Staten Island Camera Club

Serving the Staten Island community since 1954.

THE Clix

Up Coming Events: Next Competition - .

Dec 8th Presentation - "Tips and Secrets" presented by Dennis Arculeo

Dec 15th Holiday Zoom Gathering All members and friends are invited.

Jan 5th 2023 Image Critique of Member Images all members are invited to attend and participate.

Jan 12th 2023 Presentation on "Abstract Photography " given by Lewis Katz

President's Message by Dennis Arculeo

This December we will celebrate the Holidays of both Christians and Jews. With Hanukkah and Christmas fast approaching, not to leave out Kwanza, most of us are in a celebratory mood, We at the Staten Island Camera Club want to wish all our members a wonderful and Happy Holiday season, no matter what you celebrate. It is a great time to share your love with family and friends and all the joys of the season.

Also, we would like to wish everyone a very happy and healthy New Year. Maybe 2023 can be better than it has been in the last few years. Especially with all our trials and tribulations behind us the new year promises to be something we all should relish.

Don't forget to ramp up your image creation, we still have plenty of Camera Club Season ahead of us. January will demand our talents in creating great interior images. While February needs us to think about doors or windows, or both. They most certainly can be doors to the living or windows on the world. I know they will also be your best work.

March seeks you to find a insect that dominates your subject. No tiny little ants will do. A close up or Macro image is most desirable.

April will test your editing skills in making an image that has one color in it that makes your subject shine. It can be a B&W with a single color that is prominent, or a color image with one outstanding color that draws your viewer to it. Remember, you make it your way and you have to like it more than anyone else does. Those who judge only see what they want to see, and many times they do not see what is right in front of them.

Studying The Works of Others - Intro and Conclusion by Dennis Arculeo

In presenting this article, I am suggesting that you study the work of other photographers and artists as one path toward making your own work stronger. Many of us strive to show feelings and emotions in our work. To shoot what something feels like requires that we first have feelings about things we see, but also to understand what possibilities exist to translate feelings into photographs themselves. It's generally an exercise that could get overly touchy-feely real quickly. Understand that if you get too far from the practical nitty-gritty of how to best accomplish this with a camera in hand, you possibly should avoid it altogether.

What really makes this pursuit difficult, however, is that there are no real formulas to follow. No set routines to employ, nor standards to explore. It can be difficult to point out which choices to make to create a sense of mystery, and which colors to include to make an image feel sensual. Likewise, you may find it even harder to determine what pose or which aperture best expresses your own reaction to a person of whom you are making a portrait. You must always remember that, an any size-fits-all recommendation

for these situations would only hamper your creativity and fail more than it would succeed. No one can make themselves a better photographer with out a little pain.

You'll need to conjure up your sensibilities and get serious about what options you have. Yes, even the ones you have not dared to explore. All we can do is point you in a direction that has helped us become much clearer about translating our emotions into our photographs. Part of that is realizing the value in the practice of this craft by studying the work of other photographers. In so doing, discovering what was a real success and what had truly flopped. You will certainly fail at seeing what your images need, unless you are willing to study other people's work and apply what you discover to your own images.

Lets be clear we are not talking about merely showing emotion, or empathy for someone or some thing. We are in a real sense discussing how to evoke emotion in our work and transfer our own feelings to those who view our work. Remember success is in the putting. The ingredients you put in are simply the hard fought trials clnd exploration you choose.

Read more on this topic from an article I recently found on-line.

Best of the Best Assigned Subjects

We now present the best of the Staten Island Camera Club's Fall Competition Season. Please see the wonderful and artistic images our members have crafted illustrated on the following pages.

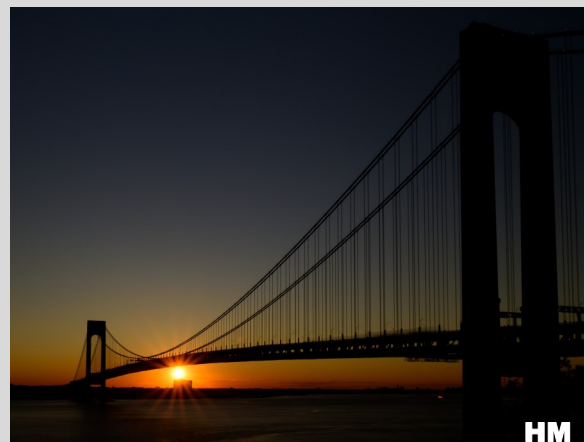You will readily see what the judges say about the level of expertise and professionalism they represent.

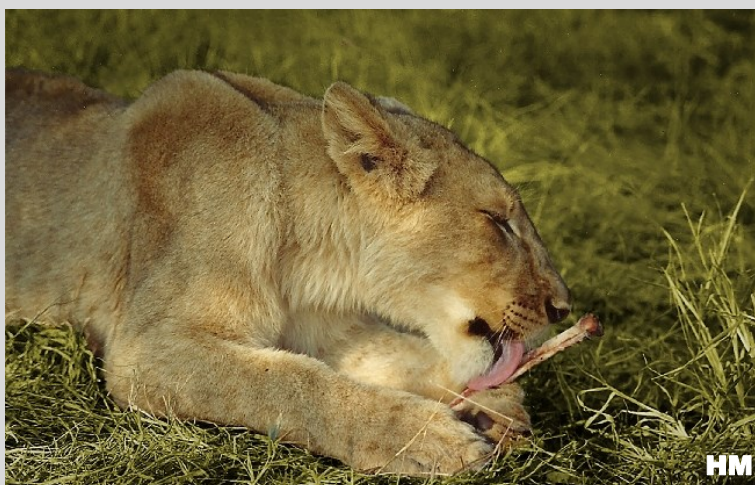Len Rachlin - Silhouettes on the Third Floor

Len Rachlin - Yoga Girls in Silhouette

Kenya Rhino - Herb Goldberger

Scott Allen - Verrazano Bridge at Sunrise.

First Kill - Joan Smith_

Phyllis Petito - Serpentine Pier

Best of the Best Assigned Subjects

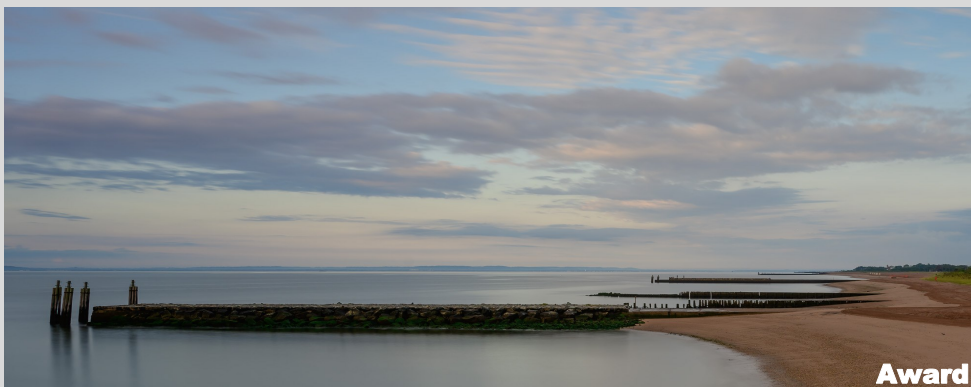What is He Thinking - Dennis Arculeo

South African Cheetah - Phyllis Petito

A Dog Named Roofus - Len Rachlin

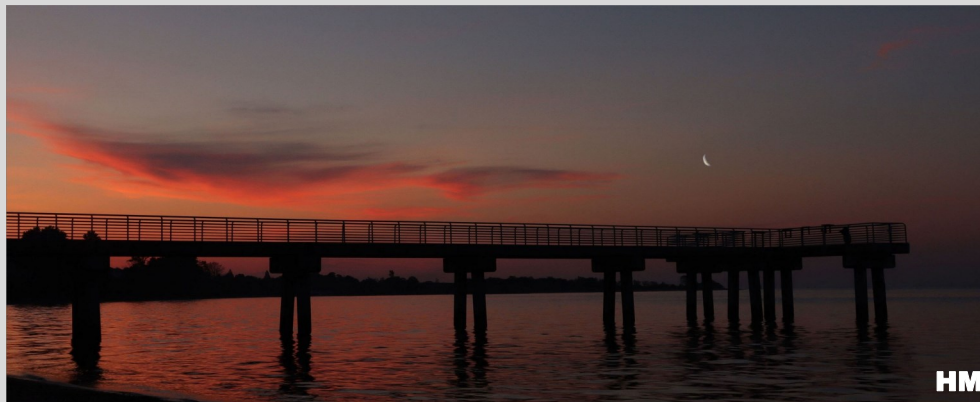Vintage Fire Hydrant - Joe Sorge

Scott Allen - Jetties

Best of the Best Assigned Subjects

Dennis Arculeo - After the Sunset

Len Rachlin - Under the Pier with Crooked Supports

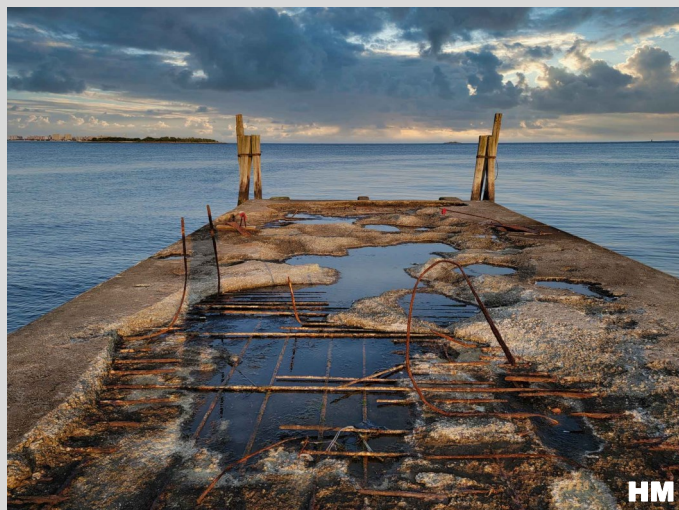Sue Svane - Moon Rising Above the Pier

Frank Petito - Fishing Pier

Michael Arculeo - A Cold Fishing Trip

Best of the Best Color Digital Image

Strawberry Blossom - Sue Svane

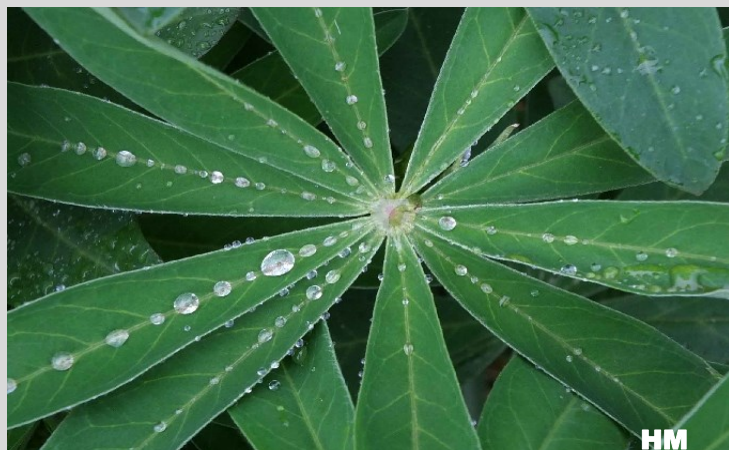
Len Rachlin - Weathered Jetty

Composition with Hosta Flowers - Len Rachlin

Diner - Scott Allen

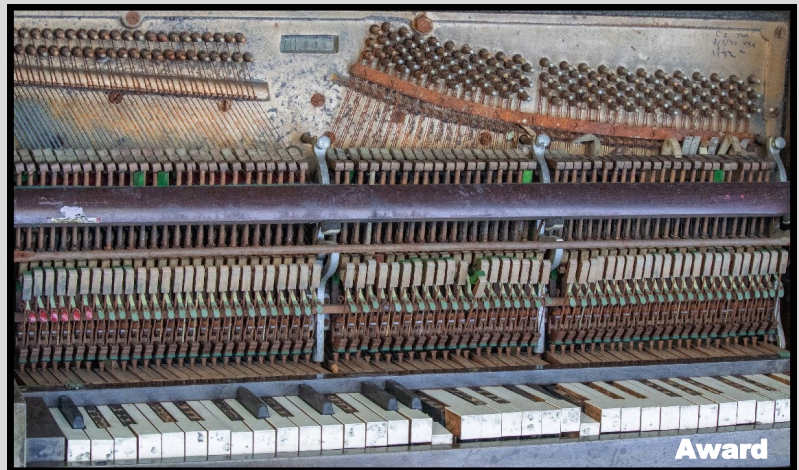Amazing Raindrops - Larisa Livshits

Young biker of Ankgor Ban - Herb Goldberger

Best of the Best Color Digital Image

Still Life with Broken Egg - Len Rachlin

It was once a Piano - Shelley Levine

Vintage - Marianne Bury_

A Wild Leek - Sue Svane

Peggy's Cove Day Brake - Dennis Arculeo

Best of the Best Color Digital Image

Reflections at The Oculus - Shelley Levine

Nesting Heron - Dennis Arculeo

A Peony - Joe Sorge

See What Develops - Marianne Bury

Best of the Best Color Digital Image

HM
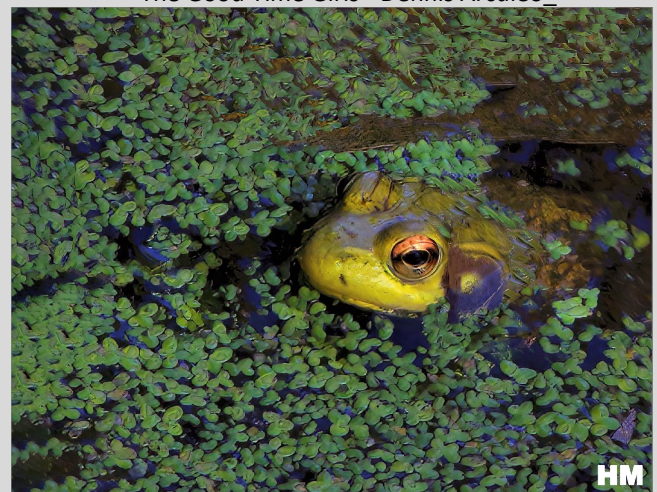
Still Life with Apples, Vases and Ivy - Len Rachlin

H

The Good Time Girls - Dennis Arculeo_

Award

Larisa Livshits - Beautiful Flower After the Rain

HM

Peek A Boo - Lauren Arculeo

HM

Joan Smith - Roman Forum

Awar

Brooklyn Rose - Sue Svane

Best of the Best Color Digital Image
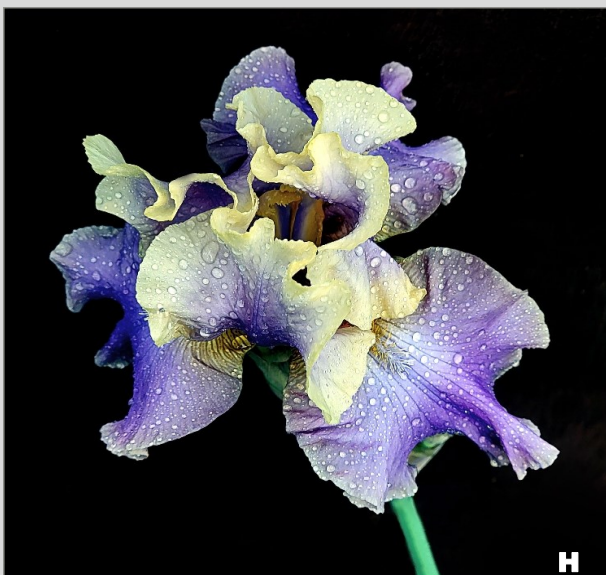

Lauren Arculeo - Fall is here

Shelley Levine - A Working Street Vendor

Marianne Bury - Valve Wheel and Bricks

Sue Svane - At the Waters Edge


Len Rachlin - Iris After the Rain

Marianne Bury - Blooming

Study The Work of Others, Improve Your Own Photographs By David duChemin

The last photo book that landed on my doorstep was Ernst Haas's *The American West.* I've been a fan of Haas since I first discovered his book *Color Correction,* and I eagerly anticipated "*The American West.*" My journey through the book has been much like the others that weigh down my bookshelves.
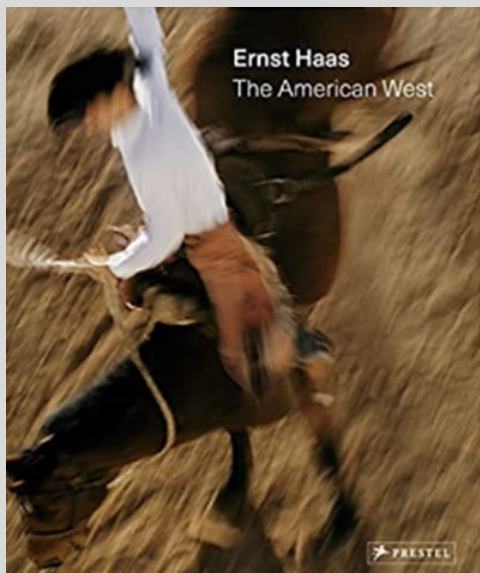
I start with an overall impression. I flip through it and enjoy the whole book, image by image. I take note of the things that jump out at me and my reactions. Sometimes those reactions are to the images themselves; sometimes, it's to the curation. While much of "*The American West*" features color, there are a handful of monochrome images, and I noted my strong reaction to this. There is an image on the cover (later repeated in the book) of a bronco rider caught with a slow shutter speed, and I love this image. It's a *great* example of "don't shoot what it looks like but what it feels like." Here again, I note my reaction. I'll come back to this.

Once I've casually flipped through the whole book, I go back to the beginning and read the introduction. The introductory essays in photo books are sometimes a little tough to get through but are almost always worth the effort because they can help me understand what the photographer was trying to accomplish, as well as the constraints and motivations or the historical importance. Understanding what any artist is trying to accomplish goes a long way to understanding the work itself. Once I've done this, I go through the book much more carefully, usually a little more informed than I was when I formed my first impressions.

The questions I'm asking are many, but they all come down to this: why did the photographer make the choices they made? What do they seem drawn to? Is it color? Moments? Patterns? Why this framing and not another? And what might they be trying to say? It's certainly speculative and we can often only guess, but it's helpful all the same.

Remember Stephen Shore's comment about good photographers having a combination of interesting perceptions and an understanding of how the camera translates the world into a photograph?

When you study the work of others, you're asking what clues you can find about how they perceive the world, what they're interested in, and how they choose to use their cameras to express or explore that.

You're also asking how *you* feel about the photographs, and why? What visual effect are you responding to, and how? If you feel agitated about the image, don't turn the page until you determine what's causing that feeling. Is the lack of negative space making you feel claustrophobic? Is it the intense red that dominates the image? Maybe it's the quality of the chosen moment that brings tension with the look on a face within the frame. If your eye rests on a frame and lingers longer there than another, why is that? If you find an image particularly soothing or serene, why? Is it funny? What makes it so?

Ultimately, you're not only studying the work of others but your own reactions to it. You're studying *yourself*.

You're taking inventory of how you feel about the depth of field, the color, the composition, the moment, the light. You're acquiring *tools*, especially if you never let yourself off the hook until you can put it into words, as in: "I feel this particular way because the photographer made *this* particular choice or combination of choices."

Some Helpful Questions to Ask.

What choices are other photographers making to create the images to which you react? You've probably got to know that before you can know how to do it yourself.

When you see a photograph and the only words you can find are "I like it" (or don't), then the next step is to figure out *why*. Which visual tools were employed?

How did the photographer treat the light? Describe it. Is it hard or soft? Does it create shadows? Is it dramatic or sensual, or does it have some other quality?

How did the photographer compose the image? How do you feel about the space? Is there a real sense of scale, or is it tight and confining? How does that make you feel? Would you feel differently if there were more (or less) negative space?

What about the relationship of the elements to each other? Do they imply a story? Do they complement each other or contrast? Is there a juxtaposition that makes you laugh?

What about the use of color? How do the colors themselves make you feel, not only in terms of the hue but how saturated they are—how light or how dark? Is it cool or warm? Cool and

Best of the Best Monochrome Digital Image
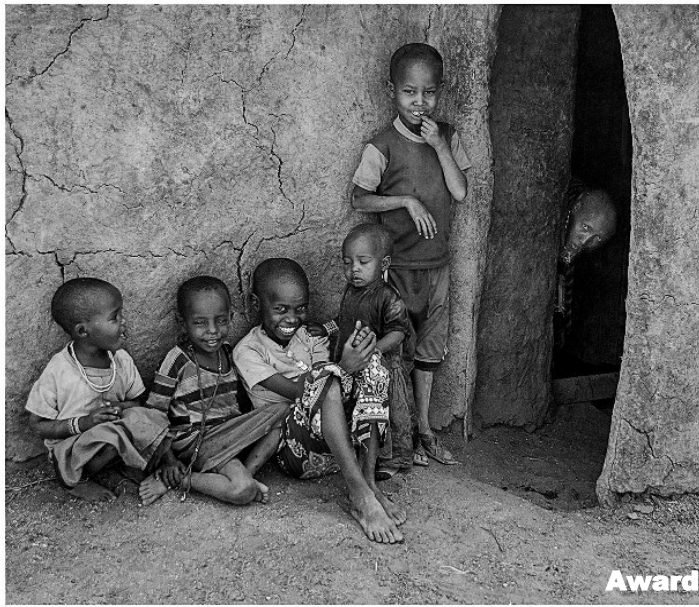
Herb Goldberger - Maasai mom watching kids

Dennis Arculeo - Backyard Rose

Marianne Bury - Patriotism in Black and White

Lauren Arculeo - Monochrome Mushrooms

Shelley Levine - Look Lenny, A human

Bridge in the Midday Sun - Marianne Bury

Best of the Best Monochrome Digital Image

Scott Allen - Precious Moment

Fluffy Puppy - Sue Svane

Brittany - Scott Allen

Violinist Passau Germany - Herb Goldberger

An Iris - Joe Sorge

Study The Work of Others -By David duChemin

Continued From page 10.

warm are visceral (not visual) words. That's another way we react to what's in the image.

What did the photographer include or exclude? Does the choice of moment stir your imagination or emotions in a way another moment might not have done?

Where was the photographer standing? Does that affect how you feel? The photographer who looks down with the camera upon a beggar in the street also forces us to look down on that beggar. How does that choice make you *feel*? You are reacting to the choices the photographer made.

There will also be images to which you do *not* react, and I think that's as instructive. Remember, you are ultimately studying yourself. Why are you *not* responding to this? What's missing? You're not judging the photograph; you're scrutinizing yourself. You're learning what *you* react to.

There is great benefit to be found in reverse engineering the choices of another photographer in order to understand your reaction to them. You're not saying "this is a bad photograph"; you're saying "this choice makes me feel this way." You can use that.

To study the work of others is to learn what you respond to. It helps give meaning to your choice of one shutter speed over another because one choice will create an effect in an image that another choice will not. The same is true of apertures and focal lengths. You can learn all of this not just from looking, scanning, or scrolling through the work of others but by *studying* it.

Cause and effect, my friend. That's what you're looking to become sensitive to. The photographer did this (cause), and it created an effect in the resulting photograph that I experience in particular ways.

In Conclusion: **Hopefully, this article has given you some food for thought, and has instilled a practical outlook towards your own perspectives. I cannot stress this any more than I have done before, you must be the provocateur behind the lens. Know this, that your equipment is only as good as the photographic eye behind it. Better said, it's not the camera that makes the image, it's the gray matter behind it that does.**

It's always times like this I recall the words that were attributed to Ansel Adams who said some time ago; that "you do not take a photograph you make it." It is very true that you can not make an image that successfully invokes the emotions of those who view it, until you put some of your own emotion into creating it. - D. Arculeo

What emotions do these images invoke?

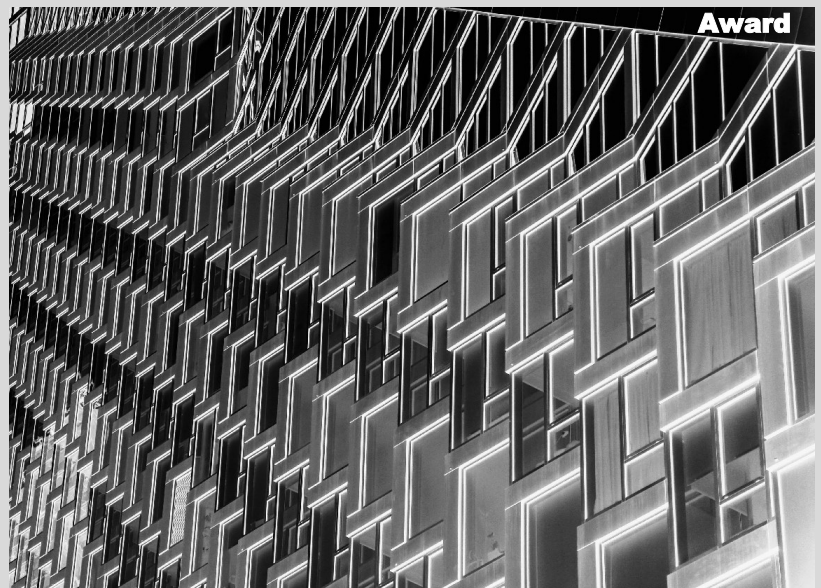## Best of the Best Monochrome Digital Image

A Backyard Beauty - Dennis Arculeo

At Silver Lake -Sue Svane

An Interesting Tree - Lauren Arculeo

Abstract Windows - Shelley Levine_

Best of the Best Monochrome Digital Image

Composition with Roses - Len Rachlin

Town of Start Grad - Herb Goldberger

A Historic 1936 Auburn - Dennis Arculeo

As Clouds Float By.- Sue Svane

Dahlia in Black and White - Len Rachlin

Best of the Best - November Print Competition
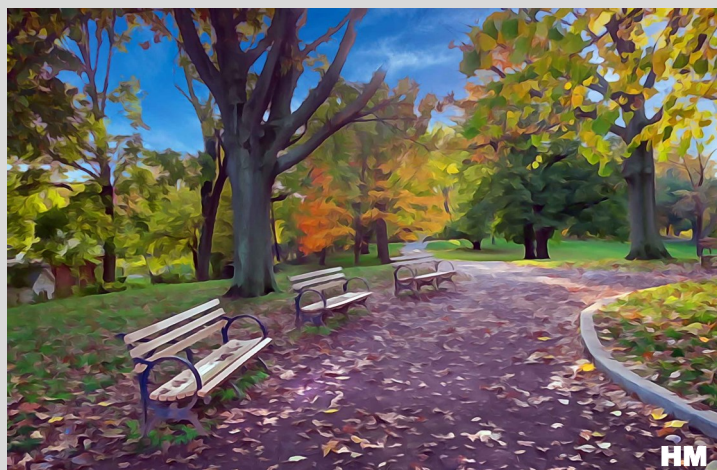

Curb Box Cover –Sue Svane

Older but Wiser – Dennis Arculeo

Composition-with-Glassware-and-Apples - Len Rachlin

Gerbera Daisy—Sue Svane

Park-Scene - Len Rachlin

Best of the Best - November Print Competition

Moon Rising — Sue Svane

Prospect-Park-West--A-Tribute-to-Seurat - Len Rachlin

Little Miss Muffet –Dennis Arculeo

They met in the Fog - Dennis Arculeo

I love You—Joe Sorge

Gerneral Information

<div style="border:1px solid">

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/

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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 8x 10", 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