



1934

2008

# The LENS PAPER

Volume 75 No.3

November 2008

## CAMERA CLUB SCHEDULE

### November:

Mon 3: Joe Senzatimore - Simple Portrait Fixes in Photoshop

Fri. 14: PFLI Competition

Wed 19: Competition #3 8 PM. Optional Topic: Shells.

Judge: Dick Hunt

Wed 26: Thanksgiving Eve. No Meeting

### December:

Mon 1: Joe Senzatimore - Yellowstone & Grand Tetons

Fri. 14: PFLI Competition

Wed 17: Competition #4 8 PM. Optional Topic: Graveyards.

Judge: Bill Ruddock

Mon 29: Tentative Holiday Party Date

### January:

Mon 5: Steve Zimic - "Infra-Red"

Fri. 9: PFLI Competition - POB Library

Wed 21: Competition #5. 8PM Judge James Paradise

. Optional Topic: Painting with Light

Wed 28: Valerie Interligi & Joe Senzatimore -

Hands On Tabletop Photography

### February:

Mon 2: Hands On Set-up Photography at Mary Kasliski's

Fri. 13: PFLI Competition - POB Library

Wed 18: Competition #6. Judge Bill Grabowski

. Optional Topic: Kissing & Hugging

Wed 25: Program Jonathan Penney - Photo Enhancement

### March:

Mon 2: Joanna Gazzola - Photoshop

Fri. 13: PFLI Competition - POB Library

Wed 18: Competition #7. Judge John Brokos

Optional Topic: Splash

Wed 25: Program - Bill Overton "The Art of Growing & Photographing Orchids in Your Own Home"

### April:

Mon 6: Program/Workshop. Subject TBA

Wed 15: Competition #8. Judge Laura Eppig

Optional Topic: Neon

Wed 22: Program - Ivan Rothman - "Creatures Large & Small - Part 2"

### May:

Mon 4: Program/Workshop. Subject TBA

Wed 20: Competition #9. Judge Sherman Paur

Mandated Subject: Curves

Wed 27: Program Joe Senzatimore - "Birds of Texas"

### June:

Mon 1: Year End Competition.

Judges Dennis Golin, Sherman Paur,

Bill Grabowski

Fri 19: (Tentative Date) Year End Dinner

### Monday -November 3 "Simple Portrait Fixes"

by Joe Senzatimore

Using Photoshop, Joe Senzatimore gave a lecture on fixing portraits using some basic techniques. The lecture was useful for all users of Photoshop.

### Friday - November 14th PFLI Competition

Come on down to the Plainview Old Bethpage Library and check out the fine work that each club sends to the competition. This is an interclub competition where about 18 clubs compete against each other for fame and glory...or gold ribbons anyway. IF YOU DO NOT WANT RIBBONS FROM PFLI PLEASE LET ELLEN (our delegate) KNOW.

### Message From the President

Ken Thalheimer

Kudos! & Congratulations

A word of thanks to a few club members:

Joe Senzatimore for accommodating the Levittown Library in shooting their recent event. Steve Zimic on the beautiful job on the light box. The light on the prints is fabulous. Herb Barasch for a great job, once again, on producing the membership cards. Loretta Schorr for her tireless efforts coordinating the field trips.

Congratulations to the following members:

2007-2008 PFLI Awards to:

Joanna Gazzola: 27 points for Color Print "Peeking Out 2"  
Steve Zimic: 27 pts for his Digital "Spider on Rose" image  
Steve Zimic: 1st Place All Star List for Digital Image  
Steve Zimic: 3rd Place Leonard Victor Award for Color Prints "Stony Brook Stream."



## EXECUTIVE BOARD

|                |                   |          |
|----------------|-------------------|----------|
| President      | Ken Thalheimer    | 809-5624 |
| Vice-President | Valerie Interligi | 795-4993 |
| Treasurer      | Angie Glaser      | 796-4151 |
| Secretary      | Paula Lindenberg  | 794-8025 |

## COMMITTEE CHAIRPERSONS

|                                |                                 |
|--------------------------------|---------------------------------|
| Membership Programs/ Workshops | Herb Barasch<br>Joe Senzatimore |
| Judges                         | Lorraine Piskin                 |
| Hospitality                    | Stephanie Cowan                 |
| Field Trips                    | Loretta Schorr                  |
| Historian                      | Paula Lindenberg                |
| PFLI Rep                       | Ellen Gallagher                 |
| Alternate Rep                  | Stephanie Cowan                 |
| Publicity                      | Joanna Gazzola                  |

## COMPETITIONS

|                |                   |
|----------------|-------------------|
| Prints         | Tim Chambers      |
| Slides         | Vivian Bass       |
| Digital Images | Ken Thalheimer    |
| PFLI Selection | Valerie Interligi |

The Lens Paper is published monthly, Sept-ember to June for the members of the Nassau County Camera Club, Inc., a PFLI and PSA affiliate.

Meetings are held on the first Monday, & third and fourth Wednesday (with some exceptions) of each month at 8:00 PM at the Levittown Library.

### Website:

[www.nassaucountycameraclub.com](http://www.nassaucountycameraclub.com)

Webmaster: Ron Ettus

## EDITOR

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## WHAT'S DOING IN EXHIBITS

by Joanna Gazzola

### INTERNATIONAL CENTER OF PHOTOGRAPHY

September 19, 2008–January 4, 2009

#### Susan Meiselas: In History

An American photographer best known for her work covering the political upheavals in Central America in the 1970s and '80s, Meiselas's process has evolved in radical and challenging ways as she has grappled with pivotal questions about her relationship to her subjects, the use and circulation of her images in the media, and the relationship of images to history and memory. These concerns have positioned her as a leading voice in the debate on contemporary documentary practice. This will be the first U.S. overview of her work, and will be structured around three key projects: Carnival Strippers, Nicaragua, and Kurdistan.

#### Cornell Capa:

##### Concerned Photographer

Cornell Capa (1918–2008) worked for Life magazine from 1946 to 1967, and for the Magnum Photos agency beginning in 1954, covering social and political issues in the United States, as well as England, the Soviet Union, Israel, and Central and South America. Capa established his own specific areas of concern regarding politics and social issues with incisive and important photo-essays. Included in the show are his stories on the reform government of President Arbenz in Guatemala (1953); the collapse of Juan Perón's dictatorial regime in Argentina (1955); political dissidents arrested after the assassination of Nicaraguan dictator, Anastasio Somoza (1956); the work of missionaries in Ecuador (1956–58); the plight of indigenous tribes in the north-east of Peru (1961); a significant reportage on conditions at Attica (1972) following the bloody prison uprising; the 1964 senate race of Robert Kennedy; and an analysis of poverty and population in El Salvador and Honduras (1970–73). This exhibition looks at these pioneering stories through vintage photographs, magazine spreads, and letters, and will serve as a tribute to Capa as photographer and Founding Director of ICP.

#### America and the Tintype

One of the most intriguing and little studied forms of nineteenth-century

photography is the tintype. Introduced in 1856 as a low-cost alternative to the daguerreotype and the albumen print, the tintype was widely marketed from the 1860s through the first decades of the twentieth century. This uniquely American medium provides extraordinary insights into the development of national attitudes and characteristics in the formative years of the early modern era. The exhibition, organized by ICP Chief Curator Brian Wallis and guest curator Steven Kasher, includes over 150 remarkable examples of tintypes drawn from the Permanent Collection at ICP.

#### Living with the Dead: W. Eugene Smith and World War II

Among the most compelling and heart-rending photographs ever taken of warfare are those made by W. Eugene Smith during World War II. Smith participated in numerous allied landings, including Guam, Tarawa, Saipan, Leyte, Iwo Jima, and Okinawa, where he was severely wounded in May 1945. Among the iconic images included in this exhibition are Smith's own master prints of his Burial at Sea (1944); Hospital on Leyte (1944); Japanese Civilians Flee Cave on Saipan (1944); and Soldier in Saipan Holds Baby (1944).

## MUSEUM OF MODERN ART

#### New Photography 2008: Josephine Meckseper and Mikhael Subotzky September 10, 2008–January 5, 2009

The Robert and Joyce Menschel Photography Gallery, third floor  
New Photography is the annual fall showcase of significant recent work in photography. This year's exhibition features the work of Josephine Meckseper (German, b. 1964) and Mikhael Subotzky (South African, b. 1981). Meckseper explores the media's strategy of mixing political news and advertising content. The artist uses the semantic codes of advertising to address issues of power and consumerism.

Subotzky's recent body of photographic work, Beaufort West (2006–2008), portrays a small desert town in South Africa's Western Cape blighted by unemployment, rampant crime, domestic violence, poverty, and segregation. His photographs of Beaufort West's various populations—inmates,

outcasts, families, residents, and passersby—formulate a stirring vision of South Africa's strained post-apartheid condition.

#### *METROPOLITAN MUSEUM OF ART*

#### **New York, N. Why?: Photographs by Rudy Burckhardt, 1937–1940**

September 23, 2008–January 4, 2009  
The Howard Gilman Gallery MMA

In the late 1930s, Rudy Burckhardt—then a recent émigré to America from Switzerland—created what are today considered to be some of the greatest photographs of New York ever made. This exhibition will present in its entirety a unique album (acquired by the Museum in 1972) of 67 now-classic images of street furniture, outdoor advertising, and pedestrians, selected and sequenced by Burckhardt in 1940.

#### **Reality Check: Truth and Illusion in Contemporary Photography**

November 4, 2008–March 22, 2009

Joyce and Robert Menschel Hall for Modern Photography, 2nd floor - MMA

This installation of works from the permanent collection—the third in the Museum's new gallery for contemporary photographs—surveys the ways in which artists exploit photography's fundamental illusionism to create a sense of ambiguity about what is real and what is not. Among the works featured are photographs of staged scenarios or constructed environments that appear to be real, as well as real scenes or landscapes that appear strangely artificial. Artists include James Casebere, Gregory Crewdson, Robert Gober, David Levinthal, Vik Muniz, Stephen Shore, and Taryn Simon, among others.

#### *WHITNEY MUSEUM*

#### **William Eggleston: Democratic Camera Photographs and Video, 1961 - 2008**

November 7, 2008–January 25, 2009

One of the most influential photographers of the last half-century, William Eggleston has defined the history of color photography. This exhibition is the artist's first retrospective in the United States and includes both his color and black-and-white photographs as well as *Stranded in Canton*, the artist's video work from the early 1970s.

#### **Signs of the Time**

Through January 11, 2009

*Signs of the Time* is the first in a series of three exhibitions in the Sondra Gilman Gallery that will take a closer look at the different ways that photography is considered within the Whitney's collection.

Many of the photographs on exhibit in *Signs of the Time* are by artists working today, yet they do not resemble one another nor do they fit neatly into a particular category or trend. *Signs of the Time* features works by Sam Durant, Gordon Parks, James Casebere, Zoe Leonard, Katy Gran- nan, Philip-Lorca diCorcia, Sam Samore, and Sara VanDerBeek, among others.

#### **PHOTOSHOP CORNER**

The High Pass Filter

I find that I mostly use another technique for sharpening my images than “Unsharp Mask”, namely the “High Pass” filter. The advantage to this method is that you can use the filtered image to control the amount and intensity of the sharpening much better. Here's the way I do it:

Open image. Copy image by dragging background layer down to the layer icon in the layers palette (Looks like a piece of paper). Go to Filter>Other>High Pass. I set the slider to about 4.2, but you can set it lower or higher depending on the degree of contrast you want. Click on OK. Now change the blending mode of the “High Pass” layer from “Normal” to “Overlay”. If you want a little less sharpening, you can change it by lowering the opacity of the High Pass Layer OR you can change the mode to “Soft Light”. If you want more intense sharpening, you can change the mode to “Hard Light” or “Vivid Light”.

Also, if you want more intense sharpening in one area and less in another, you can add a black layer mask and paint in the sharpness where and how intensely you want it. To add a black layer mask to the High Pass layer, make sure it is the selected layer, hold down the “Option Key” and click on the mask icon in the layers palette OR use the pull down menu under Layer. Go to Layer Mask>Hide All>OK. Use the brush tool on “Normal” mode and control the amount of sharpening by altering the opacity of the brush. If it's too much, you can always switch to white and paint it back out.

#### **MATTING AND MOUNTING WORKSHOP PHOTOS**

featuring Joe Senzatimore



Model Session Photos



## NCCC OCTOBER COMPETITION

Judge: LOU COHEN

### NCCC DigiComp Scores

|                   |                           |       |
|-------------------|---------------------------|-------|
| B Category        |                           |       |
| Mary Kaliski      | Skateboarding             | 8     |
| Ellyn Finkelstein | Longwood Butterfly (MU)   | 8 POM |
| Mary Kaliski      | Higher                    | 8     |
| John Geraci       | Pounce OPT                | 9 POM |
| A Category        |                           |       |
| Merrill Heit      | I Say Neigh               | 8     |
| Marlene Piskin    | Lovers & Other Strangers  | 8     |
| Valerie Interligi | Vase of Red & Pink Tulips | 9     |
| Herb Barasch      | Going for a Fall          | 8     |
| Valerie Interligi | Star Slinky & Reflection  | 8     |
| Joanna Gazzola    | Triggerfish               | 8     |
| Joe Senzatimore   | Boardwalk                 | 8     |
| Mel Ettinger      | Steps                     | 8     |
| Ron Ettus         | Reflections               | 8     |
| Ken Thalheimer    | Misty                     | 9     |
| Michael Rathsam   | Lawyers in Love           | 9     |
| Joe Senzatimore   | Kingfisher                | 8     |
| Tim Chambers      | Sweet Water Strand        | 8     |
| Marlene Piskin    | Wonderland Revisited      | 8     |
| Ron Ettus         | Inner Sanctum             | 9     |
| Ellen Gallagher   | More Veggies              | 8     |
| Herb Barasch      | A Fantail Daisy           | 8     |
| Merrill Heit      | Pompeii Rises             | 8     |
| Steve Hirsch      | What a Night              | 8     |

### NCCC Slide Scores - September

|                 |                       |   |
|-----------------|-----------------------|---|
| Stephanie Cowan | Golden Artist Tulip#2 | 9 |
| Mel Ettinger    | 2 Ways                | 9 |
| Vivian Bass     | Hibiscus              | 8 |
| Vivian Bass     | After the Lifeguards  | 8 |
| Stephanie Cowan | Caladium Diagonals    | 8 |

### NCCC Slide Scores - October

|                 |           |   |
|-----------------|-----------|---|
| Mel Ettinger    | The Birds | 8 |
| Stephanie Cowan | Callas    | 8 |
| Mel Ettinger    | Dawn      | 8 |

### B & W B

|                |               |         |
|----------------|---------------|---------|
| Mary Kaliski   | Good Morning  | 9optPOM |
| Joe McVeigh    | Storm Goddess | 8       |
| Marritta Munoz | Dahlia 2005   | 8POM    |

### B & W A

|                   |                     |      |
|-------------------|---------------------|------|
| Valerie Interligi | Three Leaves        | 9 MU |
| Tim Chambers      | Nice Feet           | 8    |
| Herb Barash       | Palamino Horse      | 8    |
| Joe Senzatimore   | Running From Poppy  | 8    |
| Joanna Gazzola    | Bar Harbor Sunset   | 8    |
| Ellen Gallagher   | Abandoned Building  | 8    |
| Mel Ettinger      | Lonely              | 8    |
| Valerie Interligi | Mary Grace in B & W | 8    |

### Color B

|                 |                          |        |
|-----------------|--------------------------|--------|
| Mary Kaliski    | Jake                     | 9 POM  |
| Sam Moss        | What Are You Looking At  | 8opPOM |
| Marietta Munoz  | May I Eat It Now Please? | 8      |
| Lorraine Piskin | You Got Me               | 8MU    |
| Loretta Shore   | Working Harbor           | 8      |

### Color A

|              |                          |   |
|--------------|--------------------------|---|
| Herb Barash  | Horse Nuzzling           | 9 |
| Tim Chambers | Busy                     | 9 |
| Tim Chambers | What A Snout             | 9 |
| Steve Zimic  | Flight of the Bumble Bee | 9 |

|                   |                        |           |
|-------------------|------------------------|-----------|
| Paula Lindenberg  | Dream On               | 9 opt     |
| Valerie Interligi | Peony & Reflection     | 8         |
| Joanna Gazzola    | Frog, Bee & Water lily | 8         |
| Joanna Gazzola    | Angel of the Flowers   | 8         |
| Steve Zimic       | Giant White Oak        | 8         |
| Valerie Interligi | One Eye, Blue Mask     | 8         |
| Paula Lindenberg  | Boo                    | 8 opt top |
| Stephanie Cowan   | Veiled Lady            | 8         |
| Stephanie Cowan   | Orange Flower & Bud    | 8         |

## PFLI OCTOBER COMPETITION

|              |                       |    |
|--------------|-----------------------|----|
| B&W B        |                       |    |
| Mary Kaliski | Adelle at 101         | 22 |
| Joe McViegh  | Three Faces           | 22 |
| Mary Kaliski | Vermont Winter        | 23 |
| Sam Moss     | Amish Farm            | 20 |
| Joe McVeigh  | The Shoe Maker's Shop | 21 |

### B&W A

|                 |                        |    |
|-----------------|------------------------|----|
| Herb Barasch    | Windmill at Sag Harbor | 24 |
| Ellen Gallagher | Building Reflections   | 21 |
| Joanna Gazzola  | Lion Fish              | 24 |
| Tim Chambers    | Upstate Barn           | 23 |
| Joe Senzatimore | Amanda #12             | 24 |

### Color B

|                |                  |    |
|----------------|------------------|----|
| Sam Moss       | Bald Eagle       | 23 |
| Marietta Munoz | Dream Girl       | 21 |
| Vivian Bass    | Fishing in Color | 21 |
| Mary Kaliski   | Finishing Touch  | 23 |
| Joe McVeigh    | Amish Family     | 21 |

### Color A

|                   |                     |    |
|-------------------|---------------------|----|
| Joanna Gazzola    | Clowns & Anemone    | 24 |
| Steve Zimic       | Morning Sun & Pines | 24 |
| Valerie Interligi | Wet Strands of Hair | 22 |
| Joe Senzatimore   | Evening Meal        | 22 |
| Merrill Heit      | San Antonio Row     | 22 |

### Color A II

|                 |                        |    |
|-----------------|------------------------|----|
| Mel Ettinger    | Design #9              | 21 |
| Ellen Gallagher | Northport Harbor       | 22 |
| Steve Hirsch    | Rainbow Over the Tower | 21 |
| Tim Chambers    | Preening               | 22 |
| Herb Barasch    | Jonquils               | 22 |

### Slides

|                 |                        |    |
|-----------------|------------------------|----|
| Ed Sandt        | The Bridge             | 21 |
| Stephanie Cowan | Golden Artist Tulip #2 | 26 |
| Mel Ettinger    | 2 Ways                 | 23 |
| Vivian Bass     | After the Lifeguards   | 21 |
| Steve Hirsch    | Rose Parade 1988       | 21 |

### Digital B

|                 |                       |    |
|-----------------|-----------------------|----|
| Mary Kaliski    | Bo Kapp               | 23 |
| Lorraine Piskin | Two Faced Woman       | 23 |
| Sam Moss        | Templs Of Chichinitza | 23 |
| Joe McVeigh     | Cape May Fog Scene    | 22 |
| Vivian Bass     | Spring                | 20 |

### Digital A

|                 |                     |    |
|-----------------|---------------------|----|
| Ron Ettus       | Red Rider           | 24 |
| Herb Barasch    | Odd Pumpkin In Lake | 24 |
| Lorraine Piskin | We're All Amd Here  | 22 |
| Loretta Schorr  | Tied Down           | 21 |
| Tim Chambers    | French Angel        | 21 |

|                   |                     |    |
|-------------------|---------------------|----|
| Joanna Gazzola    | Ready To Crow       | 24 |
| Steve Zimic       | Ecuadorian Girl     | 24 |
| Joe Senzatimore   | Hummer On Hybiscus  | 24 |
| Valerie Interligi | Peony In Watercolor | 23 |
| Ken Thalheimer    | Angels              | 22 |



Happy  
Thanksgiving!!