

# Staten Island Camera Club

Serving the Staten Island community since 1954.

THE  
**Clix**



January 2023

## Up Coming Events: Next Competition - Prints February 9th and Digital February 16th

Feb 2nd	Image Critique	Member Images	Members Critiquing Members - Zoom
Feb 9th	2nd Print Competition	C&M Physical Prints	Judge: Flint Gennaro
Feb 16th	Monthly Competition	AS: Windows & or Doors	Judge: Phil Echo - Zoom
March 2nd	Image Critique	Member Images	Members Critiquing Members - Zoom

## President's Message by Dennis Arculeo

Our Club's January is slowly coming to an end. I was happy to see so many of us participating in this month's activities and our most recent Competition. Kudos to those of us who were lucky enough to garnish recognition. If you scored an 8 or a 9 this month take the accolades and honors you deserve. Remember, if you didn't do as well, there is always next month to let your images shine.

One note of importance, there will be a second Print competition this coming month. Please consider entering a print or two of your choice from among some of your wonderful images. Mike Miglino will be in touch with delivery info and expectations for the night of Feb 9th. So stay tuned for his announcement.

I'd like mention to those who have contacted me in the past few months about joining our club. Why not considering joining now? We are offering a discounted membership that will allow you to participate in our activities and completions for the remainder of the season.

We'd like very much to have some new members who can share in the fun and provide us with their valued opinions. You also may have a good time learning and participating. Contact me for details.

Now for the current members, who have not been participating in our critiques and events, not to mention our competitions. We would love to have you join us and share with us your views & experiences. In that way we can all learn from each other. Joining a club is only part of the experience, being active is the rest. Hope to see you soon.

## Photographing Doors and Windows-Architectural Elements - Dennis Arculeo

### Tips:

1. Expose for the window.
2. Fill the frame/meter off the window.
3. Use manual mode to lock in your settings.
4. Expose for the subject. Switch to spot metering and Meter off your subject (you may need to add exposure compensation).
5. To achieve a good exposure on both window and its interior by shooting two images: one exposed for the window and one for the interior.
6. Then combine in post processing.

You already know that light is the most important element in every single photograph you take. Sometimes you're lucky enough to find great light, and your photos practically take themselves. At other times you are stuck with some really challenging light, and you've got to employ some strategies to make the best out of the situation.

Perhaps no lighting situation presents quite the same sort of challenge as windows and doors do. The light that comes through an opening in a building—whether it is covered by a piece of glass or not—is extremely bright compared to the ambient light in a room. If you don't think through a shot that includes a window or door, you may end up with a bright, white, burned-out rectangle where that win-

dow or door is supposed to be. So is photographing windows and doors just an impossible task? **Read on to find out.**

You have more than likely taken photos that are lit by the light from a window. It can be a great way to light a portrait or a still-life image, because the light itself is indirect and filtered. Even light that shines directly through a window can be softened up with a simple sheer curtain or a photographer's diffuser. If you place your subject next to this type of light, you'll get a beautiful, three-dimensional looking image with great detail and form.

But what if you include the window in the image? That's a different story altogether. When you have a photo that includes the interior of the building as well as a window, it's nearly impossible to capture detail in both parts of the scene—at least not in a single shot. You can expose for the interior and get a nice detailed photo of the room with a bright, white square where that window is, or you can expose for the window and get a nice view of what's on the other side of it, along with a dark room without a lot of detail in it. Sometimes it really is going to be OK to just make that choice.

A subject sitting indoors next to the window is often going to be more important than what's outside the window—unless you have an image that requires the context of what's outside (if she's look-

Continued on page 4.



## Assigned Subject Digital Awards Gallery – Interiors



At the Museum - Len Rachlin



Waiting Room ESP - Dennis Arculeo



Interior of circular stairway - Herb Goldberger

## Up Coming Assigned Subjects

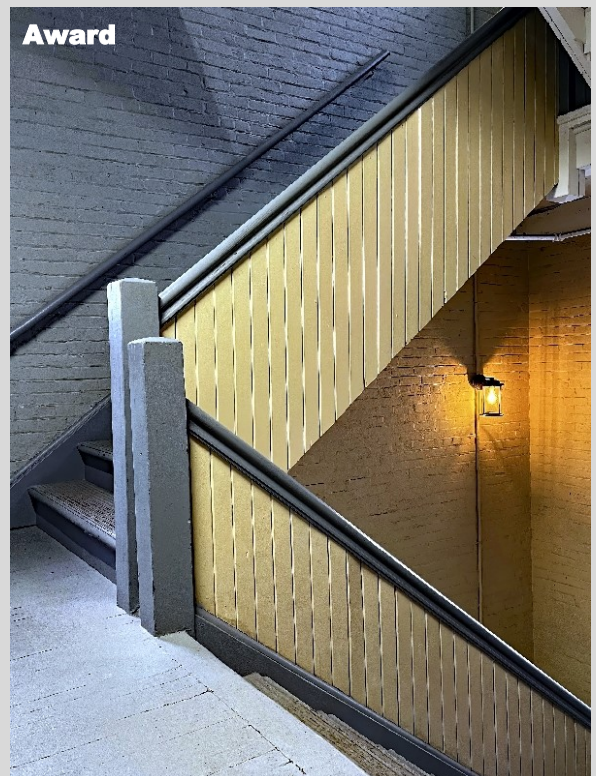
**Windows/Doors - February 2023**

**Any Macro with an insect - March 2023**

**One color to bring out the Main subject - April 2023**

Award - First Place (9)

HM - Honorable Mention (8)



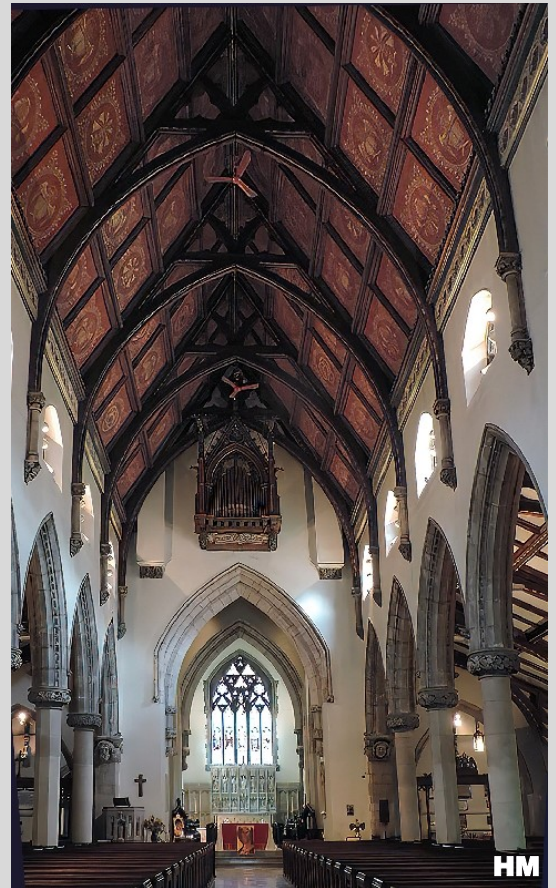
Stairwell - Marianne Bury



## Assigned Subject Digital Gallery – Interiors



San Diego Terminal - Dennis Arculeo



Christ Church Quebec Canada - Lauren Arculeo



A quiet moment - Phyllis Petito



View From the Second Floor - Marianne Bury

**Award - First Place (9)**

**HM - Honorable Mention (8)**

## Photographing Doors and Windows-Architectural Elements - Dennis Arculeo

Continued From page 4.

ing out the window at an approaching storm, for example, it may be important to include the storm clouds in the shot). But in most cases, you just need to make sure the subject is well-exposed. And a burned out window isn't always a bad thing—it can make your image look mysterious and even a little bit ethereal. So if you don't have a great reason to include the world outside that window, you may simply choose to let it burn out.

On the other hand, it could be that the world outside the window is the whole point of the shot. In that case, ask yourself if it's OK to let everything else in the photograph become a **silhouette**. Let's say, for example, that your cat is sitting in the windowsill, watching the snow fall outdoors. If you expose for the window, then the cat is going to become an all-black silhouette. But most of the time, a silhouetted cat is going to be perfectly identifiable to anyone who sees it, so in this situation it might be the right choice.

### How to expose for the window

You can get a good exposure for the window by putting your camera in manual mode and then **filling the frame** with the window. Dial in your camera's suggested settings and then add the person/cat or other silhouetted object to the scene. Note that your camera's suggested settings are going to change once that subject enters the frame, because your camera's meter works in averages and it will always attempt to give you an exposure that averages everything in the scene out to roughly a middle gray tone. But in this situation you're going to get the wrong exposure for the window if you make the suggested changes after the subject enters the frame—so leave things as they are and take the photo. You'll get that silhouetted subject and a nicely exposed outdoor world.

### How to expose for your subject

If you want your subject to be **correctly exposed** (which will result in a burned out window) your method is going to be somewhat different. Switch to spot metering and take a meter reading off of your subject. Now remember again that your meter is going to assume that the spot is a middle gray tone, which may or may not be the case depending on who or what your subject is. If your subject is a gray cat, you're in luck. Otherwise, you will have to make some guesses or default to metering off of a photographer's gray card, which is the easiest way to get an accurate exposure.

Most faces are about one stop above middle gray in tone, so after you take that spot meter reading you'll need to add exposure compensation of +1 to get the right exposure. With subjects who have darker skin, you may not need to use exposure compensation at all, or you may need to use negative exposure compensation. If all of this is starting to make your head spin, there's a very simple solution—have your subject stand as if you're about to take the photo, then ask her to hold a gray card in front of her face. Take the spot meter reading off of the gray card, lock in the settings, then have her drop the card for the photo.

### But what if I want a well-exposed window and a well-exposed interior?

Unfortunately, I don't have the answer you're probably looking for—the truth is that there's just too much **dynamic range** between the world outside that window and the world inside whatever room you happen to be standing in. Your camera—and most modern cameras—just isn't capable of capturing that entire range of tones in a single exposure. No matter what you do, you're going to have to choose between a well-exposed window/dark room or a well-exposed room/blown-out window. It's like trying to shoot the moon in the evening and expecting to see detail on both that lunar landscape and the earthly one.

Now, I know you've seen images that appear to defy this explanation, I'll let you in on a secret: those photos are not single exposures. The photographer has combined two different photos—one that he exposed for the interior, and one that he exposed for the window. This is actually a really simple process provided that you have a **tripod** and a post processing package that can help you accomplish it.

The reason you need the tripod is because the two exposures have to line up perfectly, so you can easily combine them. The sturdier the tripod, the better, because you don't want any change in position between one frame and another, even though you'll be messing around with your camera's settings between exposures. Use the techniques outlined above to determine the correct exposure for the interior and for the window, and then take one shot each using the suggested settings.

### How to combine images

Some post processing packages will let you open two images as separate layers of the same file, but I'm going to give you the manual way to do this since you may not be lucky enough to own software that makes it easy on you.

First, you need to open up each image in your post-processing package. Go to the image with the correctly exposed interior and choose **Select > All**, then **Edit > Copy**.

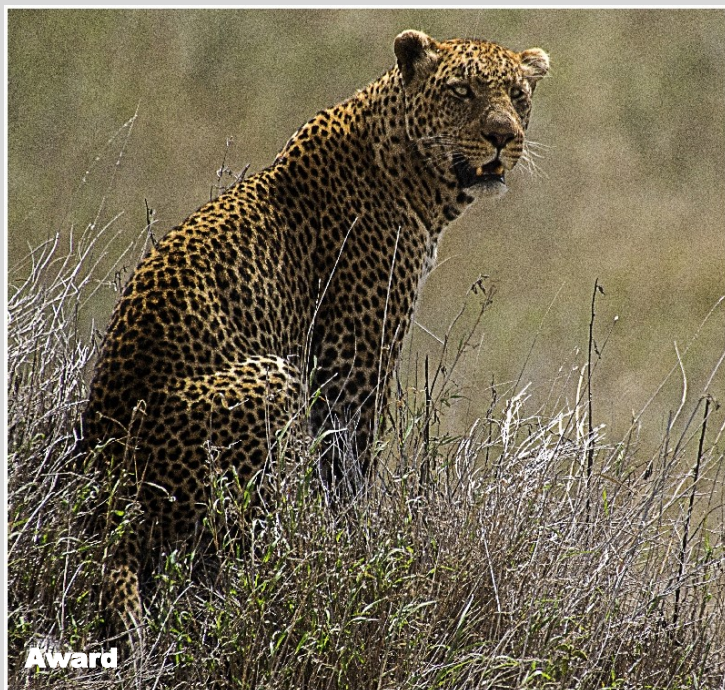
Switch to the second image and make sure the layers panel is visible. Choose **Edit > Paste** and the copied file should be added as a second layer. Now shift +click to select both layers, and choose **Edit > Auto-Align Layers**. Select "Reposition Only," then click OK. Your software will automatically find the edges of each image and align them, just in case you were a little off between the two exposures. Now click the top layer (the one with the correctly exposed interior and blown-out window) and click on the little circle-in-square icon at the bottom of the layers panel. Go to **Layer > Layer Mask > Reveal all**.

Now go down to the left corner of the window and find the two overlapping squares. Just above them is a smaller set of overlapping squares—click on them to select a black foreground and white background. Now choose the paintbrush tool above (note that it might be

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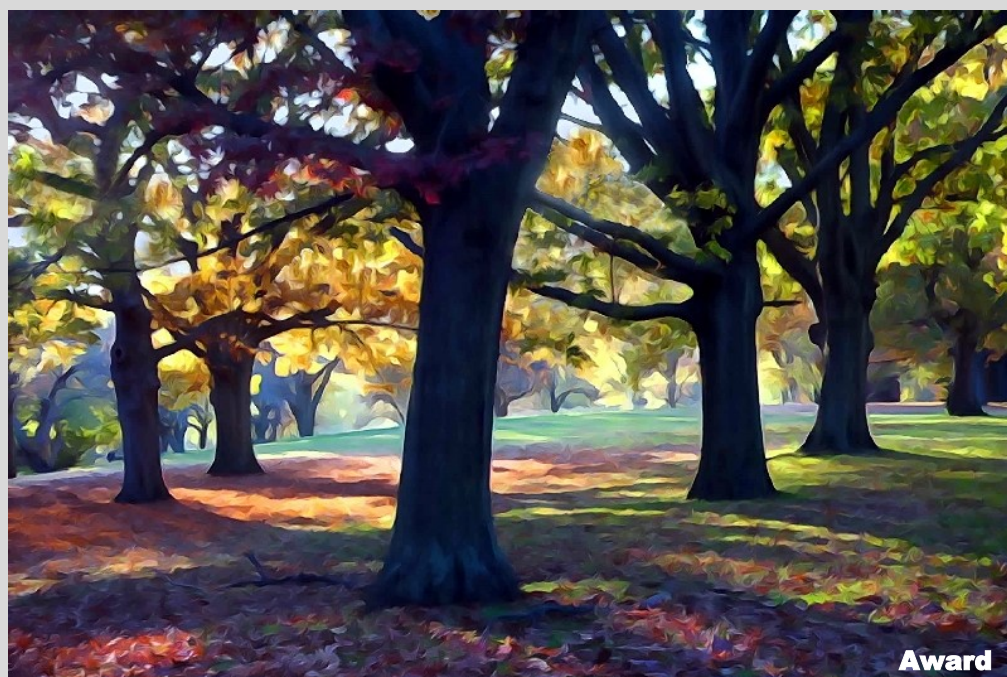
Color Digital Image Competition Awards Gallery



Serengeti leopard - Herb Goldberger



Magnificent Rose - Larisa Livshits



Afternoon at the Park - Len Rachlin

Award - First Place (9)

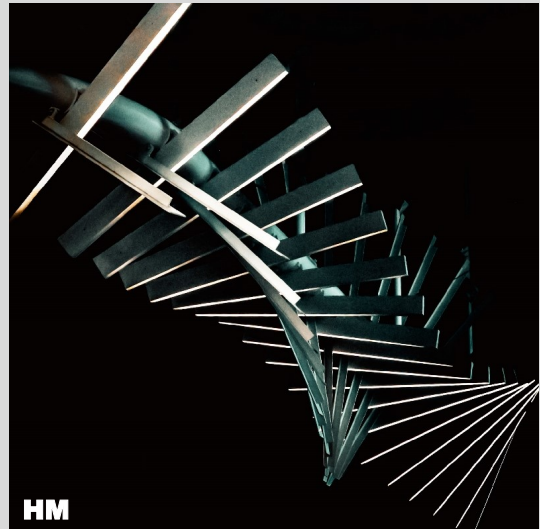
HM - Honorable Mention (8)



Color Digital Image Competition HM Gallery



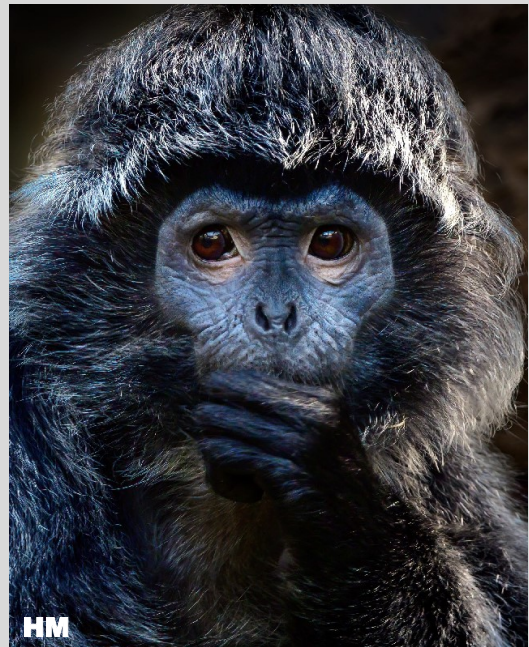
At Snug Harbor - Sue Svane



Abstract - Phyllis Petito



Composition with Apples and Root - Len Rachlin



Pondering Leaf Monkey - Scott Allen



Maasai woman resting - Herb Goldberger



Another Brooklyn Rose - Sue Svane

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Color Digital Image Competition HM Gallery



Lancaster Afternoon Ride into Town - Dennis Arculeo



A Church with many Angles - Shelley Levine

**Award - First Place (9)**

**HM - Honorable Mention (8)**



Slanted Perspective - Marianne Bury



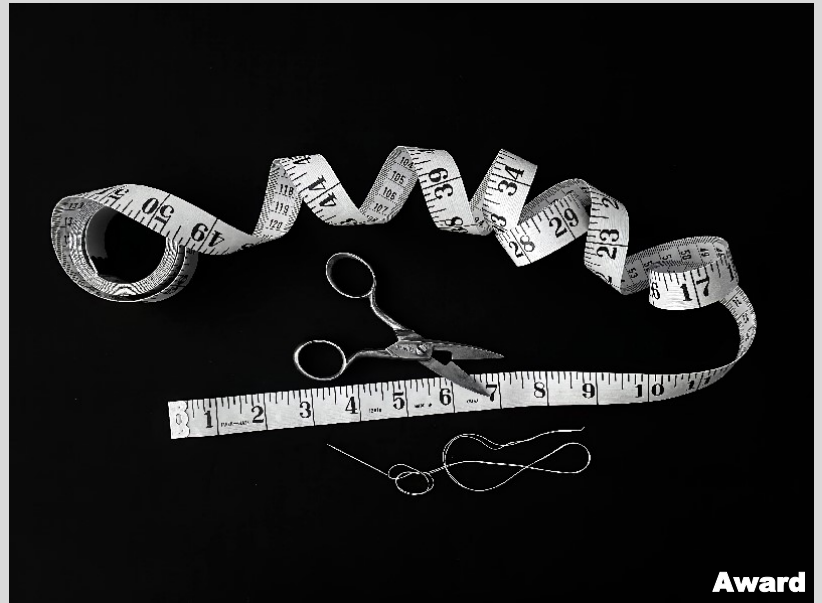
Monument Valley Solstice =Dennis Arculeo



Monochrome Digital Image Competition Awards Gallery



Entrance in the Round - Dennis Arculeo



Sewing Notions in Black and White - Marianne Bury



Mother and Child - Len Rachlin



Wipe Out!! - Dennis Arculeo

**Award - First Place (9)**

**HM - Honorable Mention (8)**



Monochrome Digital Image Competition HM Gallery



Finding cans for Money - Shelley Levine



Gissell - Scott Allen



Still Life with Glassware and Flowers - Len Rachlin



Sunburst and Flurries - Marianne Bury

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Monochrome Digital Image Competition HM Gallery



Saranac Railroad - Herb Goldberger



Pelican - Herb Goldberger



### Windows and Doors Continued From page 4.

hidden by the pencil tool) and choose a smallish brush tip from the selections at the top of the window.

Now zoom in and make sure that the layer mask (not the image) is selected in the layers panel. Carefully paint over the top layer where the window is. You'll reveal the correctly exposed window in the layer below. When you're finished, you can merge the two layers to create a complete image.

### Conclusion

With the right tricks it is possible to get a nice interior shot that includes both window details and foreground details, but think first about whether or not you need to have details in both areas. Chances are that you can get a strong image in a single exposure, provided you're willing to sacrifice some detail in certain parts of the scene. If you think it through and you're just not willing to let go of that detail, that's OK too. A little post-processing practice and you'll be able to quickly combine two images and create a single photo that has all the detail you want.



### Summary

1. Expose for the window
2. Fill the frame/meter off the window
3. Use manual mode to lock in your settings
4. Expose for the subject
5. Switch to spot metering
6. Meter off your subject's face (you may need to add exposure compensation)
7. OR meter off a gray card
8. Achieve a good exposure on both window and interior
9. Shoot two images: one exposed for the window and one for the interior



## Photo Competitions - Do's and Don'ts *by Ashley Reeder*

***As a serious photographer, how can you know which ones to submit to, and if you do choose to submit to one, how to maximize your chances of winning? Here is everything you need to know about photo contests.***

### What Is the Purpose of Photo Contests?

For the professional photographer, what purpose do photo contests serve? Can they help you grow your talents or gain recognition? Are you in the contest simply for the fame?

The answer to this question is going to vary depending on your goals. For some, a photo contest is a chance to gain marketing exposure. Getting your name out there as the winner of a prestigious contest is one way to increase your exposure. For others, the goal is the prize, which may be in the form of gear or even cash.

If you are a professional who is earning money through your photography, being able to say that you won a particular contest can help you gain more customers. People pay attention when someone has been called the "best of," even if there is no good reason to do so. If you are looking to gain exposure, winning a photo contest is a great way to do it.

For others, the prize may be the goal. If you are in it to win a prize, make sure the contest actually offers one. Know what the prize is and if it is worth your efforts before you sign up.

### Read the Terms Carefully

Before you sign up for any photo contest, be certain you understand the terms and conditions. The organizations who put out photo contests don't do it simply for the love of photography. They often have their own agenda, and you need to understand the role your photograph plays in that.

For example, the Smithsonian Photo Contest has a \$5,000 grand prize and no entry fee. This can be quite tempting to an up-and-coming photographer, but if you read the terms and conditions, you will come across this:

***"By entering the contest, entrants grant the Smithsonian Institution a royalty-free, worldwide, perpetual, non-exclusive license to display, distribute, reproduce and create derivative works of the entries. The Smithsonian Institution will not be required to pay any additional consideration or seek any additional approval in connection with such uses."***

Read that again. Is that the kind of license you want to give up on your art with only a slight chance of compensation? If so, then by all means join the contest, but if you value the right to your art, you may want to think twice. Before putting an image in any photo contest, know how it is used and what rights you are giving away by doing so.

Now, most photo contests will take some rights to the winning photograph, and most photographers would be happy to sell the rights for the cash or gear prize. Yet that does not mean the grant needs to be a perpetual license, nor does it mean that all entrants should have their rights stripped. Finally, make sure that the agreement does not grant third-party use of your image without your express, written permission.

Finally, look at the cost. Some photo contests are free, but many are cleverly disguised as income-generating vehicles for the parent company. Paying a fee is not necessarily a bad thing, but make sure you know what it is and are willing to enter for that cost.

As you read through the terms and conditions, try to understand what the purpose of the contest is. Often, knowing the purpose will show you quite a bit about whether or not the contest is something you want to participate in.

### Know the Rules

Before submitting for any contest, take a careful look at the rules. Know what the deadline for submission is, including the time, and how judging will take

place. Learn what file formats are acceptable, how much photo manipulation is allowed and the size of the file you can send.

The last thing you'd want to do is send an image that is cropped to the wrong ratio or send a RAW file when only JPG are acceptable and get disqualified as a result.

### Do's and Don'ts of Photo Contests

If you are considering signing up for a photo contest, consider these do's and don'ts.

#### Do:

- Consider your goal – Do you want to win the prize, or learn something to help your photography? Will you be able to achieve your goal? For instance, if you want to grow as a photographer but the contest will not provide feedback, it may not be worth entering.
  - Read the terms and conditions – Give careful attention to the rights.
  - Look at past winners – Viewing the past winners will help you know if your style and techniques are a good fit for the judges.
  - Read the rules – Know how to properly submit for the contest.
  - Calibrate your monitor – Why throw away your chances with an image that has poor color balance? Calibrate your monitor to ensure that the colors on your screen will match the print or the judge's screen.
  - Take a quality image – Don't submit sub-par work. On the rare chance that you win, that work will be attached to your name for many years.
  - Send a quality image – If your image needs to be reduced in size to fit the parameters of the contest, make sure you do so properly. Send the largest file allowed, and make sure that you check the file for compression issues before sending.
  - Clean up your image (if allowed) – We live in a digital world, and most of the images in the contest will be altered slightly. If digital manipulation is allowed, do it!
  - Use the required gear – Some contests will specify what lenses or other gear should be used. Follow these specifications.
- Submit the appropriate information – Your contest may want to know what settings and gear you used or may require an essay. Submit all required information when submitting your image.
- These are all great tips, but remember not to fall victim to the following errors. When entering a photo contest.

#### Don't:

- Enter something that isn't yours – Claiming someone else's work as your own is stealing, so don't do it.
  - Manipulate images too much – Read the rules carefully, and try to keep your retouching to basic retouching, not actual manipulation, depending on the terms of contest.
  - Take it personally – Photography is art. The judges are people with their own ideas about that art. Don't take their opinions too personally.
  - Enter images that don't fit – Most photo contests have highly specific goals and image requirements. Don't enter images that aren't a good fit. You are wasting your time and the judges' time.
  - Submit a poor essay – If your contest requires an essay, take the time to proofread it. It needs to look professional, just like your image.
- Let personal fear keep you from entering – It's easy as an artist to always second-guess your abilities. Don't let your personal fear keep you from entering any contest. You just might have a winning image to submit!



## 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](mailto: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

For IMPORTANT ANNOUNCEMENTS

Visit NJFCC

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

HOLD THE DATE

**PHOTORAMA 2023 - Saturday,  
March 25, 2023**

You don't want to miss Photorama  
2023 - It's going to be a great event!

The New Jersey Federation of Camera Clubs (NJFCC) is an association of local camera clubs embracing a membership of more than eight hundred amateur photographers in New Jersey, New York and Pennsylvania. The NJFCC is dedicated to making photography more interesting and rewarding to the individual, through service to his/her club and by pooling the resources of individual clubs for the benefit of all

### Club Officers for 2022-2023

**President: Dennis Arculeo**

**Secretary: Debbie Kilen**

**1st Vice President: Eric Mayr**

**Clix Editor: Dennis Arculeo**

**2nd Vice President: Len Rachlin**

**Competition Chair: Carol Mayr**

**Treasurer: Carol Mayr**

**Projectionist: Lauren Arculeo**

**Events: Charlie DiBartolo**

**Print Chair: Mike Miglino**