

Staten Island Camera Club

Serving the Staten Island community since 1954.

THE
Clix



Marc h 2021

Up Coming Events: Next Competition - April 22- 8-PM via Zoom Assigned Subject Weather

April 8, 2021	Image Critique	Member Images	Eric Mayr/Dennis
April 15, 2021	Zoom Discussion	Making Selections for the End of Year Competition	Dennis/Carol Mayr
April 22, 2021	Monthly Competition	Mother Nature's Weather	Bob Thomas
May 6, 2021	Image Critique	Member Images for End of Year Image Competition	Eric Mayr/Dennis

President's Message by Dennis Arculeo

Well this camera club season is fast becoming history, with only a little than two months and two more competitions yet to come. Truly it has been a momentous year with many challenges. Starting with our meetings going virtual, attracting some very talented new members and witnessing some very awesome member images. So let's all take a bow and relish in our own successes.

Hopefully as a matter of course we have also learned from our mistakes and have applied those remedies to the learning experience. Each event in that learning has the potential to move us towards becoming more proficient photographers. Especially when we profit from reflecting upon the journey we embarked on in setting and making the goals we made a reality.

So to those who have participated in our activities and have contributed to the learning experience, I say, "Thank You!" You have taught us well. I would like to remind everyone that you are all eligible to participate in the End of Year Competition that will be held in May of this year. It is an opportunity to showcase the marvelous images you have entered in our regular monthly competitions this season. Who knows, you might even win the coveted image of the year award?

I have placed in this issue two articles concerning Weather Photography which I would urge you to read before you go out and start shooting the next thunder storm that comes our way. Word to the wise, take precautions if that's what you intend to do. Weather has a habit of turning pretty nasty almost instantaneously, so take care and stay safe.

Tips For Weather Photography - BY STANLEY HARPER

Weather photography is a highly rewarding genre of photography. To capture a wall hanger of a storm, it takes skill, knowledge, luck and determination to get the job done. From being able to read the storm and dialing in your settings to watching the radar to position yourself in a location that will yield a great shot while keeping you safe. Weather photography can sound daunting, but it is easier than some people think. In this article, I offer up some tips to help you capture those images.

Just like any other photography genre, you just have to be prepared. You need to know your camera and you need to be able to read the sky to produce some breathtaking images that capture Mother Nature in all of her majestic glory. Here are some of my tips for making that weather image hunt a success, and at the end a bonus section where some of the top weather photographers in the country chime in with their tips.

Weather photography, while highly rewarding can be quite frustrating if you have not primed yourself for what you may encounter. The weather can change in an instant. The storm can change direction and storms can appear out of nowhere and grow into behemoths that will prevent

you from getting home.

For the most part, I stay in my local area when I chase storms, although I will venture a little further out from time to time. For the most part, when I have taken to the road to capture a storm, I have had little to no need for maps. This is fine if you know the area like the back of your hand, but in case you decide you want to take the last two weeks off in May and head out here to the High Plains and chase storms for a good time, you need to have some maps on hand.

Although the last several years have seen advancements in cellular coverage, do not rely on your cell phone to guide you. There are still areas of the country where one carrier may not have coverage. On top of that, you might find yourself in the middle of chaser convergence. There have been reports that several times this year alone, the large number of people in an area storm chasing caused cell service to be unavailable.

Get a satellite based GPS. There are several types of GPS units on the market. The most common are the automotive GPS units. Most seem to be user friendly and easily viewed. I prefer trail units myself, but these types of units are more for GPS junkies and those folks who hit the trail such as hikers and hunters.

Stock up on paper maps. Spending \$20 to \$30 on a road atlas...

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Assigned Subject Digital Awards Gallery – Food Photography (Any)



Award

Len Rachlin - Pomegranate



Award

Mona Wexler - Just a Little More Sugar



Award

Dennis Arculeo - Asparagus to be Steamed



Award

Marianne Bury - Appetizer

Award - First Place (9)

HM - Honorable Mention (8)



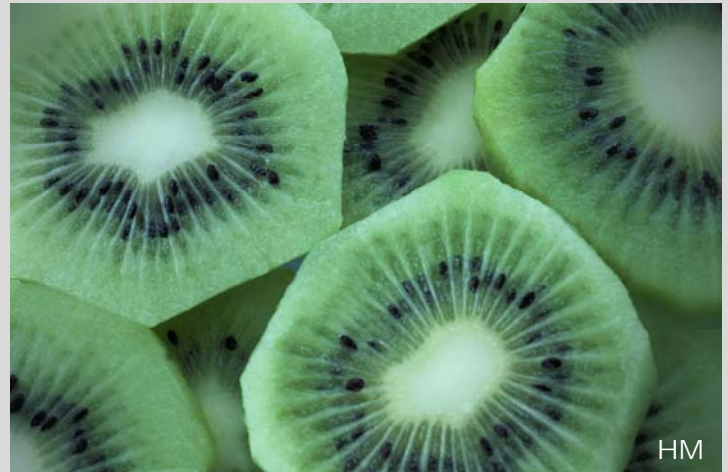
Award

Len Rachlin - Two Peppers

Assigned Subject Digital HM Awards Gallery – Food Photography (Any)



Bob Green - My Veggie Fruit Salad FACE



Sue Svane - Kiwi

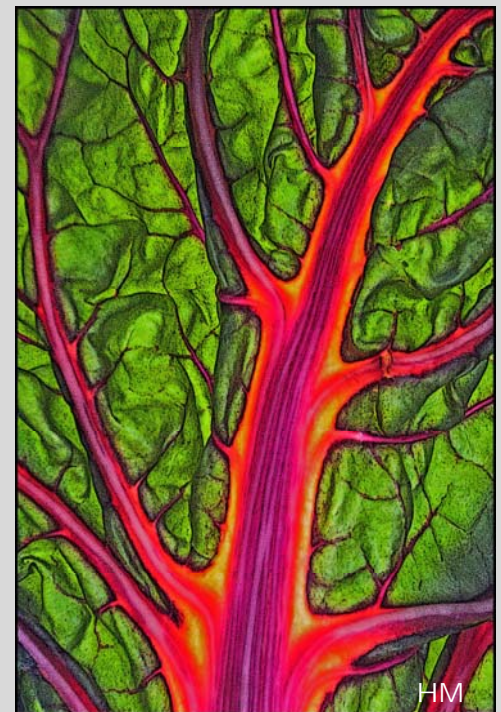
"Taking pictures is savoring life intensely, every hundredth of a second."

— Marc Riboud



"Your first 10,000 photographs are your worst."

— Henri Cartier-Bresson



Diane Griffiths - Swiss chard



Sue Svane - Papaya

Award - First Place (9)

HM - Honorable Mention (8)



Diane Griffiths - Time to boil the pasta

Assigned Subject Digital Gallery – Worthy 7's



Lauren Arculeo - Penna Broccoli Alfredo



Mona Wexler - Take Your Choice. They're All Delicious



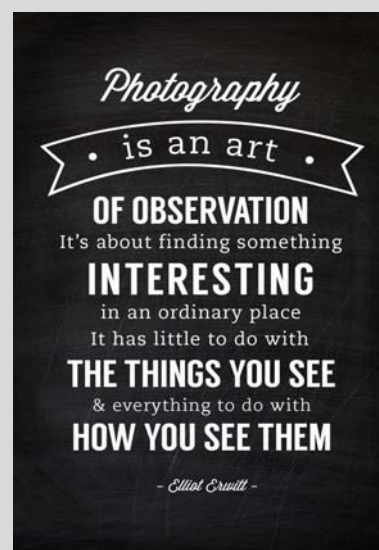
Dennis Arculeo - Following Grandmas Recipe



Michael Miglino -Tzatziki

This Season's Assigned Competitions are:

Competition Date	Assigned Subject
October 15, 2020	Flowers or Botanicals
November 19, 2020	Abstract – Anything Goes
January 21, 2021	Macro / Close-Up
February 18, 2021	Animal (s)
March 18, 2021	Food Photography – Any Food Product
April 22, 2021	Mother Nature's Weather



Tips For Weather Photography - BY STANLEY HARPER

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can save you frustration in the long run.

As the storm season kicked into full blown madness, there were several instances where chasers ventured off the pavement. Cars were left over night and tow trucks got stuck right along with the chaser. A lot of times, I will not leave the pavement unless I can find a piece of solid ground to stop. I also spend most of my time skirting the storm and staying out of the rain. I prefer to stay out of the storm as much as possible and position myself where the storm track is either going away or I am running parallel to it. Sometimes I will be lucky if I even drive through any rain, and other times I will be driving through the rain after I am done shooting.

If you are familiar with the areas and the roads, will not be caught on the dirt when the rain comes and the road has not seen any rain yet, then you should be safe.

The hail core of the storm is a very dangerous place to be for anyone and it does not matter what you are driving, you are putting yourself in peril by going through it. The National Weather Service can estimate how big the hail might be, but no one knows until eyes are laid upon a chunk of ice that has fallen out of the sky. That estimation of pea size hail can easily turn into baseball size inside that core and at that size, it will destroy your windshield pretty quick.

Hail can also accumulate on the roadway pretty quickly, turning the landscape into what appears to be a winter wonderland, making driving doubly dangerous. In the following image, the white specks you see on the ground is hail. Most of the hail that I saw was around 1" and had caused all kinds of havoc in a town just a couple of miles from where I captured this image.

The typical day here on the Plains during storm season will start off warm. The sun is out, there might be a few clouds in the sky, but it is definitely shorts and flip flop weather. As the afternoon wears on and those clouds start blowing up only to unleash a severe thunderstorm, the temps will drop. When I take off to shoot weather, I am in pants, socks, shoes and even though I might be wearing a short sleeve t-shirt, I have a hoodie or light jacket in the vehicle with me.

Not long ago, I wrote about some of my favorite IOS apps. [You can read the article here.](#) I covered my favorite weather apps that I use for photography. I definitely recommend having either Storm or MyRadar for weather photography, and if you want to really dive off into the genre, then Radarscope is a must.

Although thunderstorms can occur just about anytime of year, storm season usually kicks off in spring time when the

sun warms up the landscape. Spring time also signifies the return to the surface of another of Mother Nature's most notorious beasts, the snake. Snakes can be somewhat cranky after a winter of little to no food, so it is best to give them a wide berth.

Thunderstorms though tend to get the snakes really wound up and they will be on the move. Several years ago, during a local photography trek I almost stepped on a rattler hiding in the bushes. It is best to stay away from deep grass, weeds when you are out shooting the weather. More than likely, you are going to be concentrating on the supercell in front of you and not the ground and rattlers have been known to not to announce their presence.

LIGHTNING

For tips on shooting lightning, head over to Rusty Parkhurst's [excellent article on the subject.](#)

CAMERA GEAR - GET A RAIN COVER

I'll be honest. I have a rain cover that I never have used. When I am out shooting, I am not a big fan of placing my camera in the rain, bag or not; but I have one.

MICROFIBER TOWELS and LENS CLOTHES

Nick Page spoke about this recently and I cannot emphasize enough, toss a couple in your camera bag. You will need them. You will also need a lens cloth or three. I seem to have the inability to keep mine around. I don't know if it's the insane working conditions I expect them to endure and they have left me for better employment, but even the one that I have plays hide and go seek from me at times. They are a cheap investment.

REMOTE CONTROL

I am a fan of my wired remote more than I am of my wireless remote, but having a remote for your camera goes a long ways when it comes to weather photographer.

STURDY TRIPOD

During the day time, this might not be such an issue, but once you need to start hitting some long exposures to get your shot, you will want a sturdy tripod. I would even suggest having a weight bag available because some of these storms have no issue trying to knock over your setup.

CAMERA OPERATION - BE FLEXIBLE

When I first started shooting weather, I treated it like land

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Color Digital Image Competition Awards Gallery



Carol Mayr - Floral Abstract



Dennis Arculeo - It was Just Last October



Dennis Arculeo - Its Hard to Say I'm Sorry











Sue Svane - Refraction

Award - First Place (9)

HM - Honorable Mention (8)

Windows apps on Microsoft Store

 <p>MSN Weather ★★★★★ Free</p>	 <p>The Weather Channel ★★★★★ Free</p>	 <p>AccuWeather - Weather for Life ★★★★★ Free</p>	 <p>MyRadar ★★★★★ Free</p>	 <p>Weather Radar Pro ★★★★★ \$2.49</p>	 <p>MyRadar Ad Free ★★★★★ \$2.99</p>	 <p>Blue Skies ★★★★★ Free</p>	 <p>Vieather ★★★★★ Free</p>
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Color Digital Image Competition HM Gallery



Len Rachlin -Still Life with Mushrooms, Turnip and Lemon



Joe Sorge - Silver Lake Buildings in the Afternoon



Celia Leykin - A Flower



Larisa Livshits - Gentle Magnolia

Color Image Gallery – Worthy 7's



Bob Green - How A Nautilus Is Born Maybe

Award - First Place (9)

HM - Honorable Mention (8)



Marianne Bury - Determined to Grow

Tips For Weather Photography - BY STANLEY HARPER

Continued From page 5.

scape photography by keeping the ISO at 100. I had no confidence in my ability to process the noise, I would not budge until I lost some good storm images because my shutter speed was too slow.

The speed of the storm can vary anywhere from being at a standstill, to a barreling through the countryside at warp speed beast of Mother Nature. During the daytime, I will shoot in aperture priority and I will keep an eye on my shutter speed to make sure it fits for the speed of the storm. If it does not fit, then I will crank the ISO so the shutter speed will increase.

Once the light starts going away, then it is time to move over to manual or bulb mode. All in all, it does not really matter which mode you shoot for weather, as long as you have the proper settings for your scene, you will be just fine. Just be ready to change on the fly.

LENS CHOICE

Your choice in glass really is nothing more than personal preference and what fits the scene. My most favorite storm image to date, a large panorama that I shot last summer was done at 70mm. In reality, that focal length is more necessity than personal preference as that is what the scene required. My last successful weather photography outing, I shot a pano at 70mm, but then later I shot a pano at 14mm. The first scene was a composition where my subject was off in the distance and the clouds were even further away, while later that day, I had to shoot a storm at 14mm because it was so large and I was so close.

You do need to keep in mind that if the storm is popping lightning, you will want to back off. While those incredible wide angle supercell shots look absolutely awesome, you have to think safety first.

TIPS FROM THE PROS

For this article, I posed a question to several professional photographers who create a lot of stunning weather photography and they are storm chasers themselves. The question was "What is your top weather photography tip?" If you click the name of the photographer, it will take you to their portfolio of work. I highly suggest if you love weather photography, you follow them.

Dale Kaminski is a Nebraska based storm chaser and photographer.

Dale stresses safety when shooting weather.

If you have an interest in weather photography, then you

definitely need to follow Dale's [Facebook page](#).

Wesley Luginbyhl is an Amarillo, Texas based storm chaser and has been knocking it out of the park this spring with his weather photography. [You can check out Wesley's work on his Facebook page](#). Wesley's tip for weather photography is:

Sadly my top tip would be to always check your ISO. As someone who also does star trail photography, it is easy to leave your ISO well above 1000. Then when I storm chase comes up, you may not realize it is still set high and you cant tell on the viewer on the camera. Ruined many great photos that way. My other tip would be to always think about how to frame a shot. Anyone can snap a pic but a photographer will find a way to make it great. It can be as simple as a tree. I also always keep an eye out for windmills personally. Old houses, barns, or abandoned old cars can add a lot to any shot.

Jason Weingart is based in Austin, Texas and is a storm chaser/photographer and co-author of [The Anatomy of Severe Weather](#). You can follow [Jason on Facebook](#). Jason's tip is:

My top tip for weather photography is to shoot manual mode and aim to make timelapses.

EPILOGUE

Weather photography is highly rewarding, but takes some preparation and knowledge. You can quickly find yourself at the business end of a storm and at the mercy of Mother Nature. No image is worth putting yourself in a position that can tear up your vehicle, your gear or require a rescue.



Monochrome Digital Image Competition Awards Gallery



Len Rachlin - Builder



Marianne Bury - In An Old Alleyway



Tatyana Grankina - Tagus River Bridge



Carol Mayr - Orchid

Our Meeting with Staten Island Community Television - Eric Mayr
Charlie de Bartolo and I interviewed with Angela Hart and her husband at Staten Island Community Television. They will be showcasing our club's work. The discussion was about the art of photography and its mystery and application.

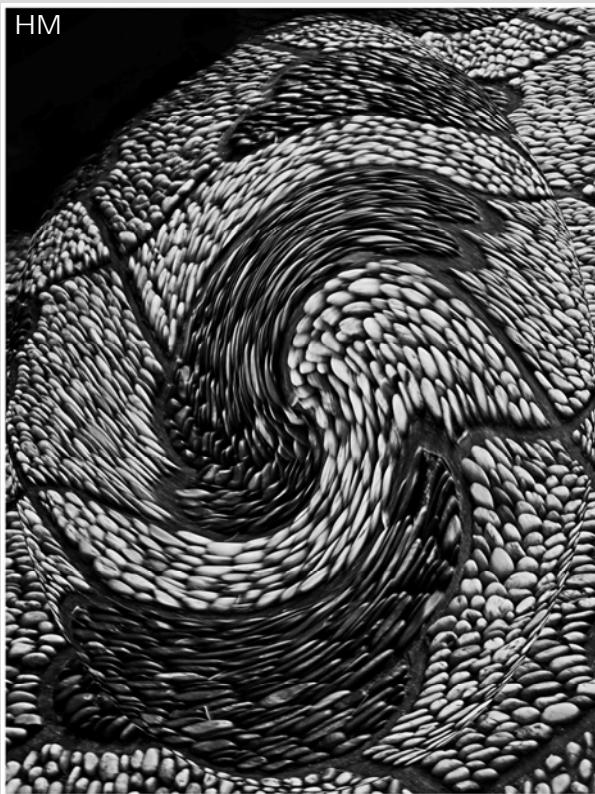
This excited our guests, and they indicated that they might want to start shooting again. The club was mentioned as a place they might want to come to revitalize their skills.

Angela and her husband said they really enjoyed our time together and now look at the art from a different perspective.

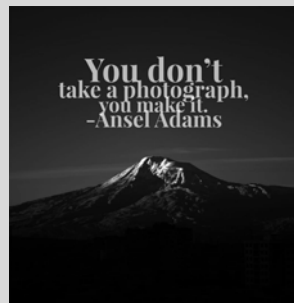
Award - First Place (9)

HM - Honorable Mention (8)

Monochrome Digital Image Competition - HM Gallery



"A picture is a secret about a secret, the more it tells you the less you know."
— Diane Arbus



Carol Mayr - Stones



Joe Sorge - Lydia



Mona Wexler - Eltingville Train Station



Dennis Arculeo - Coming Out of the Shadows

Award - First Place (9)

HM - Honorable Mention (8)

Monochrome Digital Image Competition Worthy 7's



Sue Svane - Orthodontist...Please



Marianne Bury - Lightbulb in Sunlight



Bad weather can result in great photos!

About this photo

Camera: Canon EOS 5D Mark II **Aperture:** f/11 -**ISO:** 100
Lens: Canon EF 24-70mm f/2.8L **Shutter Speed:** 1/200 sec



LIGHTNING STRIKE, KANSAS

PHOTOGRAPH BY COTTON COULSON

Cotton Coulson is a contributing photographer to National Geographic Traveler and nationalgeographic.com. He is based in Denmark. There's nothing I like more than shooting in what you might call "real weather." I always seem to be running out on the ship's deck or onto the street in the rain, sleet, and wind when everyone else is running for cover. Why? Because I know from years of experience that this is when the light really gets dramatic and the skies might open up with shafts of sunlight and dramatic clouds, giving me the opportunity to create photos with emotion and energy. Wind, snow, rain, fog—I love all the weather elements. They add texture and dimension to photographs. For practical purposes, I like to keep my shooting gear simple to minimize the fuss. Be patient, switch to manual mode, and pack a tripod. This photo, taken in Kansas, was one that I spent months pursuing for a magazine article. It ended up as the lead picture. When shooting storms and lightning, you never know when and where they'll appear next, so you have to have patience as well as luck. To shoot a successful lightning photo you need to set your camera on a tripod and set the mode to manual. You might also want to enable the mirror lock-up function and use a cable release to minimize camera shake. Adjust the f-stop to 8 or 11 to ensure your exposure is between 5 and 30 seconds, since you want to open the shutter and wait for the lightning bolts to appear in the sky. Since I never know where in the frame they'll appear, I suggest you focus manually on infinity and include a lot of sky in your composition. In this case, it was a blessing that it was late in the day when the storm was approaching, allowing for the lightning bolt to stand out against the dark and ominous clouds. As a final tip, be sure not to stand under trees or near metal poles for safety reasons. - Cotton Coulson

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 based on 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 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

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/>

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