

Staten Island Camera Club

Serving the Staten Island community since 1954.

THE
Clix



January 2022

Up Coming Events: Next Competition - February 17th - Assigned Subject Reflections

Feb 3rd Image Critique all Members invited to upload Images to Dropbox -Via Zoom 8PM

Feb 10th Zoom Discussion All about the “Duo Tone” Assigned Subject - Via Zoom 8PM

Feb 17th Monthly Competition - Judge Jordan Basem - Via Zoom 8PM

President's Message by Dennis Arculeo

Welcome to 2022, and what a challenging year we have ahead of us. We are well into our club season and new members are joining our ranks. I like to take this opportunity to welcome Jim Caroll, Terri Carillo, and Michael Arculeo to our little band of passionate photographers.

I see the membership increasing not only in numbers but with fresh new talent. Something that we all would agree was sorely need. Kudos to all those who did so well in this month's Competition. You can have a look see their images on the following pages. No wonder most of our competition judges have remarked about the high level of professionalism of our imagery.

I have noticed that fewer of you have been attending and partici-

pating in our Critiques and Zoom discussions. One of the huge benefits of being a member of a Camera Club is the opportunity of sharing our ideas, experiences, talents and artistry.

We learn from each other and we impart knowledge when we come together and participate in the process. I have witnessed that some of us who show up for the Critiques and Discussions have benefited from the comments and suggestions that members have expressed.

Images that would have been merely a 7 have been elevated to 8's and 9's by just making minimal adjustments that were proposed by members at these sessions. Just ask Susan or Marianne, or Debbie how helpful some of these sessions can be.

Hoping to see more of you participate and willing to thrive together.

Reflections - Assigned Subject for February 2022

A reflection much like a mirror image, has no physical form of its own. It is a two dimensional representation of a subject or physical shape. Much like the clouds that reflect on the surface of water, you can see them but they are not really there. Only the light they reflect on the surface of the water is visible.

A more scientific explanation of a reflection can be understood as a change in the direction of the physical property of light. Usually they result from the proximity of a subject to water or their nearness to a reflective surface like glass, metal or a mirror.

A reflection mimics the shape of the subject by bending the light waves that fall upon it, which then travel and cross onto another surface. Thus giving it a new rendition of its self.

The idea behind this Assigned Subject is to show how this physical property of Light recreates the subject and how it contributes to add to the **Artistic Value** of your image.

The resulting image you make should, in some way or form, display or portray predominately this reflection.

For Example, there is a tree at the edge of a pond, the light waves

of the tree travel onto the surface of the water to form a mirror image of the tree on the water's surface. — D. Arculeo

Reflection photography can skyrocket your images into the more interesting subject matter. After all, we are all seeing the world from the same perspective on a daily basis. But if you can find ways to use reflective surfaces, a long shutter speed, and some new subject ideas, you will create a fresh look and creative feeling to your photos.

When shooting reflections, there are certain things you should keep in mind if you want to capture and create a great composition. These are the best tips to help you photograph reflection photography.

Wide Angle Lens

If you want to take better reflection photos, start by choosing the right photography gear. Typically with reflective images, you will want to use a wide-angle lens because often you will be shooting landscapes. Also, you will want to fill the frame with your subject and reflection, and this is why a wide-angle lens will come in handy for reflection photographs.

Focal Point

If you want to shoot reflections that capture an audience's attention, it's key that you set your focal point to the right location.

Continued on page 10.

Assigned Subject Digital Gallery – Old Architecture or Structure



Award

Dennis Arculeo - Ponte Vecchio



Award

Sue Svane - Venice, Italy



Award

Diane Griffiths - 1888 Rawlings Conservatory in Baltimore



HM

Dennis Arculeo - Detail St Peters Dome



HM

Debra Killen - Richmond Town House

Award - First Place (9)

HM - Honorable Mention (8)

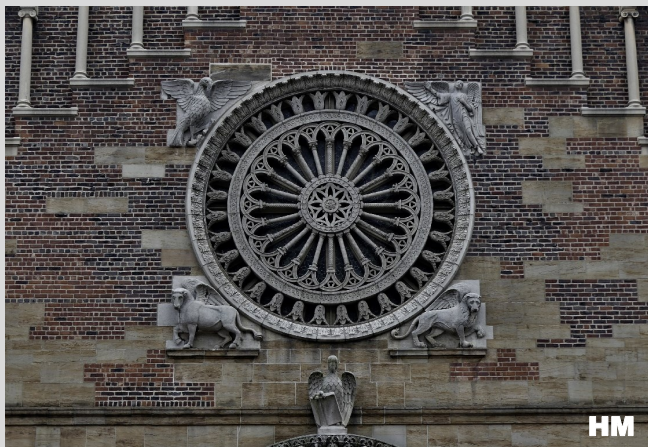
Assigned Subject Digital Gallery – Old Architecture or Structure



Lauren Arculeo - Stone House



Len Rachlin - Farm Colony Ruins



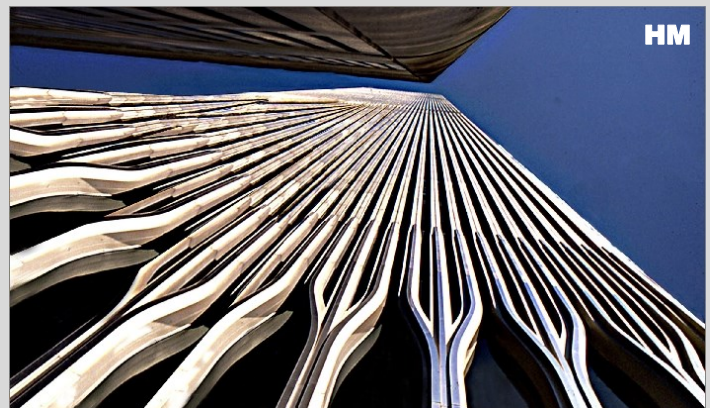
Marianne Bury - Symbols on a Church Facade



Bob Green - 19th Century House Old Architecture



Len Rachlin - Gold Coast Mansion Detail



Bob Green - Looking Up at Old WTC Tower

Award - First Place (9)

HM - Honorable Mention (8)

Use Adobe Photoshop to create a duotone effect - Erica Larson

Whether it's your favorite band's avatar or your best friend's new profile pic, the duotone effect is everywhere and March's Assigned Subject.

Thankfully, it doesn't take a full studio to create - all you need is your creativity.

Learn how graphic artist [Erica Larson](#) uses [Adobe Photoshop](#) to add color gradients to her images, creating a duotone look.

Not as complicated as you might think here are some helpful Photoshop tools.

Before you start.

The duotone effect works best on high-contrast images. Use this [sample image](#) if you'd like, or practice with your own.

Step 1: Prep your image

Larson started by adding a Gradient Map Adjustment Layer (different from a regular Gradient). This allows her to map colors onto the grayscale values, while preserving the original image.

Step 2: Add a splash of color

Click on different Presets in the Properties panel to see how each one affects your image. Larson selected the Violet, Orange gradient as her starting point.

Step 3: Choose your shade

Click on the gradient to open the Gradient Editor. This preset has two color stops by default. Larson double-clicked on each of the color stops, and then chose a new color using the Color Picker.

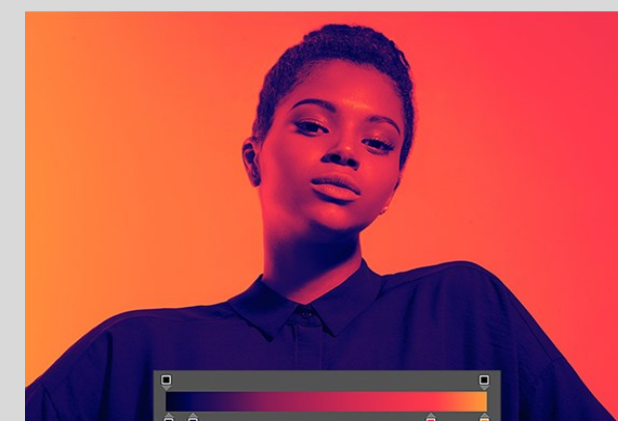
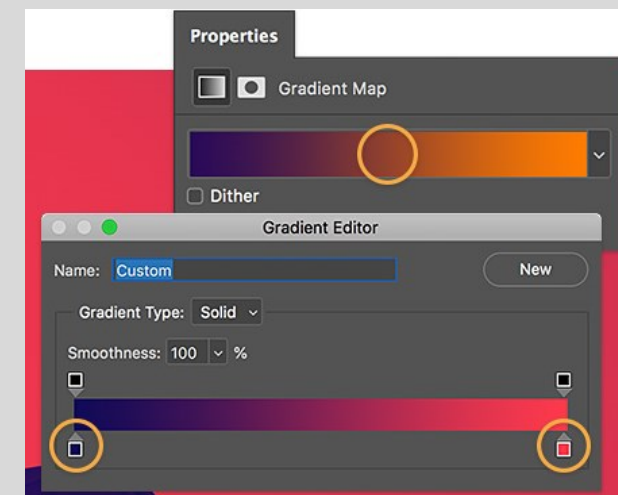
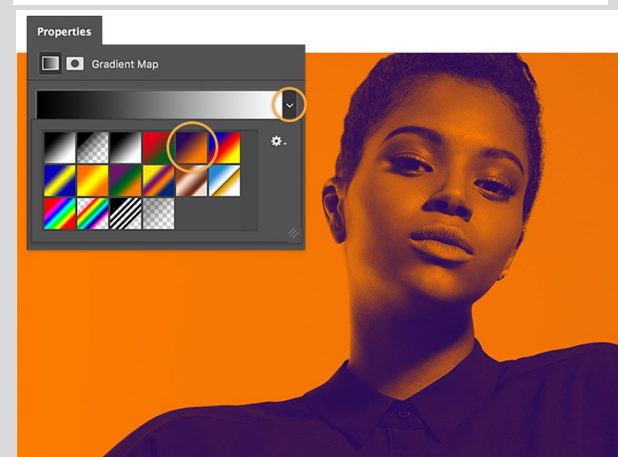
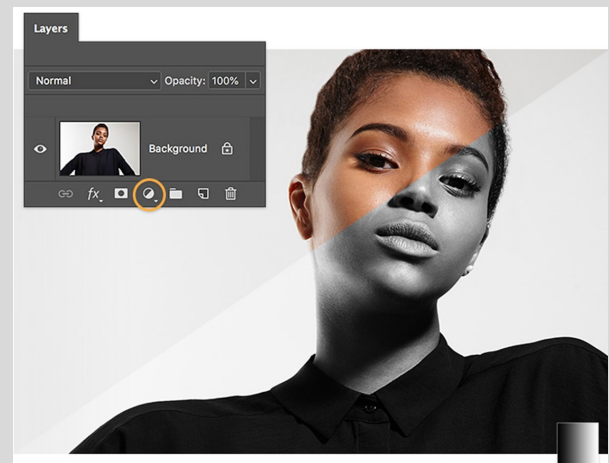
Step 4: Enhance the spectrum

You can shift the color stops and the Color Midpoint (the center diamond) to add a bit more range to your image's color spectrum. Larson went further, adding two more color stops by simply clicking just below the gradient, and again selecting from the Color Picker.

Create your dynamic duotone.

See how this dramatic, colorful effect can give any high-contrast, black-and-white image a bold new look.

Suggest you experiment with this and other tools at your disposal. -D. Arculeo.



Color Image Digital Competition Gallery



Dennis Arculeo - Looks Pretty Cold in there



Dennis Arculeo - The Kill Van Kull at Sundown



Lauren Arculeo - Chrysanthemum

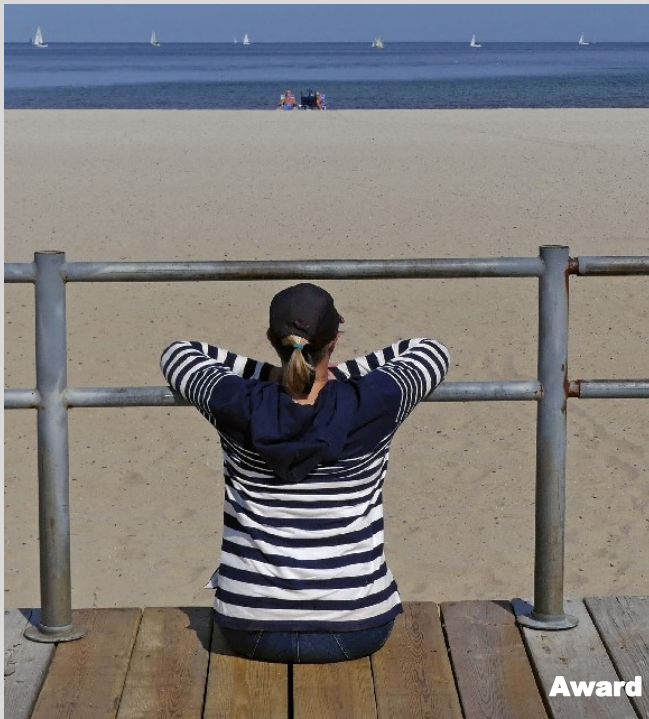


Larisa Livshits - Beautiful Rose

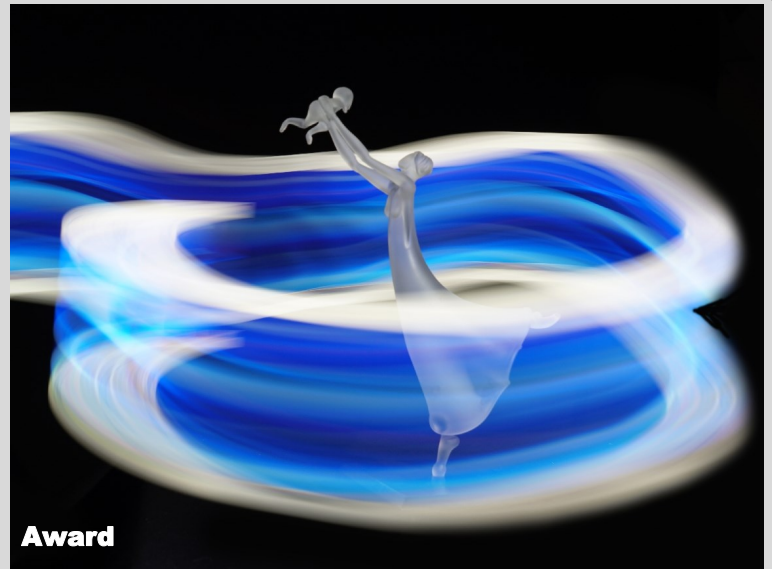
Award - First Place (9)

HM - Honorable Mention (8)

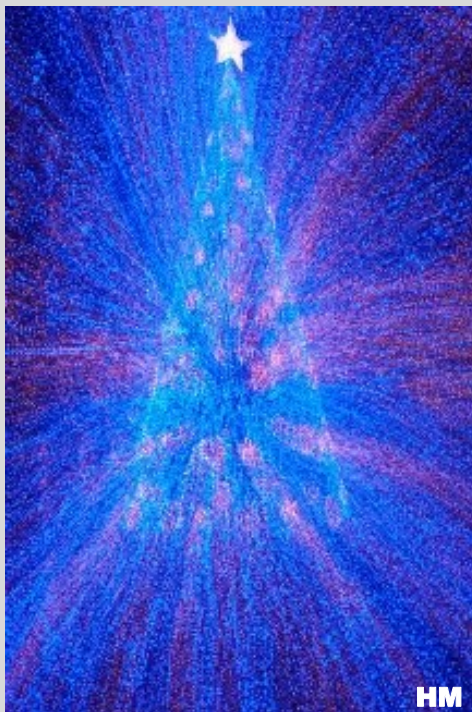
Color Digital Image Competition Gallery



Marianne Bury - Looking



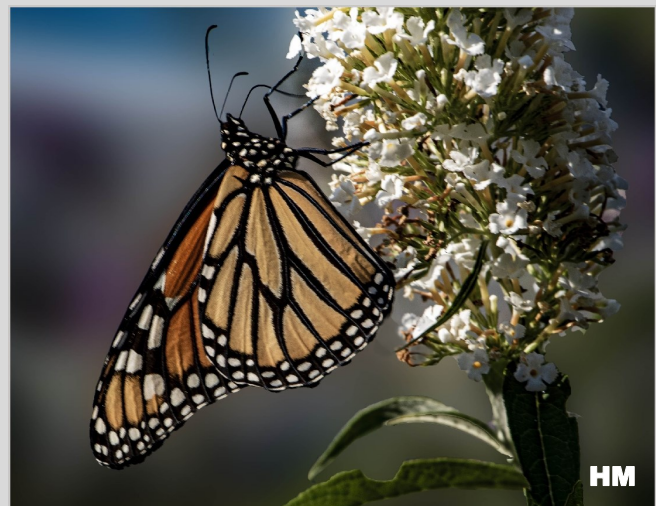
Mona Wexler - Light Painting around a dancing mom



Mona Wexler - Blue Abstract Xmas Tree



Len Rachlin - Mathematics

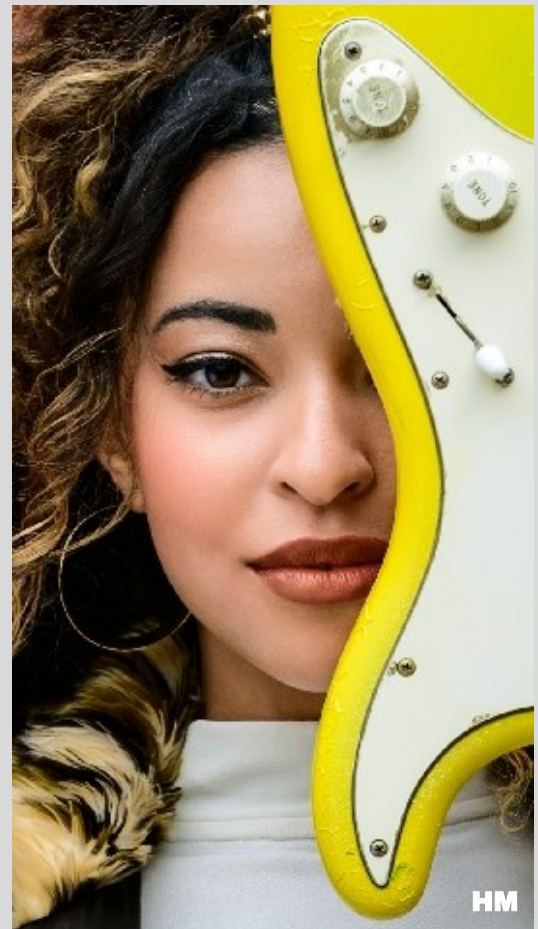


Joe Sorge - Monarch Butterfly

Color Digital Image Competition Awards Gallery



Sue Svane - Male Nuthatch at Blue Heron Park



Scott Allen - Framed Eye



Len Rachlin - Still Life with Crystal Sphere

Award - First Place (9)

HM - Honorable Mention (8)

2021-2022	Assigned Subjects
September	Leading Lines or "S" curve
October	Nature's Landscape
November	Negative Space
January	Old Architecture
February	Reflections
March	Two (Duo) Toned
April	Water in Action

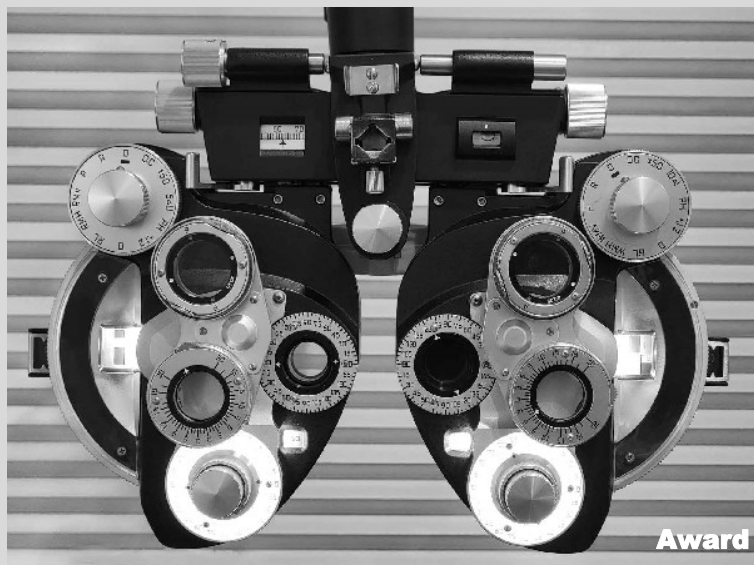
Monochrome Digital Image Competition Gallery



Dennis Arculeo - New White Dahlia



Scott Allen - B&W B Movie Scene



Len Rachlin - At the Eye Doctors Office



Len Rachlin - Old School Tools

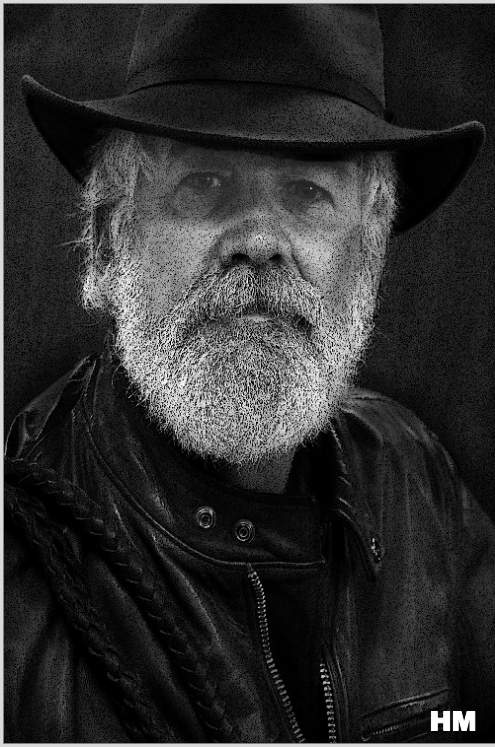
Award - First Place (9)

HM - Honorable Mention (8)



Lauren Arculeo - Mr. Kolawole

Monochrome Digital Image Competition Gallery



Bob Green - Male Portrait



Scott Allen - Marinique



Joe Sorge - VZ Tower

Award - First Place (9)

HM - Honorable Mention (8)



Dennis Arculeo - Lost for Time

Reflections - Assigned Subject for February 2022 - Judge Jordan Basem

Continued from page 1.

Aim to set your focal point on the reflection itself instead of the thing you are reflecting on. This is especially helpful when shooting subjects such as the sun, sky, florals. Fine-tune your focus to create the most beautiful composition.

Longer Shutter Speed

Another great tool for shooting reflections is to use a long shutter speed, which works exceptionally well when shooting liquid subjects. Using a longer shutter speed and different angles will blur your reflective photography and become even more beautiful. This is also important because you will want to raise your aperture to around f/16 for everything to be in focus, meaning your shutter speed will need to slow a lot to let more light in.

Reduce Glare

In order to reduce the glare in your images, it's important to shoot in the early morning. The sun will be lower in the sky and create less glare as well as prettier colors. Another way to reduce glare in your reflection photographs is to use a lens hood, use a polarizer, as well as working to find the right angle.

Aperture

Start with a wide aperture and slowly change your aperture until you find the sweet spot for your composition. You may want just a piece of your reflection in focus, or you may want the entire reflection in focus, and this is where you get to be the artist. The Best Surfaces to Use for Reflections

As mentioned in the intro, there are many subjects that create great reflections. No matter your level of photography skills, you should try experimenting with all the following reflections to see which you like best. Focus on what seems different and inspires your creativity.

Windows

To create beautiful reflections, start by shooting in windows. Windows are a great reflection starting point because they are easy to find and are usually full of light. Try a different scene each day in your homes, such as a reflection of yourself, pet, or other inspiration you find.

Shiny Surface

Reflection can be found on types of shiny surfaces. Experiment with different shiny surfaces such as a glass bottle, tea kettle, spoon, or Christmas ornament. Remember to use a long exposure and a tripod to get the clearest photos and set your aperture to f/16 to get everything in focus.

Water's Surface

Water is one of the most popular surfaces for reflections. When taking reflective photos of a water scene, try to shoot in the early morning when the water is most still. Search for water with little to no movement to capture the best photos.

Sky

The sky is not reflective but looks incredible in reflective photos. Try to

work the sky into your reflections, including looking for it on water or by bringing your own reflective surface and placing the sky inside.

Puddles or a Puddle

Puddles are one of my favorite types of reflection photography. The best time to shoot a puddle is after a big rainstorm when the streets are full of them. If you live in a big city, it's fun to create reflections of buildings inside puddles. Leave your viewer wondering which way is up or down when shooting at different angles in a puddle.

Mirrors

If you want to create an interesting reflective image, try using a mirror. At the same time, change your perspective by getting low next to the mirror until you find the right view to frame the reflection.

Metal

As mentioned above, metal can create great reflections. Look at different types of metal such as cars, silverware, and jewelry. Keep an eye out for symmetry to create more interesting compositions.

6 Best Tips for Photographing Reflections

Here are some of the best tips to shoot reflections. Some may work for you, and some may not, but you should experiment with each to capture the best-reflected photos.

1. Choose the Best Angle

For better reflections, you must choose the best angle, which will change based on what you are shooting. But generally, you will need to set your camera to shoot down on the reflection. Move your camera until you find the sweet spot in your image. You want your reflection to fill the frame, sometimes including the sub-

ject and sometimes just the reflection itself.

2. Use a Polarizing Filter

Invest in a filter to help expose your reflection at the same time as the light surrounding it. Often times the lighting is different in your reflections vs. the light around them. That's why a polarizer can help even out your exposure.

3. Capture the Whole Scene

Reflections should be shot with the scene in mind. To make your photography more creative, try to incorporate the world around the reflected subject.

4. Focus on the Reflection

Carefully set your camera to focus mostly on the reflection. But as mentioned above, you may want to expose the whole scene as well. So it will be important to have a tripod for a long exposure to give you a higher aperture such as f/16.



Reflections - Assigned Subject for February 2022 - Judge Jordan Basem

5. Make use of the Foreground and Horizon

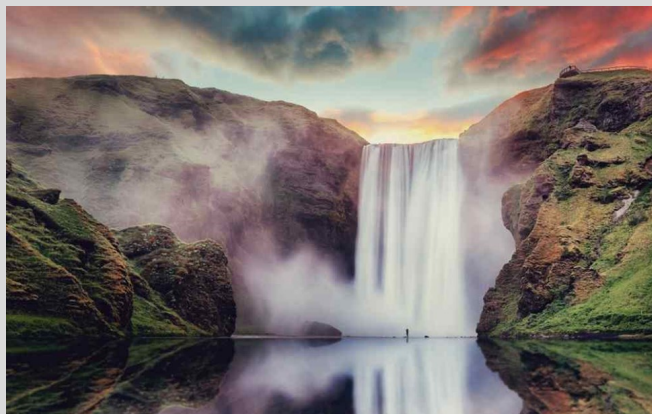
Your photography will inspire others more when you make use of the foreground and horizon. Try to match up your reflection with the horizon by lowering your camera to the horizon or by adding more foreground in front of your reflections.

6. Incorporate Movement

Movement makes any photo come to life. Try to photograph a person running through your image or a bird flying in your reflection. You may even consider pouring water onto your reflection. Reflections with movement in them are always more interesting.

Amazing Examples of Reflection Photography

Here are some reflected images to inspire your next image!

Reflective Portraits**Reflected Waterfalls****Interesting Subject Matter****Conclusion**

We hope you enjoyed this article about reflection photography. Reflections are a great way to up your photography game and become more artistic. If you want to learn even more about how to take better pho-

tos, try our 365 Days of Photography Course, which is full of tips and easy-to-follow videos to get inspiration on a daily basis!

Domien Van Eynde CEO Photographycourse.net



Save the Date

NJFCC Photorama 2022

Featuring: **Judy Host**

Explore

- The world of portrait photography
- How to capture movement
- The art of blending images together

Saturday April 9, 2022

8:00am - 3:30pm Middlesex County College





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

There are six categories to submit into for a monthly competition. You can enter 2 Color Digitals, 2 Color Prints, 2 Mono Digitals and 2 Mono Prints, as usual (8). And now you can also enter in the Assigned Subject category two Digital and two in Print. (Which equals a total max of 12 images per competition)

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 8x10", 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.)



NJFCC News

IMPORTANT ANNOUNCEMENT

Visit NJFCC

<http://www.njfcc.org/>

PHOTORAMA POSTPONED UNTIL
APRIL 2022

Photorama 2021 has been postponed
until April 2022.

On the Website select the Photorama
Menu for additional details.

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.

Club Officers for 2021-2022

President: Dennis Arculeo

Clix Editor: Dennis Arculeo

1st Vice President: Eric Mayr

Competition Chair: Carol Mayr

2nd Vice President: Len Rachlin

Facebook: Charlie Di Bartolo

Secretary/Treasurer: Carol Mayr

Projectionist: Lauren Arculeo