Staten Island Camera Club

Serving the Staten Island community since 1954.

THE Clix

Up Coming Events: Next Competition - April 27th Judge Mary Fettes – NJFCC Certified Judge

March 30th	Special Presentation	Bird Photography via Zoom	Presented by Isaac Grant
April 20th	Zoom Critique	All members participate	AS -"One Color that makes the subject pop"
April 27th	Monthly Competition	AS: One Color Main Subject	Judge Mary Fettes - NJFCC Nature Chairperson
April 30th	Spring Club Meetup	Photo Shoot in Snug Harbor	2 PM Meet in front of Building H - by Art Lab.

President's Message by Dennis Arculeo

Thankfully Winter is just about over, its time to get out there and get some great images of Springtime on Staten Island. Remember, the weather at this time of year is very changeable and you got to be prepared when you are out and about with your camera gear. A good way to protect what you have in your kit is to carry a couple of Zip Lock bags, one especially that will fit your camera and lens. Pack another for your memory cards and extra batteries. Believe me when I say it's not a welcome feeling to get out there and see rain drops falling on your gear. I lost a 18-270 Tamron lens, some years back, that

way. It was supposed be weather sealed. Luckily it was still under warranty and was replaced by Tamron.

Congratulations go out to all our Competition award winners for this month; see all their wonderful images in this issue.

Also, please read the two articles I have posted regarding next month's Assigned Subject. This is a good opportunity to be truly creative and let your best Photoshop talents shine.

I would be remiss if I did not acknowledge the wonderful Black & White image entered by Phyliss Petito in this month. Although it did not sore a 9 it marks her transition to creative Black & White, something we all knew she would accomplish. (See Page 10.)

How to Effectively Use Spot Coloring - adapted from a posting by **Karthika Gupta**

April's Assigned Subject asks you to have one color in your image that makes the subject stand out. It's not a difficult assignment, there are two ways to accomplish this.

One way is a style known as Spot Coloring, which is a technique that uses the available colors in a scene and then composes the image so that **one color stands out from the rest of the frame.** Spot coloring is a stylized technique that can be done in-camera. It also can be created in post processing. It works by placing one color against other colors that in a way permits that one color to stand out in the composition.

Selective Coloring on the other hand is a technique where one color is prominent in the final shot whereas all the other colors have either been changed to monochrome or had their color saturation levels lowered during post-production. – D. Arculeo

If there is one thing that my photography journey has taught me, no matter what is your preference there is a market out there

for every style of photography. These styles are no different. Each style of photography has its fans and its critics – that's just the way Art works. You just have to decide which camp you want to be in and run with it. I prefer to use spot coloring as I compose my shots in-camera, but I have resorted to using Selective Color as well. It depends on my intentions.

I don't know about you, but being in front of the computer for an extended period of time editing my images is not the most productive use of my time. If I can get the shot as close to how I envision it to be in-camera, then post-production is just about adding the finishing touches so it becomes relatively easy.

For me, **Spot Coloring** is a way to achieve an effect that fits my brand, my aesthetics, and my style of photography. Also, note that a spot color in your frame doesn't have to be bright and vibrant. Sometimes, color contrast or a change in color hue is enough to move the eyes to the subject.

Assigned Subject Digital Awards Gallery –   Macro with Insect

The Pollinator - Marianne Bury
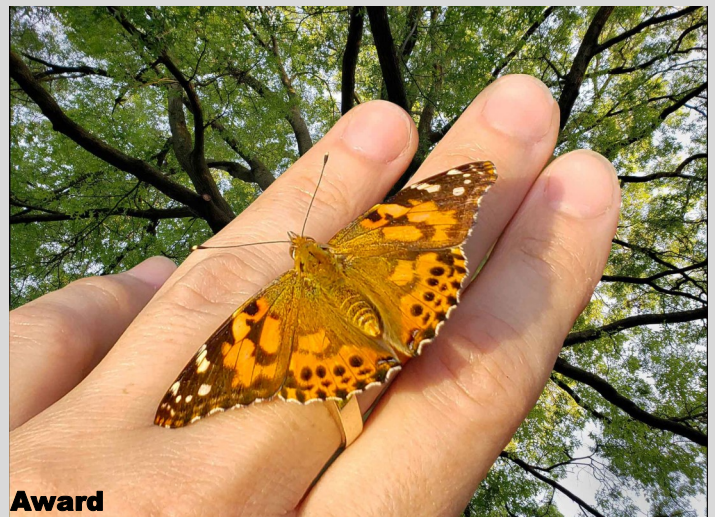

BEE GATHERING POLLEN - Herb Goldberger

Tarantula Protecting the Money - Len Rachlin

Butterfly on Hand-Len Rachlin

Aphid - Robert Mantz

CICADA - Herb Goldberger

Award - First Place (9)

HM - Honorable Mention (8)

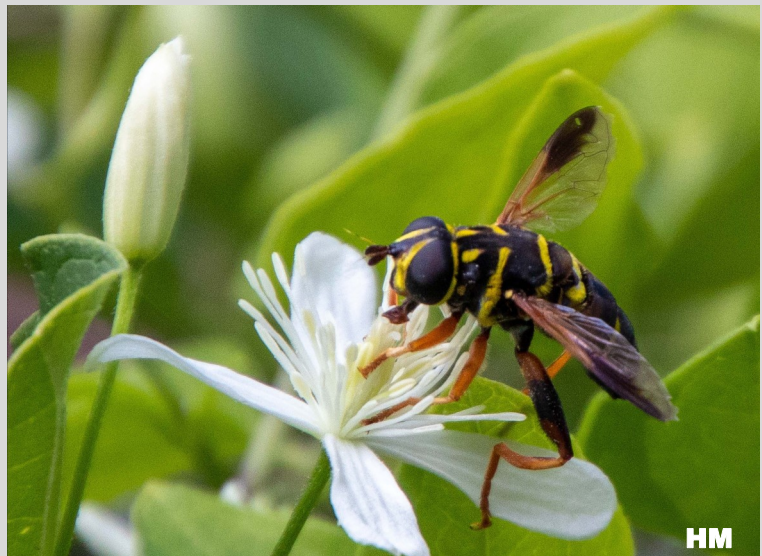## Assigned Subject Digital Gallery – Macro with Insect
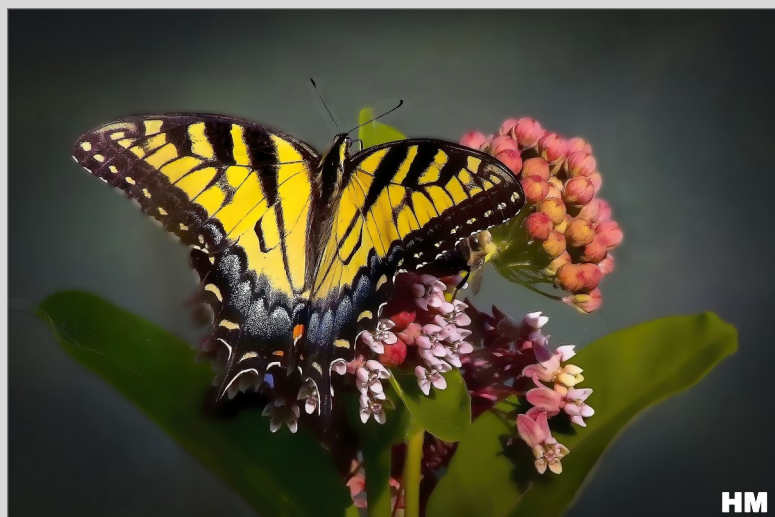
A Perfect Landing- Shelley Levine

Hanging on - Dennis Arculeo

Butterfly World Beauty - Dennis Arculeo

A Yellowjacket Wasp - Shelley Levine

Enjoying the flowers - Lauren Arculeo

Award   - First Place (9)

HM - Honorable Mention (8)

How to Effectively Use Spot Coloring

Continued from Page 1.

Spot coloring in-camera, if done correctly, can help you in the following ways:

- **It provides a clear definition of your subject.**

By isolating your subject by way of color, you give a clear definition of the subject and help it stand out in an otherwise busy/crowded frame.

- **It helps you understand the relationship between colors.**

Some colors work together, and others just don't.

Understanding the relationship between complementary colors and opposing colors can go a long way to creating images that are aesthetically pleasing and on point for your creativity and your Assigned Subject for April.

When practicing your spot color technique, keep a copy of the color wheel with you when you are creating images or studying the images of others to see how colors work together or against each other. You can print a color wheel off of the internet or find one in your local art supply store.

- **Spot color makes images more impactful, images that have strong clear subjects.**

These are more impactful when compared to images that are busy and cluttered and don't give the viewer a sense of what is happening in the frame.

- **It slows you down to observe first and then click.**

When you observe a scene intentionally for the play of colors, patterns, and textures, you automatically slow down and learn to see first and then click the camera. Often, we are so focused on just clicking and getting something captured as opposed to photographing the right subject the right way.

If nothing else, this process will help you get away from the "spray and pray" mentality (photographing multiple frames at once and hope one of them works). Trying to use spot color can help you to slow down and analyze your scene. Ultimately, this will help you develop as a photographer instead of relying on the "spray and pray" technique.

Creative spot coloring can be done for any genre of photography: portraits, travel, and still life. Of course, some are easier than others, but this look is achievable in all these areas.

- **Spot Coloring in People Photography and Portraits**

When you are photographing people (e.g. models or just people), a simple tool like suggesting apparel can go a long way. We generally send suggestions, or what-to-wear for our model portraits to the model, where we suggest clothing options and colors – basically, things that we know will photograph well according to the season and location.

For example, if we will be shooting outside in a park or out in nature, we will suggest colors and outfits that will not compete with all the greenery. During the fall season when we have gorgeous colors in the trees, we will suggest colors that go well with the oranges, browns, and reds that Mother Nature shares with us. This way, when we are composing our shots and directing our model, we can better control the outcome. Also, we will use poses that will ensure the photos are aesthetically pleasing and that do not have too many competing colors in the frame.

This is a "more effective use" of spot color. You will be better at coordinating colors so that the subject stands out from the background while looking pleasing at the same time.

Now, before you accuse me of manipulating the essence of my images, I have to point out that in all my many years of being a photographer, I have yet to come across a model or subject who does not appreciate these what-to-wear tips that I send them when I are booked for photography services.
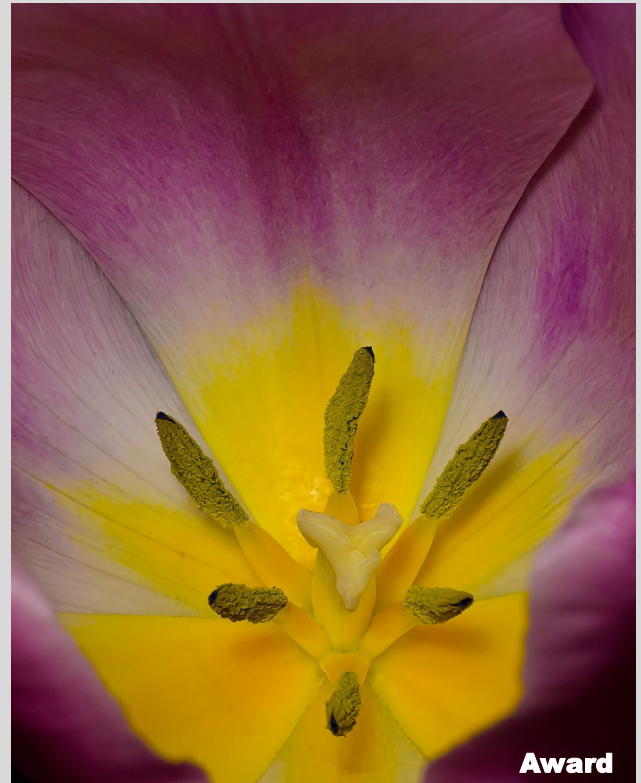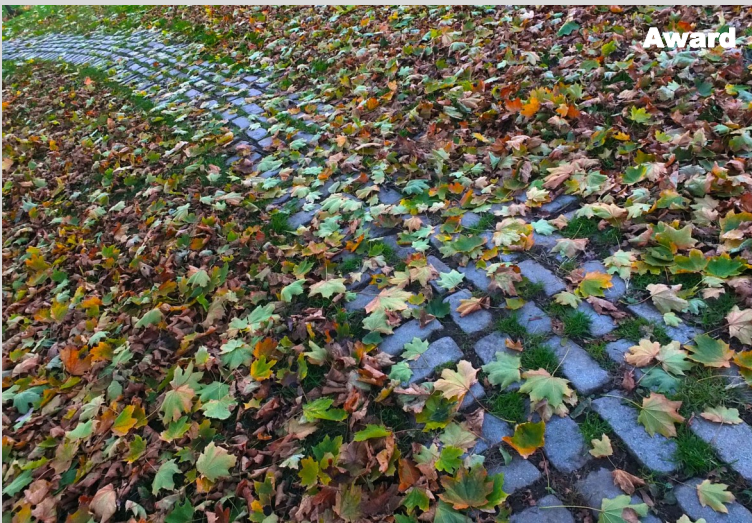
Digital Color Image Competition Awards Gallery

Award

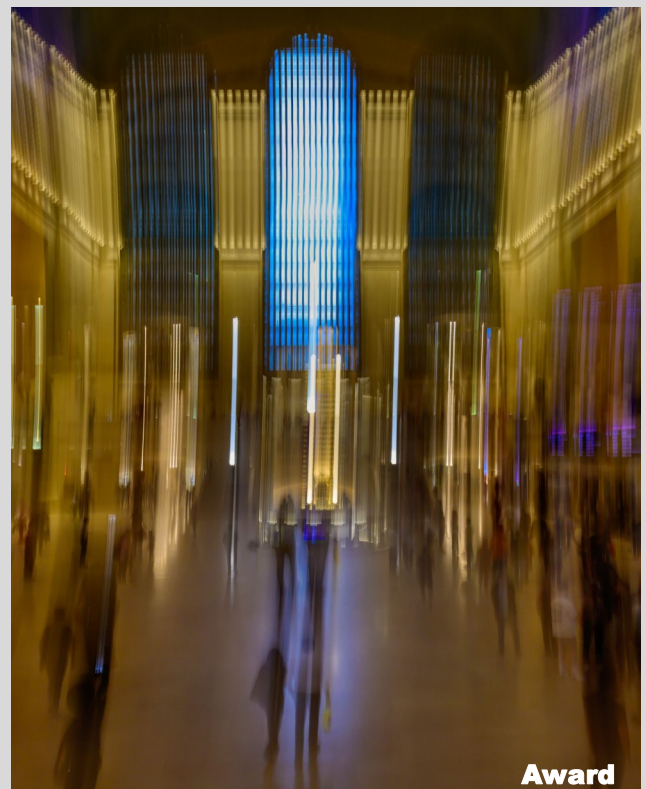Still Life with French Watering Can - Len Rachlin

Award

A Path in the Park - Larisa Livshit

Award

Colorful Stamen - Scott Allen

Award

Solitary waterlily - Lauren Arculeo

Award

Travelers - Scott Allen

Award - First Place (9)

HM - Honorable Mention (8)

Color Digital Image Competition Awards Gallery
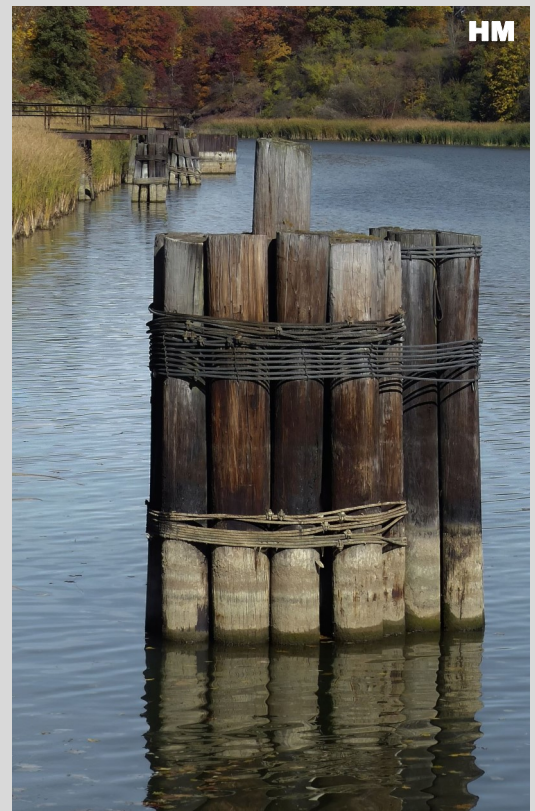

Early Morning Catch - Dennis Arculeo

Lily - Phyllis Petito

Reflections on a Sunny Day - Shelley Levine

Pilings on the Genesee River - Marianne Bury

Round Window-Sue Svane

Award - First Place (9)

HM - Honorable Mention (8)

Color Digital Image Competition HM Gallery

Blooming - Marianne Bury

Comet Goldfish - Sue Svane

THE MAASAI DANCE TEAM - Herb Goldberger

Traditions in Dance - Dennis Arculeo

Iris - Len Rachlin

The Zone Exposure System

See more here

Award - First Place (9)

HM - Honorable Mention (8)

How to Effectively Use Spot Coloring

- **Spot Coloring in Travel Photography**

One of the key considerations to creating compelling travel images is to be aware of what is going on around you. Location is just as important as light. When you get to a scene, take a quick look around and do a quick mental assessment of everything that is happening around you. Colors, textures, light, and the subject all play a very important role in the final outcome of the image.

Think about how spot color could work for your shot. If you are in a location that has generally muted tones and colors, look for a subject that is a contrasting color to the rest of the scene. If framed correctly, that subject will carry the entire weight of the image, and the other colors will work in harmonizing the overall image around that subject.

On the other hand, if you were to choose a subject more or less similar in tones and colors to the background, the subject will likely blend in and the entire image may lack that oomph that you were hoping for. If you are in a busy, colorful location with lots of activity, try to isolate your subjects against a monotone background, thereby giving the subject a chance to stand out from the commotion.

Spot Coloring in Still Life Photography

This is one of the easiest genres of photography where you can practice spot color easily. Why? You have complete control over all of the color elements.

Remember when I said spot color is an exercise in understanding the color pallet? When you are planning your still life imagery, you can choose the colors (from opposite ends of the color wheel) to add that element of color pop to your images. You will also learn how effectively different colors work together to create a composition.

Spot color can be used with any genre of photography. However, the still life genre is a particularly useful learning experience because you have plenty of time and you con-

trol all of the colors that will be introduced into the picture!

Summing Up

I hope this article helps you to understand that just like many other techniques, **spot coloring** is a way to add creativity and fun to your images. Will you use spot color in your April Assigned Subject images? If you do effectively use this technique, your images will certainly stand out from the rest. – **D. Arculeo**

By choosing a pallet that complements the background, I was able to bring focus to my clients instead of having them blend into the frame. Here the red clothing worked really well against the white of the snow. This example is a bright, vibrant use of spot color. Note that they are not all wearing the same colors – but they do all have some common elements of the red which collectively looks well matched. -**Karthika Gupta**

Monochrome Digital Image Competition Awards Gallery
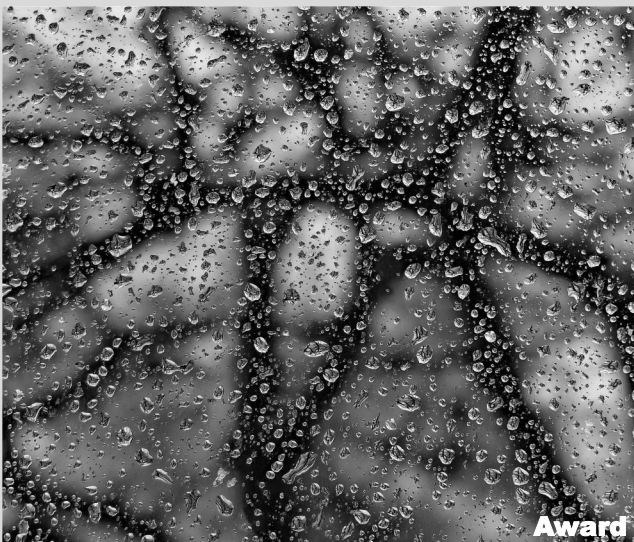
Architecture At The Oculus - Shelley Levine

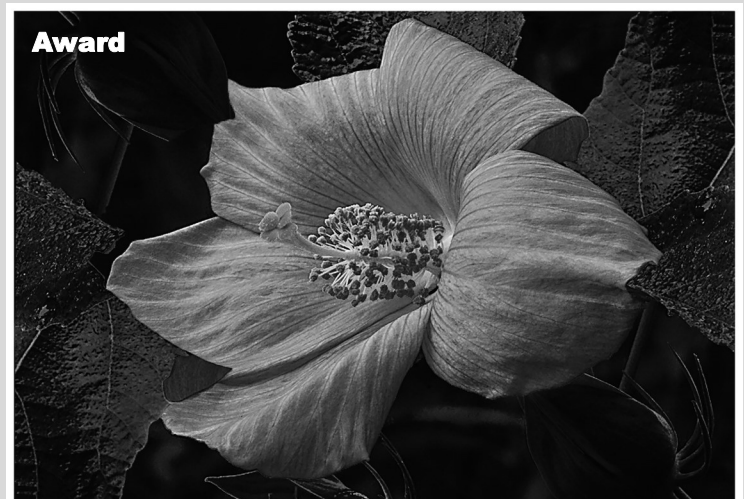Master Roaster's Pick - Dennis Arculeo

Tracy with Dahlia Background - Len Rachlin

CREATING A WEB SITE - Herb Goldberger

Rainy Day Abstract - Marianne Bur

Award - First Place (9)

HM - Honorable Mention (8)

Rose Mallow - Herb Goldberger

Monochrome Digital Image Competition HM Gallery

Millers Ale House - Sue Svane
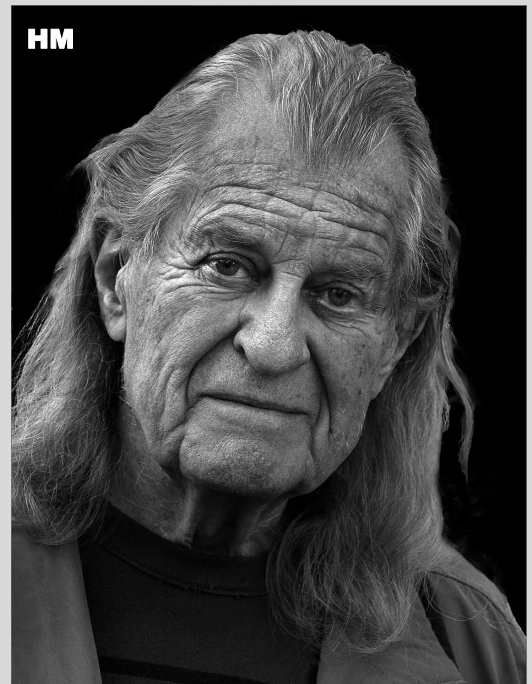
Award   - First Place (9)

HM   - Honorable Mention (8)

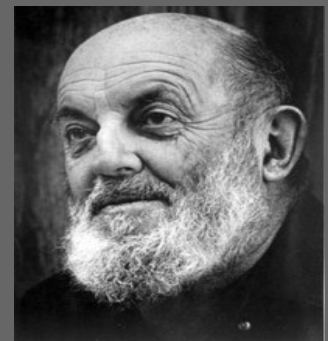Catching the Light - Sue Svane

A Chorus of Hay - Lauren Arculeo

Mr. Silver- Len Rachlin

Margie in Black & White - Phyllis Petito

"You *don't make a photograph* just with a camera. You bring to the act of photography all the pictures you have seen, the books you have read, the music you have heard, the people you have loved."
— **Ansel Adams**

Using Photoshop's Selective Color Tool

## Using Photoshop's Selective Color Tool - D. Arculeo

As we've seen, selective color is the term we use when highlighting a color in a black and white image. It can be a bit confusing then to find that Photoshop has a **Selective Color tool** that does something a bit different. This tool allows you to alter the colors in your image. Portrait photographers can use a Selective Color adjustment to get rid of color casts on skin tones or to remove redness in the skin. But you have a lot of artistic flexibility in altering the colors in your image. Let's explore Photoshop's Selective Color tool.

Step 1: Duplicate the Background Layer

Open an image in Photoshop and duplicate your background layer. To do this, go to Photoshop's drop-down menu at the top and select **Layer > Duplicate Layer** (Ctrl or ⌘Command J). Duplicating your background layer ensures that you can always go back to the original image.

Step 3: Adjust Individual Colors

Double click on the adjustment layer to open the properties
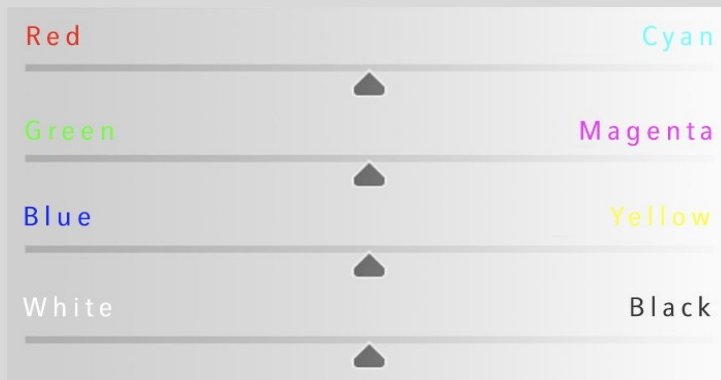
panel. Select the color you want to change. You can selectively change the Reds, Yellows, Greens, Cyans, Blues, and Magentas in your image. You can also tone Whites (highlights), Neutrals (midtones), and Blacks (shadows). Toning these is like using the color grading option in Lightroom.

With each color or tone, you can move the sliders to include more or less Cyan, Magenta, Yellow, or Black. The sliders work with opposite colors. But this is not very obvious from the Selective Color panel in Photoshop. For example, the Cyan slider should really have Cyan on one end and Red on the other (as shown in the mock-up image below). To add more red, move the Cyan slider to the left. To tone down Reds, move the Cyan slider to the right.

Step 4: Use a Mask to Limit Color Changes

Use the layer mask next to the Selective Color adjustments to define where you want color changes applied. For instance, you can highlight one flower out of many. Choose the paintbrush tool. Paint on the layer mask.
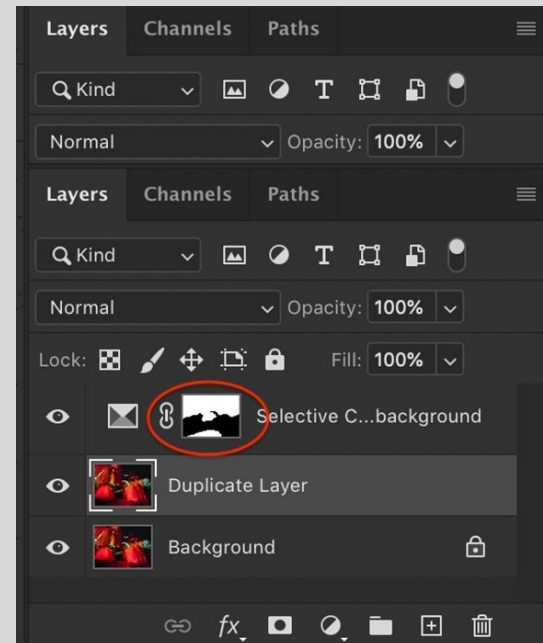
White areas will show the change. Black areas will not be affected.

Conclusion

Take control of color in Photoshop. With **Selective Color**, you get to decide which colors pop and how they combine. You do not have to settle for either black and white or color. You can have both! Selective color lets you do something creative with your images. Or you can gently adjust unflattering color casts in a portrait.

In Adobe Photoshop, selective color can refer to two different photographic effects. Selective color can mean highlighting one color by making the rest of your image monochromatic. Select and mask everything except the color you want to keep. Then add a black and white adjustment layer with the mask. Everything in the photo becomes monochrome except the masked color.

It can also mean using the Selective Color tool in Photoshop. It lets you adjust the tint of individual colors. With this tool, you have a lot of flexibility to change the look and feel of your image.

Gerneral 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 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.)

Club Officers for 2022-2023 Season

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**

NJFCC News

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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