

# TTL

## Through The Lens THE MONTHLY NEWSLETTER OF ISLAND PHOTO GROUP

Dedicated To Excellence In Photography

Volume I No. II

<http://www.islandphotogroup.org>

October 2003



### Color Contrast

by Glenn DeBona

Our reaction to color depends not only on the color itself, but also on other colors near it. Red for example looks brighter and warmer when near blue. Blue appears colder and more subdued when near red. This effect is called color contrast.

The impact of color contrast is considerable. By carefully controlling it in our pictures, we can achieve dramatic results.

Determining which colors contrast and which clash is largely a matter of personal taste. Generally, the more extreme the color qualities, the greater the contrast. Strong primary colors contrast with each

other. This is frequently seen in nature. Strong complementary colors also contrast with each other. A bright color contrasts with a dark color. For example, primrose yellow will make navy blue appear even darker, and the yellow will seem to shine against the dark blue. The contrast between warm and cold colors is strong. By arranging and composing, make color contrast work in your pictures by controlling it.

For example, when you arrange a still-life, you have maximum control. Introduce color contrast by moving the objects around for the best effects between the objects and the background.

Although exploiting color contrasts in a nature or urban scene is more difficult, we should still exert some control. Find an area of color that contrasts with the surroundings. You can effectively contrast a single wild flower with the tones and colors of a green meadow if you take the trouble to find a proper viewpoint. Or, how about using a low viewpoint to contrast the subject against the sky.

Standard rules of composition apply when you work with color contrast. It is important for us to remember *that the area of greatest contrast will tend to dominate the picture*. Let's make sure that the area of strong contrast is either part of the main subject or is related to it. It will then contribute to the composition without being distracting. You will also find that more than one area of strong, contrasting colors in a photo may confuse the picture. Try to achieve a balance by varying the proportions of the colors that contrast. One red apple in a blue dish containing mostly green fruit, will be more striking than the same dish holding half green apples and half red.

Stay Focused,  
Glenn

### What's New ....

IPG General Meeting .....	October	6
Long Island Photoshop Meeting .....	October	8
PFLI Competition .....	October	10
IPG Competition .....	October	20
PFLI Seminar - David Middleton .....	November	5

### Quick Tips for October



Bright sun can create unattractive deep facial shadows. Eliminate the shadows by using your flash to lighten the face. When taking people pictures on sunny days, turn your flash on. You may have a choice of fill-flash mode or full-flash mode. If the person is within five feet, use the fill-flash mode, beyond five feet the full-power mode may be required. With a digital camera, use the picture display panel to review the results.

On cloudy days, use the camera's fill-flash mode if it has one. The flash will brighten up people's faces and make them stand out. Also take a picture without the flash, because the soft light of overcast days sometimes gives quite pleasing results by itself.



### Simulating the Kodalith Process In Photoshop

by Howie Rosenberg

For some time, slide workers have been producing lovely images using the Kodalith process. Kodalith film is a black and white, orthochromatic, high contrast emulsion. Orthochromatic film is sensitive to green and blue light and is insensitive to red light. The process consists of exposing the film through the original slide, developing the image and superimposing the original slide with the processed high contrast black and white negative in register. Reds in the original image are preserved and much of the remainder of the image contains altered colors as well as black in areas such as sky which were originally blue. Of primary consideration in producing good Kodalith is the choice of original image. Generally an image which contains an area of interest containing red hues is best, i.e. a red barn, flower etc.

Use Photoshop to create an image with the quality of a Kodalith image.

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# PNYISI Photo Group

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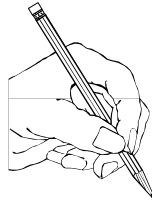
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"One Step Beyond"  
Digital Photo Exhibit  
by  
Robert L. Makely

Location:  
Epiphany Restaurant  
284 Glen Street  
Glen Cove, NY 11542  
516-759-1913

Runs From  
September 1<sup>st</sup> 2003 Thru March 31<sup>st</sup> 2004  
"Presentation" Date: To Be Announced



## President's Message

### IPG Off and Running



Charlie Bowman, IPG President

I think that our first meeting went very well, and I wish to thank all who attended for adhering to a format which is different from what we are normally used to. Frankly, I had expected a bit of confusion and possibly even some controversy but I was happy to see that things went quite smoothly. I'd like to thank Glenn and Russ for doing a fine job as moderators.

We managed to view and comment on over 40 prints and 12 slides. A high percentage of the commentary was very constructive and instructional. The comments came from a good cross section of the attendees, both experienced and not so experienced photographers, which is the intent of our "Critique Night". I'm sure that everyone either learned something new or was reminded of some long forgotten rule of photography. Some of the prints and slides, in both Class B and Class A, were quite spectacular. We certainly have a core group of very talented photographers.

Sherman and his Selection Committee will view all the prints and slides and decide which are best suited for entry into the PFLI Competition to be held on Friday October 10<sup>th</sup>. I urge all of you to attend as many PFLI Competitions throughout the year as possible. Not only will it show the other clubs that IPG members are serious about their hobby, but viewing other photographers work can be quite a learning experience.

Get out, keep shooting and try to learn something every time you press that shutter release button.

Charlie Bowman

Simulating the Kodalith Process in Photoshop ~ continued from page 1

1. **Create a new window with dimensions of the original image and copy the original file into the new window.**
2. **Change the copy to a black and white ortho image** using Image Adjust ↘ Channel Mixer. Click on monochrome. Set red slider all the way left (-200), set green and blue sliders all the way right (+200). Click on OK (**NOTE:** after you have fooled with this procedure for a bit you may want to experiment with slightly different settings).
3. **Change the copy to a high contrast negative** using Image ↘ Adjustments ↘ Invert. Adjust contrast/brightness. Move slider all the way right to increase contrast. Click OK. Repeat if higher contrast is needed. (Experiment by moving the contrast slider part way to the right which might be better for some images)
4. **Combine the two images** using Image ↘ Apply Image. Have the source set as the original image. Select the blending mode as multiply and click OK. You may want to make the source less opaque by entering values in the box provided.