

Staten Island Camera Club

Serving the Staten Island community since 1954.



February 2021

THE
Clix

Up Coming Events: Next Competition - March 18th 8-PM via Zoom

March 4, 2021	Image Critique	Member Images	Eric Mayr/Dennis Arculeo
March 11, 2021	Zoom Presentation	The Art of B&W Photography	Lewis Katz
March 18, 2021	Monthly Competition	Assigned Sub. Food Photography	Phil Echo
April 8, 2021	Image Critique	Member Images	Eric Mayr/Dennis Arculeo

President's Message by Dennis Arculeo

Next month we begin to prepare for the coming of Spring and good weather. Some of us will be dusting off our trusty cameras after a long winters hiatus. Remember that Mother Nature's Weather is often at times very volatile next month. And that can be an good introduction to April's Assigned Subject. So get out there and capture it.

I want to take this opportunity to thank everyone who has participated in our virtual meetings. It is virtually an understatement to say you're great. Its especially gratifying to see so many new members eager to bring their images to Critique and join in on the discussion and taking advantage of the suggestions. We do see your efforts have paid off with so many of you getting good scores at competition. Keep up the good work and stay focused at the tasks at hand.

February's Judge Ellen Stein was like a breath of fresh air, very knowledgeable and thoughtful in her critique of our images. Thank you Ellen we appreciate your honest assessment of our work.

Phil Echo who many regard as the ultimate guru of judging will be March's Judge and we look forward to his dynamic and often insightful demeanor. Make sure your images present at their best as he has very keen eyes and can find even the slightest of flaws. However, his critiques are the envy of many other judges.

Remember that you can invite your friends and family to join us for any of our on-line presentations and competitions. Guests are always welcome and might appreciate seeing your work along side those of our other members. It is also a very good way to help advertise the club and maybe attract and gain some new members. Inside please see the great imagery from this month's Competition.

Minimalist Food Photography – Michael Stern

The rise of minimalist cooking is changing the art of food photography. The following is a look at some of the techniques adopted by photographers to capture the simplicity and the spirit of this modern cuisine. Whether it is because of the recession or a genuine desire to downsize and simplify, minimalist cooking has become extremely popular. Everything from expensive and hard to acquire ingredients to rarely used, specialized utensils and equipment have been pared back to the bare minimum. Less is definitely more.

Many photographers have noticed this change, either consciously or intuitively and are evolving and adapting their techniques to suit. The old sumptuous saturated glistening overfilled image just doesn't seem to be a good match for this new approach to cooking and food in general.

The photographers who get this and have a feel for the subject have started to utilize a few specific techniques which serve to emphasize the subject matter but in a much more understated way and this article will lay out a few of these basic techniques. It is not intended to be a comprehensive photography primer and most of the techniques will not require expensive equipment. It needs to be stated though, that even a basic dSLR camera will be capable of much more flexibility than even the best point and shoot due to the amount of control available to the operator. This does not mean however that perfectly acceptable results cannot be achieved with the point and shoots, just that the range of possibilities is smaller.

Simplicity is the Key

When composing the shot keep things very simple, plain white plates and brushed steel or plain counter tops work very well. If the image needs a bit of additional color, a sprig of a fresh herb such as sage is more than enough. Shoot on a level with or just a few degrees above the food. We are used to looking down on food and, in photography, offering a fresh perspective is always a good idea as it wakes the viewer's brain up. It also adds interesting possibilities for lighting but more about that later.

A blurred background is generally a good thing as this emphasizes the subject. This can be achieved by either using a long lens e.g. a 300mm with a wide aperture from a few feet away with a DSLR or by utilizing the macro setting on a point and shoot and getting in really close, normally within a foot of the subject.

Both of these approaches have the added benefit of giving a very narrow depth of field. This means that only a small proportion of even the main subject is likely to be in focus. This concentrates the viewer's attention even more.

The Tripod

The only piece of equipment that is essential for taking high quality food photographs, other than a camera of course, is a tripod. It may not be required for every single shot but not having one would rule out a lot of potentially good shots. The choices would be between a small tabletop model, probably best with the smaller point and shoot camera. This would enable the tripod to be set on

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Assigned Subject Digital Awards Gallery – Animals



Mating Butterflies - Bob Green



Bateleur Eagle - Dennis Arculeo



Pittsford Pigeon - Marianne Bury



Curious Little Fellow - Lauren Arculeo

"I think good dreaming is what leads to good photographs."
— Wayne Miller

Award - First Place (9)

HM - Honorable Mention (8)

Assigned Subject Digital Awards Gallery – Animals



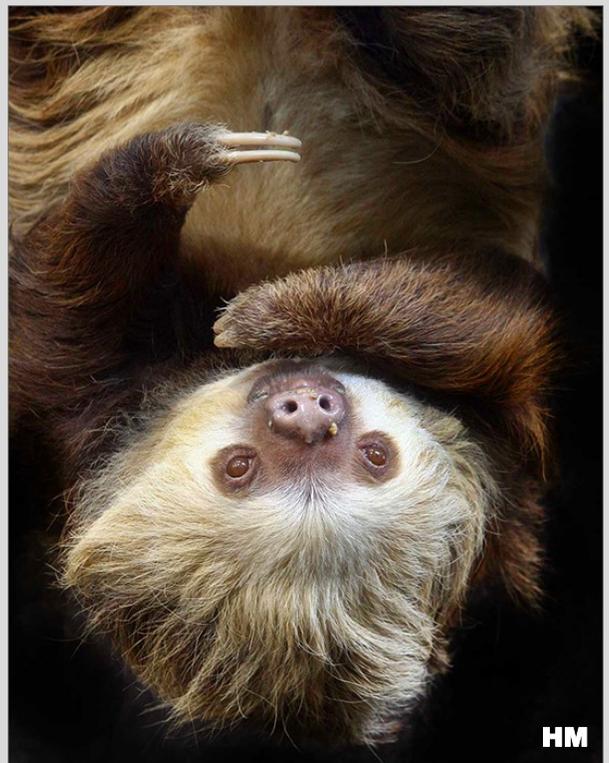
Watchful Eye - Marianne Bury



A Tender Moment - Dennis Arculeo



Out for A Swim - Carol Mayr



TwoToed Sloth - Len Rachlin

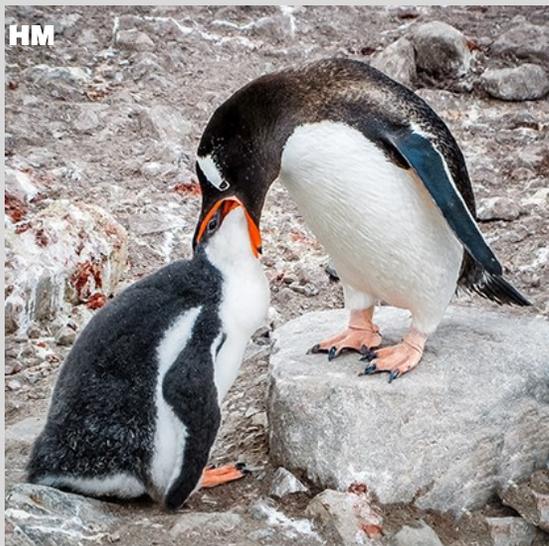
“The camera makes you forget you’re there. It’s not like you are hiding but you forget, you are just looking so much.”— **Annie Leibovitz**

“Great photography is about depth of feeling, not depth of field.”— **Peter Adams**

Award - First Place (9)

HM - Honorable Mention (8)

Assigned Subject Digital HM Awards Gallery – Animals



Feeding the young - Tatyana Grankina



Jellyfish - Bob Green



King of the Jungle - Shelley Levine



Yummy! -Sue Svane



Sleeping Muffin - Diane Griffiths

"I love the people I photograph. I mean, they're my friends. I've never met most of them or I don't know them at all, yet through my images I live with them."
 — **Bruce Gilden**

This Season's Assigned Competitions are:

Competition Date	Assigned Subject
October 15, 2020	Flowers or Botanicals
November 19, 2020	Abstract – Anything Goes
January 21, 2021	Macro / Close-Up
February 18, 2021	Animal (s)
March 18, 2021	Food Photography – Any Food Product
April 22, 2021	Mother Nature's Weather

"I wish that all of nature's magnificence, the emotion of the land, the living energy of place could be photographed."
 - **Annie Leibovitz**

Envira Gallery Blog Digital Photography Tips, Tutorials and Resources

If you've browsed Pinterest, Instagram, or even Facebook, then you know some people just have the knack for posting the best food photos. Want to make your food photos mouth watering? In this article, we will share our best food photography tips for beginners.

How To Take Photos Of Your Food?

Now that everyone has a camera, we like to capture moments specially the ones that makes us happy.

Food photography is one of those things that you can do as a hobby or even as a professional.

If you take photos of food for any client, then you have to know everything about food photography. On the other hand, knowing how to take good food photos can make you popular among your friends as well.

Here are the best tips to become a professional food photographer.



What's Your Purpose?

Photos of food may hang in frames at the restaurants, at public streets for promotion, in the food magazines, etc.

You should know where these photographs will be used, so you can take the photos accordingly. For every purpose, you have to use different setup to take good photos of food.

If you use a camera with the flash, then avoid the default flash and use proper photography lighting kit.

We recommend you not to throw hard light on the food. Food photography lighting is an important factor to consider. You should craft the light on food as needed. See our guide on everything you need to know about photography lighting.

Look For The Angle

Most photographers take food photos from the top. You should know that not every photo looks good from the same angle.

Having different angles makes your food look scrumptious. You must move the camera to different angles and check the lighting accordingly.



How It Is Cooked?

Behind the scenes food photos are often a hit. If you can, then you should not pass on the opportunity to capture photos while the chef is preparing the food.

Food preparation photos are often neglected, and it can make your work stand out.

Use Raw Ingredients



There is no better way to present food than with its raw ingredients. You should add the raw ingredients in your photo. Food stylists garnish the food with its raw ingredients aside on the serving table. It looks splendid for food photography.

Cutlery and other props like table cloth, saucer, etc. should be placed for a better photo. For best food photos, we recommend you to take the photo of food in plate with all its accessories.

You should make sure that the chef doesn't use artificial garnishing to attract the viewer's eye. **Natural is better.**

Color Digital Image Competition Awards Gallery



Award

Still Life with Broken Egg - Len Rachlin



Award

Mating Ritual - Dennis Arculeo



Award

Sue Svane - Gerbera Daisy!



Award

Bob Green - Butterfly

"What I like about photographs is that they capture a moment that's gone forever, impossible to reproduce."— **Karl Lagerfeld**

"The picture that you took with your camera is the imagination you want to create with reality."— **Scott Lorenzo**

Award - First Place (9)

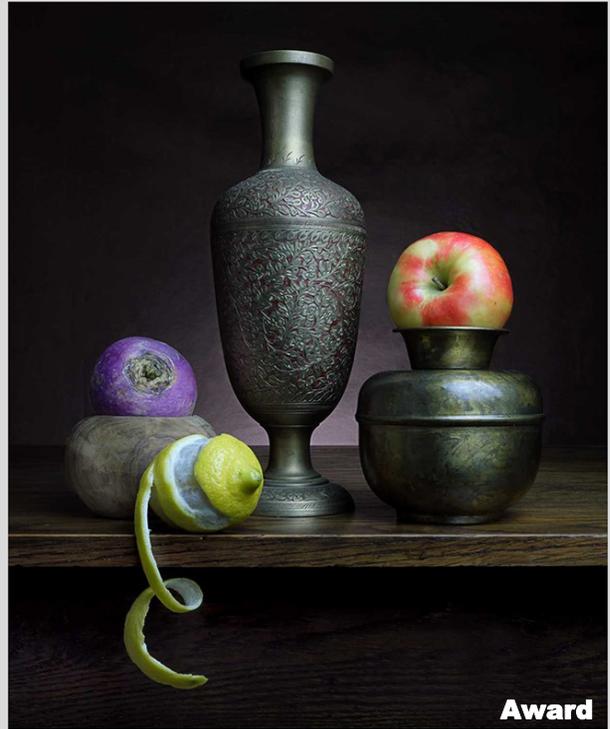
HM - Honorable Mention (8)

Color Digital Image Competition Awards Gallery



Award

Marianne Bury - Wrought by Time



Award

Len Rachlin_Still Life with Turnip, Lemon and Apple



Award

Bob Green - Owl



Award

Mona Wexler - One Leaf

Award - First Place (9)

HM - Honorable Mention (8)



HM

Marianne Bury - View from the High Line

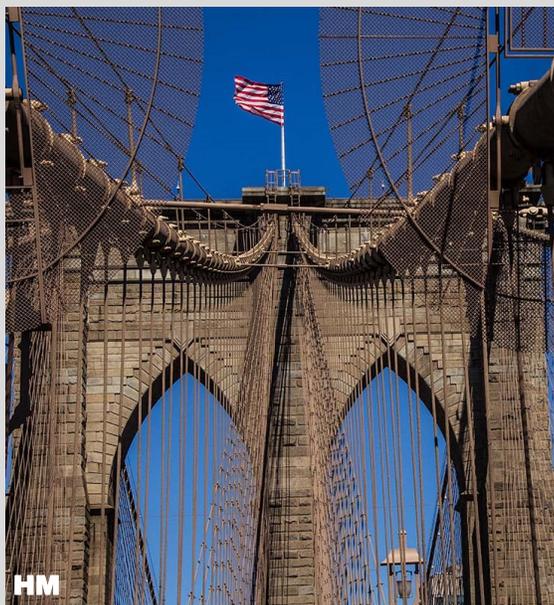
Color Digital Image Competition HM Awards Gallery



Joe Sorge - Light Haze in Toronto



Diane Griffiths - textile mill machinery



Shelley Levine - A different view of the Bklyn Bridge



Lauren Arculeo - Grants Tomb



Carol Mayr - Abstract Flora

“Look and think before opening the shutter. The heart and mind are the true lens of the camera.”
— **Yousuf Karsh**

Award - First Place (9)

HM - Honorable Mention (8)

Minimalist Food Photography – Michael Stern

Continued from page 1.

the same surface as the item being photographed, very useful when the camera has to be close to the food. There is a small tripod available that has flexible legs enabling it to be wrapped around objects such as tree branches and signpost poles. This type of support would come into its own for say, picnics or barbecues. The bigger dSLR cameras tend to be too heavy for the smaller tripods and generally require a normal sized model. The advice usually given to photographers is to buy the most expensive tripod that they can afford. I would say buy the tripod that will do the job without breaking the bank.

Whatever tripod is used always either release the camera's shutter remotely or use the timed delay function built into just about every camera now on the market. Pressing the shutter causes the camera to vibrate so doing this off camera or giving the camera time to settle down before the shutter release makes for a much sharper photograph. This leads us to the main reason for using a

tripod: the photograph can be taken in natural light, i.e. flash isn't essential. As a rule of thumb good natural light is always preferable to artificial if the choice is between one or the other but often the best photographs use a combination of the two.

Lighting

While the above applies to food photography in general there are specific lighting approaches that give a more minimalist feel. The use of a very strong back light is one such approach. The best source is a window that occupies the entire background. This will give a very bright background with any colors reduced to pastels and objects such as trees, cars or other buildings reduced to abstract shapes. Now if this were the only light source used the food itself would be silhouetted and appear far too dark so a little fill light is needed. This is a blast of light from the camera's flash that is not as powerful as it would be if there was no ambient light but is powerful enough to illuminate the main subject. Point and shoot cameras generally have a setting that automates this process while a little more experimentation may be required with DSLRs and flashes.

A couple of quick points about lighting that applies to all photography. Direct light is harsh and produces heavy sharp shadows. I think that it is safe to say that in all minimalist food photography this is a bad thing so we need to soften the light. This applies to both natural and artificial light. With expensive off camera flashes a small diffuser that fits over the bulb is usually enough. In the case of smaller cameras with built in flashes a little ingenuity goes a long way. If the flash can be covered with a piece of semi transparent clear plastic or even a piece of greaseproof paper



results can be improved dramatically. The worse light source for photography is the small built in flash units on cheaper cameras. As for natural light, direct sunlight is to be avoided which is why a North or south facing window is best. If direct sunlight is the only option then a semi transparent plastic shower curtain attached to a frame of plastic piping makes for a great diffuser.

The Computer

Of course the process does not end with pressing the shutter. Once the session is finished, or even during the session, the images are uploaded to a computer and edited. Usually the editing consists of little more than a bit of sharpening, a slight color correction or a minor crop. It is possible to use the computer for just these technical chores but, with a little imagination, the computer, can become a creative tool in it's own right. A minimalist approach to photography requires an awareness of what is essential to the image and what is incidental. It is often possible to lose information by increasing the exposure at this stage, often an increase of two thirds to a full stop can really make an image pop. Part of the reason that this is so effective is because it makes dull and off whites bright. This effect is often used in fashion photo

Technique and Eye

There is no great mystery regarding what makes for great minimalist food photography. The best advice, as with all types of photography, is to find images that you like which were taken by others, see which techniques were applied, then practice. Hopefully a combination of good technique and a practiced eye will produce something unique. The following techniques work well for me: diffuse natural light from behind the subject and fill flash to fully illuminate the subject; a low point of view, get close to the same level as the food; blur the background and aim for a small depth of field; on the computer, sharpen the image a little, crop and color correct if required. Above all, experiment and have fun. One day I may be practicing and writing about a technique that you have discovered.



About the Author

For more about food photography and minimalist cooking including examples of my photography check out my guest post on my wife's blog [Minimalist Cook](#). For more about minimalism in general and additional examples of my camera work check out my wife's other blog [Minimalist Woman](#). I have been fascinated by minimalism for many years, especially as it pertains to photography and the arts.

Monochrome Digital Image Competition Awards Gallery



My Late Sandy - Bob Green



Concert at the Steel Stacks - Dennis Arculeo



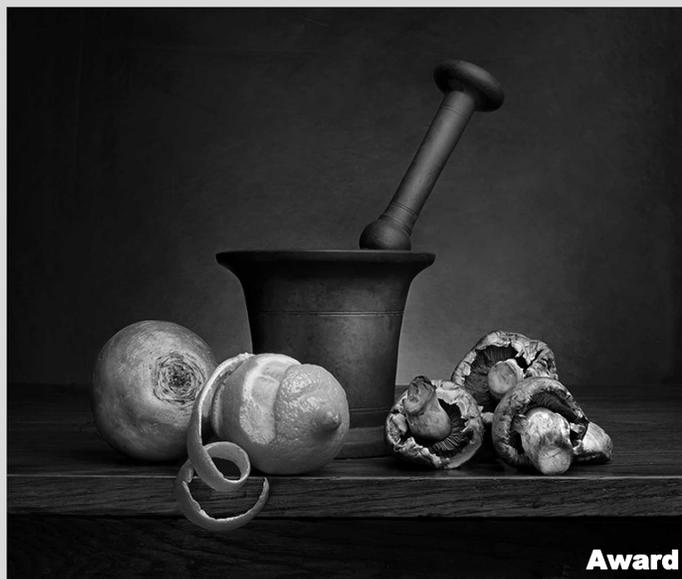
Skyline - Michael Miglino



Bull Dog Face - Bob Green

"Life is like a camera. Just focus on what's important and capture the good times, develop from the negatives and if things don't work out, just take another shot."

— Unknown



Still Life with Mushrooms - Len Rachlin



Abstract Rose - Carol Mayr

Monochrome Digital Image Competition HM Awards Gallery



HM

Urban Asymmetry - Tatyana Grankina



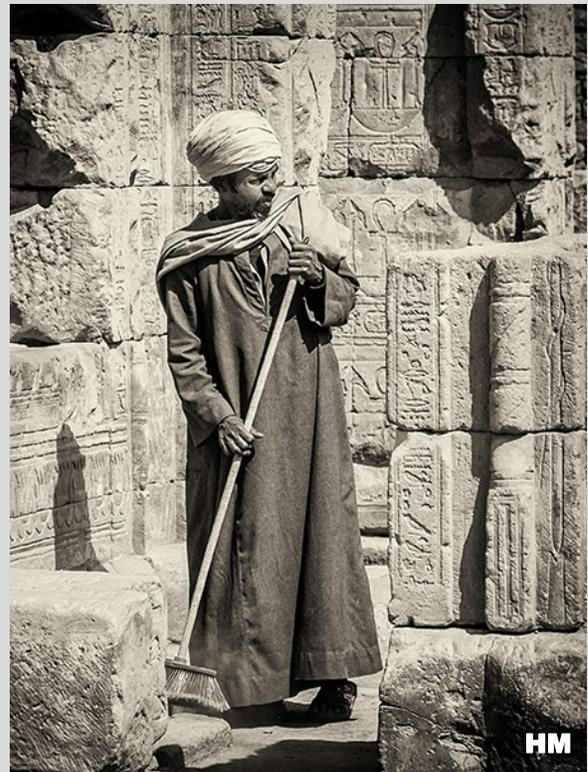
HM

The Helen McAllister - Dennis Arculeo



HM

Target in Black and White - Marianne Bury



HM

A Reluctant Janitor - Tatyana Grankina



HM

I just know tomorrow won't be any different - Mona Wexler

Photography



Photography is the art, application, and practice of creating durable images by recording light, either electronically by means of an image sensor, or chemically by means of a light-sensitive material such as photographic film. It is employed in many fields of science, manufacturing, and business, as well as its more direct uses for art, film and video production, recreational purposes, hobby, and mass communication.

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

Due to the Pandemic, we will not be having Print Competitions this season. In regular monthly competitions you are permitted to enter two images into each Category. These are Color Digital Image, Monochrome Image and Assigned Subject. An Assigned Subject image can be either Color or Monochrome determined by the maker. A judge will review and score these images based on their photographic merits and adherence to the theme of the Assignment.

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

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.

The NJFCC competition year is in full swing. Be sure to check the dates so you don't miss entering our two digital competitions--Nature and Pictorial.

For details visit NJFCC

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

Club Officers for 2020-2021

President: Dennis Arculeo

Web Master: Dennis Arculeo

1st Vice President: Eric Mayr

Competition Chair: Carol Mayr

2nd Vice President:

Clix Editor: Dennis Arculeo

Secretary/Treasurer: Carol Mayr Projectionist: Lauren Arculeo