tonal transitions throughout.

Mistake to Avoid

Relying Too Much on P-P

In the age of digital photos, it's easy to fall into the trap of “fixing it in post.” While post-processing is a useful and powerful tool, relying on it too heavily can be a crutch. Beginners often overlook “getting it right in the camera” first, which is crucial for authentic and high-quality images.



Digitizing Old Photos

Many of us have been doing photography for a long time—years, maybe even decades. We've got drawers and boxes filled with old prints, negatives (both color and black and white), and slides. What are we to do with them?

As I see it, there are three choices...

1. close the drawer or shove the box to the back of the top closet shelf
2. dump them in the circular file (aka trash can)
3. scan them

If you choose number 3 you have another decision to make. How am I going to digitize them? Here are four methods you can opt for...



- **use a scanner**—many of us already have one, a flatbed scanner, built into our multi-function printer; but these don't always give the best quality; there are stand-alone flatbeds that can do a better job on prints and even film; if you'll only be doing slides and negatives, a film scanner might be your best choice; both can be costly.



- **use a digital camera**—for scanning prints you'll need a copy stand or a tripod with an inverted center column or a boom arm; a macro lens works best for this task; be careful to eliminate any reflections and glare; you might need a piece of clear/colorless glass or plastic to keep the print flat; for scanning film you'll need a slide copying attachment that fits your camera (most also do negatives).

- **use a smartphone**—these are not for making large prints; the photo app on your phone might do the trick but other apps are available such as Photoshop Express, Google PhotoScan, Microsoft Office Lens, etc.
- **use a professional service**—these are most likely to give you the best results but may cost more and take more time; there are many right here in the Big Apple (Pro Image Photo, LTI, White Glove, etc.), but there are also many mail-order digitizing options including ScanCafe, DigMyPics, and many more.



NIK Collection 8

DxO Labs has just upgraded and improved the entire NIK collection of plug-ins. Here's some of what to expect...

- They've boosted performance by 30%, added super-useful quick export options, and you can switch seamlessly between plug-ins in a heartbeat.
- Both Silver Efex and Color Efex have new workflows, new filters, brand new sliders, and new local adjustment functionality.
- For Photoshop users there's a beautiful new panel, mask functionality is on another level, and returning to Photoshop comes with loads of options for layers and Smart Objects.
- There's a new Paper Textures tool in Nik Analog Efex—the perfect way to add depth, tactility, and storytelling power to your images.

\$169.99

Lifetime license.

No subscriptions.

No hidden fees.



Smartphone Zooming

Zooming on a smartphone feels effortless. You pinch the screen, the subject gets closer, and the camera does the rest. But what *actually* happens when you zoom isn't as simple as it looks—and it explains why zoomed-in phone photos often lose detail, look noisy, or feel overly processed. Once you understand what your phone is doing behind the scenes, you can make better choices about when to zoom and when to avoid it.

Smartphone zoom falls into three categories. Which one depends on how far you zoom, the lenses built into your phone, and the lighting conditions at the time. Here is the low-down on each...

- Optical zoom is the best-case scenario. It occurs when your phone uses a dedicated telephoto lens—often labeled 2×, 3×, or 5×. Instead of cropping the image, the camera is physically using a lens



designed to see farther away. Because of that, image quality stays intact. You keep full resolution, clean detail, and more natural textures.

- Digital zoom is what kicks in when your phone doesn't have a lens that matches the zoom level you've chosen. Instead of moving glass, the camera simply crops the image and enlarges what's left. No new information is captured—you're just stretching fewer pixels to fill the frame. At low zoom levels in bright light, this can look okay. But as you zoom farther in, the image quality drops quickly.

- Computational Zoom is used by smartphones to make zoomed images look better than they technically should. When you zoom beyond a lens' capability, your phone may combine data from multiple lenses, merge several frames, and use AI-based processing to rebuild detail.

It's often better for you to shoot wide and crop later rather than perform an in-camera zoom—especially if you're relying on the camera's digital zoom.

Shooting wide preserves the full-resolution image and avoids extra processing. Cropping later gives you more control over how much detail you sacrifice.

Mistake to Avoid

Neglecting the Importance of the Subject

Sometimes, in the quest to get technically perfect shots, photographers forget about the soul of the photograph—

the subject. Whether it's a person, a landscape, or a street scene, understanding and connecting with the subject is vital. It's this connection that breathes life into a photograph.



Where to Go

Castles of the Northeast

A castle is an architectural marvel that represents a time in history. When you think of a castle, you may automatically picture an old ruin in Europe. Luckily for us metropolitan area photographers, we have castles of our own right here in the Northeast. And, best of all, no passports are required. Here are a few of them, listed in order of their distance from midtown Manhattan...



[Kip's Castle](#)

Montclair, NJ
20 miles



[Oheka Castle](#)

Huntington, NY
30 miles

Click on the castle names
for additional information.



[Van Slyke Castle](#)

Wanaque, NJ
35 miles



[Bannerman Castle](#)

Beacon, NY
60 miles



[Hearststone Castle](#)

Danbury, CT
65 miles



[Gillette Castle *](#)

East Haddam, CT
125 miles



[Winnekenni Castle](#)

Haverhill, MA
235 miles



Hammond Castle Museum *

Gloucester, MA
255 miles



[Boldt Castle](#)

Alexandria Bay, NY
355 miles



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

Composition Techniques

Club member Mike Iannuzzi compiled this list of over three dozen composition techniques. How many of them do you know? More importantly, how many of them do you use?

1. Rule of thirds
2. Strong lines
3. Leading lines—lines that draw the viewer's attention to the main subject
4. Curved lines create sense of flow—S-Curve directs eye movement through the frame, sensuality, motion.
5. Parallel lines e.g. train tracks, bench slats, diagonals – tension, discord
6. Dynamic diagonals—tension, discord, dynamism
7. Center and Symmetry—balance in the frame. Inverted T and V arrangements (the subject in the center and the other elements at the base or along the V)
8. Rule of space—space in front of where the subject is moving to create motion
9. Negative space—empty space around the subject
10. Patterns
11. Pattern breaking—an element that breaks the pattern and draws attention
12. Frame in frame—natural or man-made elements to create a frame around a main subject, guiding the viewer's eye, adding depth, and providing context
13. Fill the frame—getting up close to the subject—little negative space
14. Figure ground—moving the subject to edge gives the subject importance
15. Diminishing perspective—gives depth; e.g., train tracks going to vanishing point
16. Strong shapes—using prominent shapes to guide the viewer's eye, create balance, and evoke emotion, whether through simple objects, the arrangement of elements, or negative space. For example, using strong triangular shapes for a sense of upward movement or using circular shapes to create a feeling of calm
17. Low/ High angle—changing angle can emphasize other elements in the frame
18. Rule of odd number—odd number of elements within frame is more interesting
19. Layering—interesting items in background, middle ground, and foreground
20. Multiple points of interest This works for scenes with many subjects, like crowds, but requires management of visual weight to maintain a unified story and avoid confusion
21. Triangular form(s) of the elements—upright equilateral triangle gives stability, power
22. Juxtaposition—two elements that contrast each other—e.g. young and old
23. Cross composition—elements in four quadrants
24. Symmetrical composition where subject mirrors itself
25. Isolate the subject using shallow depth of field
26. Decisive moment ala Henri Cartier-Bresson
27. Human interest—placing a human element in the frame
28. Black and white to demonstrate contrast and to eliminate when colors are distracting
29. Analogous color—3 or 4 adjacent hues on the color wheel
30. Complementary colors
31. Monochromatic—gradations of a color
32. Contrast—light and dark, warm and cold colors
33. Texture—surface quality of an object to add visual interest
34. Simplicity—only what is essential is in the frame
35. Isolate the subject
36. Foreground interest—blur background
37. Radial composition—arrange elements to radiate outward from a central point
38. Left to right rule—place elements left to right as we read
39. Story telling e.g. migrant mother, the kiss
40. Golden Triangle—Divide the frame into four triangles by drawing a diagonal line from one corner to the opposite, then drawing two perpendicular lines from the remaining corners, creating a guideline to place your subject within one of these triangles

Photo Shorts

B&W Only



RICOH recently announced a new variant of their much sought-after point-and-shoot camera: the *GR IV Monochrome*. While retaining the same compact form factor and exceptional image quality of the original, this version has been designed exclusively for monochrome (aka B&W) photography. This was achieved by removing the color filter from the sensor, thus delivering richer tonal gradation. In addition, a red filter has been added to create a bold and dramatic (high contrast) look to images taken with the camera. All this for a mere \$2,199.95.

Canon Goes Wide



Canon's RF mirrorless system is gaining two new wide-angle lenses, the

UltraFine Monitors



LG recently released a new line of computer monitors that are designed for high-end video and photography. The *LG UltraFine evo 32U990A-S* is a 31.5" 16:9 LCD with HDMI, DisplayPort and Thunderbolt 5 connections. It measures 6,144 x 3456 pixels, has a 2,000:1 contrast ratio and more. Best of all, 99.5% AdobeRGB coverage. The price is (are you seated?) a mere \$1,996.99. Other sized monitors in the *evo* line will also be available.

ColorPro Monitors



Designed to complement the Mac aesthetic, ViewSonic's premium ColorPro displays offer 4K and 5K resolution and professional-grade color accuracy. The line includes 24," 27," and 32" models. All are high resolution monitors with 100 watts of power. Ports include Thunderbolt 4, HDMI, DisplayPort options, plus a USB-C and USB-A hub. The stand allows you to customize height, tilt, and swivel for maximum comfort. The prices range from \$549.99 to \$949.99.

Mistake to Avoid

Not Backing Up Photos

Losing photos due to a technical glitch or a lost device is heartbreaking. Many photographers often overlook the importance of regularly backing up their work. You must invest in storage solutions (external hard drives, cloud storage, etc.) and develop a habit of backing up after every shoot. You'll be glad you did!

Using Your Camera

by Chuck Pine

Shoot the Moon



The moon is brighter than you think. A good rule of exposure is known as the *Sunny 16 Rule*. (After all, the moon is being lit directly by the sun.) Set the shutter speed to 1 over the focal length of the lens (for example, a 300mm lens should be set to 1/300 second, or close to it) and set the aperture to *f*-16. To be safe, bracket on both sides (*f*-11 and *f*-22)



Because the moon is so small in the sky, try to use a lens that is at least 200mm. Since the moon is constantly in motion, try not to use a shutter speed slower than 1/60th second. And for the best results, use a tripod and a remote shutter release (wired or wireless).



The best time to capture a bright moon over a landscape or cityscape is the Blue Hour, just before the sky becomes completely black.



The 600 Rule

There are two ways to shoot the stars in the sky. One is a long exposure to create star trails. The other is to use a not-so-long exposure to keep the stars as points of light.



The problem is that the Earth is constantly moving—rotating on its axis. This is what makes star trails circular lines—they're circles or arcs (remember your high school geometry class?).

The 600 Rule allows you to calculate the longest exposure time you can use...

Take 600 and divide it by your selected focal length to get the longest exposure time you can use before the stars turn from points of light to lines of light. For example if you're shooting a 100mm lens, then your maximum shutter time would be: **600/100mm = 6 seconds** before the star trails become noticeable.



Photo Shopping

by Chuck Pine

Senior Cameras

Shotkit, the website and photo school, came out with their list of the five best digital cameras for seniors (or those with other physical limitations). This list focuses on comfort, portability, ease of use, and performance.



Best Compact Camera

Canon PowerShot V1

Pros

- Compact and portable
- User-friendly
- Easy to navigate
- Pro controls if desired

Cons

- More video-centric
- Lacks an EVF

\$849



Best Bridge Camera

Panasonic LUMIX FZ80D

Pros

- 20-1200mm focal range!
- Lightweight\ portable

Cons

- Struggles in low light

\$497.99



Best Mirrorless Camera

FUJIFILM X-S20

Pros

- Lightweight/compact
- Fujifilm's colors
- Interchangeable lenses

Cons

- No weather sealing

\$1,499



Best Lightweight Compact

OM System Tough TG-7

Pros

- Indestructible
- Pocketable and lightweight
- Usable underwater
- Simple control system

Cons

- Poor low-light performance

\$549.99



Best Instant Film Camera

Fujifilm Instax Wide 400

Pros

- Retro film vibe
- Simple analog camera system
- Instant film images are fun
- Great for family events

Cons

- Requires 4 AA batteries
- Big and cumbersome

\$175.95 (plus film)



Best All-Around Camera

Sony RX1R III

Pros

- 61MP Full-Frame
- ZEISS 35mm f-2 Lens
- Interchangeable lenses

Cons

- Expensive

\$5,098

Mistake to Avoid

Ignoring Lighting Conditions

Light is the essence of photography. Photographers frequently disregard the quality, direction, and color of light. Shooting in harsh midday sun or with improper

indoor lighting leads to unflattering shadows and colors. Understanding the golden hour, diffused lighting, and the basics of artificial lighting, among other things can dramatically improve your images.

PhotoShopping

by Chuck Pine

Creating Sun Rays

Sometimes you take a great sunset shot but you feel it's missing that something extra. Crepuscular rays (visible shafts of sunlight that radiate from a single point in the sky) might be your solution. Here's how...



Open the image to which you want to add the sun rays.



Create a new **blank layer** with **Layer > New > Layer**).



Use the **Paint Bucket Tool** and fill the blank layer with the color **Black**. (Be sure the **Color Picker** is set to Black and White with black on top.)



Go to **Filter > Render > Difference Clouds** to create a black-and-white pattern



Next, go to **Filter > Blur > Radial Blur**. Set the **Amount** to 90 and the **Blur Method** to **Zoom**. Drag the center of the blur diagram to be on top of the sun.

Finally, click on the **Layer** of the **Difference Clouds** and change its **Blend Mode** from **Normal** to **Overlay**. (You can also try other blend modes.)



White Balance...

...is a camera setting that tells your camera what the color 'white' should actually look like. Many of us ignore this setting when we're shooting. Not to worry—WB can easily be corrected in **Adobe Camera RAW** or **Lightroom**.



In the **Basic Panel**, go to **Color** and find the **White Balance** sliders.



If the image is too **Blue**, move the **Temperature Slider** to the **right**; if it's too **Yellow**, move the slider to the **left**.

Voilá—corrected!

B & H Event Space

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



Mon, Feb 9
Photowalk—Central Park
Speaker: Tony Gale



Thu, Feb 12
Event Photography
Speaker: Vail Fucci



Wed, Feb 18
Bird Photography
Speaker: Isaac Grant



Mon, Feb 23
What Lens Should I Use?
Speaker: Tony Gale



Wed, Feb 18
Birds in the Everglades
Speaker: Matt Matkin



Thu, Mar 5
On-Camera Flash
Speaker: Tony Gale



Thu, Mar 10
Sports & Storytelling
Speaker: Jean Fruth and David Burnett

More Keyboard Shortcuts

- **Ctrl/Cmd + Alt/Opt + Shift + E:** Stamp Visible – Combine all visible layers into a new layer without flattening the image.
- **Ctrl/Cmd + R:** Show / Hide Rulers – Toggle rulers on and off for precise measurements.
- **Ctrl/Cmd + ‘:** Show / Hide Grid – Toggle the grid view for aligning objects.
- **Ctrl/Cmd + / -:** Zoom In / Out – Quickly zoom in or out of your image.
- **Spacebar:** Hand Tool – Hold down to temporarily switch to the Hand Tool for navigating around the image.
- **Ctrl/Cmd + Alt + Shift + K:** Show Keyboard Shortcuts – Display a list of all Photoshop shortcuts.



Ctrl= Control (Win)
Cmd= Command (Mac)
Alt= Alternate (Win)
Opt= Option (Mac)



New *Life* Photos is Jamie Konarski Davidson's website. You might remember Jamie from the workshop she gave to the Club in December on the subject of *Motion and Multiples*. In addition to the presentation she does online, Jamie offers in-the-field workshops. Here are some of her upcoming 2026 offerings that might be of interest to PWCC members...

Longwood Gardens Immersion
April 21st-25th
Kennett Square, PA



All images
© Jamie Konarski Davidson

Infrared in the Gardens
June 25th-28th
Richmond, VA



Finger Lakes of New York
September 15th-19th
Penn Yan, NY



Fall Color in West Virginia
October 6th-10th
Davis, WV



Info and registration...
www.newlifephotos.com



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!

Submissions in the following categories:

- Baby Animals: Young of any species
- 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

The entrance fee is \$20.

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



FOUNDATIONS

PHOTOSHOP VIRTUAL SUMMIT

This is a brand-new event designed from the ground up for true beginners—the people who need a slower pace, clear explanations, and step-by-step guidance starting from square one. It's also for users who want to make sure that their foundations are strong.

The Foundations Summit is different on purpose:

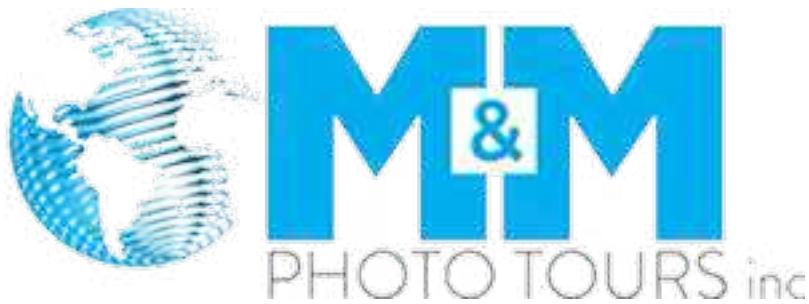
- Slower pace (there are no "jumping ahead" assumptions)
- Starts from the basics (tools, layers, selections, adjustments, workflow, and much more)
- Clear, beginner-friendly instruction that builds confidence step by step

An amazing 5 days of practical training from 16 world-class professional Photoshop educators

Watch class recordings for 48 hours after presentation (no extra charge)
VIP Pass (lifetime access to class recordings, plus exclusive bonuses for \$159)

[<www.pvsfoundations.com>](http://www.pvsfoundations.com)

February 23 - 27, 2026



M&M Photo Tours, the group that took PWCC to Cuba a few years back, has three specials they are offering for the new year. You must book and place a deposit by February 14th to get these discounts...

The first is a trip to Brazil and the Pantanal for Jaguars - 10% off the published price!

[Jaguars of The Pantanal | mm-photo-tours](#)



The second trip is their annual safari to Botswana - \$1,000 off the published price!

[Botswana 2026 | mm-photo-tours](#)



The third trip is their annual photo journey to Alaska for grizzly bear and more - \$500 off the published price!

[Bears of Alaska 2026 | mm-photo-tours](#)

You will be right in the heart of the action on each trip. M&M uses local, professional guides who know the area, wildlife, and photographers' needs. Small groups ensure that everyone gets the attention they need and plenty of field shooting time.





iPhone Photography Conference
online from KelbyOne
March 9–11, 2026
Preregister for \$149

[Click Here](#)



Sierra Photo Meetings 2025-2026

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



Night Photo Summit

Presented by National Parks at Night, this three-day all-online night photography conference features over 40 world-class presenters, 50 sessions, image reviews, parties, film screening, and more. Oh, and an astronaut!

Inspiration, education, camaraderie and fun, from the comfort of home. This year's event is running February 13th (Friday) - 15th (Sunday).

For more information, visit the [Night Photo Summit](#) website.

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*

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 trip 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



Professional Women Photographers

EMPOWERING WOMEN IN PHOTOGRAPHY

Small Works is a photography exhibition by women and non-binary artists using cell phones. Curated by Claudia Sohrens, *Small Works* embraces phoneography as an accessible and contemporary practice, exploring how everyday acts of seeing can become forms of collective storytelling shaped by personal, social, political, and environmental conditions.

This exhibition also serves as a fundraiser for the PWP 50th Anniversary Documentary—a film project dedicated to preserving and amplifying the history, impact, and voices of women in the field of photography.

Selected works will be exhibited at The Breezeway at the Borough of Manhattan Community College's Tribeca Performing Arts Center from March 8th–21st.

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).



* Monday, 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. The entry deadline is February 7th.



* Tuesday, February 10 Print Salon

The Club's Print Salon will be meeting this afternoon. See the article on page 20 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.



Tuesday, February 10 NYMACC Meeting

The New York Metro Area Camera Council is an umbrella organization for camera clubs and photographers in the area. All Club members are invited to attend this meeting to see what goes on around town (in photography). This meeting starts at 7 p.m. If you'd like to join the meeting NYMACC at <deborah.NYMACC@gmail.com> for the Zoom link.



Monday, February 16 Photo Op— Presidents' Day

The birthday of U.S. President George Washington (February 22nd) was first celebrated as a federal holiday in the United States in the 1880s. In 1968 the holiday was adapted to honor the birth of President Abraham Lincoln (February 12th); it was moved to the third Monday in February; and it was renamed Presidents' Day. Here are a few things you might want to check out as photo ops: visit the Intrepid Sea, Air & Space Museum Complex; take a ferry

ride to Ellis Island and the Statue of Liberty; take out a loan for a helicopter tour of the Big Apple; circumnavigate the City with the Circle Line; and so it goes.



Red Hook Truck
© Antonio M. Rosario

* Monday, February 16
Guest Speaker

Tonight's guest photographer is Antonio Rosario. He is a Nebraska-based (formerly from Brooklyn) commercial, fine art, and street photographer known for capturing everyday moments, teaching photography, and co-hosting the *Street Shots* podcast. He's a School of Visual Arts alum with extensive experience as a photo editor, instructor, and filmmaker. Check Antonio's website <www.amrosario.com> to see more of his images.



Garden Abstract
© Lori Lankford

Tuesday, February 17
Photo Event
Sierra Photo Meeting

The New York City Sierra Club's photography group will be holding its meeting tonight. The presenter is Lori Lankford. Her photography focuses on her love of flowers and her English Garden. Lori picked up her first digital camera 20 years ago and has not put it down since. As a self-taught photographer, she loves to share her knowledge through workshops and lectures. Learn more about Lori at her website <www.lorilankford.com> This is a Zoom-only meeting. All tickets must be purchased online at <www.eventbrite.com> prior to tonight's meeting. An \$8 donation is suggested.



Tuesday, February 17
Photo Op
Lunar New Year

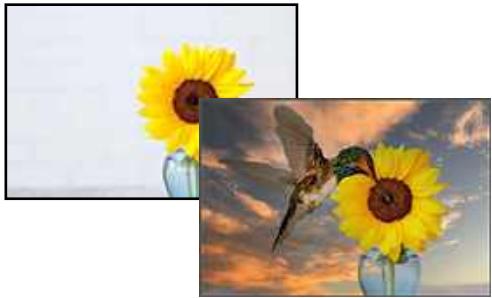
The year of the Fire Horse is a two-week long event held in Manhattan's Chinatown every year. Today is the Firecracker Ceremony (celebrating the new moon). It's being held at Sara Roosevelt Park (between Chrystie and Forsyth Streets from East Houston south to Delancey Street beginning at 11 a.m. (Be sure to check on dates, times, and locations before you go, there are often last minute changes.)



DON'T MISS
THE DEADLINE!

* Saturday, February 21
Entry Deadline
Interpretations

The Club will provide every member with *base images*, all minimalist in nature. Park West members will then alter them in any way they see fit—change things, add things, let your skills and software run wild. Please stick with only traditional camera and post-processing techniques—this means no AI generated image *enhancements*. Have fun.! We'll share all the images at the meeting on Monday, February 23rd. You may work on any or all of the base images. Send your files to this email only pwccny@gmail.com by 11p.m. tonight.



* Monday, February 23
Interpretations

Tonight we'll share the images that members have altered from the original "base images." See the February 21st entry, above, for the rules of entry. This should be another great evening of Park West members sharing photos!



* Monday, February 23
Image Deadline
March Competition

Please note that PDI entries are due by midnight tonight for next week's competition. See page 7 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.



* Wednesday, February 26
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 7 of this issue of *Photo Notes* for sizing and labeling directions. Some images will be worked on with a variety of photo processing software.

Only images from the first 10 members to send them in will be reviewed at this workshop. Other Club members may join the workshop to view and comment on the images and demonstrations. Send your images only to this address <pwccny@gmail.com>



* Thursday, February 27
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, March 1
Photo Op
Lunar New Year

The year of the Fire Horse is a two-week long event held every year. Today is the Lunar New Year Parade. It starts around Mott and Canal Streets at 1 p.m. and winds its way through Chinatown to Sara Roosevelt Park .



Winter's Design
© Chris Murray



© Jamie Konarski Davidson

* Monday, March 2
Monthly Competition #6

Tonight, the sixth competition of the year, asks the questions *Who will win the top honors? What will the judge say about your images? Will you agree?* The only way to find the answers to these probing posers is to enter and join the Zoom meeting. Full rules are available on the Club website and in our *Competition Manual*. PDI entries must be submitted by midnight one week prior to today (February 23rd). You may enter up to two PDIs. Tonight's judge is Chris Murray. He presented his portfolio to the Club this past January. Chris is a pro shooter, and photo instructor living in the Thousand Islands region of Upstate NY. He mostly shoots landscapes—woods, lakes, mountains, streams and the like—near his home. His work has appeared in publications including *Elements*, *Popular Photography*, *On Landscape*, *Life in the Finger Lakes*, and

New York State Conservationist. Chris leads photo workshops through the Adirondack Photography Institute and independently. Check out Chris' interesting website <www.chrismurrayphotography.com> for more info and images.



Tuesday, March 3
Photo Op
Lunar New Year

The Lunar New Year winds up today (the full moon) with the Lantern Festival. It takes place in various nighttime locations throughout Chinatown.



* Monday, March 9
Workshop Night

Let's try again! The program for tonight will be presented by a representative from one of the major sellers of photo equipment—Lensbaby. They are the manufacturers of dozens of lenses and other photo gear that allow you to be "out-of-the-box" creative. Tentatively, the speaker will be Jamie Konarski Davidson who presented her *Motion and Multiples* program to us this past December.



* Tuesday, March 10
Print Salon

The Club's Print Salon will be meeting this afternoon. See the article on page 20 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.

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.



* Monday, March 16
Guest Speaker

Tonight's guest photographer is yet to be confirmed. As soon as it is, we'll announce it at our meetings, post it on the Club's website, and publish it in the next issue of *Photo Notes*. The curtain raiser for tonight will be 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.



© 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 online at <www.eventbrite.com> prior to tonight's meeting. An \$8 donation is suggested.

Image Deadline

* 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 photos on the theme of motion and multiples—the 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 submissions as attachments to <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
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 7 of this issue of *Photo Notes* for sizing and labeling directions. Some images will be worked on with a variety of photo processing software. Only images from the first 10 members to send them in will be reviewed at this workshop.

Other Club members may join the workshop to view and comment on the images and demonstrations. Send your images only to this website pwccny@gmail.com



* 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.



* 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 forward with any new business both from the chair and from the floor.

Don't Miss the
* **DEADLINE!**

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 7 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.

Photo Quotes

If the photographer is interested in the people in front of his lens, and if he is compassionate, it's already a lot. The instrument is not the camera but the photographer. ~ Eve Arnold

Taking pictures is savoring life intensely, every one hundredth of a second. ~ Marc Riboud

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