

Staten Island Camera Club

Serving the Staten Island community since 1954.

THE

Clix



March 2022

Up Coming Events: Next Competition - April, 28th - 8PM via Zoom

April 7th Image Critique Member Images

April 9th NJFCC Photorama, Middlesex College. Visit the NJFCC website to reserve a seat through Eventbrite.

April 12th Zoom Discussion about the End of Year Competitions, see what has won in the past.

April 23rd Landscape Shoot at Silver Lake Park - Check Club email for details.

April 28th Monthly Competition Assigned Subject is Water In Action - Judge Vinny Kempf

President's Message by Dennis Arculeo

Is Spring finally in the air? Have the geese come back to the island? Do we hear the faint tweets of nesting song birds? Spring with its promise of renewal and rebirth almost always promises to excite the avid photographer.

As the earth around us beckons and calls us to come out of our dark winter hiatus, its only natural for us to develop a little Spring fever. So, as we trot out and begin to embrace nature in all its glory, we should remember to take the precautions necessary for ever changing weather conditions. Pack some zip lock bags, a few paper towels, and a rubber band or two; to help protect your gear from sudden disaster.

I know all too well how quickly a single rain drop can fry a tele-

photo lens. Luckily a 6 year warranty came to my rescue.

There are just two months of competition left this season. And April is the last month you can enter a make-up in only the Color and Monochrome categories. One month make up only.

The End of Year Competitions are fast approaching and it would be a good idea to go through your images from this past season and start to decide on images you would like to consider. Remember you can enter four images from both your Color and Monochrome images that will compete in those categories. You can also select any four of your Assigned Subject images for this competition.

Also, it would be nice if you could encourage anyone who is interested in photography to consider joining us.**Continued on page 5.**

Water in Action – Assigned Subject - April 2022 - by Dennis Arculeo

The April Assigned Subject Photograph is a fairly simple one. It must show movement or action in an image taken of water. Your Image can portray an ocean wave meeting the shore. It likewise can show water movement in a river, or a thundering waterfall cascading over a cliff. Or it can merely show the beauty of a single water droplet, but the image must in any event exhibit the motion or action of water.

Imagine this, the sun is shining, there's a blue sky and a gentle breeze as you stroll leisurely through your favorite countryside location. You perceive a faint trickle of moving water in the distance, and as you move closer, you notice a winding stream. The water is dancing across the stones lying in the shallow stream. You have your camera poised, realizing this is a classic opportunity to take something really wonderful. But just how do you make moving water look amazing in a photograph? This article will attempt to explain some digital photography tricks that you can readily employ to make the most of this and similar situations. All it takes is a little bit of determination and practice. Yet, it also helps to know your equipment and how best to put it all together.

To start with, to be truly creative you will need to move away

from using your automatic camera settings. Whilst the camera will do its best to capture what it thinks you want, it is possible that it will choose a fast shutter speed in order to "freeze" the movement. If that's what you want to depict, then OK. But the more dramatic pictures are those where water motion is evident, and the rest of the picture is still.

A slow shutter speed will need to be chosen to show the motion of the water. The slower your shutter speed the greater the motion captured. I suggest you experiment. After a shot immediately check the results on your LCD screen. Then adjust, to a slower or faster shutter speed, until you get the shot you want. To achieve optimum results will require a shutter speed of at least 1/15 of a second, or longer. Truly smooth water should be captured if you leave the shutter open for over a second.

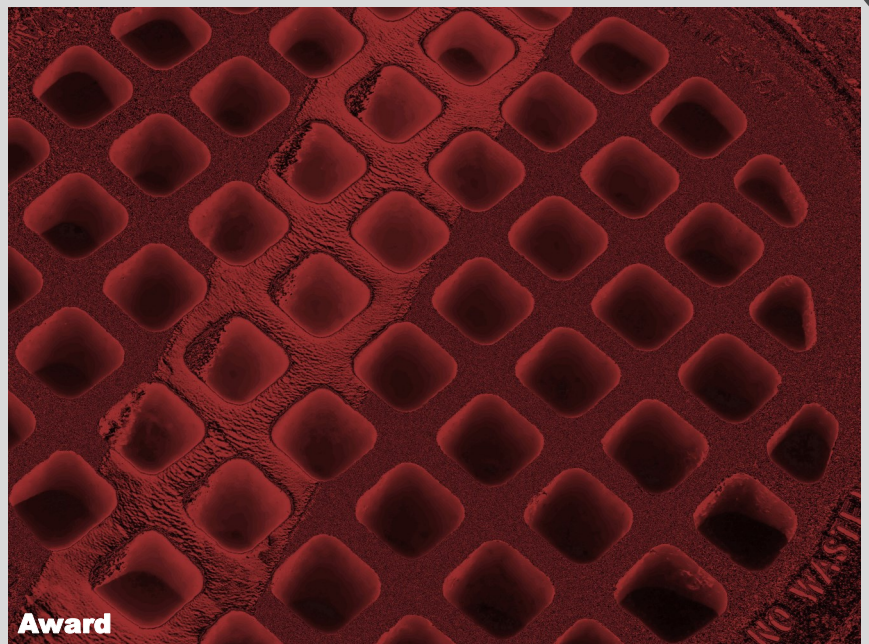
Using a slow shutter speed will mean that your camera needs to be absolutely still to avoid camera shake ruining the picture. The best way to establish a stable platform is to use a tripod. Another trick is to add a shutter release cable, giving you the greatest chance of eliminating camera movement during your shot. Also, set your ISO to about 100 or less, with a small aperture of around f/22. A small aperture results in the slowest possible shutter speed for the ISO and light conditions.

Continued on page 6.

Assigned Subject Digital Awards Gallery – Two Toned or Two Color



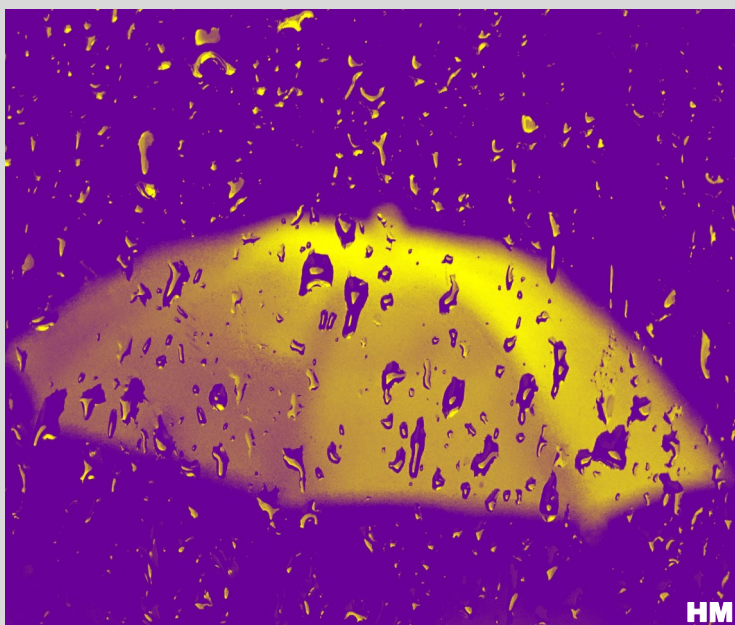
Dennis Arculeo - Ice Crystals on the Window



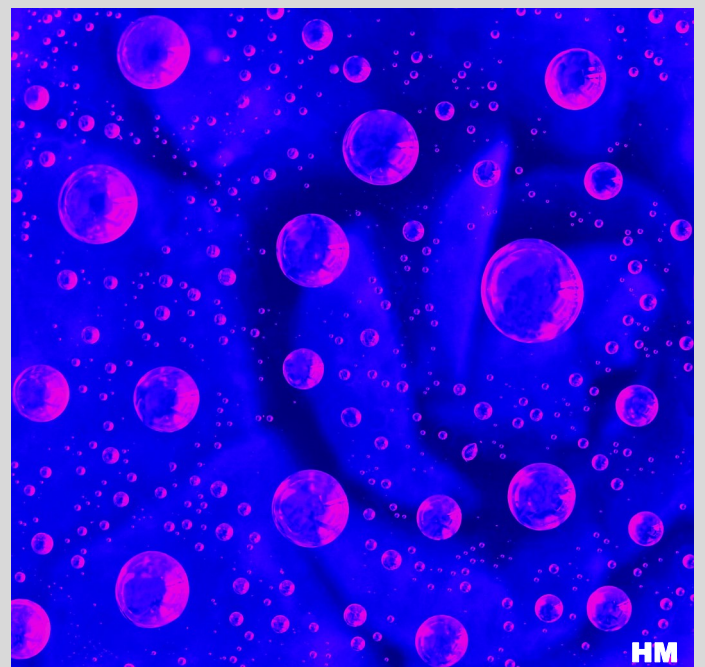
Marianne Bury - Manhole Cover in Red and Black

Award - First Place (9)

HM - Honorable Mention (8)



Shelley Levine - In the rain



Sue Svane - Pink and Blue Water Drops

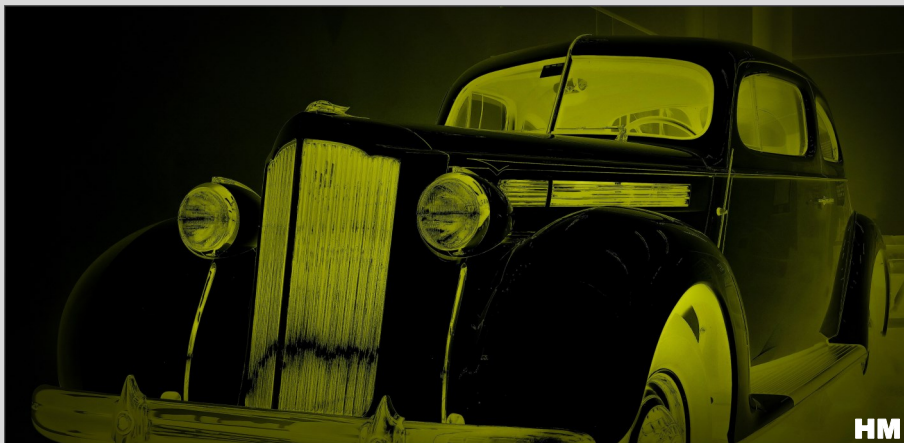
Assigned Subject Digital Gallery – Two Toned or Two Color



Shelley Levine - It was a Pink Flower



Scott Allen - Dancer in Duotone



Sue Svane - Hop In



Diane Griffiths - Baltimore conservatory windows



Len Rachlin - Still Life in Duotone

Award - First Place (9)

HM - Honorable Mention (8)

Assigned Subject Digital Gallery – Two Toned or Two Color



Lauren Arculeo - Steel Stacks



Dennis Arculeo - Duotone Foliage



Debra Killen- Water Droplet



Joe Sorge - Observation Tower at Niagara Falls

President's message from page one.

Continued from page 1.

My personal observation from March's Competition most definitely proved the strength and talent of our members. Yes, there were far too few 9's awarded. There should have been more. However, scores that are awarded are solely the opinion of the competition's Judge. While many of his comments were spot on, some sevens and eights should have

easily been scored higher.

Please take Solis in knowing that the acknowledgement by many who have judged us is that we are truly damn good photographers. I would suggest that some of the eights that were awarded this competition should really be considered to compete in May, at the End of the Year Competition. D.T. Arculeo

Staten Island Camera Club up dates from the Business Meeting

2022-23 Slate of Officers & Members of the Board of Directors.

President- Dennis Arculeo

1st VP - Len Rachlin

2nd VP - Eric Mayr

Treasurer – Carol Mayr

Secretary – Debra Killen

Honorary Board Members

Joe Sorge

Mona Wexler

Mike Miglino

Dues for next season will remain the same at \$75.00 for the full season.

2022-23 Chairpersons

Competition Chairperson-Carol Mayr

Events Chairperson – Charlie De Bartolo

Social Media Chairperson - Charlie De Bartolo

Print Competition Chairperson – Michael Miglino

Assistant Print Competition Chairperson - Mona Wexler

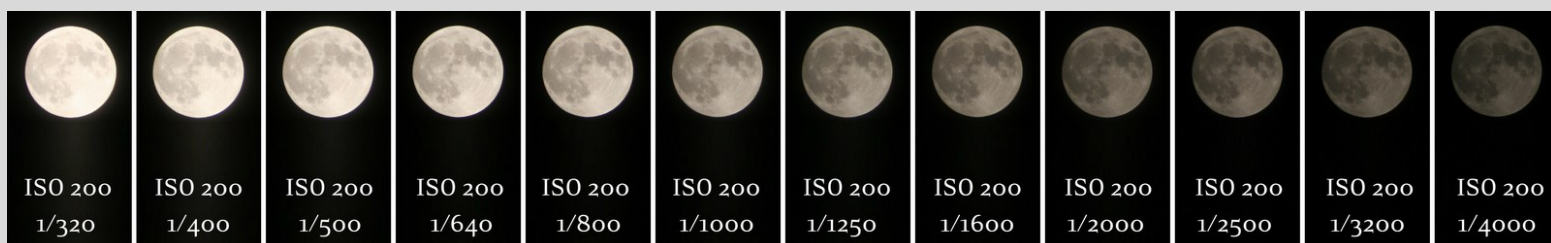
Webmaster- Dennis Arculeo

Assistant Webmaster-Michael Arculeo

Digital Projectionist-Lauren Arculeo

Clix Editor-Dennis Arculeo

Anyone wishing to volunteer to work on any of the above committees feel free to contact myself or one of the chairpersons listed above. The Events and Print Competition Committees especially could use a few helping hands.



Water in Action – Assigned Subject - April 2022 - by Dennis Arculeo

Continued from page 1.

TRY USING A PHOTOGRAPHY TIP FROM THE FOLLOWING

- Get fairly close to the water you want to shoot. The blurring effect of the moving water is more noticeable if you are closeup.
- Experiment by photographing different types of moving water scenes (waterfalls, rivers, streams, etc.).
- Revisit locations at different times of year to capture how nature has changed the look of them.
- If brightly-lit conditions affect the length of shutter speed you can use, consider the addition of a polarizing or neutral density filter.

Water is a beautiful subject to photograph. It can be as dramatic as a waterfall, predictable as a fountain, vast like the ocean, or just a winding exciting river. Whatever the source, it can be a point of interest in your image or an element of your composition. If you are enchanted with photographing water, here are a few tips you can use to improve your final image.

Firstly, think about what you want to convey and how to add that characteristic to the shot. This may be as simple as choosing the right shutter speed. A fast shutter speed freezes motion and works well for crashing waves to show the activity of an ocean. Sometimes when using faster shutter speeds, your camera may indicate that you are getting insufficient light – this is where adjusting your ISO can come in handy. When using shutter speeds of 1/500th and above, timing is key for spectacular shots.

On the opposite side of fast shutter captures are long exposures. If you want to show greater motion or get that silken effect, slowing down your shutter speed gives you that cool effect. A few key things; aim for an exposure between 0.5 and 10 seconds which means that your camera needs to be absolutely still (a tripod is a definite, you can also use a shutter release cable/remote if possible). Dusk and dawn are great times for long exposures but there is no need to limit yourself to these times of day if you have a neutral density filter (discussed lower down in this post).

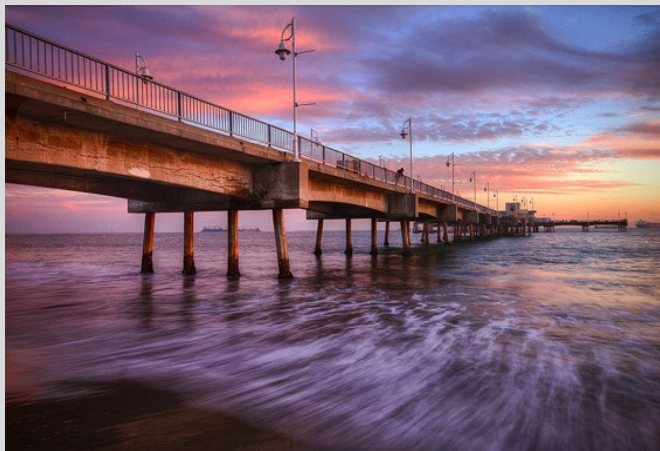
Water is a natural mirror. Seek out reflections and classify them. Is the reflection enhancing your image or distracting from it? In the latter case, move around a bit to eliminate reflections where possible or return to your location when the sun is at a different angle. A polarizing filter can help

eliminate some of the reflections and give you nice contrast (rotate the filter and check out what's possible).

Reflections can also add to an image and are used a lot where water is calm and still. That being said, ripples can also be interesting as they add texture and effect. There are also abstract reflections that look great in moving water such as the lights of a cityscape.

With reflections you can go for a symmetrical composition or not, depending on what you want to portray. You can even just shoot the water reflection and not the subject itself; the possibilities are endless.

Using a polarizer was mentioned above, but it is worth a second thought as it is quite a useful tool to have in the field when photographing water. In addition to removing reflec-



tions (when they're not wanted), a polarizer is very helpful in cutting out glare. By eliminating glare, it helps bring out any color details of the water and what lies below the surface.

Perfect exposure in-camera is your ideal goal. When water is your subject though, too many highlights can make it look white and it is difficult to recover the details in large areas that are blown out or clipped. If water is

the dominant subject in your frame, it will benefit you to underexpose by 1/3 to 1/2 a stop.

If you can get into the water safely with your tripod, it's a perspective worth trying. Use extra caution when setting up on slippery rocks and be aware of your surroundings. Make sure your equipment is insured, and you're all set to try something different.

If this is not an option for you, grab a zoom lens for some close up details. It is worth the time to experiment with unusual angles.

Have you ever held your camera while looking at a river and wondered how to make the water look beautiful and flowing? Or have you ever photographed a waterfall and can barely see the stream of water, and you really want it to look misty and dreamy like the fine art photos you've seen? There is no great secret to how it is done; all you really need is time and a tripod. With a little practice, you can capture these types of images like a pro.

Color Digital Image Competition Awards Gallery



Award

Len Rachlin - Still Life with Apples, Books and Vase



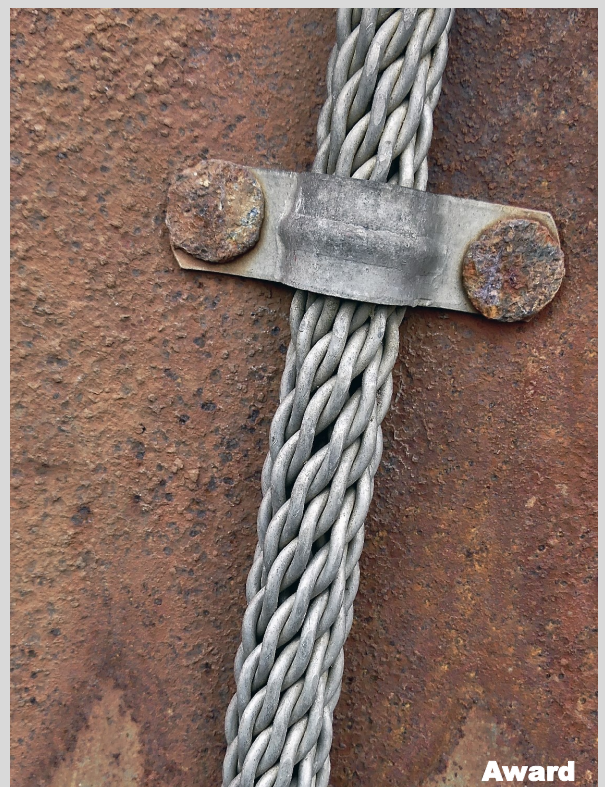
Award

Sue Svane - Titmouse at the Park



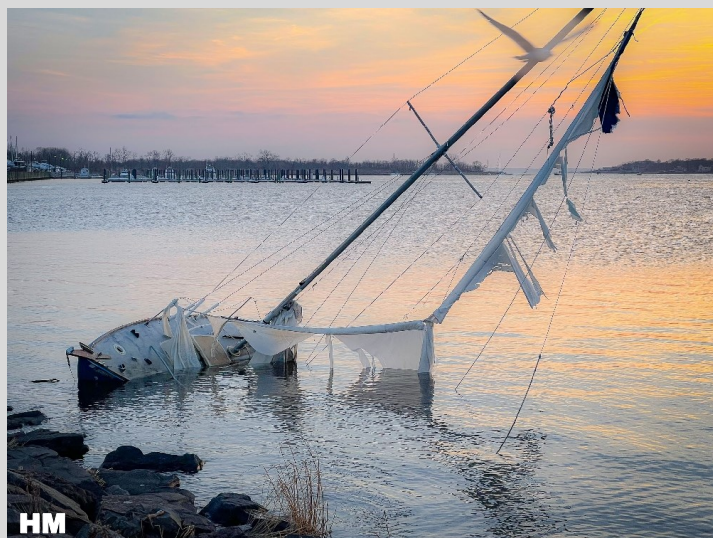
Award

Len Rachlin - Still Life with Artist Materials



Award

Marianne Bury - Wire and Rust



HM

Debra Killen - Ship Wrecked

Award - First Place (9)

HM - Honorable Mention (8)

Color Digital Image Competition Awards Gallery



Lauren Arculeo - Enjoying the flowers



Joe Sorge - Aubrey



Joe Sorge - A Yellow Flower

Award - First Place (9)

HM - Honorable Mention (8)



Marianne Bury - Reflections at the Auto Show



Jim Carroll - The Alhambra, Granada

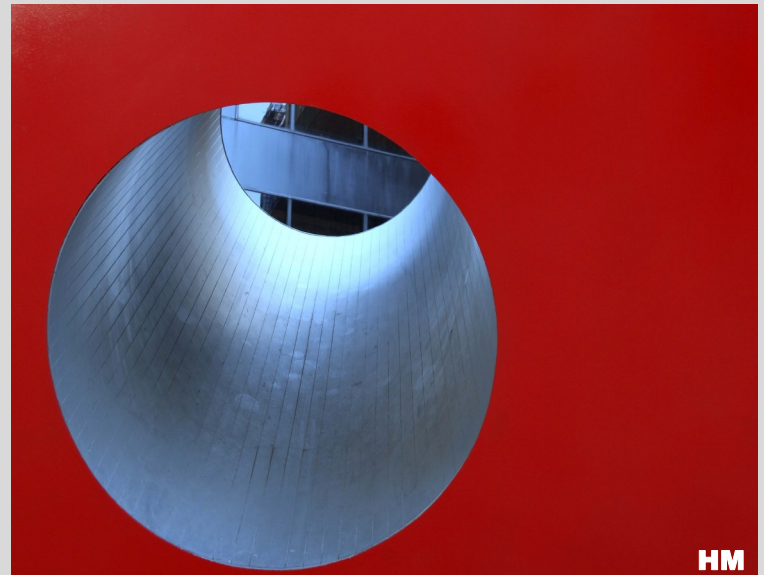
Color Digital Image Competition Awards Gallery



Jim Carroll - Plaza delas Amras Alcazaba



Dennis Arculeo - Little GTO



Shelley Levine - NOGUCHIS iconic red cube

Award - First Place (9)

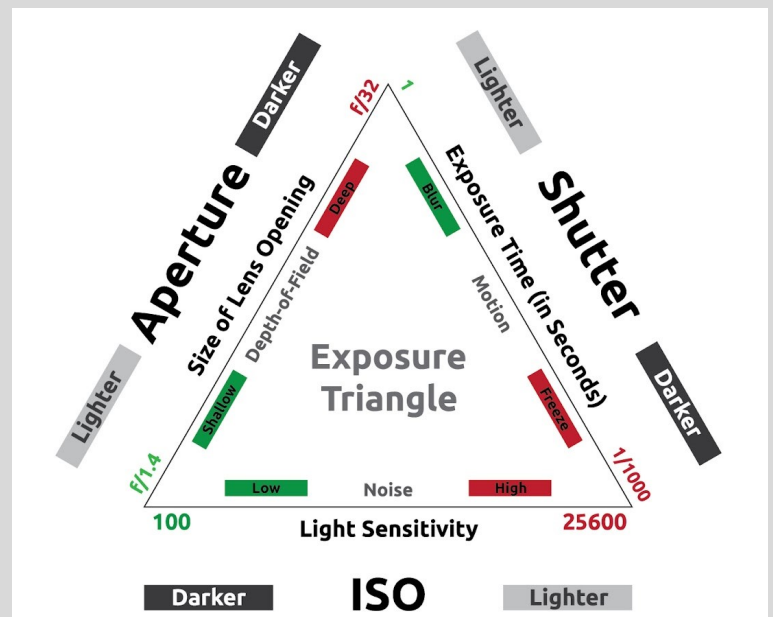
HM - Honorable Mention (8)

Explore: [What Is ISO? - Wistia Blog](#)

[What is ISO? \(And Why ISO Matters in Photography!\) \(expertphotography.com\)](#)

[What is ISO? Digital Camera Settings Explained \(photographycourse.net\)](#)

<https://www.bhphotovideo.com/explora/videos/phot>



Water in Action – Assigned Subject - April 2022 - by Dennis Arculeo

Continued from page 6.

The main thing you need to know is this: the longer your camera's shutter is open, the more movement is recorded in the image. When an image turns out blurry, it's because the shutter was open longer than necessary to freeze the action. Often this can be a frustrating outcome to a photo, but with capturing flowing water, we use that blur to our advantage. The blur is what creates the misty, flowing, rushing movement in a photo of water. When your shutter speed is so fast that it freezes the movement of water coming off a waterfall, the falling water looks sharp, reflective, and sometimes it looks like less water than is actually flowing. Conversely, a slow shutter speed makes the waterfall look full, soft and elegant, capturing the real mood of the scene. This is the benefit of blur, and this will work for anything from the tiniest babbling brook to the waves of the ocean.

How to Get Cottony Wispy Water Results

Use your camera's light meter to determine the best shutter speed to start with, though you may adjust that later. Remember, you want your shutter speed to be at least 1/2 a second to begin to get the blurred effect. Try a test shot, and continue to adjust your shutter speed until you have a proper exposure. Here is where you may need to use a neutral density filter if the daylight is too bright to allow a slow shutter speed without over exposing.

Neutral density filters reduce the amount of light that enters the lens. Think of them as color-accurate sunglasses for your camera. Adding a neutral density filter equates to "stopping down" your lens even further. You might decide that to get the right blur effect for the water, you need a shutter speed of 4 seconds, but this makes your mid-morning scene is completely over-exposed. A neutral density filter will further reduce the amount of light coming into the camera, so you can get that 4-second exposure without over-exposing your shot.

If you're shooting in the late afternoon while there is still plenty of sunlight you may want an 8-stop or 10-stop neutral density filter. Whereas if you're shooting around sunset or in the deep shade of a forest during the day, you may only need a 1-stop or 2-stop filter. If you're trying filters for the first time, think about renting several from a local store or an online camera gear rental website. They aren't cheap, so experimenting with a few before purchasing will be a wise move.



Dana Besaw

For your shutter release, it's easiest to use a shutter release cable or remote trigger release rather than pushing the shutter release button on the camera. Pushing the shutter button on the camera causes a little bit of shake as you let go. The tiniest shake of the camera will blur the parts of the landscape you want sharp, such as any rocks or mountains in the scene.

However, if you don't have a shutter release cable, you can use your camera's timer setting so that there is a 2-second delay between when you push the shutter release button and when the shutter actually flips up. This gives the camera and tripod set-up two seconds to stop shaking before the image is recorded and can reduce any accidental blur from camera movement.

The more time you spend playing with your camera and experimenting, the faster you'll get at selecting the perfect settings for these kinds of shots. Try different times of day, different types of water — from fountains to tiny streams to rivers and beaches — and different weather conditions to see what results you get and why. One of the best parts about blurred water photography is that it is essentially an interactive art between you and the water, light and landscape. You can never get bored because you never know just what you'll get from the same location when you switch up the time of day, year, camera angle and other aspects of the image.

Adjust your camera's shutter speed, f-stop, focusing point or other settings, or perhaps adjust your neutral density filters, until you get the effect you want.

Remember that capturing just the right mood of flowing water is not an exact science. Each scene will require different settings depending on light, the speed of the water, and other factors. So plan on spending some time experimenting until you land on just the right settings.

Water is indeed a fascinating subject and with so many ways to capture it, why not give it a try? Are you drawn to the dreamy motion of long exposures, or do you find yourself caught up in a reflection? What other fun tip would you share to help improve other's water photography?

More water ideas on page 13

Monochrome Digital Image Competition Awards Gallery



Dennis Arculeo - Heading Home



Len Rachlin - Still Life with Classic Vase and Apples



Joe Sorge - A Hibiscus-First Place.



Scott Allen- New Port Waterfront View



Dennis Arculeo - 1934 Ford Convertible



Marianne Bury - Shattered Pane

Monochrome Digital Image Competition Awards Gallery



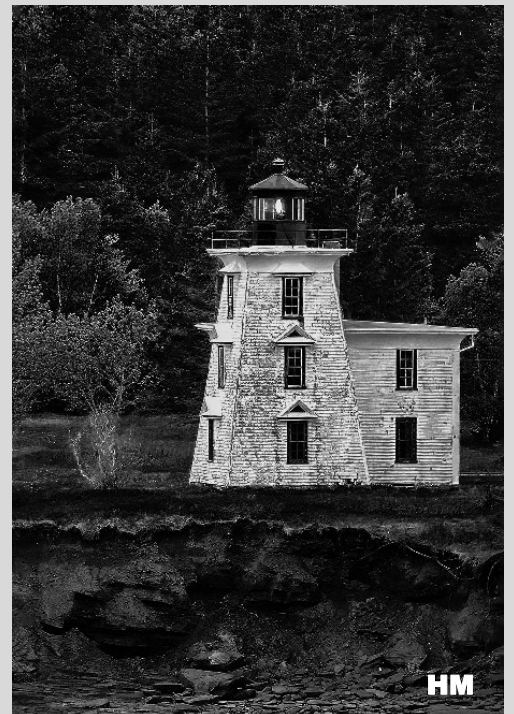
Joe Sorge - NY Niagara Falls



Jim Carroll - Palace of Charles V



Len Rachlin - Still Life with Brass and Glass



Lauren Arculeo - On the Edge of Destruction



Sue Svane - At the Park

Award - First Place (9)

HM - Honorable Mention (8)

Some Water Photography Ideas that Make a Splash

So you want to make a splash in photography, photographing with water is a great place to start. This is a broad area of photography, with many creative possibilities. In this article, you'll read about ideas for water photography, and how best you can try those out yourself.

Will you want to turn your home into a lab to create stunning droplet photos, or prefer the serene calm of long exposure landscape photography? Let's dive into water photography, and makes some great photos!

Water Drop Photography

This is a popular technique you can experiment with at home, and there are lots of [YouTube guides](#) available on how to do this. This is a form of macro photography where you'll photograph water drops falling into a tub of water. The best results are achieved when combining the technique with off-camera flash.

When combined with an interesting background you can use this as a form of refraction photography, with the background refracted inside the droplet of water. Do you want to push this to another level more? Then look no further than the dripkit, which produces amazing results!



Long Exposure Landscapes

Long exposure photography has been one of the most popular forms of photography among landscape photographers for a long time. Head out to the coast, or perhaps to your nearest local river and see what you can do! A tripod is mandatory if you want to try this, and a good ND filter is a great idea as well.

- **Capture motion** – Exposures of around 1/2 to one second in length will capture the movement of water. For example, waves moving in and out along the coast.
- **Silk water** – Water cascading down a waterfall can be made to look like silk with exposures between one and two seconds.
- **Flat seascapes** – Those wishing to make the ocean flat need to expose for 10-seconds or longer

Freezing Objects

Freezing objects is an [interesting way to take still life photos](#), and present an inanimate object in a creative way. As ice is transparent you will be able to see your object inside the ice, although good lighting is needed to make the photo come to life. Once you have your object frozen in ice use a light source such as a spotlight, or a strobe to backlight it. This works well for many objects, but things you'd find in the sea like fish or sea-shells would be most interesting. In the winter, of course, you can go out and photograph ice in nature; icicles and ice waterfalls all look amazing.

Photographing in the Rain

Most photographers will avoid photographing in the rain, concerned that it can damage their camera. This is a valid concern, although [with the right precautions](#) there are some amazing photos to be taken. There are several options for protecting your camera from the rain, which you can buy, or you can use a simple plastic bag and a rubber band.

Rain can add a lot of mood to the scene, and shots of people with umbrellas are classic images. In order to pick up the rain itself try photographing against the light, and the rain falling from the sky will give your photo more impact. Mixing oil and water

Back in your [home laboratory](#), it's time to mix some opposites together. Adding oil to water is a great way for you to make interesting texture photos. In order to create a series of photos of oil and water, follow these steps.

- Add water and oil to a glass container, one with a clear transparent base.
- Bridge the container over a surface, you could use two piles of books to create the supports.
- The oil will make a large bubble, and not mix with the water. To create smaller oil bubbles add liquid soap and mix the solution.
- Below the glass container add your background image, this will add color to your photo.

Use [a macro lens](#) to focus on an area of oil, the more circular shapes the better.

Either use a strong spotlight, or a strobe linked by radio trigger

Some Water Photography Ideas that Make a Splash

Continued from page 13

to your camera. This will be used to light your photo.

Water Droplets on Glass

A similar approach to mixing oil with water is to photograph water droplets on glass. This form of water photography uses refraction to create its effect. The following steps are a guide for creating this style of photo.

- Use a clear piece of glass, one from a picture frame would work well.
- Create two piles of books, and place the glass over the piles. Make sure there is a gap to photograph through in the middle.
- For better results, smear some windscreen rain repellent onto the glass. This hydrophobic substance will make the water droplets form more circular drops. Once you have added the repellent allow it to dry for a few minutes.
- Add the water to the glass surface. To be more precise use a water dropper, or alternatively use a water spray bottle.
- Add a background image behind the glass, choose one that will create an interesting refraction inside the droplets.
- Use a macro lens, and focus on an area of glass that has some interesting water drops. Focus the camera on the water drops.

Use an externally triggered strobe to light up the image behind the glass, and expose your photograph. As a guide or starting point, an aperture of f/9, a shutter speed of 1/60th and an ISO of 200 were the settings I used for these images.

Water can of course look incredible when it impacts something,

or something impacts it. The splash this creates needs a fast shutter speed to capture and freeze it in motion. There are a few popular methods that you can try with splash water photography.

Drop an Object – Dropping objects into water is another twist on still life photography. The moment of capture is made using a strobe, with objects often dropped into a fish tank or perhaps a wine glass.

Throw Your Hair – This can be great fun to play with on the beach. The idea is to put your head in the water, then throw your hair back (or get a model to do so for you). The water droplets this creates can now be photographed, they'll be picked up better against the light with backlighting.

Throw Water at an Object – Here you pick an object, or even a person and throw water at it or them. Catch the moment of impact, and you could have a good photo. This works best when done with strobes to light up the water.

Now it's Your Turn!

With so many possibilities for water photography projects, which one will you choose? When you've had a chance to try one of more of these ideas come and share your experience, and of course your photos at our next Critique.

You have already tried taking photos with Water Action? Then be sure to share your work with us, we 'always love to see your work.

Reservations are a necessity for on-line, as well as in person. Go to NJFCC.com



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

Save the Date



Practice Paying Attention and Slowing Down

Practice Paying Attention and Slowing Down

By Lauri Novak

Practice. It's a vital part of anything that we are learning. In photography, the learning never stops.

There are so many aspects to learning photography that it can

be overwhelming at times. So, pick one and concentrate on that for a while. Work on it, practice it until you feel comfortable with it.

You can choose post-processing, so many aspects of this we can



Practice seeing more

One of my favorite practicing exercises is photographing one subject. Only one. It could be anything. A pencil, chair, flower, scissors, or anything else you can just grab to shoot. In this case, I'm using this glass on my kitchen table as an example. Why? Because the light in the early evening coming through our kitchen window, and this glass with its stripes, created some really cool shadows.

Now, once you have that object, get started. Grab your camera or even your phone and study that object. Before you even take one photo, walk around, look at that object from different angles and perspectives.

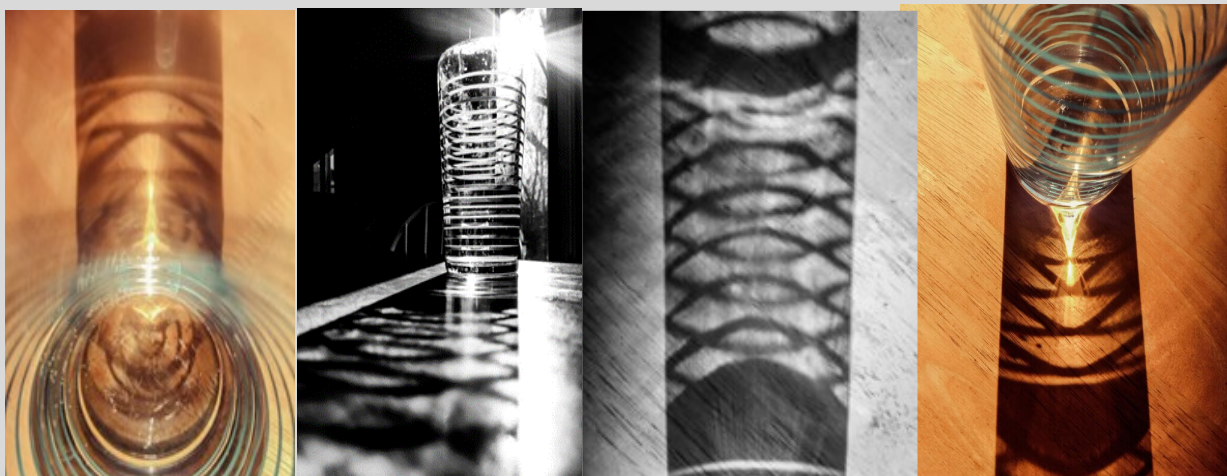
The shadow here on this glass caught my eye. But, I took it further than just that. Because when I stood above it, or to the other side of it, things

changed. The light and shadows appear differently as I moved around the glass.

Give yourself 5–10 minutes to do this exercise. You don't really need much more than that. These 13 images were created in about 10 minutes using my phone. I studied the light, shadow and reflections of this glass on the table. You could even make it a game. Set a timer for 5 minutes. See how many different images you can create in that time frame.

Slow down

Slowing down can also have the same effect as giving yourself a time limit. With a time limit, you can't veer off into any type of distraction. Not without affecting your images in some way. With slowing down, you can focus and be much more deliberate about what you are creating.



Lauri Novak is an award-winning fine art photographer, mentor and author based outside of Chicago. She has an eye for photographing architecture, traveling as much as possible and just wandering in nature with her camera.

You can find her galleries, mentorship programs and photo tours here: laurinovak.com/

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