

Cameras Nyc

**Marc A. Hermann, New York Press
Photographers Association**

Photographing New York City Digital Field Guide

Jeremy Pollack, Andy Williams, 2010-05-06 Take memorable photos of the most popular attractions in the Big Apple! Whether using a point-and-shoot or a high-end dSLR, this companion guide provides you with detailed information for taking amazing shots of one of the world's most photographed cities. Whether you aim to capture the regal Empire State Building, vibrant Times Square, historic Grand Central Station, massive Central Park, or one of New York City's many other landmarks, this portable resource goes where you go and walks you through valuable tips and techniques for taking the best shot possible. You'll discover suggested locations for taking photos, recommended equipment, what camera settings to use, best times of day to photograph specific attractions, how to handle weather challenges, and more. In addition, beautiful images of New York City's most breathtaking attractions and recognizable landmarks serve to both inspire and assist you as you embark on an amazing photographic adventure! Elevates your photography skills to a new level with photography secrets from professional photographer and SmugMug COO, Andy Williams Presents clear, understandable tips and techniques that span all skill levels, using all types of digital cameras, from full-featured compact cameras to high end DSLRs Features New York City's main attractions in alphabetical order as well as thumb tabs on the pages so you can quickly and easily access the information you are looking for Shares detailed

information and insight on critical topics, such as ideal locations to photograph from, the best time of day to shoot, camera equipment to have handy, weather conditions, and optimal camera settings to consider. Whether you're a local familiar with the territory or a visitor seeing the Big Apple for the first time, this handy guide will help you capture fantastic photos!

The Radical Camera Mason Klein, Catherine Evans, 2011 An in-depth look at the influential Photo League, whose blend of aesthetics and social activism advanced modern photography. Artists in the Photo League, active from 1936 to 1951, were known for capturing sharply revealing, compelling moments from everyday life. Their focus centered on New York City and its vibrant streets--a newsboy at work, a brass band on a bustling corner, a crowded beach at Coney Island. Though beautiful, the images harbor strong social commentary on issues of class, child labor, and opportunity. *The Radical Camera* explores the fascinating blend of aesthetics and social activism at the heart of the Photo League, tracing the group's left-leaning roots and idealism to the worker-photography movement in Europe. Influenced by mentors Lewis Hine, Berenice Abbott, and Paul Strand, artists in the Photo League worked within a unique complex comprising a school, a darkroom, a gallery, and a salon, in which photography was discussed as both a means for social change and an art form. The influence of the Photo League artists on modern photography was enormous, ushering in the New York School. Presenting 150 works of the members of the Photo League alongside

complementary essays that offer new interpretations of the League's work, ideas, and pedagogy, this beautifully illustrated book features artists including Margaret Bourke-White, Sid Grossman, Morris Engel, Lisette Model, Ruth Orkin, Walter Rosenblum, Aaron Siskind, W. Eugene Smith, and Weegee, among many others. Published in association with The Jewish Museum, New York, and Columbus Museum of Art Exhibition Schedule: The Jewish Museum, New York (11/06/11-03/25/12) Columbus Museum of Art (04/19/12-09/09/12) Contemporary Jewish Museum, San Francisco (10/11/12-01/21/13) Norton Museum of Art, Palm Beach (03/15/13-06/16/13)

New York Press Photographers Marc A. Hermann, New York Press Photographers Association, 2015-08-24 New York City has earned its place as the media capital of the world, and its newspapers have chronicled life, death, triumph, and tragedy. While people like Damon Runyon, Walter Winchell, and Jimmy Breslin are remembered for how they wrote about the news, the people who documented it visually are mostly forgotten. For many decades, photographers who captured iconic images for New York's newspapers did so anonymously—picture credit lines were a rarity. This is the story of the people behind the pictures, a history of the historians. In 1915, a group of lensmen formed a fraternal organization to promote their craft and support one another through hardship. A century later, the New York Press Photographers Association (NYPPA) is regarded as the oldest press association in America, and it still advocates for its members in an ever-changing

field. At work or at play, New York's photojournalists are hardly the nameless, faceless bunch history would have us believe them to be.

Miroslav Tichý Miroslav Tichý, Carolyn Christov-Bakargiev, Roman Buxbaum, Nick Cave, Richard Prince, Brian Wallis, 2010 Few stories in the history of photography are as astonishing and compelling as that of the octogenarian Czech photographer Miroslav Tichý. With crude homemade cameras fashioned out of cardboard and duct tape, Tichý took several thousand pictures of the women of his Moravian hometown of Kyjov throughout the 1960s and 70s. These pictures of women going about their daily business are at once banal and extraordinary, transforming the ordinary moments of work and leisure into small epiphanies. Blurred and off-kilter, his photographs have a striking contemporaneity, resembling the early paintings of Gerhard Richter or the photographs of Sigmar Polke. Printed imperfectly and deliberately battered, they evince a surprisingly retrograde or even antimodernist feeling, which, in the context of the Cold War atmosphere of provincial Czechoslovakia, just before and after the liberalizing moment of the Prague Spring (1968), undoubtedly constituted a kind of oblique political provocation, a nose-thumbing response to the progressive realist perfectionism of official Soviet culture. After studying at the Academy of Arts in Prague, Miroslav Tichý (born 1926) withdrew to a life in isolation in his hometown of Kyjov, Moravia, Czech Republic. In the late 1950s, he quit painting and became a distinctive Diogeneslike figure, in part as a political

response to the social repressions of Czech communism. It is only in the past five years that his intensely private work has gained international public attention. Co-published with International Center of Photography, New York.

Nightshift NYC Russell Leigh Sharman, Cheryl Harris Sharman, 2008-11-10 New York is the city that never sleeps. This luminous book peels back the cover of darkness over the city as it hums along in the night, revealing a hidden world populated by the thousands of women and men who work and live the nightshift. Written with beauty and grace, Nightshift NYC weaves together cultural critique, vivid reportage, and arresting photographs to trace the inverted logic of the city at night. Russell Leigh Sharman and Cheryl Harris Sharman spent a year interviewing and shadowing fry cooks and coffee jockeys, train conductors, cab hacks, and dozens of others who keep the city running when the sun goes down. Investigating familiar places such as diners and delis, they explore some less familiar ones as well—taking us on a walking tour of homelessness in Manhattan, onto a fishing boat out of Brooklyn, and into other little-known corners of the night. Traveling past the threshold of voyeurism into the lives of real people, they depict a social space entirely apart—one that is highly structured and inherently subversive. Together, these stories open a compelling view on contemporary urban life and, along the way, reveal the soul of the city itself.

My Camera's Eye: New York City Robert Bonhomme, 2013-12-13 Photographs of New York City

by world renowned French photographer Robert Bonhomme. Dedicated to T.R. Threston. Published December, 2013.

Cops, Cameras, and Crisis Michael D. White, Aili Malm, 2020-02-25 2021 Outstanding Academic Title, Choice Magazine The first expert and comprehensive analysis of the surprising impact of body-worn cameras Following the tragic deaths of Eric Garner, Michael Brown, and others at the hands of police, interest in body-worn cameras for local, state, and federal law enforcement has skyrocketed. In *Cops, Cameras, and Crisis*, Michael D. White and Aili Malm provide an up-to-date analysis of this promising technology, evaluating whether it can address today's crisis in police legitimacy. Drawing on the latest research and insights from experts with field experience with police-worn body cameras, White and Malm show the benefits and drawbacks of this technology for police departments, police officers, and members of the public. Ultimately, they identify—and assess—each claim, weighing in on whether the specter of being “caught on tape” is capable of changing a criminal justice system desperately in need of reform. *Cops, Cameras, and Crisis* is a must-read for policymakers, police leaders, and activists interested in twenty-first-century policing.

NYC: Life Going On Eddie Adams Workshop, 2003-08 Assignment: We Love New York brought 101 participants many whom were visiting New York for the first time into the city, where they focused their cameras on the upbeat daily life of the Big Apple. Two stories unfold here: one of the young

photographers learning from their mentors the craft of photojournalism, and the story of the men, women, and children of New York and their love for the city on the first anniversary of 9/11.

Project Lives George Carrano, Chelsea Davis, Jonathan Fisher, 2015-04-07 For a generation, tabloids, television, and Hollywood have defined the public image of New Yorkers who live in the city's 334 housing projects. Focusing on crime, disrepair, and other ills that afflict these islands of red brick, such portrayals ironically have made it all too easy for government to reduce the support these projects have relied on since their birth some eighty years ago. And so conditions worsen further yet, as the buildings try to soldier on past their useful life, at times crumbling around the 400,000+ tenants. What if these New Yorkers had the tools and training to document their own lives? And the opportunity to share the result? *Project Lives* takes you on a remarkable journey into a world turned inside out, where the camera's subject becomes the storyteller. Participatory photography-of which this collection marks one of the largest efforts anywhere-approaches a new visual medium, a universal language speaking across borders and cultures. By using their single-use film cameras as a window into the heart of the projects and a creative instrument of hope, the courageous souls who set out on a daunting mission-to change how their neighbors, friends, relations, and very lives are viewed by America-may accomplish more than helping preserve their homes. George Carrano,

Chelsea Davis, and Jonathan Fisher bring you a unique experience of a city within a city. All royalties from the sale of this book will be donated to resident programs at the New York City Housing Authority. Project Lives was honored in Spring 2016 by being named a finalist for both Best Multicultural Nonfiction Book of 2015, and Best Current Events/Social Change Book of 2015, in the Next Generation Indie Book Awards.

An Open Courtroom New York (State). Committee on Audio-Visual Coverage of Court Proceedings, 1997 On June 30, 1997, the experiment, initiated in 1987, that gave trial judges discretion to allow televised and still-camera coverage of civil and criminal trial court proceedings in New York State came to an end. After two years of investigation, a 12-member, state-appointed committee has issued its findings and recommendations on the question of cameras in New York courts. Their results are contained in An Open Courtroom. This book offers: an introduction, executive summary; overview of the committee's work; a summary of the current law; overview of camera laws in other states and in federal courts; summary of the committee's record; the committee's assessment and conclusions; recommendation; appendices which include the results of a jurist poll and the committee's judicial survey, interviews, and other pertinent data; and a minority report/ dissent arguing against the committee's recommendations.

New York Supreme Court ,

Photo-era Magazine Juan C. Abel, Thomas Harrison Cummings, Wilfred A. French, A. H. Beardsley, 1919

Terminal Bar Stefan Nadelman, 2014-10-14 In 1972

Shelly Nadelman began a ten-year run bartending at one of New York City's most notorious dives: the Terminal Bar, located across the street from the Port Authority Bus Terminal near Times Square. For ten years, right up until the bar closed for good in 1982, he shot thousands of black-and-white photographs, mostly portraits of his customers—neighborhood regulars, drag queens, thrill-seeking tourists, pimps and prostitutes, midtown office workers dropping by before catching a bus home to the suburbs—all of whom found welcome and respite at the Terminal Bar. This extraordinary archive remained unseen for twenty years until his son Stefan rescued the collection, using parts of it in a documentary short. Featuring nine hundred photographs accompanied by reminiscences in Shelly Nadelman's inimitable voice, Terminal Bar brings back to life the 1970s presanitized Times Square, a raucous chapter of the city that never sleeps.

Documents of the Senate of the State of New York
New York (State). Legislature. Senate, 1904

Bulletin of Photography, 1914

The Tour Guide Jonathan R. Wynn, 2011-07-05
Everyone wants to visit New York at least once. The Big Apple is a global tourist destination with a dizzying array of attractions throughout the five boroughs. The only problem is figuring out where to start—and that's where the city's tour guides come in. These guides are a vital part of New York's raucous sidewalk culture, and, as The Tour Guide reveals, the tours they offer are as fascinatingly diverse—and eccentric—as the city itself. Visitors can take tours that cover Manhattan before the arrival of European settlers,

the nineteenth-century Irish gangs of Five Points, the culinary traditions of Queens, the culture of Harlem, or even the surveillance cameras of Chelsea—in short, there are tours to satisfy anyone's curiosity about the city's past or present. And the guides are as intriguing as the subjects, we learn, as Jonathan R. Wynn explores the lives of the people behind the tours, introducing us to office workers looking for a diversion from their desk jobs, unemployed actors honing their vocal skills, and struggling retirees searching for a second calling. Matching years of research with his own experiences as a guide, Wynn also lays bare the grueling process of acquiring an official license and offers a how-to guide to designing and leading a tour. Touching on the long history of tour-giving across the globe as well as the ups and downs of New York's tour guide industry in the wake of 9/11, *The Tour Guide* is as informative and insightful as the chatty, charming, and colorful characters at its heart.

Before the Paparazzi Steven P. Unger, 2011-06-01
When we chose a few hundred pictures for *Before the Paparazzi: Fifty Years of Extraordinary Pictures* to represent the life's work of a legendary press photographer, thousands more pictures had to be left, literally, in the box. *Before the Paparazzi* contains about 28,000 words of text and over 250 pictures—most of them with an accompanying story behind the pictures. Almost all of the pictures appeared in the *New York Post* and other New York City newspapers during the years—primarily the 60s through the 90s—that Arty Pomerantz was a staff photographer and assignment

editor, and many of them were on the newspapers' front pages. Arty pioneered the use of 35mm cameras in photojournalism-with their motorized shutter and interchangeable lenses, they revolutionized the industry-and was honored by his peers, who voted him President of the New York Press Photographers Association. He was nominated for the Pulitzer Prize and lost track years ago of the number of national and regional photography awards he's won. His pictures have appeared in virtually every major newspaper and magazine in the country. It would be easier to list the movie stars, Presidents, and poets who are not among these photographs than those who are-on the cover alone you can see Jackie Kennedy, Liz Taylor, Walter Winchell, and the Beatles. There are pictures of looters in the heart of the city during the Blackout of 1977, pictures of fires and tickertape parades and of the assassination of a Mafia godfather. Chapter introductions provide the reader with a context for the entire book by describing the day-to-day life of a New York City press photographer-for years the only night photographer for the New York Post-who bore visual witness of that quintessential American city's people and events through decades of profound social, political, and technological change. Arty loved his work and the people he photographed, and that love, combined with consummate skill, is apparent in every picture Arty made. As described in the Preface: On a typical night, the reporter and I would talk to press agents-if Liz Taylor and Richard Burton were in town, for example, their press agent would get us together. There might be

a crime scene or a fire. Whatever happened, there'd be a story in the morning, [along with] the picture I'd made . . . Arty was a protégé of Weegee, whose photographs appeared in the original *Naked City* (later a movie and a TV series), and who at one time was paid five dollars per bullet hole by Life magazine for his pictures of murder victims. When Arty started his first press photographer job in 1956, newspaper photos were shot with a 4 X 5 Speed Graphic, a big, bulky camera with a bellows and a film holder. Arty not only changed cameras, he changed from a radio that connected his car to an answering service, to a police radio and a real car phone. Over the years he partnered with cub reporters like Pete Hamill, Nick Pileggi, and Nora Ephron, who would go on to become best-selling authors while remaining Arty's lifelong friends. Peter Riva, a literary agent and specialist in media licensing and rights representation since 1975, said of *Before the Paparazzi*: There is something here, there is something in these images that harkens to a time in transition, a time now lost, when New York was the center of the media universe. Sadly, Arty's pictures are all that is left of a world that has vanished forever. Arty Pomerantz is the successor to Weegee, before US and People, before the paparazzi.

Industrial Directory of New York State ,1949

Mining and Metallurgy ,1926

New York Bill Harris, Colour Library

Books, 1990-04-10

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