

Staten Island Camera Club

Serving the Staten Island community since 1954.

THE
Clix



October 2021

Up Coming Events: Next Competition - Thursday November 18th 8 PM via Zoom.

Nov .4th	Image Critique	Member Images	Member Image Critique via Zoom - 8 PM.
Nov. 7th	Landscape Shoot	Clove Lakes Foliage	Maybe moved up one week due to Color conditions.
Nov. 11th	Guest Speaker	Perspective & Perception	Guest Speaker - Lewis Katz - 8 PM.
Nov. 18th	Monthly Competition	Negative Space	Judge: Phil Echo - Assigned Subject- Negative Space.

President's Message by Dennis Arculeo

Month two and our second Competition is in the history books. We should take a moment or two to thank our Judge Jordan Basem for his very thoughtful and constructive criticism at last Thursday's Competition.

And lets also give a resounding cheer to all the members who competed and shared with us their wonderful images. Their amazing work is evidenced on the pages of this issue of The Clix. All I can say is keep on making the great images you make, we all appreciate seeing them.

We have an exciting month ahead of us. Jam packed with an Image Critique, a Landscape-Fall Foliage shoot. In addition we

will see a special program presented by Lewis Katz who will demonstrate a novel approach to photography.

He developed a new program entitled "**Perspective and Perception - Searching for the Minds Eye.**" As you know there has been continual debate amongst photographers in regards to developing ones own personal style or perspective. This program seeks to dispel many of these myths by showing how perspective (literal and figurative) plays such a large role in the images we all create. This constant search for ones "style" actually prevents photographers from realizing their full potential.

Also, don't forget the Nov.18th Zoom Competition with Phil Echo.

November's Assigned Subject - Negative Space - Dennis Arculeo

Photography comprises both art and science. We express everything we create through an art medium, where images are captured inside a camera, and work to form a Photograph fully utilizing the science of light. With no light there is no photograph.

Since, in the past, we have had varied and differencing opinions about the definitions of our Assigned Subjects, we will continue to publish the agreed upon description of the monthly Assigned Subject in advance of each month's subject, in this publication.

These definitions **have been** and will continue be sent to each of our judges prior to the Competition. In this way he/she can be aware of what you were asked to concentrate on when creating your Assigned Subject images.

November 2021 - Negative Space – Phil Echo

- Simply put, **positive** space is the image's actual subject while negative space is the area surrounding the subject.
- If you provide too little negative space in an image that could result in a cluttered and busy photograph. In such an image every element in the photo could be screaming for the viewer's attention.
- Negative space is the **thread that holds your image together**. It separates the elements in your composition and gives your viewer's eyes a place to breathe.
- While often forgotten, using negative space is one of the easiest ways you can elevate your composition.

The following articles provide more detail.

Assigned Subject Digital Awards Gallery – Nature's Landscape

Award - First Place (9)



Bob Green - An Ithaca Landscape

HM - Honorable Mention (8)



Larisa Livshits - Beautiful Landscape



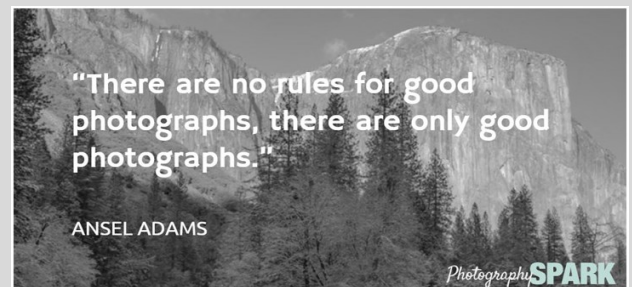
Sue Svane - Foggy Morning in Matamoras, PA



Scott Allen -Trout Creek



Lauren Arculeo - Grand Canyon



Assigned Subject Digital Gallery – Nature's Landscape



Dennis Arculeo - Canyon Daybreak



Marianne Bury - Stillness in the Wetlands



Dennis Arculeo - Decent into the Valley of the Gods



Shelley Levine - Hiding in plain sight



Bob Green - North Central Vermont Landscape



Pandemic Sam - Dennis Arculeo

Assigned Subject Digital Gallery

Nature's Landscape



Mona Wexler - The Wild Blue Yonder



Marianne Bury -Terrain in the Fossil Park



Len Rachlin - Foggy Morning at the Park

Award - First Place (9)

HM - Honorable Mention (8)

Leading Lines or S Curves



Sue Svane - Taking A Stroll



Marianne Bury - Gully at Lake Ontario



Assigned Subject - Leading Lines or S Curves

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Color Digital



Dennis Arculeo -Spencer Works Turntable



Dennis Arculeo -The Road into Town

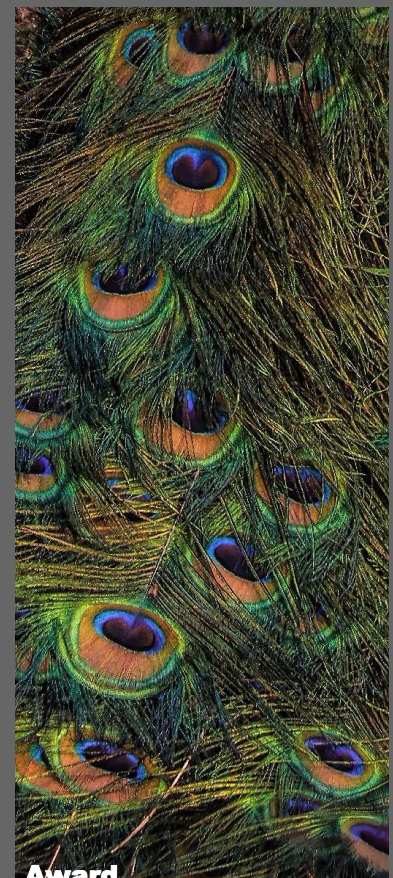


Len Rachlin - Still Life with Mortar and Pestle

Color Digital Image Competition Awards Gallery



Scott Allen - Monique



Lauren Arculeo - The eyes have it

Color Digital Image Competition Awards Gallery



Len Rachlin - Orange Dahlia



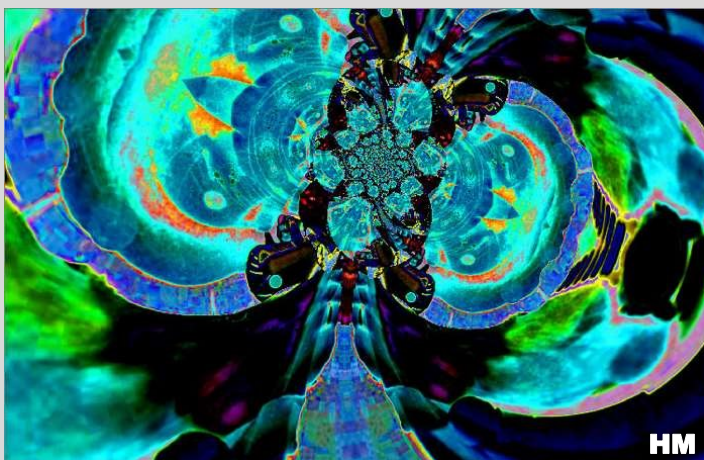
Dennis Arculeo - Arthur Kill Pano Sunset



Dennis Arculeo - Rebecca and Paul



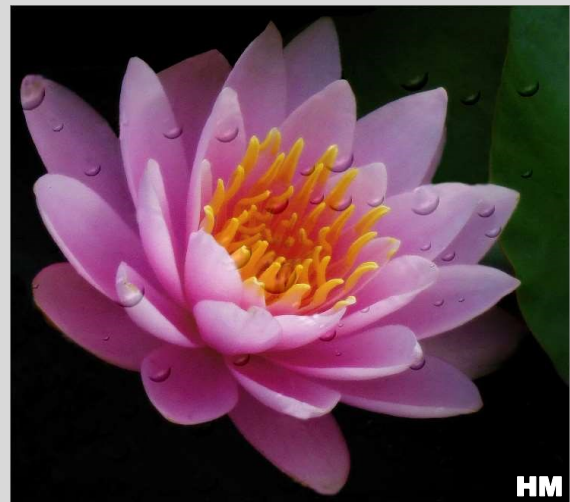
Dennis Arculeo - Lean Pickens



Bob Green - Abstract Image of a Bridge maybe

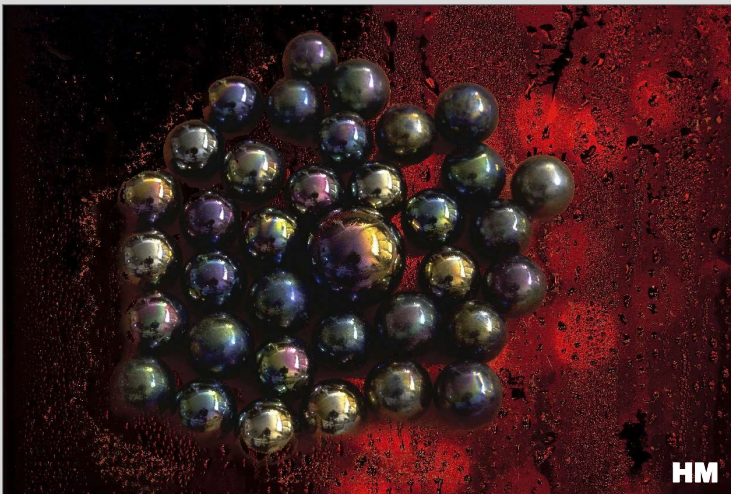
Award - First Place (9)

HM - Honorable Mention (8)



Bob Green - Waterlily In The Rain

Color Digital Image Competition Awards Gallery



Dennis Arculeo - Am I Loosing My Marbles



Bob Green - Framed With An Anchor



Lauren Arculeo - My backyard Dahlia



Lauren Arculeo - Resident of the Pond_



Sue Svane - Mushroom, Anyone

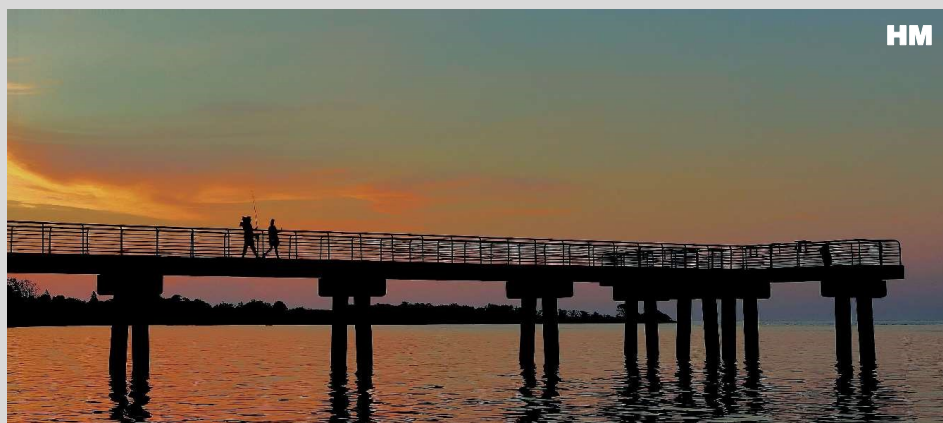


Shelley Levine - Part of an old plow found in a barn

Award - First Place (9)

HM - Honorable Mention (8)

Color Digital Image Competition Awards Gallery



Award - First Place (9)

HM - Honorable Mention (8)

Sue Svane - Pre-Dawn Fishing

Monochrome Digital Image Competition Awards Gallery



Sue Svane - A Stormy Day



Sue Svane - Studebaker

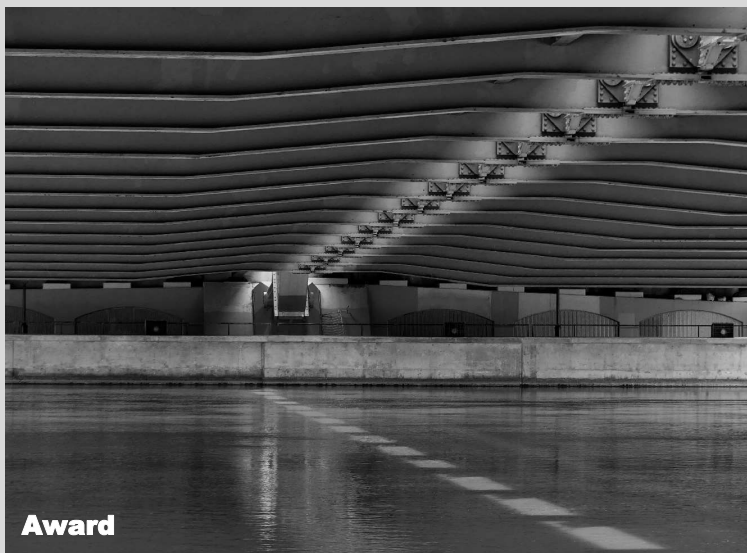


Dennis Arculeo - Foggy Winter Landing

Monochrome Digital Image Competition Gallery



Len Rachlin - Composition with Roots and Rocks



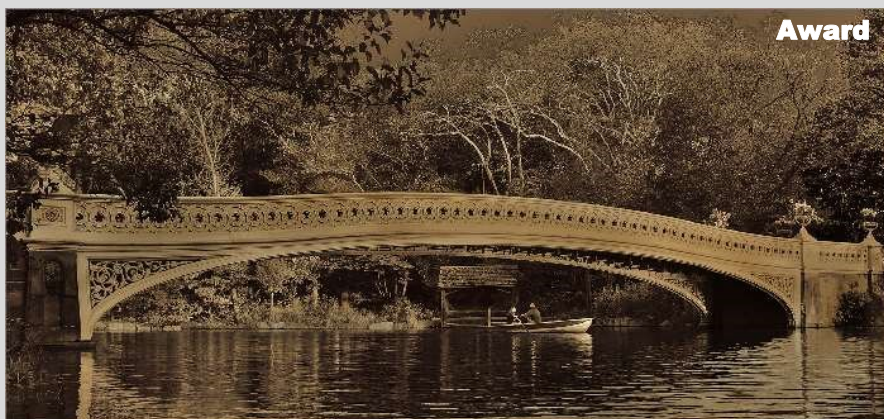
Marianne Bury - Under the Freddie-Sue Bridge



Joe Sorge - A Fan Palm



Sue Svane - Erica



Bob Green - Old Central Park Autumn Scene

Award - First Place (9)

HM - Honorable Mention (8)

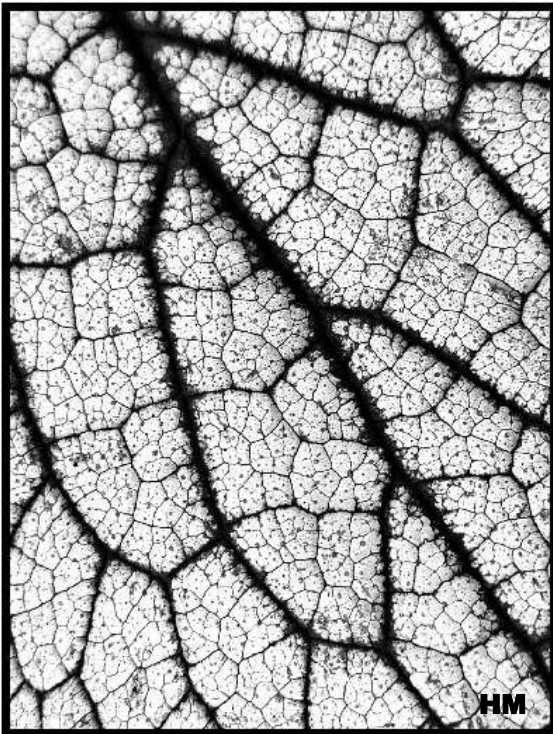
Monochrome Digital Image Competition Awards Gallery



Joe Sorge - Audrey



Marianne Bury - Sweet Dreams



Len Rachlin - Leaf Close Up



Mona Wexler - I bring you his head, Master

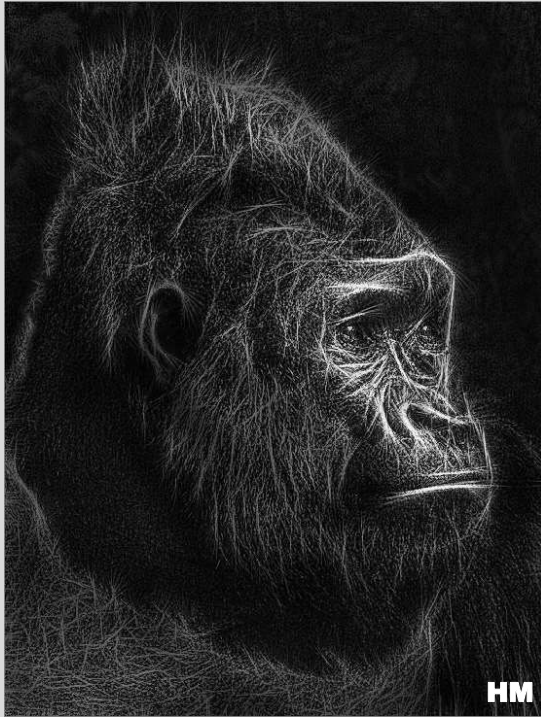
Award - First Place (9)

HM - Honorable Mention (8)

THE 2021 Fall Foliage Prediction Map

The **2021 Fall Foliage Map** is the ultimate visual planning guide to the [annual](#) progressive changing of the leaves. While no tool can be 100% accurate, this tool is meant to help travelers better time their trips to have the best opportunity of catching peak color each year.

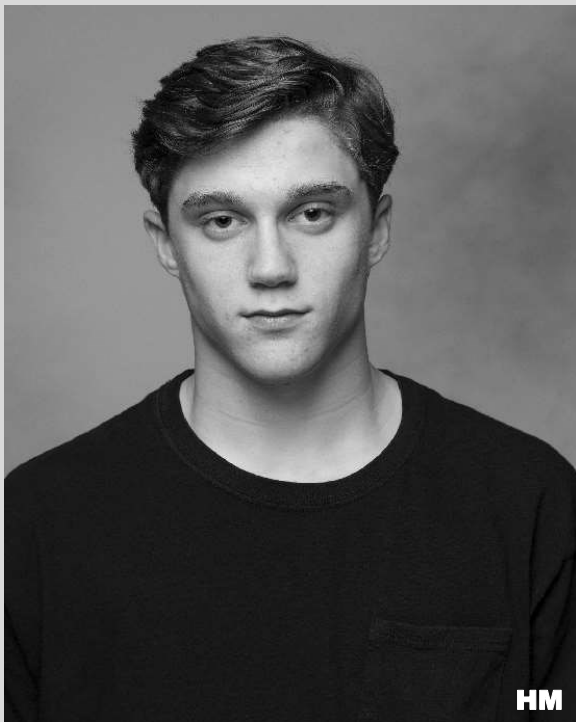
Monochrome Digital Image Competition Awards Gallery



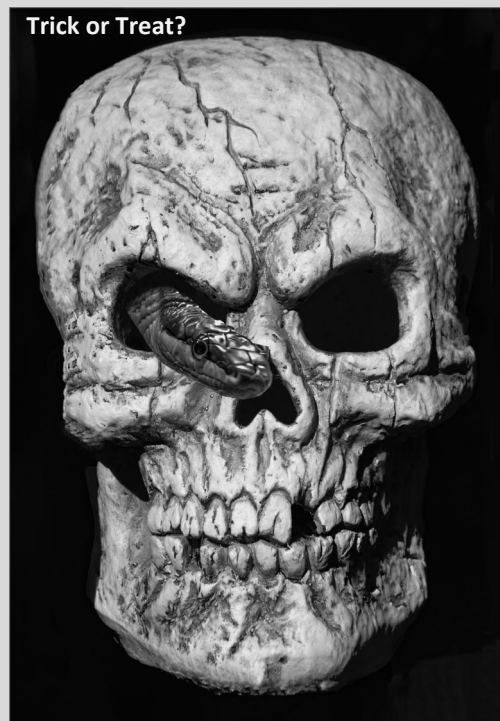
Bob Green - Self Portrait Maybe



Bob Green - Oriental Woman



Scott Allen - Vincent



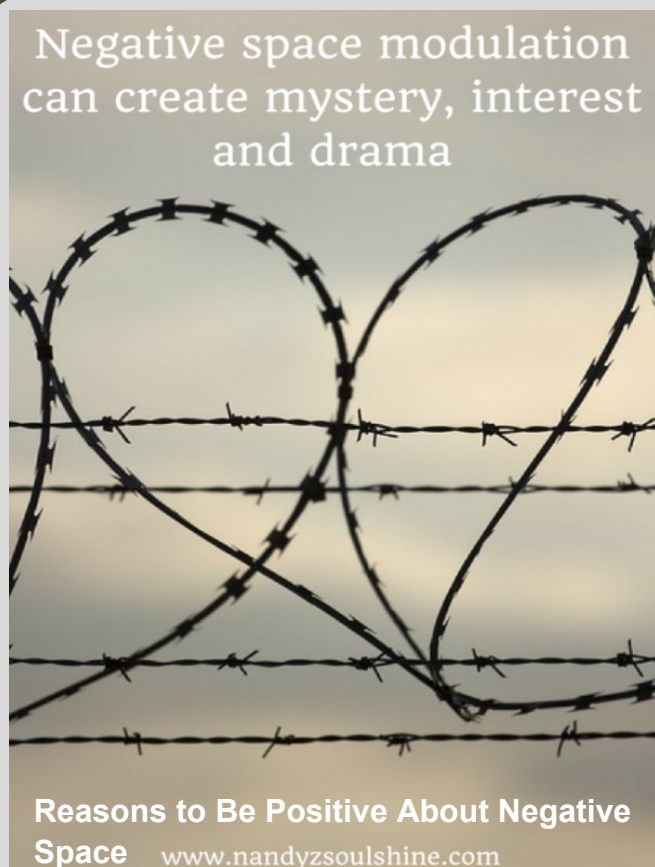
Boo! - Dennis Arculeo

Happy Halloween!!

Award - First Place (9)

HM - Honorable Mention (8)

November's Assigned Subject - Negative Space



The world of art is a wonderful place. Here, you find negatives empowering the positives. Efforts at sidestepping definite forms brings out the best possible rendition! It's a magical place where the idea of balance takes on innumerable interpretations. In fact, the interplay of positive and negative space is ingeniously manipulated to create intriguingly complex images. We have all seen Rubin's vase creating optical illusion, right?

Negative space, i.e, the space not used by the subject, is as important as the object in focus. It helps guide the viewer's eyes and attention to the mainstay of a frame. Sometimes, expert modulation of just the negative space can create interestingly well- defined positive spaces. It provides balance without overwhelming the space. Like yin and yang, the central idea is importance of balance. Balance like harmonizing flavors of your favorite recipe or in your attitude to life between sense

of humor and gravitas. Let's dig a bit deeper to identify some interesting ways in which negative space works its magic.

Sometimes what holds us back from capturing the true essence of a subject matter is the overload of existing knowledge about its structure. For many people, this comes forth while trying to paint hands or feet and may be even trees. The pre-knowledge of their shape stops us from truly noticing the play of their positioning, perspective and individuality. In such situations, studying the negative space through and around the positive space helps. Attempting to recreate the space around as accurately as possible, helps bring out the subject matter's true likeness and feel.

Negative spaces have a shape of their own and if expressed properly, can add oodles of interesting perspective to the object in focus. It helps overcome the limitations of pre-knowledge of an object's shape and dimensions, making it more life-like. Creating just through negative space detailing, tickles the viewer's imagination with unconventional angles and dimensions

It doesn't only help better define the composition of an artwork, but positioning of objects in focus too. For instance, the main object in an artwork with more negative space on top generally promotes the idea of weight. Also, more negative space at the bottom in a landscape gives the illusion of distance. It guides and focuses the viewer's attention on the subject matter. Just like the star performer gets the spacious corner office with amazing views, important objects get more personal negative space. Creatively modulating the space around an object in focus adds to its character and interest value.

The simplest and most used technique of balancing a composition or the space available to work, is to exploit negative space. We can counteract the horizontal heaviness of the main element with ample vertical empty space or lighter

November's Assigned Subject - Negative Space

shapes. Also, the same is true for vertically oriented point of focus. Positive space and the work area boundaries shape up abstract negative structure in a frame. Out of focus objects, abstract shapes and empty space peeping through a subject matter offer interest and help balance its heaviness out. It works on a similar principle as an opaque curtain of similar color would feel heavier visually than one with ample cut-work in it.

Negative space with a specific structure framed within the subject catches viewer's eyes and generates interest. It ignites the onlooker's imagination with associations of their own and emotions connected with their personal history and experience. This creates a sense of mystery around an artwork. Using negative space as the subject creates interest, atmosphere and gives an unconventional character to the frame. It is also a great tool to create optical illusion in any work of art.

An interesting point to note, silhouette of people or objects against a brightly lit background wouldn't be considered as essentially negative space. This is so because the silhouettes have a definite shape and are subjects of the composition. Here, the brightly lit background would become the negative space framing and defining the shape of the silhouette. However, it can be an example of two coexisting objects acting as negative space for each other if a defined and interesting portion of the brightly lit space is captured within boundaries of the silhouette.

Negative space can say loads without any visual aid modulation, even if it's an empty space. It can act as the protagonist as well as offer support and focus to the subject. So, no matter which way you decide to employ negative space, its importance and indispensability cannot be denied. This is one negative thing that has loads of positive connotations!



NEGATIVE SPACE PHOTOGRAPHY TIPS

By [Tata Rossi](#)

Negative space photography considerably affects the scale making the subject look larger than in reality. The more negative space will surround your subject, the more interesting shapes and illusions you may achieve. That is why it is recommended to take such photographs with a low f-number (large aperture).

It is possible to use negative space with any other composition technique. It will allow you to give your picture a bit of drama and make your works shine in a new way. Apart from drawing the viewers' attention to your photos, this technique lets them see the smaller part of positive space.

Typically, negative space has greater visual weight in the photo than positive space. It encourages the viewers to cast a spotlight on the main subject.

The difference in size makes the main subject more remarkable and interesting to the audience, so viewers will examine it with a greater level of curiosity. The subject that appears small in the positive space looks more conspicuous.

If you use negative space technology, it doesn't mean your composition should include only one main subject. Actually, it is possible to incorporate two or even more subjects into a frame. However, it is rather difficult to take a negative space photo if the subjects fill a significant part of the frame.

Photographing negative space stirs up feelings of astonishment, calmness and inscrutability. To make your pictures even more mysterious, you can photograph at twilight. Thus, you can bring a viewer closer to the subject it should not be cluttered, full of distracting elements and various colors. Selective framing will especially come in handy.

If you are going to take photos on the beach or near any water source consider this. When water, sky and beach serve as background for your composition, there are a few chances your photo will be spoiled by distracting objects. Photographers need to

declutter a scene to get their shots to make sense. Your photo will appear more engaging if it is taken against the plain background rather than the busy one. Remember that the rule of thirds is a solid foundation for negative space pictures. Also, don't forget to keep your subject in focus.

November's Assigned Subject - Negative Space

Don't consider negative space as blank space. Try to see all the opportunities you can use while incorporating this photography technique into your work. Make the negative space the main focus of your shot to attach powerful emotions to it. Also, it is essential to follow the main composition rules such as the rule of thirds. However, this may not work if you take negative space photos. Your artistic vision is the main key to take a winning negative space shot.

However, you should learn a few important rules if you want to master this photography genre.

The way you use space in your photo can influence a sense of inclusion or exclusion. If you use enough volume of negative space in photography, you can demonstrate a sense of isolation which allows you to emphasize the scale difference of the subject and surrounding area. When you photograph from above, you can use your viewer's preconceived notions of spaces surrounding your subject to take a well-balanced photo.

Try to avoid capturing distractive elements in order to boost this effect. This makes negative space an effective tool to enhance contrast.

To make your picture more dynamic, you can demonstrate a movement. Even if you take still images, you can use negative space to create motion. Position your subject near the frame edges to show the direction of the movement. The frame edge you choose can affect the way the main concept of the image will be interpreted by the audience.

Create a composition with negative space and try to capture as few distracting elements as possible. You can complement your negative space photo with textures or colors that



will be predominant forces in your composition.

Try to position your subject in an unusual place so that the viewers don't expect it to appear there. A good idea is to place a subject in the frame edge. Find a perfect balance of the negative space and white space to achieve amazing results.

When you develop your photographic eye, you will notice patterns, forms and angles, no matter where you organize your photoshoot. This helps you to see your subject in relation to different elements appearing in the frame and the negative space between them.

Remember that Negative Space is a powerful tool in creating a dynamic and poignant image. Use it wisely and you will be rewarded for your efforts.



2021-2022

Assigned Subjects

September	Leading Lines or "S" curve
October	Nature's Landscape
November	Negative Space
January	Old Architecture
February	Reflections
March	Two Toned
April	Water in Action

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