

# Staten Island Camera Club

Serving the Staten Island community since 1954.

THE  
**Clix**



February 2023

## Up Coming Events: Next Competition - Digital Images-MARCH-16TH

March 2nd Image Critique Member Images Members  
March 9th Zoom Business Meeting— Nominations for Board Members  
March 16th Monthly Competition AS: Macro with Insect - Judge: Jordan Basem  
March 30th Bird Photography Session A Presentation by Isaac Grant.

## President's Message by Dennis Arculeo

I can't believe that this camera club season is moving so swiftly. We are almost in the month of March with only two regular digital competitions remaining, before we have our End of Season events. Yes, there will be another Print Competition in May.

In the month of March we will hold our annual Business Meeting. All members are expected to attend. Besides setting an agenda for next season, we will hold nominations for club officials. The positions that will be vacated and need to be filled are Secretary, Treasurer, First and Second Vice-presidents, and of course President. In addition we will need Volunteers to work the club computer during competitions, administer our website and an take over

the function of Clix Editor. Lauren and I plan on remaining members for the next season. No promises after that first year is over. We figure we can help those who take over our responsibilities and get over the hurdles of learning the tasks that will be needed to be successful.

I think we have a very competent membership and each and everyone of you have the talent and abilities to take over the duties of running this club. I believe I would like to see some new blood step up to the plate with fresh ideas. Its your club and you need to participate for it to survive. So, please think about how you can contribute to the running of this highly talented band of shutter bugs. The rewards may not be many, but the satisfaction of doing a great job assisting and nurturing your fellow members can be all you really need. Sharing is truly the best form of caring.

## Thinking about March's Macro Insect Assigned Subject? by Dennis Arculeo

**Macro photography** is extreme close-up photography, usually of very small subjects and living organisms like insects, in which the size of the subject in the photograph is greater than life size. By the original definition, a macro photograph is one in which the size of the subject on the negative or image sensor is life size or greater. In some senses, it also refers to a finished physical print or Digital image of a subject that is greater than life size.

Shooting macro photography often means using a **small aperture** to try and maximize the depth of field and keep as much as possible in focus. However, this dramatically cuts down on the amount of light entering the lens. As a result, there will be times when the amount of natural light available simply isn't sufficient - especially if you are shooting indoors.

For this reason, you may wish to consider budgeting for a flash. Major manufacturers all have their proprietary models like the Canon Speedlite or a Nikon Speedlight, but there are more affordable options such as a Godox TTL Speedlights. Off brand Ring Light Flashes or even portable Ring-light LED torches are an affordable alternative.

### Lighting Modifiers

The problem with speedlights that attach to your camera is that the light can be very harsh. There are plenty of gadg-

ets that you can use to soften this light, such as the Godox Foldable Universal Softbox.

Alternatively, you can find your own methods for diffusing the light coming from your flash, such as a bedsheet.

Just note that as soon as you diffuse your light source, you are reducing its intensity so you will need to increase its power to compensate.

A ring flash (aka ring lights) can help distribute the light around a tiny object, which can be useful when shooting at a smaller aperture (i.e. f-stop).

Artificial lighting will allow you to shoot your subject whatever the ambient lighting conditions. Being able to control the light with flash diffusers allows you to play around with f-stops to get the right f-number, regardless of the ambient light that falls on the subject, reflected in a scene or available in a room.

### Tripods

There is a enormous array of tripods available to the average photographer, but if you're serious about macro photography, you will need to choose what's right for you. There are a lot of things to consider, such as whether you will be taking it with you on long hikes or staying at home in the comfort of your formally outfitted or makeshift macro photography studio.

You may wish to choose something that gives you lots of flexibility: if you want to photograph a subject crawling through the



## February 9th Print Competition - Awards



Still-Life-with-Brass-Vase - Len Rachlin



A Homegrown Poppy Susan Svane



Amazing-Dahlia- Len Rachlin



Fluffy Puppy—Susan Svane



Reflections-at-Snug-Harbor— Len Rachlin

Special Thanks go ou to Mike Miglino, Charles Di Bartolo, Joe Sorge and Scott Allen for their valent efforts in working and running the competition.

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Assigned Subject Digital Gallery – Doors or Windows or Both



Doors to Another World - Dennis Arculeo



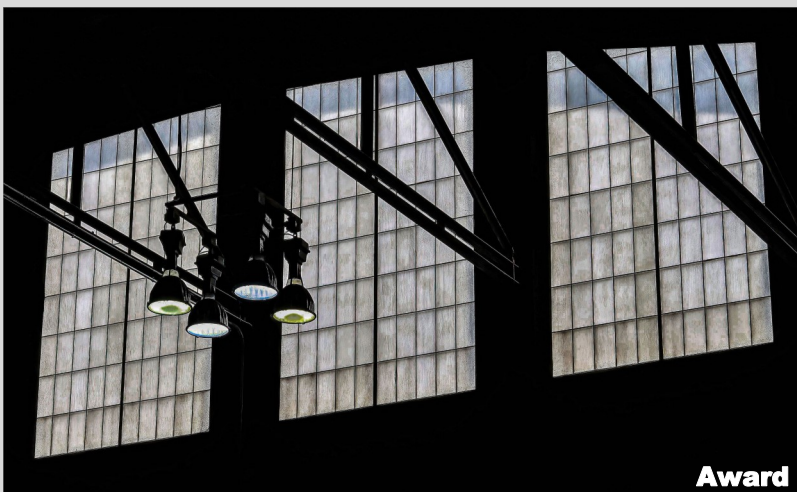
Weathered Windows - Phyllis Petito



Heidelberg Windows - Herb Goldberger



WINTER WINDOWS - Herb Goldberger



Three Windows - Sue Svane



Old and Rusty - Frank Petito

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Assigned Subject Digital Awards Gallery – Doors or Windows or Both



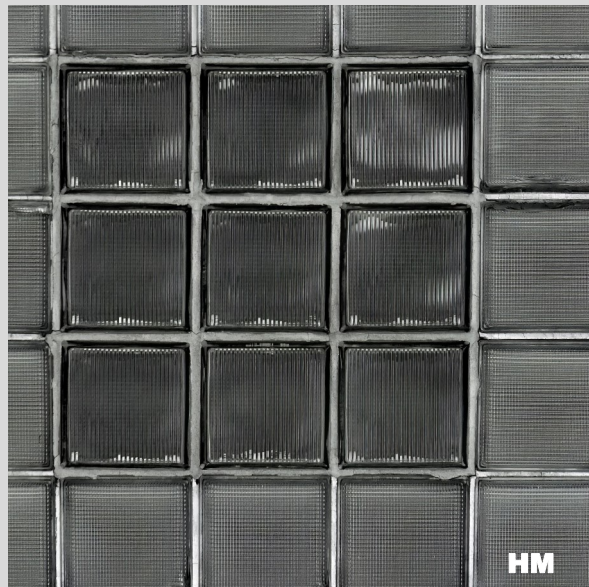
Windows at the Mercer Castle - Len Rachlin



Windows - Joe Sorge



Shining A Light - Marianne Bury



Blocked Vision - Marianne Bury



Dirty Window Discovery - Dennis Arculeo

Award - First Place (9)

HM - Honorable Mention (8)



Color Digital Image Competition Awards Gallery



See What the Wind Blew In - Marianne Bury



Springtime Soon! - Scott Allen



Truth or Consequences - Dennis Arculeo



Taija - Len Rachlin



Chinatown - Sue Svane

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Color Digital Image Competition HM Gallery



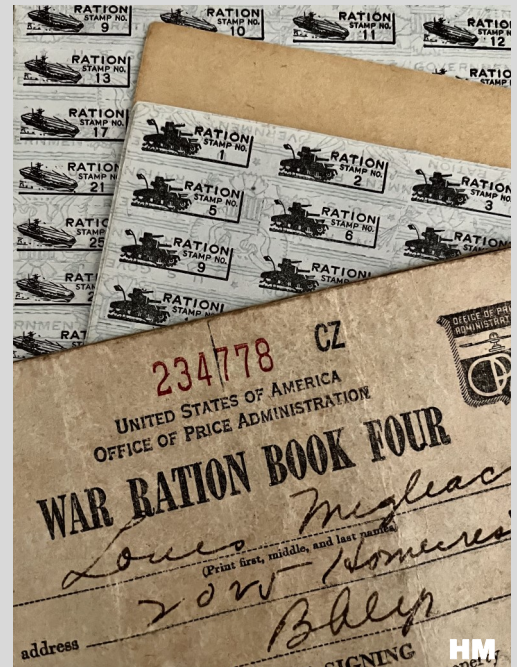
Midnight Ghost, 1939 Corsair - Dennis Arculeo



The Beauty from Behind - Lauren Arculeo

**Award - First Place (9)**

**HM - Honorable Mention (8)**



Artifacts from the Homefront, 1943 - Marianne Bury



Still Life with Bowl of Eggs - Len Rachlin

## People Often Ask, "When is the Best Time to Photograph Outdoors?"

The Answer depends on what and when you shoot. Also, what are you looking to accomplish. You should ask yourself what do I perceive my images to be, then set out and capture them in the right conditions to do that best. Here are some considerations you should employ as part of your preplanning routine. And yes, it's all about the light you'll be shooting in.

### Magic Hour Light

The "magic hours" of sunrise and sunset are the most popular times of day for most outdoor photography. During these times, the sun is low on the horizon and filtered through atmospheric par-

ticles that scatter blue light and allow warm light (such as reds, oranges, and yellows) to pass through.

When this warm light strikes clouds, landforms, and other objects, the results can be colorful and extremely photogenic. When the sun is near an unobstructed horizon, it gives off an intense light that bathes objects and scenes in red and gold.

In the afternoon, the magic hour starts approximately 30-40 minutes before sunset. At this time, the light starts to get noticeably warmer, and deep shadows begin to form, which can add texture to landscape subjects. (Continued on Page 8)



Monochrome Digital Image Competition Awards Gallery



**Award**

Briy - Scott Allen



Woman at Accompong Festival - Herb Goldberger



Water Cover - Sue Svane



Little Girl with Big Hair - Len Rachlin

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Monochrome Digital Image Competition HM Gallery



Early Morning Hillside - Dennis Arculeo

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### People Often Ask, "When is the Best Time to Photograph Outdoors?"

If there are clouds in the sky, they might light up with color at sunset and for a few minutes after. A truly gorgeous sunset can last for several minutes after the sun has set; remember, the sun may have set from your perspective, but for clouds several miles high up in the sky, there's still plenty of time to catch some light before the rotation of the Earth blocks the sunlight.

In the early morning, everything is in reverse, with the magic hour beginning a few minutes before sunrise, extending until about 30-40 minutes after the sun has risen when the light begins to lose its warmth.

The 30 to 40-minute period after the sun has set or before it rises is a magical time when reality blends with fantasy, called twilight. Most of the light you see at twilight is blue, although a portion of the sky might be glowing warmly with the last remnant of sunset light or the first blush of sunrise.

#### Twilight-Blur Hour

There's not much light during twilight, and long exposures might be necessary to compensate; clouds, water, and wind-blown foliage will move during long exposures, creating impressionistic blurs in your photos.

During twilight, the brightest part of the sky (usually where the sun has set or is rising) basically acts as a giant reflector, bouncing a soft "glow" onto the land, which sometimes can be quite colorful. Twilight can be great for landscape subjects, but I especially love twilight for photographing wildlife or travel subjects: I'll often use a hint of artificial light to illuminate my subjects against a colorful twilight sky.

#### Mid-day Light

Okay, so sunrise, sunset, and twilight seem to be great times for outdoor photography. What about the light during the middle of the day? Midday light is neutral, colorless, and harsh; for most outdoor photographers, non-magic hour sunlight is best avoided. But although normal daylight can be unflattering for most subjects, some outdoor subjects actually work best in midday light.

#### Reflective Light

One particular kind of landscape subject—slot canyons—are best photographed on bright, sunny days. But you don't want

direct sunlight: instead, the stunning colors and patterns of some landscapes like narrow sandstone canyons are best revealed by reflected light.

Reflected light is easy to understand: when an object glows brightly enough, it will bounce that light onto other nearby objects. It is reflected light, bouncing down into the dark interiors of deep sandstone slot canyons, that give them their famous colorful glow. The effect is typically strongest during the middle of the day when the sun is high and bright, bouncing light from sunlit rock at the top of the canyon onto the rock in shadow below.

This reflected light can be surprisingly intense and colorful, creating a photogenic medley of red, orange, and purple. The soft, colorless light that results from overcast conditions is well suited for waterfalls and streams, some wildlife subjects, and forest scenes.

#### Overcast Light

Overcast light usually works best with subjects having a lot of native color; for example, the colors of a spring or autumn forest are best revealed by overcast light.

Overcast light is also well suited to waterfall and stream photos, as it reduces the incidence of unattractive glare and hot spots. With overcast light, you can pretty much shoot all day outdoors.

#### So What's the Point

Of course, there's no reason that you have to photograph your outdoor subjects at the "right" time. I love experimenting with shooting my subjects at the "wrong" time, sometimes with stunning results. You should always be looking to push the creative envelope and strive to show your subjects (pardon the pun) in a new light.

#### The Truth be Revealed.

There really isn't any "best" time for outdoor photography. Rather, the best time depends on what you are shooting and what you hope to accomplish artistically.

That said, sunrise, sunset, and twilight will likely be your best times for making great outdoor photos - but give other times of day a try as well. And as a really wise man said, "Don't expect to be getting a lot of sleep, if you love catching a great image!"



**Thinking about March's Macro Insect Assigned Subject? by Dennis Arculeo**

Continued from Page 1.

undergrowth, you will need a tripod that will allow you to get a low vantage point, perhaps just a few centimeters above the ground. Something like an Aluminum Tripod is a solid option, especially if it incorporates a monopod, another handy tool for many types of macro photography, especially product photography.

Some tripods double as a monopod which can be a nice compromise when you need to be able to move around but still stabilize your camera.

Using a tripod gives you the possibility of using longer shutter speeds when shooting with natural light or continuous artificial light sources.

Tripods also free up your hands, allowing you to be more thoughtful in how you construct your scene, such as changing backgrounds, positioning strobes, or positioning your subject. It also allows you to be more precise with your focusing, giving you the option to finetune your manual focusing.

You should also consider using a remote shutter release (aka 'cable release') to take a photo without introducing even the slightest movement to your camera body.

### **Understand Depth of Field**

Because of how a subject is magnified and how close it sits to the lens, macro photography means working with a very shallow depth of field. This means that the portion of the image that is in focus can be razor-thin. For example, a bug's eye might be sharp while its antennae are blurred. You will need to experiment with your lens to find out the smallest aperture that you can use before image quality starts to drop off.

Because of the smaller apertures, you will need a lot of light. If you're shooting without any sort of artificial light, it's best to shoot in full daylight. If it's too dark, you won't be able to hold your camera still enough to avoid causing the image to blur by the movement of your own hands. For this reason, you'll need a tripod.

Because of the shallow depth of field, it can be a good idea — especially when you're starting out — to shoot your subject from sideways on to keep as much of it as possible in the plane that is in focus. This can be particularly effective when shooting dragonflies and butterflies.

### **Manual Focus**

Manual focusing might seem scary if you're used to relying on your camera's incredible autofocus ability, but it doesn't need to be. Manual focusing will give you an increased level of control and can often be more accurate than relying on autofocus.

Shooting subjects that don't move with your camera attached to a tripod makes manual focusing much easier, and if your camera has a focus magnifier (you may need to activate Live View if you're using a DSLR), this is the time to use it.

### **When should you try Handheld**

Tripods can be slow and clumsy out in the field, so subjects which threaten to disappear at a moment's notice will require you to shoot handheld. You will need to keep an eye on your shutter speed to make sure that the natural shake of the camera in your hand doesn't introduce motion blur to your shots.

A general rule is to match the shutter speed to the length of the lens that you are using. For example, if you are using a 100mm lens, your shutter speed should be 1/100th or faster.

Manual focusing can be tricky, so learn how to set up a single point autofocus on your camera and maybe try back-button focusing. To maintain a maximum depth of field and increase your odds of getting a sharp shot, you will want to use a small aperture. This means that you will have to increase your ISO to get the right exposure.

Alternatively, you might want to risk a larger aperture and experiment with the results. There's no rule against shooting at f/4 or beyond; just remember to take a lot of photographs as many of them will be blurry!

Shooting digitally, we have the luxury of taking as many photographs as we want. Don't hold back, especially if you're shooting handheld. Even experienced macro photographers know that the keeper rate when chasing bugs can be only a couple of percent, and often you will want to rattle off a lot of images in an attempt to get at least one that is sharp.

### **This is a great trick for getting sharp images when shooting handheld.**

Switch to manual focus and set your camera to its minimum focusing distance. Then line up your subject, slowly moving closer to it so that it's just about to become sharp. You then take a burst of images, rocking forwards and thereby changing which part of your scene is in focus.

This can be a good way to capture subjects that might be about to fly away, getting increasingly closer to them while firing off a series of shots. Mirrorless cameras have an advantage here as you have the option to set your shutter to silent. This can also work well when shooting with a monopod as opposed to a tripod.

If you're editing your images using software such as Lightroom or Photoshop, you can take advantage of their ability to automatically focus stack images. If you're shooting on a tripod and you want to make tiny adjustments to your focusing, consider moving your camera.

Sometimes it's easier and more accurate to incrementally shift your camera to change your focus. This can be particularly useful when creating a series of images for focus stacking. There's even specialist gear to make this easier, such as the a 4-Way Macro Focusing Focus Rail Slider.

Macro photography is about discovering new worlds and some simple gear and knowledge of techniques can put you in a great position to get started. Shoot loads of images, learn how to manage the shallow depth of field, and practice your focusing and you'll be well on the way to getting some killer macro images.

Remember your March Assigned Subject must have an insect as its main subject. The insect should occupy a large portion of your image.



## Gernerl 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 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**