Staten Island Camera Club

Serving the Staten Island community since 1954.

THE Clix

Up Coming Events: Next Competition - End of Season - May 20th at 8-PM via Zoom

May 6th - Membership open discussion via Zoom on the future of our Club - planning session for next season starting at 8:00 PM.

May - 13th - Add ins – Extensions - Plugins and Various Editing and Finishing software review at 8:00 PM on Zoom.

May 20th - The End of Season Competition - All members can compete for Image of the Year - Our judge will be Barbara Mattera Hoffman.

President's Message by Dennis Arculeo

Would you like to be featured in an article in the Clix? Or would you like to write your own featured article to be published in this publication? Its easy to do. Just put something together and we'll publish it. It can be a photographical autobiography, complete with your own selection of your images. Or it can be about your favorite photographic genre, you decide. Joel Heffner has already stepped up to the plate and you can read his contribution in this issue. See page 5 to read all about alternative cameras.

Here we are almost at the Image of the Year Awards and the very important End of Season Competition. Who will receive that coveted distinction. It is like they always tell us you've got to be in it to win it. So pick out your best images and join the competition by uploading them to PhotoContest-Pro, by May18th. Who knows our Judge Barbra Mattera Hoffman may pick your image. **See page 11 for details**. On May 6th we'd like to know if you want to continue with our zoom meetings this summer. Also we want know if you want to continue with critiques and workshops. I hope that we get out in small groups and do some local image shoots. I've included some suggestions on **Page 17** and we'd like to know what interests you. You can suggest your own local venues or favorite places that we can explore together. Whether its a sunrise or sunset opportunity, we know you will make the best of it. So, put on your thinking caps and get suggesting. We're listening.

Hopefully everyone will attend the May 20th EOS Competition even if you are not entered in it. Its always a great night of image excitement.

The Best Lighting for Outdoor Photography - By Brendan Mitchell

The best lighting for outdoor photography depends heavily on where, when, and what you're shooting. Different styles of photography require different equipment and techniques to achieve optimal lighting. This is especially true when you're outside, and at the mercy of your surroundings.

When shooting inside, you can more easily control the light, shadow, background, and other factors that make up your *mise-en-scene,* a cinematography term referring to everything that's in frame (or has an impact on what's in frame). Controlling these elements is decidedly more difficult the moment you step outside.

Despite the challenges, outdoor photography can also be very rewarding. You can't photograph picturesque scenery or wild animals inside a studio. Shooting outside also allows you to take advantage of natural light. Below, we've compiled some outdoor photography tips for lighting, broken down by style, so that you can adequately prepare for your next outdoor shoot.

Landscape Photography

While it can be fickle, natural light can also be used to great effect in landscape photography. Once you start observing and understanding how sunlight is impacted by the time of day, weather, and your surroundings, you will start to learn how you can manipulate it to achieve your desired results.
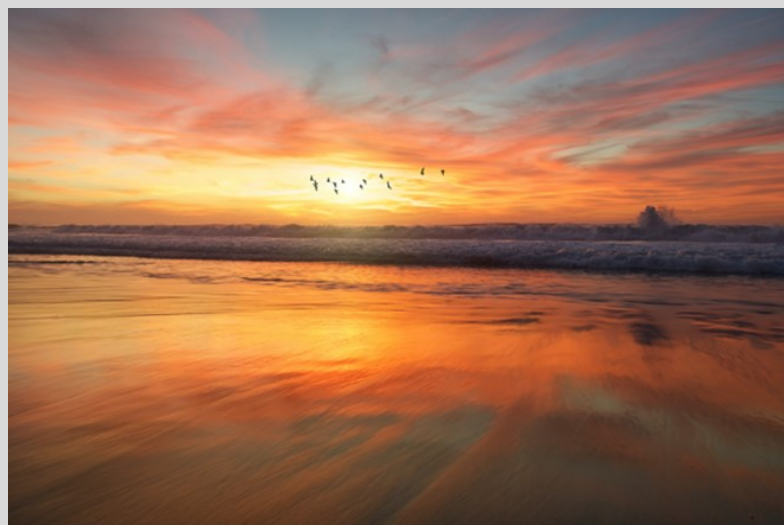
The golden hour is generally considered the best time of day for outdoor photography. More specifically, this refers to the hour immediately following sunrise, or the last hour before sunset.

In the middle of the day sunlight is brighter and more direct, creating

Assigned Subject Digital Awards Gallery – Mother Nature's Weather

Award

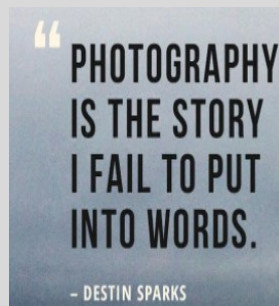Dennis Arculeo - Limited Visibility

" PHOTOGRAPHY IS THE STORY I FAIL TO PUT INTO WORDS.

– DESTIN SPARKS

Award

Len Rachlin - Snow Scene

Award

Marianne   Bury - View Through the Windshield

Award

Joel Heffner - Rain Drops on Tree

Award - First Place (9)

HM - Honorable Mention (8)

Assigned Subject Digital Awards Gallery – Mother Nature's Weather

Bob Green - Snow Storm Shoveling

Dennis Arculeo - Forecast: Snow Showers Possible

Lauren Arculeo - Rainy Day Feeling

Len Rachlin - Snow at Silver Lake Park

Larisa Livshits - Leaves after the Rain

Award - First Place (9)

HM - Honorable Mention (8)

Marianne Bury - Anticipation on a Cold Snowy Beach

Assigned Subject Digital Gallery – Mother Nature's Weather

Joe Sorge - A Stormy Day

Notable 7's Gallery

Diane Griffiths - Snow and ice

Larisa Livshits - After the Rain

Bob Green - Rain Drops From Car Fender

There is a struggle going on in documentary photography

The most significant change in photojournalism since the birth of smartphones in the digital era is that it is no longer the news that's important but the story. It is as subtle a change as it is monumental. Everyone has access to the news, that is, the event that happened, but it is the story, its nuances, layers, intrigues and key drivers that need better understanding. In the past we relied on images from the front line to inform us that there was indeed a situation in distant reaches of the world, but today the citizen or tourist is able to share images that inform us of those events. What role then has the photojournalist to play in relaying the news, better yet, in sharing the story? This is not an otiose question but rather a serious one that goes to the very root of the ethics of photojournalism, its training and practice.


Shelley Levine - A Squirrel Looking for Food

Make A Camera Obscura by Joel Heffner

My wife's point-and-shoot camera comes with an instruction manual of 160 pages. One of my favorite cameras comes with seven sentences worth of instructions. Mine is much more fun to shoot with. They call hers a Canon, they call mine a Wilder. Wilder made wooden pinhole cameras and used to sell them on eBay.

The best part about the pinhole camera is that it shoots at roughly f/106. The point-and-shoot only goes down to f/16. Although you know about digital image making, you may not know as much about the basics of pinhole photography, which is really the basis of photography.

The diagram below shows how images are viewed in a camera.
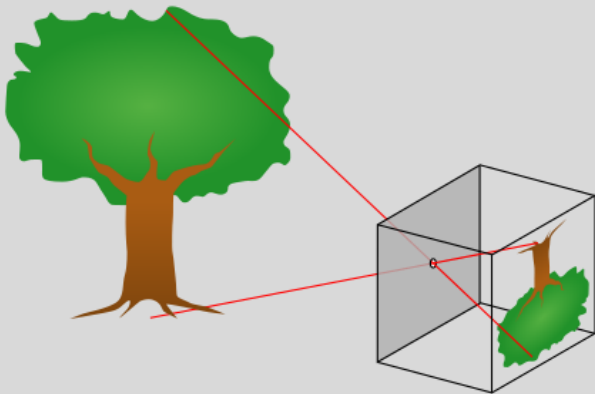
The image comes into the camera upside down and backwards. All you need to create an image is a box and a hole. Whatever is in front of the box will appear on the other end.

Photographers who use film usually put a piece of sheet film (i.e. 4x5, 8x10, etc.) on inside the back of the box. You can use your finger to control the amount of light that comes into the box. You open the hole to take the photo. Pinhole cameras can be made from just about anything. Some people make them from small match boxes. They use 35 mm film to go across the box. You can see examples here.

The Wilder camera that I mentioned is made of wood and is finely finished. Wilder's real job is making furniture. Here's the camera I've been talking about.

The focal length is 2.12" and the pinhole is .02". In order to calculate the f/stop we divide: 2.12 divided by .02 equals 106. Using pinhole cameras, unlike point-and-shoot cameras, are point-and-think cameras. There's a lot of calculations that are needed. And once you figure out the "shutter speed" you usually find that it runs from seconds to hours…and then you need to consider reciprocity.

Today's pinhole cameras are based on what is called the camera obscura, which means darkened room in Latin. Some creative photographers still use darkened rooms to take photographs. Abelardo Morell's book, called Camera Obscura, contains a group of fascinating photos. He went a trip to various places in the world and took pictures from mostly hotel rooms that were strategically located with interesting views. He covered windows with black material and cut out a hole about the size of a quarter. The image appeared on the opposite walls. He then photographs the wall. This is one of his famous images.

Here's a video where Morell speaks about his work. You can create your own camera obscura and take photos…out your window.

Each year, the last Sunday in April is Pinhole Day. Photographers from all over the world submit pinhole photos that they have taken. The photos can be submitted up to several weeks later, but must be taken on that day. You can make your own camera, buy one from eBay, or buy a commercially made pinhole camera that takes 35 mm film like the I used to take this.

Pinhole photography is both challenging and fun. I also think it's the best way to learn the basic principles of photography.

Color Digital Image Competition Awards Gallery

Award

Scott Allen Sunrise At Bass Harbor Lighthouse

Award

Tatyana Grankina - Urban Lines

Award

Len Rachlin - The Professor

Award

Len Rachlin - Vintage Tools

Award

Sue Svane - Got It!

Award - First Place (9)

HM - Honorable Mention (8)

Color Digital Image Competition HM Gallery
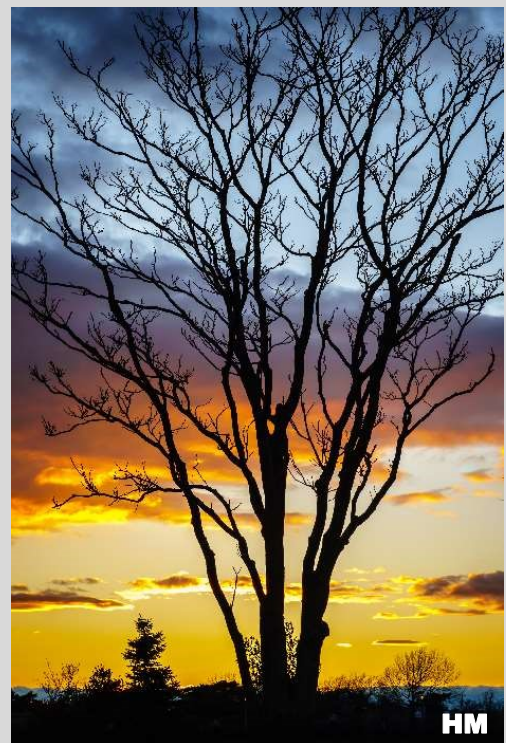

Dennis Arculeo - Still Life with Fruit and Candle

Scott Allen - Angelina

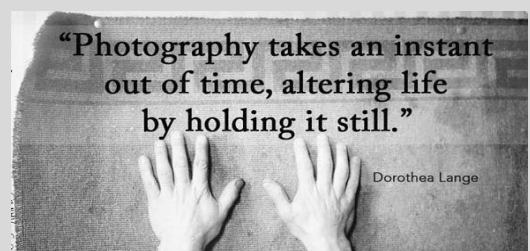Marianne Bury - Jet Skier on Lake Ontario

Grankina - Tatyana Lone Tree at Sunset

Lauren Arculeo - Bannerman's Neglected Home

"Photography takes an instant out of time, altering life by holding it still."

Dorothea Lange

Color Digital Image Competition HM Gallery

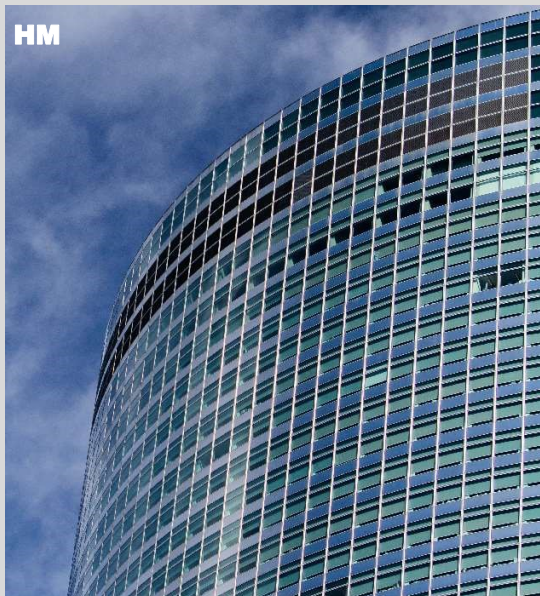Marianne Bury - An Artisans Hands

Carol Mayr - City Night Lights

Sue Svane - Sunset Moonrise

Joe Sorge - Im Watching You

Shelley Levine - A building behind the Oculus

Bob Green - Rain Drops on Lotus Flower

Continued from Page 1. The Best Lighting for Outdoor Photography - By Brendan Mitchell

harsh shadows. During the golden hour, when the sun is closer to the horizon, the light it emanates is more diluted by the atmosphere. This results in softer, reddish light that is ideal for capturing visually pleasing photos. In fact, you'll likely observe an array of different hues as the sun either sets or rises. This provides an opportunity to capture unique, colorful imagery.

Of course, you don't have to wait for the golden hour to capture a great landscape photo. Sometimes, shooting in the middle of the day matches your creative goals. You can utilize harsh shadows to produce fascinating visuals. Alternatively, you can find ways to filter the light so it's less intense. In a rainforest, sunrays filtering through the trees can look ethereal. You could also use a lens filter. For example, a neutral density filter will evenly remove the amount of light entering your lens, relieving pressure on the dynamic range of your camera.

On overcast or rainy days, the natural light will have a different impact on your photos. Even in the middle of the day, the light will be softer, with blue tones instead of red. If you're planning to use natural light, you need to plan ahead. Check the weather predictions in the days leading up to your shoot. If you want warm, bright photos, it doesn't make sense to go shooting on a day with poor weather. That's not to say you can't capture great landscape photos on an overcast or rainy day. Ultimately, it depends on your creative vision. Natural light can be unpredictable, but if you know what you want,

planning ahead will help you achieve your vision.

Outdoor Portrait Photography

The golden hour can be a good time for outdoor portraits as well, however, you need to be well prepared. Timing is of essence when it comes to natural light, especially during the golden hour when the light can dramatically change within the span of several minutes. It will be difficult to take multiple portraits with a consistent look and feel as the light will be constantly changing.

Shooting portraits in the middle of the day, you have to be mindful of the amount of light entering your lens. On a bright, sunny day, the light will create harsh shadows and can wash-out the skin tone of your subject. It's recommended that you move the subject to a shad-

ed area, or in a position where no hard light is hitting their face. Another issue you'll likely encounter is an overexposed background. Fill flash is a technique you can use to correct this issue. It will require the use of a camera flash. The flash built-in to your camera may work, however if you find yourself taking a lot of portraits, it's probably worth investing in a more powerful external flash.

First, adjust the ISO and aperture on your camera so that the background of your shot is exposed correctly. This will make your subject dark, but that's okay. When you take the photo, the flash is going to illuminate your subject without impacting the background, resulting in an evenly exposed photograph. To get the perfect exposure, you may have to adjust the settings on your flash or camera, or change the distance between you and your subject. You want the subject's

face to be well-lit, but not so bright that it's obvious you used a flash.

You can also use a light meter to calculate what camera settings you should use for an optimal exposure. While most cameras have a built-in light meter, they're less reliable. They measure reflected light, which is the amount of light that's reflecting off your subject. Alternatively, an external incident light meter will measure how much light is falling on your subject. Holding the meter near their face and facing it towards the light source, it will tell you the exact camera settings to use for a good exposure of your subject. You can even use the meter in conjunction with a flash.

Macro Photography

Macro photography is a popular outdoor photography style. It involves taking extreme close-up photos of just about anything, although often the subject is an insect, flower, or naturally-occurring texture. Good macro photographs are often vividly colored, capturing an otherwise small subject in intricate detail.

Photographing anything on such a small scale means that lighting is paramount. Depending on your lens and camera, the sun will often provide enough light to adequately light your shot. In fact, like the other styles, on a bright day there may be too much natural light. If your subject isn't mobile, you may need to wait until they're in the shade or the sun is behind a cloud

Color Digital Image Competition Notable 7's Gallery

Shelley Levine - Old and New Architecture

Lauren Arculeo - Catalina Hibiscus

Diane Griffiths - Snake Couple

Joe Sorge - Magnolia Blossom

before taking your photograph. Overcast days can be great for macro photography when the natural light is softer.

If you find that you don't have enough light, you may need to use a flash. You shouldn't use the built-in camera flash. You'll likely be very close to your subject, and these flashes aren't designed to work in close proximity. Use an external flash if you can, and hold it to the side of the camera, further away from your subject. Like with an outdoor portrait, you're trying to introduce fill flash. That is, enough light to fill in the shadows and properly expose your subject without making it obvious you used a flash.

If you're photographing an insect, a bright flash may scare them away. If you only need a little more light, you might get away with just using a reflector. A silver reflector, held beneath your subject in the light, will allow you to add more reflected natural light into the shot.

Summary
While there are other styles, generally speaking the best lighting for outdoor photography is natural light. However, the time of day, weather, and your camera settings can be critical to ensuring your photos turn out great. You may also wish to invest in some outdoor photography equipment such as an external flash, light meter, or reflector.

While we hope the tips above will help you, the best way to master outdoor photography lighting is to take your camera outside and start experimenting. Pay attention to how natural light changes throughout the day, and how you can use your camera settings and accessories to your advantage. Golden hour or not, there's always something interesting to photograph outdoors.

May's End of Season Competition Explained

- End of the Season Competition is May 20, 2021

- You may enter up to 4 of your images from this season's monthly Competitions per category .

- That is **4 in Mono – 4 in Color – 4 of any Assigned Subject -** Total of 12.

- Images must be the exact image uploaded and scored during this season's regular monthly Competitions.

- No fixes, changes and no substitutions are permitted - must be same image.

- **Only Exception:** if in September you uploaded an image whose longest side was larger than 3840 pixels. Example: 4000 pixels.

- That image must be downsized to 3840 pixels which is the legal limit established in October 2020 and is still in effect.

- Enter what you think is your best work from the images you chose for this season's monthly Competitions.

- FAQ - Does it have to have been **scored** a 9?

- **Answer is NO! It doesn't have to be.**

- Should you enter all the same kinds of images?

- **Examples:** only all abstracts or landscapes, flowers or nature images.

- **Answer – you pick what you want -** but variety is always the best choice.

- When you upload your images, they must have the **same title as before**.

- You can request a list of your image titles from us.

- We'll send your list to you.

- First round - the Judge will view all the images once in a category without comments or scores.

- Then proceed on to a second round and begin to score them.

- Each image with get an 8 or 9 score.

- Then only the nines with be reviewed.

- Through a process of elimination, the Judge will select three top images.

- The Judge will award one of these **1st place Image of the Year**, one **2nd** and **3rd** place image, the remaining images will be deemed **Honorable Mentions**.

- This will be used for each of the three categories, Color, Monochrome and Assigned Subject.

Monochrome Digital Image Competition HM Awards Gallery
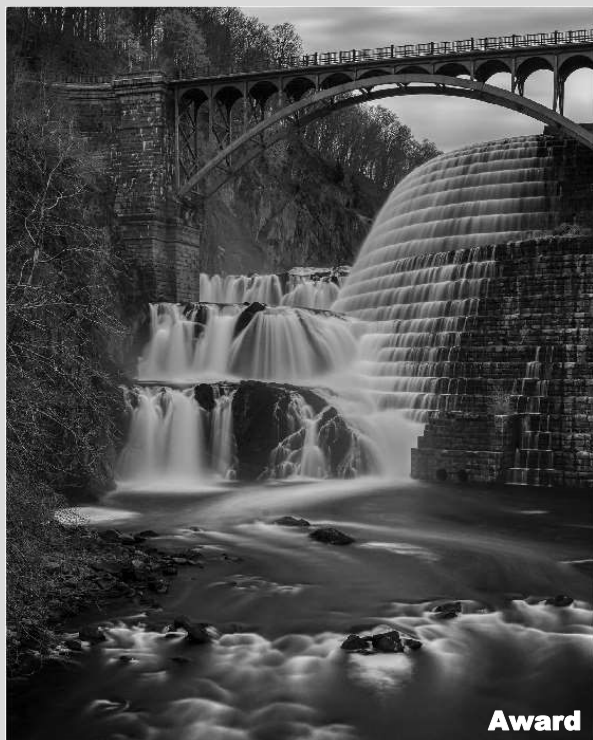
Award

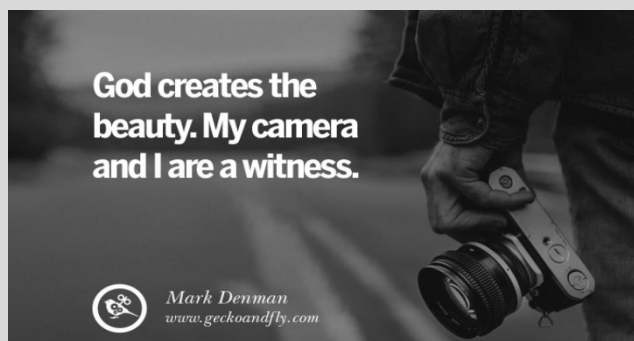Scott Allen - Croton Gorge Dame

Award

Tatyana Grankina - Fifty Fifty

Award

Len Rachlin - Rebecca and Paul

Award

Sue Svane - Hang on Nuthatch!

Award   - First Place (9)

HM   - Honorable Mention (8)

God creates the beauty. My camera and I are a witness.

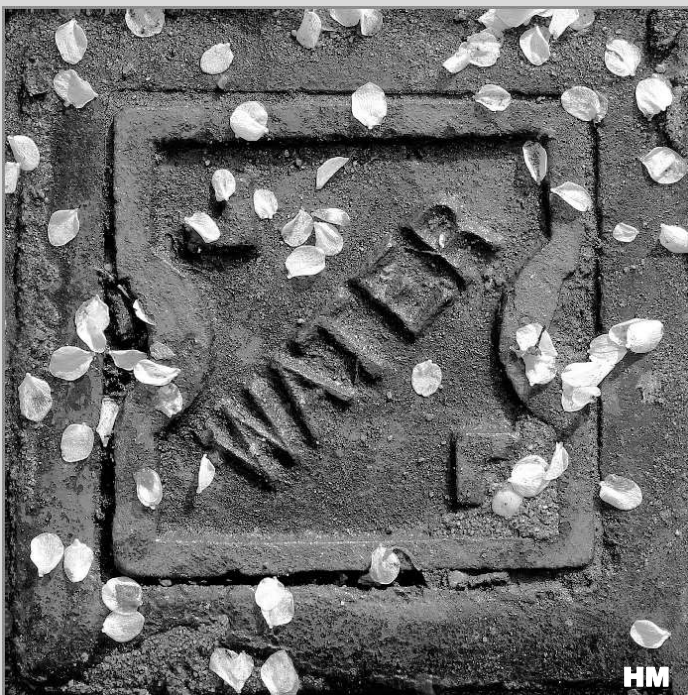Mark Denman
www.geckoandfly.com

Monochrome Digital Image Competition HM Gallery

Tatyana Grankina - Solitude

Dennis Arculeo - Vintage Venice

Sue Svane - Curb Box Cover #2

Len Rachlin - Trio

Award - First Place (9)

HM - Honorable Mention (8)

Monochrome Digital Image Competition HM Gallery

Shelley Levine - A Different Perspective of the Brooklyn Bridge

Michael Miglino - Happy Mood

Shelley Levine - A Ceiling inside the Oculus

Lauren Arculeo - Beautiful Skyline

Scott Allen - Belmar Fishing Pier View

"PHOTOGRAPHY GIVES YOU THE OPPORTUNITY TO USE YOUR SENSIBILITY AND EVERYTHING YOU ARE TO SAY SOMETHING ABOUT AND BE PART OF THE WORLD AROUND YOU. IN THIS WAY, YOU MIGHT DISCOVER WHO YOU ARE, AND WITH A LITTLE LUCK, YOU MIGHT DISCOVER SOMETHING MUCH LARGER THAN YOURSELF."

- PETER LINDBERG

Monochrome Digital Image Competition Notable 7's Gallery
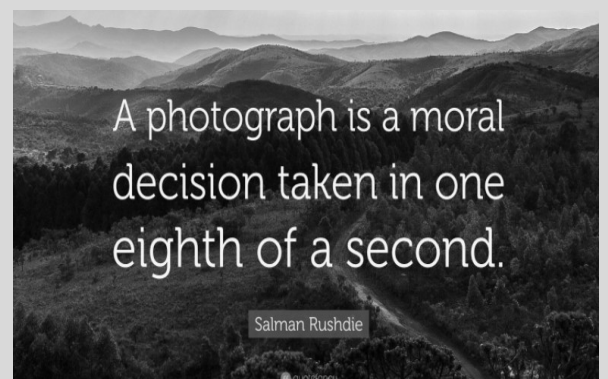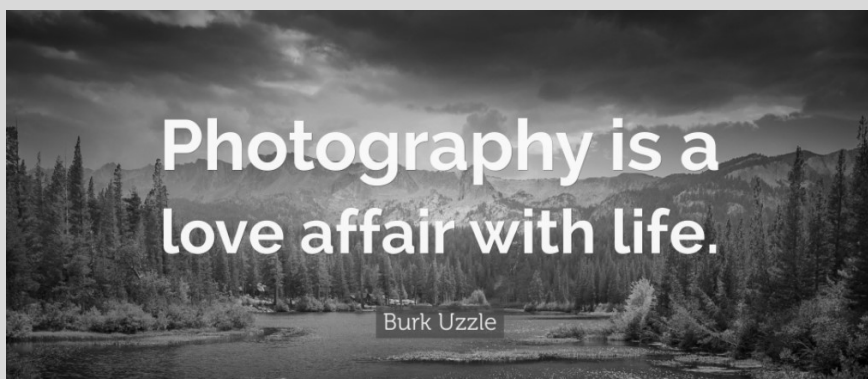

Marianne Bury - Pump at Mendon Park

THE CAMERA
IS MY TOOL.
THROUGH IT
I GIVE A REASON
TO EVERYTHING
AROUND ME.

André Kertész

Joe Sorge - A Tree at Snug Harbor

Award - First Place (9)

HM - Honorable Mention (8)

Carol Mayr - Milk Weed

Michael Miglino - East side of Manhattan

Photography is a
love affair with life.

Burk Uzzle

A photograph is a moral
decision taken in one
eighth of a second.

Salman Rushdie

From the Wayback Machine - curtesy of Joel Heffner

From a Journal for Amateur Photographers (October, 1915). Kodak invited photographers' questions and encouraged them to send photos and negatives to them to be critiqued!

KODAKERY

TO OUR READERS

WE wish to help you take better pictures. Whether you are a beginner or an advanced worker we desire that you should make constant progress, along both technical and artistic lines.

The individual who relies solely on his own experience gains practical knowledge slowly. the experience of a single individual is necessarily less comprehensive than the experience of a multitude of individuals.

We are in possession of the technical knowledge gained by many scientific investigators and, the knowledge acquired from the experiences of a host of practical workers, whose labors have been confined exclusively to photography for many years.

We cordially invite you to avail yourself of this knowledge by corresponding with us regarding any photographic processes in which you wish to become proficient. We will take pleasure in furnishing the necessary information, free of charge.

By sending us your negatives and prints you may receive our criticisms and suggestions. By profiting from these you will the more readily become proficient. Give complete data when possible, regarding each negative and print. We wish to know the month, the time, and the condition of the light when the exposure was made, the stop and shutter speed used, whether the negative was developed in the tank or in the tray and the kind of developer used.
We also wish to know the name and grade of paper of which the print was made. Both negatives and prints will of course, be promptly returned.

Unless negatives are sent with the prints it will be impossible to offer coo1prehensive criticisms, as only by examining both negative and print can it be determined whether the print is the best the negative can yield.

ADDRESS ALI. COMMUNICATIONS
"KODAKERY"
EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

Looking for Great Places to Visit this Summer?

Besides all the places in the world, our own backyard holds many hidden treasures. Why not check some of them out?

Best things to do in Staten Island

Museums

Historic Richmond Town
Staten Island
★★★☆
Visit for: 2h 30min

Staten Island Museum at Snug Harbor
Staten Island
★★★★☆
Visit for: 1h 30min

Noble Maritime Collection
Staten Island
★★★★☆
Visit for: 1h 30min

Hidden Gems

The Conference House
Staten Island
★★★★☆
Visit for: 1h 30min

High Rock Park
Staten Island
★★★★☆
Visit for: 2h 30min

Jacques Marchais Museum of Tibetan Art
Staten Island
★★★★☆
Visit for: 1h 30min

Popular

Richmond County Bank Ballpark
Staten Island
★★★★☆
Visit for: 2h

Snug Harbor Cultural Center
Staten Island
★★★★☆
Visit for: 4h

Staten Island Zoo
Staten Island
★★★★☆
Visit for: 2h 30min

Parks

New York Chinese Scholar's Garden
Staten Island
★★★★☆
Visit for: 1h 30min

Blue Heron Park
Staten Island
★★★★☆
Visit for: 2h 30min

Freshkills Park
Staten Island
★★☆☆☆
Visit for: 2h 30min

Historic Sites

Fort Wadsworth
Staten Island
★★★★☆
Visit for: 1h 30min

Alice Austen House Museum & Garden
Staten Island
★★★★☆
Visit for: 1h 30min

Garibaldi-Meucci Museum
Staten Island
★★★★☆
Visit for: 30min

Kid Friendly Attractions

Franklin D. Roosevelt Boardwalk and Beach
Staten Island
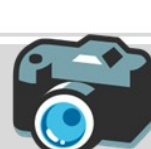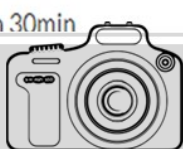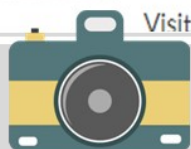★★★★☆
Visit for: 3h

Staten Island Children's Museum
Staten Island
★★★★☆
Visit for: 2h

Also check out:
https:// w.statenislandusa.com/parks.html

General Information

Important SICC Websites

Staten Island Camera Club Website

https://www.sicc-photography-club.com/

Image Critique Meetup Website

https://www.meetup.com/Image-Critique-Meetup/

Staten Island Camera Club Meetup/FSM

https://www.meetup.com/Staten-Island-camera-club/

Email us at:

info@sicc-photography-club.com

Note: All Blue characters are Hyperlinks.
Ctrl Click with mouse or tap your stylist to follow the links on-line.

Competition Guidelines

Due to the Pandemic, we will not be having Print Competitions this season. In regular monthly competitions you are permitted to enter two images into each Category. These are Color Digital Image, Monochrome Image and Assigned Subject. An Assigned Subject image can be either Color or Monochrome determined by the maker. A judge will review and score these images onl their photographic merits and adherence to the theme of the Assignment.

You are permitted to make up One missed Regular competition in each of the categories that you are participating in; except for the Assigned Subject Competitions, which can not be made up.

Digital entries must be submitted by 11:59 PM on or before the Tuesday evening prior to Thursday's competition, using the upload procedures established by the Photo Contest Pro website.

All print entries must be submitted and ready for Competition by 7:45 PM on the night of the Competition. Print Entry Sizes: Printed images will be no less than 8x 10", but not more than 13x19". Prints must be mounted on a board and can be single matted.   Over all presentation size including the mat or backing board should not be less than 10X12"nor any larger than 17X22." Commercially available mats for 8x10" sized prints are generally 11x14" with an opening for 8x10" prints and are available in local stores or on-line.

The upper rear Left Hand corner of the print must contain our competition label filled in with the image's Title, Member's Name and the Color/Mono Category; checked in the appropriate box. Assigned Subjects are not numbered. The entry # on the Label (#1 or 2), must correspond to what is printed on the scorer's sheet.

All images, both Digital and Print, will follow the same scoring scheme. First Round entries that are scored a "6" or less will be dropped, any image scored a "7" makes it into the 2nd Round.
During the 2nd Round the Judge will re-score the Photo and will either keep the "7" Score or raise   it to   an "8" gaining an "Honorable Mention" or a "9" which is the designation for an Best in show "Award".

Once a Photo receives an "Award" (9) it will be retired and may not be re-entered into any future regular Monthly Club Competition in the same or any other category. Any 9's earned during the season can compete with other photos in the Photo of the Year competition. Photo of the year winning images also will be retired and restricted in the same manner as above.

Any color Digital, or Print that received a 7 or 8 may not be re-entered into competition in the same season in the same category. However it may be re-entered in a succeeding season, only once, in a different category.

Competitions are held in the Harbor Room, Snug Harbor Building G, on the third or fourth Thursday of each month at 8 PM. (See our Schedule on our Website for exact dates and times.)

Club Officers for 2020-2021

President: Dennis Arculeo   Web Master: Dennis Arculeo

1st Vice President: Eric Mayr   Competition Chair: Carol Mayr

2nd Vice President: Clix Editor: Dennis Arculeo

Secretary/Treasurer: Carol Mayr   Projectionist: Lauren Arculeo

NJFCC News

The NJFCC is comprised of member clubs in New Jersey and surrounding areas. Its purpose is to bring together individuals and clubs who share a common interest in photography, to establish a learning environment and spread the knowledge, skills and the joy of photography.

Affiliated club members may enter inter-club digital and print competitions scheduled throughout the year.

The NJFCC competition year is in full swing. Be sure to check the dates so you don't miss entering our two digital competitions--Nature and Pictorial.

For details visit NJFCC

http://www.njfcc.org/