

# Staten Island Camera Club

Serving the Staten Island community since 1954.

THE  
**Clix**



February 2022

## Up Coming Events: Next Competition - .

March 3rd Image Critique Member Images - Duotone image discussion.

March 10th Zoom Discussion Business Meeting all members must attend.

March 17th Monthly Competition Duotone Images (two colors) Judge Jim Alfano

April 9th NJFCC's Photorama 2022 is both in-person and virtual see page 6 for registration details.

## President's Message by Dennis Arculeo

Here comes March. Who knows if it will arrive like a Lion or go out like a Lamb. Either way I know you'll be out there camera in hand "eye hunting" for an image and not returning without a prize in the bag. As Spring approaches it is fair to assume that the glories of nature will once again enchant us into capturing it. We look forward to seeing and sharing what you bring back home.

As seen above March also presents us with some unique opportunities to enhance our skills and sharpen our talents. We can best accomplish these by joining our Critique sessions and especially on March 3rd. Bring some of the Assigned Subject images you have been working on to that

session. A little of our sharing of thoughts ideas and tweaks can go a long way to make your images even more successful.

The NJFCC Photorama 2022 scheduled for April 9th should be a consideration for all members. Attending these in the past has proven to be not only informative but impactful. This year Judy Host will tackle one of my favorite subjects, Portraiture.

In addition you'll be able to try out some of the ideas presented at the lecture in the afternoon model shoot. Suggest that you pack a good portrait lens, your fill flash, extra batteries and a good size memory card. Reserve your ticket now-the hall fills up fast.

Do not forget the Business meeting on March 10th, we will discuss the future of the club and scope out the direction we are heading.

## Two-Toned (Duo Color) – Assigned Subject for March 2022

- The definition of a **Two-Toned or Duo Color image** is a photo having only two colors or two shades of a color in the same color family.
- One color can be dominant, and the second color or tone can be just an accent color.
- Likewise, you may capture both colors sharing space equally in the image.
- Regardless, you may only have two colors or just two tones in your image.

**Example:** Two-Toned images can be in the same color family, like a deep Red with a Bright Red or even Bright Red and a Blush Red.

Usually, the Color Black is paired with another color to create a Duo color image. Black is paired with Blue, Yellow, Orange, Green or Red

However any two colors, like **Orange** with **Blue**, or **Pink** with **Green** can be placed in the same image, but the image can not contain another color.

**Question:** Does Black and White qualify as two Colors? **Answer:** Black and White can qualify as Two colors. As most Two toned images start off as a

Grayscale image. Toning traditionally involved creating a Sepia toned image, or a Cyanotype Blue image chemically in the darkroom. In the digital darkroom the process and results are not much different.

### Specifically:

- A Duotone is a halftone reproduction of an image using the superimposition of one contrasting color or halftone over another color halftone.
- This is most often used to bring out middle tones and highlights of an image.
- Here the Dark color is employed in the shadows and the contrasting lighter color in the mid-tones and highlights.

Duotone design refers to creations that are made up of two contrasting colors. Much like what it describes, the word "duotone" has two parts: "duo," meaning double, and "tone," meaning color. In photography, toning is the process of recoloring grayscale images, and duo-toning describes doing so with two colors- replacing the darks with one and the lights with another.

Continued on page 6.



## Assigned Subject Digital Awards Gallery – Reflections



**Award**

Len Rachlin - Reflections in the Window



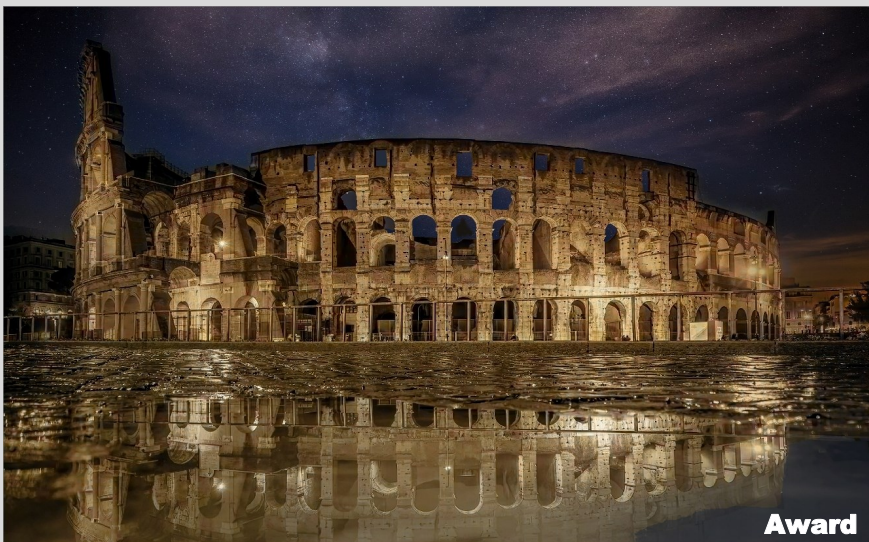
**Award**

Marianne Bury - Boathouses in the Finger Lakes



**Award**

Marianne Bury - Image in the Side View Mirror



**Award**

Dennis Arculeo - Rainy Night at the Colosseum

**Award - First Place (9)**

**HM - Honorable Mention (8)**

### Upcoming Assigned Subjects

**March**

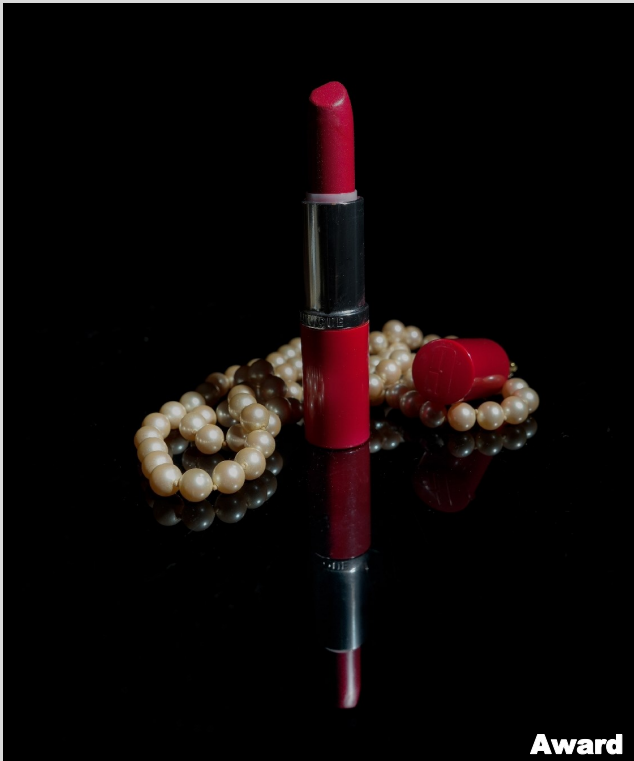
**Two Toned**

**April**

**Water in Action**



## Assigned Subject Digital Gallery – Reflections



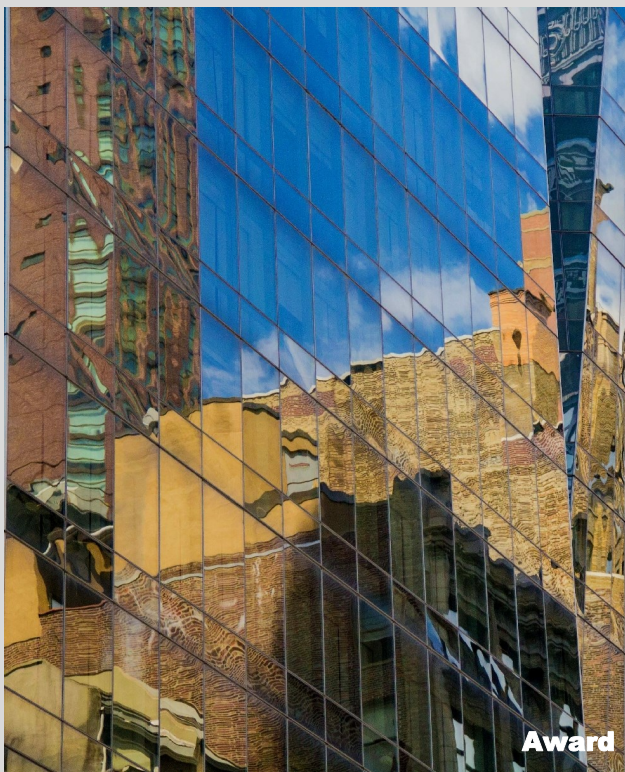
**Award**

Mona Wexler - Getting Ready for a Night Out on the Town



**Award**

Shelley Levine - Reflections in New York City\_



**Award**

Shelley Levine - Old Building in NYC



**Award**

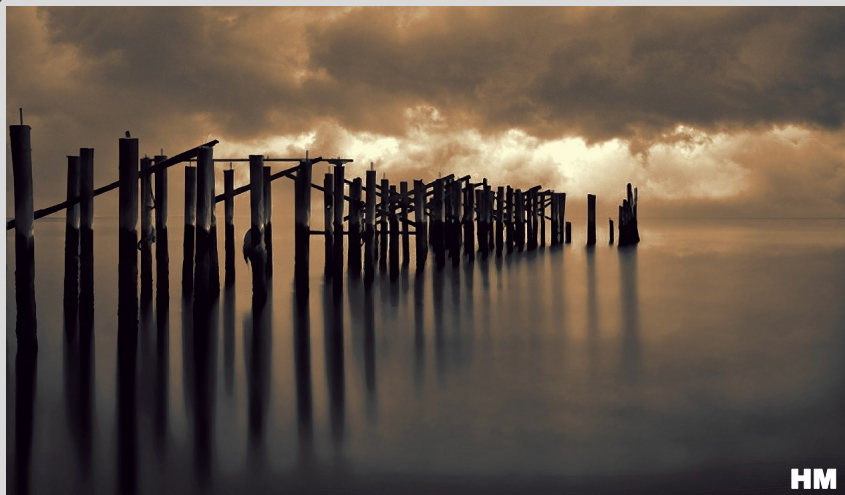
Sue Svane - Venice Canal Reflection

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Assigned Subject Digital Gallery – Reflections



Dennis Arculeo - Eye of the Storm



Joe Sorge - Reflections in Car Hood



Len Rachlin - Reflections at Snug Harbor



Michael Arculeo - Boathouse



Lauren Arculeo - Willowbrook's Crane

**Award - First Place (9)**

**HM - Honorable Mention (8)**



## Two-Toned (Duo Color) – Assigned Subject for March 2022 continued from page 1.

## The History of Duotones



1967 Jefferson Airplane and Jimi Hendrix duotone poster by Clifford Charles Seeley for The Fillmore

Duotones have existed for as long as there have been cameras. In the nineteenth century, the most common incarnation of the duotone effect was the sepia photograph, where various shades of brown coloring were used partially as a preservative and partially to warm up the severe appearance of the grayscale humans of the Industrial Age (who, as photographic evidence suggests, were incapable of smiles).

Sepia tones were so common that these days designers use them primarily to give photos a vintage look.


In the later years of colorized printing, duotones were largely introduced as a cost-cutting method. Instead of resorting to the full CMYK range—that is, four tones—duotones allowed artists to print high quantities of two toned images at a cheap price. Often, concert poster designers of the 60s and 70s would use this to their advantage, choosing outlandish, high contrasting duotones to heighten the psychedelic effect.

Recently, duotones have seen a resurgence in popularity in ways that have less to do with cost-cutting measures and more to do with aesthetic boldness.

There are a lot of reasons for why this is. Many credit Spotify's promotional campaigns for bringing the trend back into the mainstream, and no doubt that played a pivotal role.


But most likely, the idea goes back even further. Think of how we have been taught to quickly tone photos by Instagram and Facebook—that is, the rise of the almighty photo filter. And while the rest of us were using filters to erase our crow's feet and give our selfies some fast-and-easy studio lighting, designers were coming up with more extreme methods of re-toning their images.

RESERVE YOUR TICKETS FOR PHOTORAMA 2022 ON EVENTBRITE: <https://njfcc-photorama-2022.eventbrite.com>



## Save the Date

# 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





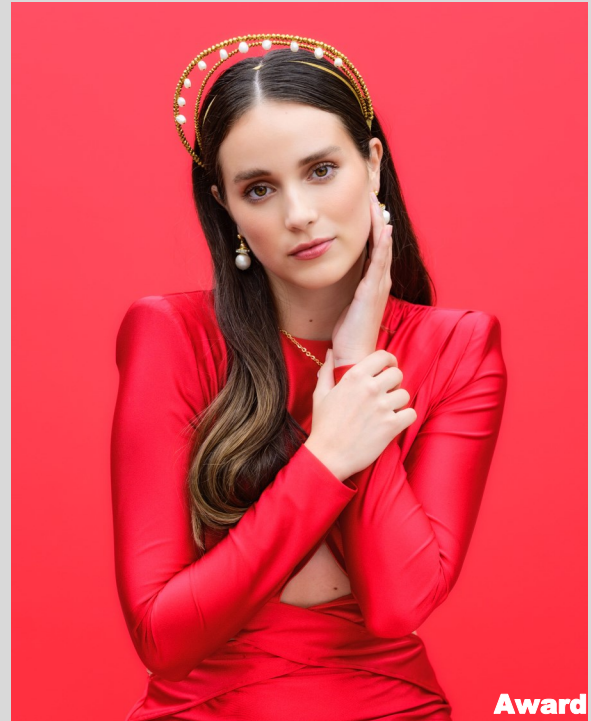
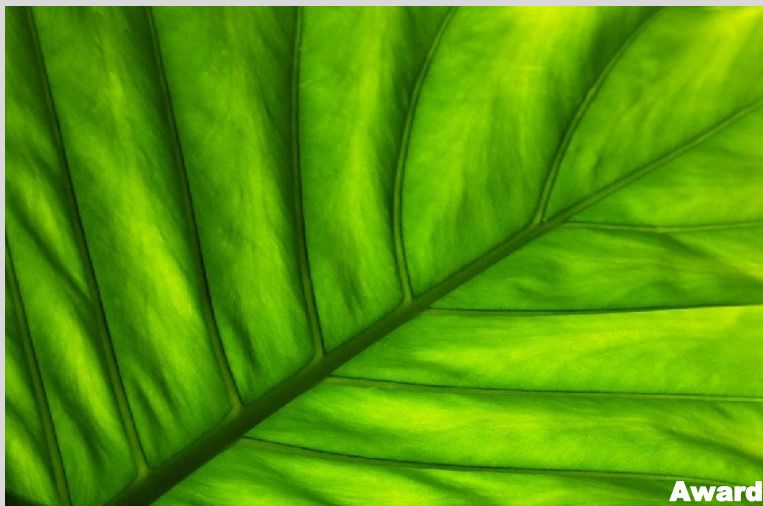
Color Digital Image Competition Awards Gallery



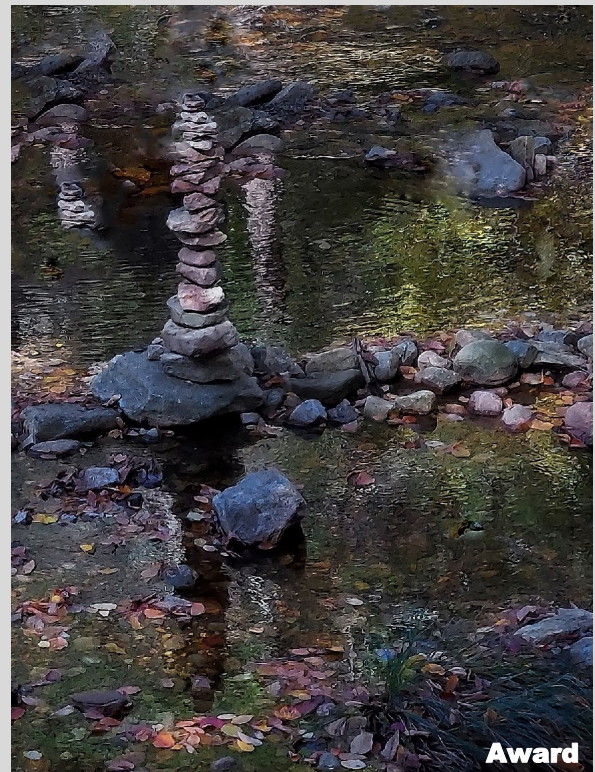
Len Rachlin - Scary Stories



Michael Arculeo - Elegant Leaf



Scott Allen - Lady In Red



Lauren Arculeo - Remembrances of the Past

**Award - First Place (9)**

**HM - Honorable Mention (8)**



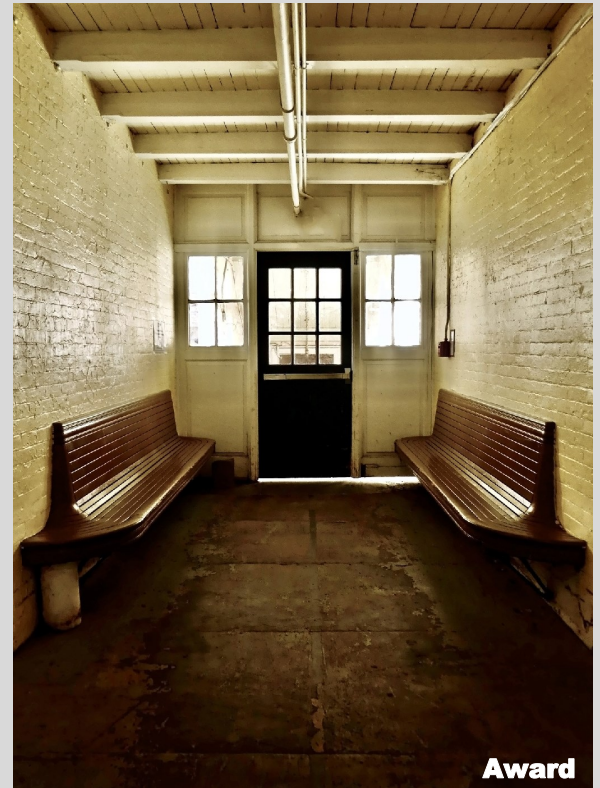
Color Digital Image Competition Awards Gallery



Len Rachlin - Bag of Apples



Dennis Arculeo - Busy Butterfly



Marianne Bury - Passageway at Snug Harbor



Marianne Bury - Weathered and Worn



Jim Carroll - La Serinessma Sunset

**Award - First Place (9)**

**HM - Honorable Mention (8)**



Color Digital Image Competition Awards Gallery



Carol Messina - Mallard in the Spring



Sue Svane - Autumn in the Country

Award - First Place (9)

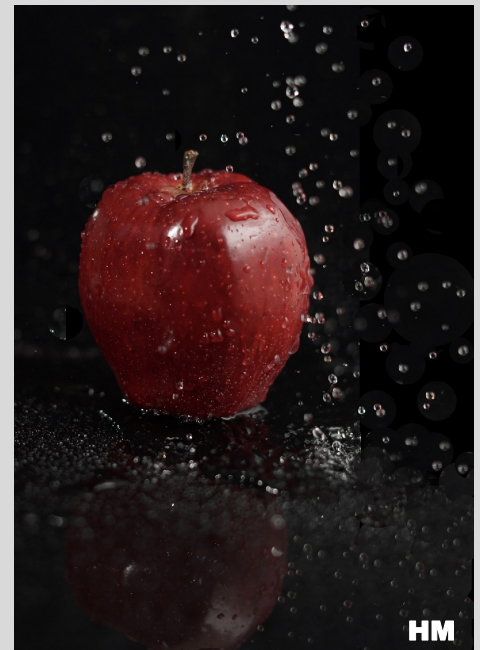
HM - Honorable Mention (8)



Dennis Arculeo - Magical Musician



Shelley Levine - A Pretty Pink Flower



Mona Wexler-A Lucious Apple for the Teacher



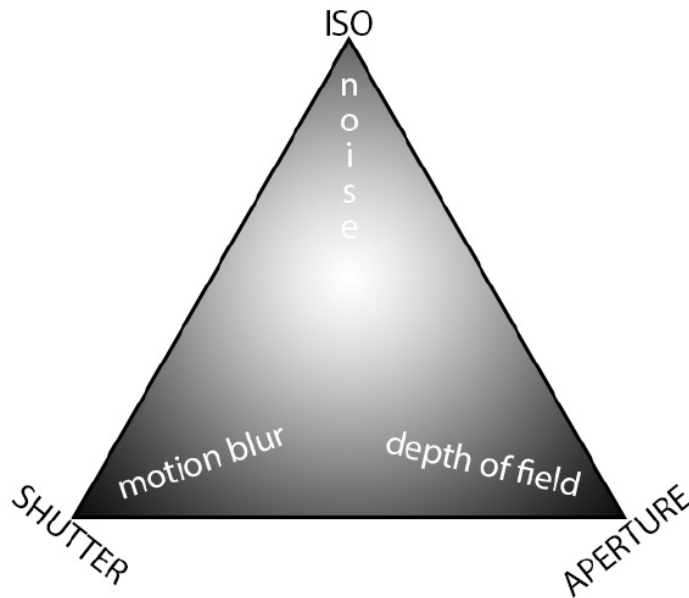
Shelley Levine - Splash Landing



Larisa Livshits - Beautiful Butterfly



## The Exposure Triangle - Jason D. Little



*The three elements of the exposure triangle and what each controls.*

## THE EXPOSURE TRIANGLE

Depending on how long and how deeply involved in photography you've been, there's a good chance you have heard of or read about something called "the exposure triangle". Referring to aperture, shutter speed, and ISO, there is indeed a triangular relationship among these three elements.

Here, we'll take a look at each component of this triangle and then consider how they all work together to control the photographic outcome of any given scene.

**Jason D. Little** is a photographer (shooting macros, portraits, candids, and the occasional landscape), part time writer, and full time lover of music.

You can see Jason's photography on his *Photography Blog* or on *Flickr*.

## APERTURE

Aperture is the quasi-circular opening of a lens. This opening can be adjusted from the size of a pencil point (or smaller) to nearly as large as the lens itself. The size of the opening is adjusted to allow variable amounts of light to reach the camera's sensor. The larger the opening, the more light gets into the camera, the smaller the opening, the less light is allowed in.

You might think of aperture as the window blinds in your home; opening them just a bit lets a small amount of light into the room, whereas opening them fully lets a lot of light in. It's a relatively straightforward idea in that regard.

Where the confusion lies for some people is in how we designate specific apertures in photography. Just remember that larger aperture openings have smaller numbers ( $f/1.4$ ,  $f/2.0$ , etc.) and smaller apertures have larger numbers ( $f/16$ ,  $f/22$ , etc.).

That seems rather counterintuitive at first, but it does make more sense if you think of the f-numbers in terms of fractions. For example, think of  $f/2$  as being  $1/2$  and think of  $f/4$  as being  $1/4$ ;  $1/2$  is a greater value (bigger aperture opening) than  $1/4$ .

While aperture is tasked with controlling the amount of light that reaches a camera's sensor, shutter speed enters the equation by determining how long the sensor is exposed to that light. The longer the shutter is open, the more light that reaches the sensor.

## Shutter Speed

Shutter speed is technically expressed in fractions of a second, such as  $1/4$  (or  $1/1000$ , but your camera's LCD might

display these values without the numerator, so you will instead simply see 4 or 1000.

For shutter speeds of 1 second and slower, the "second" symbol will be displayed along with the shutter speed; thus 1" is 1 second, 4" is 4 seconds, etc.

Just like with apertures, shutter speeds are designated whole stops in which each duration either doubles or cuts in half the amount of light entering the camera. Shutter speeds are also available in one-third stops on most cameras.

Moving away from the technical considerations of shutter speed, its practical use for photography is to control how motion is captured. If you have ever seen photos of birds in flight or splashes of water and wondered how the photographer went about freezing such rapid motion, you will be relieved to know that there is no great mystery behind it.

It's the result of using a very fast shutter speed.

## ISO

ISO is a measure of how sensitive the camera's sensor is to light. A low ISO number correlates to lower sensitivity, meaning that more light is required to produce the same exposure that a more sensitive (higher ISO) setting would produce. In essence, the lower the ISO, the greater the amount of light needed (aperture) or the more time the light needs (shutter speed) to contact the sensor for a technically proper exposure.

Most cameras offer ISO levels ranging from as low as 50 up to

Continued on page 13.



Monochrome Digital Image Competition Awards Gallery



Marianne Bury - Street Textures



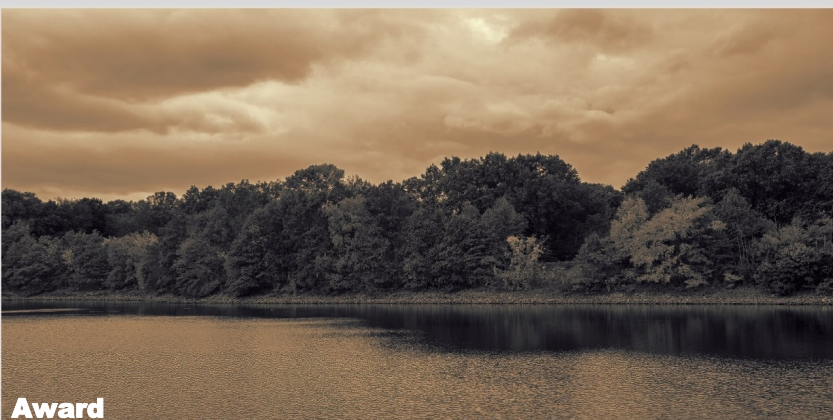
Dennis Arculeo - Embrace

**Award - First Place (9)**

**HM - Honorable Mention (8)**



Joe Sorge - A Classic Car



Joe Sorge - Landsapce 1



Dennis Arculeo - Whose There



## Monochrome Digital Image Competition Awards Gallery



Lauren Arculeo - St Annes Shrine Quebec



Marianne Bury - Under the Hood of a Vintage Car



Shelley Levine - A Toy Truck



Len Rachlin - Rebecca and Paul

### Explore



Black and White  
Home Decor



Black and White  
Room Decor



Black and White  
Clothes



Black and White  
Face Art



Amazing Black  
and White

**Award - First Place (9)**

**HM - Honorable Mention (8)**



Monochrome Digital Image Competition Awards Gallery



Jim Carroll - Daybreak St Giorgio Maggiore



Len Rachlin - Modeling Retro Clothing



Sue Svane - Roxy Daydreaming



Jim Carroll - Daybreak on the Grandcanal

Award - First Place (9)

HM - Honorable Mention (8)



## The Exposure Triangle - Jason D. Little continued from page 9.

well over 6400; many high-end cameras commonly reach levels of 32,800 and higher.

As part of the exposure triangle, ISO helps us find balance with the other two components of the triangle — aperture and shutter speed. It may be tempting — or even sound completely reasonable — to set ISO to one level and just leave it.

The problem is that with too little sensitivity you'll end up with dark images; with too high a sensitivity you introduce noise into your photos. Noise is essentially the digital equivalent of film grain (though there are some differences in aesthetic quality between the two); some people like a bit of grain/noise, while others find it undesirable.

Shooting outdoors on a sunny day, even with the presence of some cloud cover, will generally facilitate the use of a low ISO such as 100 or 200. Shooting indoors without the use of flash may require you to boost the ISO to 800 or 1600, or 3200 depending on the quantity of light. It is important to check your images when shooting at increasingly higher ISO levels to make sure the amount of noise hasn't exceeded what you are comfortable with.

The good thing is that most modern digital camera sensors are quite capable of handling low light/high ISO shooting with good results.

### SO WHAT DOES IT ALL MEAN?

To maintain the same exposure, a change in one element of the triangle requires an opposing change in at least one of the other elements.

- For each full stop increase in aperture (double the light), increase shutter speed one full stop or decrease ISO one full stop (both halve the light).
- For each full stop decrease in aperture (half the light), decrease shutter speed one full stop or increase ISO one full stop (both double the light).
- For each full stop increase in shutter speed (half the light), increase aperture one full stop or increase ISO one full stop (both double the light).
- For each full stop decrease in shutter speed (double the light), decrease aperture one full stop or decrease ISO one full stop (both half the light).
- For each full stop increase in ISO (double the light), increase shutter speed one full stop or decrease aperture one full stop (both half the light).
- For each full stop decrease in ISO (half the light), decrease shutter speed one full stop or increase aperture one full stop (both double light).



Rachel Samany  
<https://www.flickr.com/photos/sararachel/7876010420/>

A fast shutter speed of 1/1000 sec. is needed to freeze the splashing action.



Michael Glasgow  
<https://www.flickr.com/photos/mglasgow/2099481939/>  
ISO 2000: Noise is clearly noticeable



Rinou Bao  
<https://www.flickr.com/photos/rinou/34842339/>

A slow shutter speed of 1/5 sec. creates motion blur in the passing train.



## 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](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 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.

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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**