

Staten Island Camera Club

Serving the Staten Island community since 1954.



April 2022

Clix

Up Coming Events: Next Competition - End of Year Competition May 19th 8:00 P.M. - Zoom

May 12th Zoom Discussion

End of Year Critique

Upload images to Dropbox for review

May 19th End of Year Competition

Best Images Compete

Judge is Ellen Stein, President NJFCC

Summer Business Meeting to be announced for mid August 2022, stay Tuned.

President's Message by Dennis Arculeo

Here we are still in April and the regular Club season has culminated. We have had some very wonderful sessions, some very interesting Competitions and a wonderful group of new members. All in all, a very successful season.

I'd like to congratulate all of this month's competition winners. I know you all worked very hard on your Assigned Subjects and it really showed how creative we can be. See all of the images from this month's Competition in the following pages. This time I included the 7's. I felt that although they did not get honorable mention they, deserved to be also featured in this month's publication. Yes, they all are truly worthy of recognition.

There is still one Competition left and that is the End of the Year Competition. This May 19th you will be able to showcase some of the images you entered this past season for final review.

You may select 4 of your Assigned Subject images, as well as 4 of both your Color and Monochrome Images. Please note, they must be the very same images that you entered in previous competitions this season. They may not be changed or altered in any way and must have their original titles. If you need us to provide you with a list showing the title and a thumbnail of your images you must request that as soon as possible. Contact Larcu@msn.com to make the request. Finally, a question for you; do you want to continue the critique sessions through the summer? Speak up, be heard.

What Settings Should I Use for Night Photography? By David Johnston

Photography has an extremely interesting progression of learning attached to it. If you're anything like most photography enthusiasts, you probably started out shooting during bright sunlit hours while avoiding clouds and the corners of the day. Then, you began wondering why your photographs lacked dynamic range and interesting color. Afterwards, you'd seek out the great light of sunrises and sunsets.

You work hard, you try new things, and you master your own personal brand of photography, developing your own style

However, then something happened. You got complacent. There was no more learning. There were no more challenges attached to photography. Nothing gave you any drive.

It happened to me too. I actually set my camera down for a while until I found a photograph of the Milky Way. Finally! A new challenge! Immediately, a million questions ran through my head on

how to shoot something like that. I studied aperture, exposures, and ISO for night photography (by the way the most common setting used to shoot the night sky are 20 seconds, f/2, ISO 1600).



Yes, all those things are crucial for night photography. But, to take your night photos to an entirely new level you must know the most important night photography settings.

Use the Proper Kelvin Temperature

If you want your night photography to look realistic, selecting the correct white balance is extremely important. I've seen a large number of night photos that were strikingly beautiful, but they weren't realistic at all due to the improper selection of white balance.

Granted, when I started out with night photography, I kept my white balance on AUTO and would welcome the deep blues and purples that the camera would produce. As I kept learning, I would strive for realistic night sky color instead of otherworldly color. produce the correct white balance in night photography you need to use a Kelvin temperature white balance value. If you have never heard of Kelvin temperature scales for setting your white balance, it is essentially a color grading scale that represents the color temperatures that are

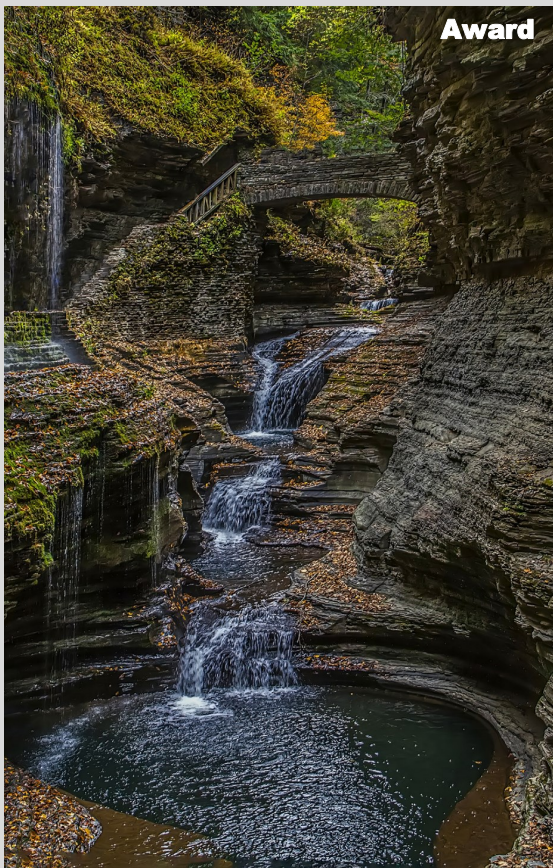
Continued on page 12.

In the News – Staten Island Camera Club Members



Staten Island Camera Club - Spring Landscape Shoot - Saturday April 23 Silverlake Park

Assigned Subject Digital Awards Gallery – Water in Action



Dennis Arculeo - Main Falls at Wakens Glen



Dennis Arculeo - Taughannock Falls

Award - First Place (9)

HM - Honorable Mention (8)

Assigned Subject Digital Gallery – Water in Action



Marianne Bury - Ripple Effect



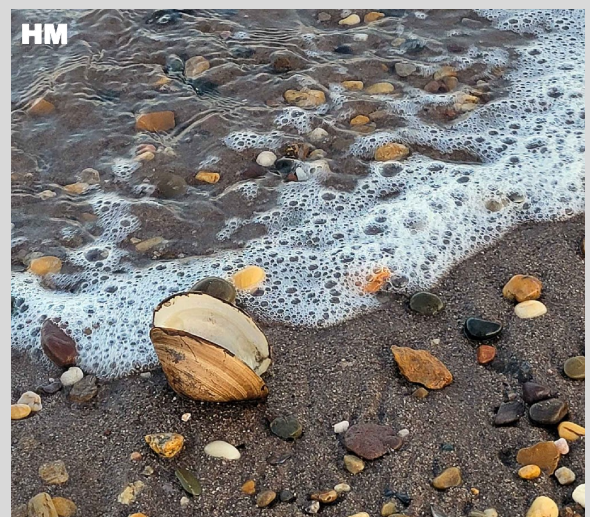
Lauren Arculeo - Montmorency Falls Canada



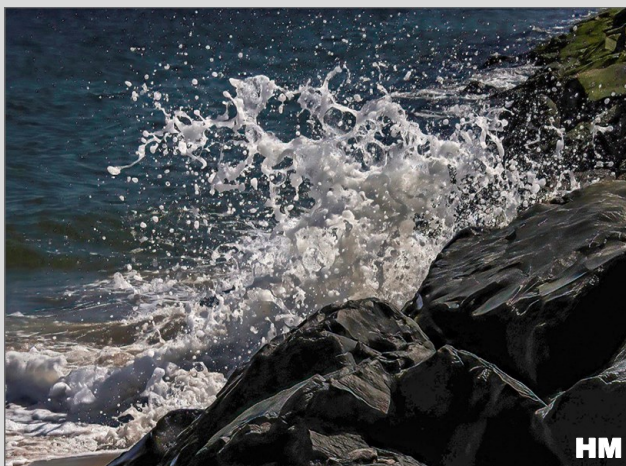
Sue Svane - Deep Dive Splash



Marianne Bury - Gushing and Bubbling



Len Rachlin - Low Tide



Sue Svane - Waves Crashing on the Jetty

Award - First Place (9)

HM - Honorable Mention (8)

Assigned Subject - Notable 7's - Water in Action



Debra Killen - Fountain Rain



Jim Carroll - Generalife II



Larisa Livshits - Ripples in the Lake



Shelley Levine - Could be an Alien



Frank Petito - Skidoo



Debra Killen - Ocean Splash

“ Art is what we call...the thing an artist does. It's not the medium or the oil or the price or whether it hangs on a wall or you eat it. What matters, what makes it art, is that the person who made it overcame the resistance, ignored the voice of doubt and made something worth making. Something risky. Something human. Art is not in the ...eye of the beholder. It's in the soul of the artist.

-Seth Godin

Thinking About Entering A Photography Competition? Read This First! - Angela Martin

If you are an aspiring photographer, but have never responded to a call for entries or submitted images to a photo competition, chances are you're missing out on some valuable opportunities. You don't have to be a professional, you don't have to have expensive equipment, and making great photographs does not have to be the primary motivator in your life. In fact, these days there are competitions out there that accept only iPhone photos! All that's required is a desire to invest in yourself so you can take your photography to the next level.?

Are you afraid your photographs aren't good enough to be considered? Have you thought about entering a photo contest, but decided that you'd wait for 'someday' when you're producing better images? Perhaps you're just afraid of the possibility of rejection.

Although you may be full of doubt, the fact that you're reading this post means chances are you're ready to get your work out there in front of jurors. I have some suggestions, however, that will help you decide if the time is right for you.

First, do some internet research. Find a couple of photo competitions that interest you and that also have fast approaching deadlines. These 'calls for entries' should also fit the content and/or style of your best work (for example, if you shoot primarily landscape photos, try to find a competition with that theme). Also, try to find photo competitions that indicate that the selected or winning images will be posted online.

Note: The dates when the sponsors expect to be posting these photographs, or subscribe to their newsletters so you receive email notifications when selections have been made. Once they're posted, return to those websites and take the time to carefully peruse the galleries of selected entries.

How does your work compare? Can you imagine any of your images among the winners? If nothing else, this exercise should teach you that you can rarely predict what a juror will select and you sure won't agree that all the selections are great (or even good) photographs.

Second, take a hard, honest look at your own work: are your photos any good? I know that it's very hard to judge your own work, but you can get some clues by thinking about how people react to your best photos. I don't mean just friends and family, but people that don't feel obligated to lie to spare your feelings. How do non-photographers react to your work? How do photographers react? If you need to, get a couple of unbiased opinions. Then, if you get some positive feedback, overcome your fear of rejection and your worry that your work isn't good enough. Take yourself seriously, give yourself a chance, and invest in yourself and your vision.

Once you have made the decision to enter a competition, remember to be realistic. Most contests are very competitive and receive hundreds, if not thousands of entries. Adjust your expectations accord-

ingly. Don't give up if you don't get a photo selected the first time around. Keep trying, persevere, and be patient. Fortunately, picking the right competitions can also improve your chances of success.

Themed Photography Competitions

One excellent way to increase your chances of getting a photograph selected by a juror for a group exhibition or an award, is to enter competitions with themes. Yes, open calls give you the opportunity to enter your very best individual photographs, but they are also wide open, since everyone can enter whatever they like. Under these circumstances, it's very difficult to predict the type and style of work the juror will select.

Instead, it can be very fruitful to find competitions with themes that resonate with your chosen subjects and style of work. If you tend to shoot landscapes, seek out landscape competitions. The more specific the theme, the better, if it resonates with your work.*

Outside Your Club

Brick and mortar gallery calls for entries are typically for group shows that will be on display at the gallery for a month or more. These shows often don't include prizes, or if they do, only a few. They may, however, include the chance of something potentially more valuable, such as a portfolio review with the gallery director. These shows also provide the opportunity to get to know gallery directors and jurors; potentially valuable contacts.

Photography Competitions: Is It Worth It??

Believe me, I realize competing takes a lot of money. So, why would you ever enter a non-local, brick and mortar gallery show? If you want to get exposure to established gallery owners/directors with an eye towards getting offered your own show one day and/or getting in depth portfolio critiques, these group show competitions are really the way to go. Also, as I have stated in another post, seeing your printed and framed photograph on a gallery wall at an opening reception is a very satisfying and exciting experience.

Decide what your goals are and then choose competitions that offer the greatest return on your significant investment.

***Note:** We offer Assigned Subject Competitions every month, partly to vary the kind of photography we showcase; and partly to force members out of their comfort zones with challenging venues and subject matter. (D.T.Arculeo)

Color Digital Image Competition Awards Gallery



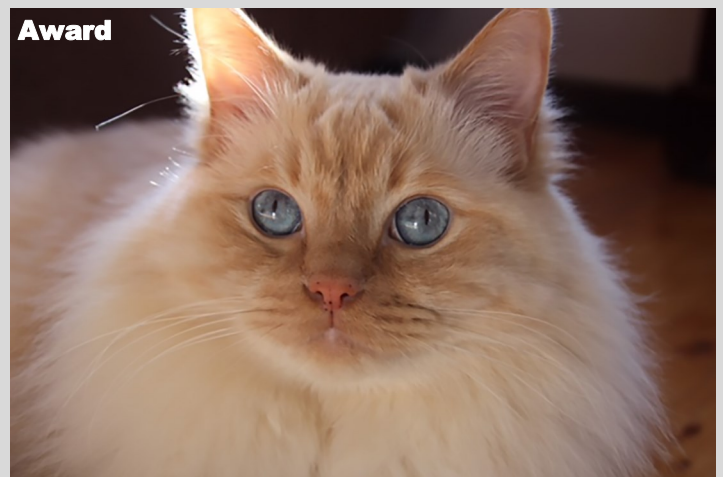
Joe Sorge - A Yellow Flower



Dennis Arculeo - Embraceable Moment



Sue Svane - Daisy with Stem



Frank Petito - Clay

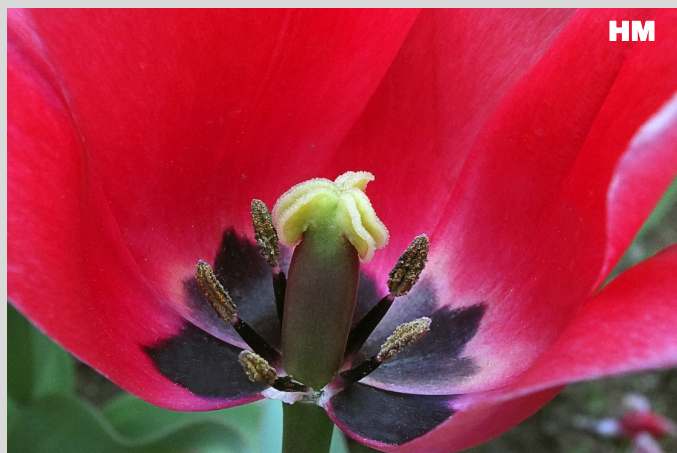


Jim Carroll - Ava in her Castle

Award - First Place (9)

HM - Honorable Mention (8)

Color Digital Image Competition Awards Gallery



Larisa Livshits - Beautiful Tulip



Dennis Arculeo - Preparing to Leave the Nest



Len Rachlin - Still Life with Apples and Red Cloth



Joe Sorge - The Statue of Liberty

2021-2022	Assigned Subjects were
September	Leading Lines or "S" curve
October	Nature's Landscape
November	Negative Space
January	Old Architecture
February	Reflections
March	Two Toned
April	Water in Action

Award - First Place (9)

HM - Honorable Mention (8)



Marianne Bury - Reflections in a Manhole Cover

Color Digital Image Competition Awards Gallery



Michael Arculeo - Arched Bridge



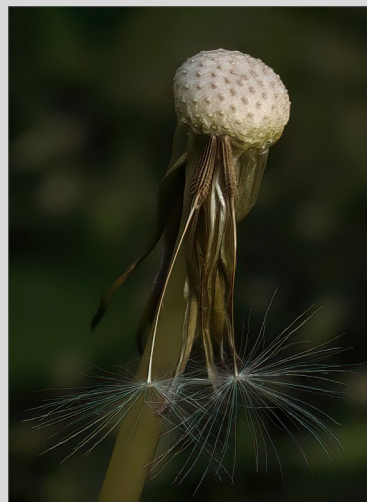
Jim Carroll - Morning Arriva



Lauren Arculeo - A Peaceful Afternoon



Marianne Bury - In the Orchard



Sue Svane - Seeds Hanging On



Phyllis Petito - City Lights



Shelley Levine - Before and After

Award - First Place (9)

HM - Honorable Mention (8)



Jim Carroll - Houses in a Row

"For me, the camera is a sketchbook, an instrument of intuition and spontaneity."
- Henri Cartier-Bresson

Monochrome Digital Image Competition Awards Gallery



Len Rachlin - The Builder



Len Rachlin - Window Surrounded by Vines



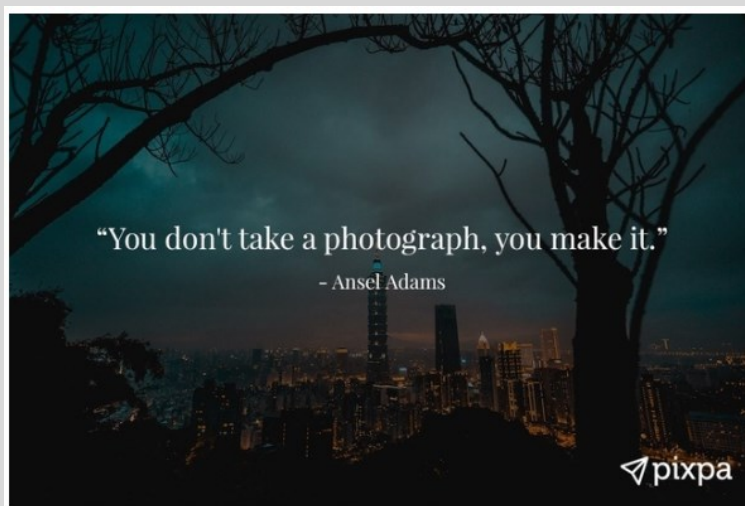
Lauren Arculeo - Cockatoo



Sue Svane - Symmetry

Award - First Place (9)

HM - Honorable Mention (8)



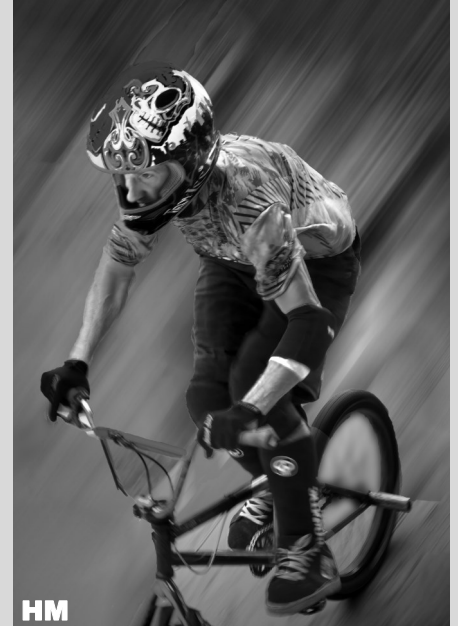
Monochrome Digital Image Competition Awards Gallery



Joe Sorge - A Floering Plant



Scott Allen - Midtown Street Vender



Dennis Arculeo - Down Hill Racer



Joe Sorge - Lower Manahttan



Dennis Arculeo - Vintage Lighting

"The eye should
learn to listen
before it looks."

- Robert Frank

Award - First Place (9)

HM - Honorable Mention (8)



Jim Carroll - Photographie

Monochrome Digital Image Notable 7's



Marianne Bury - Tugboat



Debra Killen - Boiling Point



Jim Carroll - Toy Boats

Burk Uzzle

American Photojournalist



Burk Uzzle is an American photojournalist, previously member of Magnum Photos and president from 1979 to 1980. Burk Uzzle has spent his life as a professional photographer. Initially grounded in documentary photography when he was the youngest contract photographer hired by Life magazine at age 23, his work continues to reflect the human condition. For sixteen years during the 1970s and 1980s, he was an active contributor to the evolution of Magnum and served as its President in 1979 and 1980. While affiliated with the cooperative, he produced the iconic and symbolic image of Woodstock, helped people grasp an understanding of the assassination and funeral of Dr. Martin Luther King Jr., and powerfully projects comprehension of what it means to be an outsider - from Cambodian war refugees to disenfranchised populations without voice or agency to portraits of communities not identified on a roadmap. His life, philosophy, and continuing work was explored in the critically acclaimed 2020 documentary feature film F11 and Be There by director Jethro Waters.

present in the image. Those values usually range from two thousand degrees Kelvin to nine thousand degrees Kelvin. To understand the best value to use in night photography we need to **narrow those values down a bit.**

Since the night sky does cover a wide variety of blues and purples (depending on the ambient light and the moon phases) the Kelvin range will vary from four thousand to seven thousand. However, I prefer to use a more exact starting point of five thousand five hundred degrees Kelvin. That white balance value has given me the most realistic and most consistent results of realistic night sky color while preserving star color and foreground colors.

The one thing that's going to give you the most problem when you're selecting your white balance temperature is going to be your ambient light. Ambient light is defined as the light reflection or light pollution from surrounding areas that are usually areas of higher populations. The further away you are from ambient light, the darker the sky will be and the more natural the color will be. I remember one early morning shooting the Milky Way in Death Valley National Park I could still see the ambient light glow from Las Vegas even though I was roughly one hundred miles from the city.

So, if you're getting too much color variation from ambient light glow, simply adjust the Kelvin temperature of your white balance up or down to get the most accurate color of the sky and the foreground.

Focus

The second biggest mistake that I used to make with night photography was having some items in the frame out of focus. The most common thought with lenses and focusing is that if you just set your lens to focus to infinity then everything into infinity will be in focus. Technically, the answer to that is yes. However, not all lenses have the infinity value that is exactly on the infinity **mark of the lens.**

Since you are typically shooting night photography with an aperture as wide as possible, getting your infinity focus is especially important or else either the foreground or the sky will be out of focus. Even if you have focus peaking on your camera, it's going to be difficult to get a good reading due to the lack of available light.

To be sure you have the infinity point correct on your lens, use your live view mode to zoom in on one of the brightest stars in the sky. You want it to be a bright star so that it will show up well in your viewing screen.

Once you have found a star, adjust your focal ring around the infinity mark until it's in perfect focus. When you find the point, let go and look at your focus to infinity point on your lens. It may be on the correct infinity line, or it may be slightly off. If it is slightly off, I recommend marking the correct infinity point with a silver permanent marker.

You can even plan ahead with your proper focus to infinity point and set it during

the day before you get into the field in the dark. Simply go through the same process with an item that's far off in the distance that can mimic a star. You can even lock your focus ring in place by taping the focal ring down to the correct spot. Just be sure you have your lens set to manual focus, so your lens doesn't try to adjust what you have set!



Foreground Exposure

All right, let's go one step further in the quality control of your night photography with getting the proper foreground exposures. To do this, I'll take you through my ~~step-by-step~~ process of shooting the Milky Way rising **over Mobius Arch in the Alabama Hills.**

My friend Kevin Jordan and I scoped out Mobius Arch during the afternoon to be sure we would get the best spot to shoot. Using the PhotoPills app, we decided that we should probably be at an angle to the arch to get the best view of the Milky Way.

At about 2:00 AM we set out on the short hike to Mobius Arch and set up our gear. We got our focus correct, set the white balance, and started to fire off shots. With a basic twenty second exposure of the night sky, you could definitely see the Milky Way over the arch, but the arch itself was only a silhouette. It was too dark to see.

To adjust to the lack of enough light to brighten up the foreground we decided that we would have to shoot double exposures and blend them together in Photoshop later. So, we took turns shooting five minute long exposures to get the correct foreground exposure of Mobius Arch. Yes, the night sky was completely blurred and overexposed due to the prolonged exposure. The sky ~~was blown out~~, but the arch was perfect, and we knew we were going to blend

Where we would originally have just a silhouette of the arch, we got this.

This is the best way to get your foreground into proper exposure without using light painting. I prefer to achieve foreground exposure with natural light. If I cannot or if I want to highlight a certain area, then I will use light painting to adjust for that. Just like any photography subject, night photography takes a lot of practice to master. It is probably the most time-consuming genre of photography because of the needed conditions and the times of year that certain elements of the night sky are available to shoot. Keep these necessities of night photography in mind the next time you venture out into the wee hours of the morning. They will help you take your night photography to the next level.

About the author: When David Johnston isn't leading photography workshops and tutorials or hosting his popular photography podcast, Photography Roundtable, he can be found traveling the world taking photos to awe and inspire his viewers. David has a passion for sharing his knowledge of photography and has many educational offerings designed to help photographers improve their work.

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

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 ANNOUNCEMENTS

Visit NJFCC

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

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 2022-2023

President: Dennis Arculeo

Clix Editor: Dennis Arculeo

1st Vice President: Eric Mayr

Competition Chair: Carol Mayr

2nd Vice President: Len Rachlin

Facebook & Events Chair: Charlie Di Bartolo

Treasurer: Carol Mayr

Projectionist: Lauren Arculeo

Secretary: Debbie Killen

Print Competition Chair: Mike Miglino