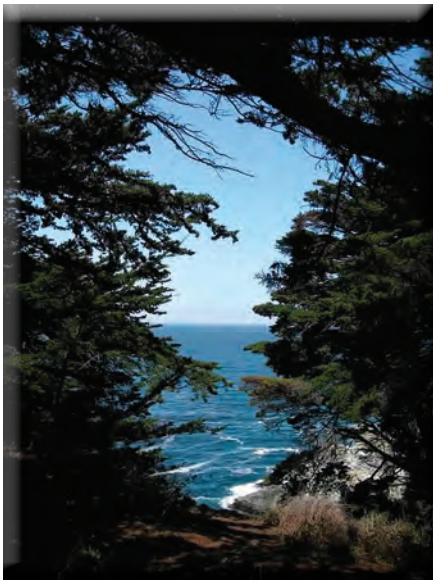


Stockton Camera Club

The Shutter Tripper February 2020 2019 Digital Images of the Year



Nature's Window

Class A Digital Image of the Year - Joan Erreca



Magic Swiss Army Knife

Class AA Digital Image of the Year - Trey Steinhart



Dahlia in Black & White

Class AAA Digital Image of the Year - Emela McLaren

2019 Print Images of the Year

Grand Prismatic Geyser

Class A Print Image of the Year - Darrell O'Sullivan



Goat Rock and Arch Rock

Class AA Print Image of the Year - Trey Steinhart

White Mum in the Shade

Class AAA Print Image of the Year- Wayne Carlson



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President's Message

February 2020

By Heide Stover

We had a nice turn out for the year end banquet. Roxanne did a great job with dinner making both prime rib and boneless chicken. Wayne did a wonderful job with the year-end awards. It was a nice relaxing evening.

I am working on getting a date for the board meeting which will happen before the next camera club meeting. Anyone that has suggestions for the board is welcome to email those to me for discussion at the board meeting.

See you at the February meeting.

See you all there and Happy Shooting!

A Big Thank You to Our Sponsors!



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2020 Calendar of Events

<p>Every 3rd Thursday (Except April, June & Aug) 6:30 PM</p>	<p>West Lane Bowling Alley Stockton</p>	<p>Membership Meeting Contact Heide Stover h1stover@aol.com</p>
<p>Thursday February 20</p>	<p>West Lane Bowling Alley Stockton</p>	<p>February General Meeting Special Subject - Motion/Movement</p>
<p>Thursday March 19</p>	<p>West Lane Bowling Alley Stockton</p>	<p>March General Meeting Special Subject - Sequence of 3</p>
<p>April</p>	<p>TBA</p>	<p>April Workshop/Photo Opportunity</p>
<p>Thursday May 21</p>	<p>West Lane Bowling Alley Stockton</p>	<p>May General Meeting Special Subject - Urban/Cityscapes</p>
<p>Thursday June 18</p>	<p>West Lane Bowling Alley Stockton</p>	<p>June General Meeting Special Subject - Prints Only</p>
<p>July 19</p>	<p>West Lane Bowling Alley Stockton</p>	<p>July General Meeting Special Subject - Reflections</p>

2019 Final Aggregated Scores

First Name	Last Name	Open	Special	Total
Joanne	Sogsti	274	66	340
Heide	Stover	273	64	337
Dean	Taylor	268	68	336
Trey	Steinhart	269	66	335
Sharon	McLemore	265	67	332
Christine	Blue	259	65	324
Doug	Ridgway	262	60	322
Wayne	Carlson	259	63	322
Sheldon	McCormick	240	60	300
Em	McLaren	233	54	287
Elizabeth	Parrish	175	51	226
Darrell	O'Sullivan	186	24	210
Ron	Wetherell	131	18	149
Joan	Erreca	95	18	113
Lanny	Brown	51	0	51
Susanne	Nichols	39	0	39
Charlene	Martin	27	9	36
Brenda	DeRoos	24	8	32
Adrian	Ferreya	22	0	22

2020 Competition Policy

A. GENERAL RULES

1. Only paid-up members may enter club competition.
2. Regular print and digital image competition period: Once each month except January. A competition year is February through December. Current regular meetings are February, March, May, July, September, October and December. The number of meetings may change from time to time at the discretion of the Board of Directors and approval of the general membership as facilities permit. The Annual Awards Dinner will be held in January.
3. A total of four (4) images (all prints, all digital or a combination of both) may be entered each competition month. A total of three (3) images may be entered in the Open Division and a total of one (1) in the Special Subject Division. The number of entries may change from time to time at the discretion of the Board of Directors and the approval of the general membership.
4. Each image will be scored from 6 to 10 points. All prints or digital images receiving 9 or 10 points will be classed as an honor image. The title of each print or digital image entered will be read before being evaluated. The name of the maker will be read for 9-point honor winners. Maker's names will be announced for the 10 point images after the Print & Digital Image-of-the-Month winners are chosen.
5. A print or digital image that does not receive an honor score, may be re-entered one more time in the same division.
6. A print or digital image may be entered in all divisions for which it qualifies; i.e., an honor image in Open may also be entered in the Special Subject Division at another competition. A print or digital image that receives an honor score may not be re-entered in the same division.
7. Any print or digital image that appears to be ineligible for competition or not qualified for a specific division could expect to be challenged. The Competition Vice-President shall decide whether or not the image is acceptable.
8. The exhibitor must have exposed each negative, slide or digital image entered. All images submitted for judging must be the work of the photographer/maker including the taking of the images and any digital enhancements and/or manipulation of the image. This does not apply to the processing of film or printing by a commercial processor.
9. The same image should not be entered both as a print and a projected digital image in the same competition.
10. In the event of absence or barring unforeseen circumstances, a member may submit make-up prints or digital images for one competition night per competition year; and whenever possible must submit all make-up prints or digital images at the meeting immediately following the month a member failed or was unable to submit the prints or digital images. Make-ups in the Special Subject Division must be the same subject as the month missed. Also, in case of absence a member may assign the responsibility of submitting his or her prints and/or digital images for competition to another member.
11. A club member who serves as judge cannot enter his or her own prints or digital images in the same competition. The judge's make-up prints or digital images can then be entered in another competition during that competition year. This is in addition to the once-a-year make-up provision already

allowed.

12. Prints or digital images may be projected/viewed briefly before the judging of each division if the judge indicates he/she would like a preview.

B. PRINT ENTRY RULES

1. Each print entered must have a completed label attached to the back of the print including; name of maker, title, date entered and Division (Open or Special Subject). The writing or printing on the form must be legible. Labels must be attached on the back of the print in the upper left-hand corner for correct viewing of the print.
2. All prints must be matted or mounted with a total size (including mat board) of no larger than 18" X 24" and no smaller than 8" X 10". Exception: One side of a Panorama Print may be no larger than 36". Prints that are smaller than 5" X 7" will not be accepted. The maker's name must not appear on the viewing surface of the image. Framed prints shall not be entered.
3. Prints accompanied by entry forms should be submitted no later than 15 minutes prior to the start of the regular monthly meeting.
4. Prints receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Print-of-the-Month honors. Print-of-the-Month honors will be given in Class A, AA & AAA.

C. DIGITAL IMAGE ENTRY RULES

1. Digital images must be submitted in a format and by the deadline specified by the Competition Vice-President. Digital images may be submitted by email, mailed (CD) or delivered (CD) to the Competition Vice-President. Definition of Digital Image: An image taken with a digital camera, a negative, slide or print scanned into the computer and processed digitally.
2. Images must be in a format compatible with the projector. The key thing to keep in mind when formatting photos for submission is that the projector we use in the competition has a (maximum) resolution of 1400 x 1050 pixels. This means that any photo that exceeds this size in either dimension, could end-up being cropped by the projector. In other words: the image width cannot be more than 1400 pixels and the image height cannot be more than 1050 pixels. If your image is horizontal, only change the width to 1400, if your image is vertical, only change the height to 1050. Do not change both. Down-sizing the image from the "native" resolution coming out of your camera also significantly reduces the file size. This helps when emailing the files and takes-up less space on our hard-drives.
3. The maker's name, title of image, date entered and division (Open or Special Subject) must be included as the title of the image. When you have finished re-sizing your image save your image with a new title. For example do a Save as: Smith Sunrise Splendor 05-15 O.jpeg. (O-Open or SS-Special Subject). Specify whether you're Beginner, Advanced or Very Advanced.
4. Digital Images receiving a score of 10 points, in each class, will be regrouped and judged for selection for the Digital Image-of-the-Month honors. Digital Image-of-the-Month honors will be given in Class A, AA & AAA.

Outdoor Photographer®

Look Sharp, Part 1

In this three-part series, learn about the many factors that impact a photo's sharpness
Text & Photography By [Russ Burden](#)



Great images are comprised of many positive attributes: good composition, complimentary light, proper lens choice, a clean background, a distraction-free foreground and strategic use of depth of field. The list is comprised of numerous important aspects that factor into a successful photo, but unless the image is sharp, all the above are irrelevant as it's destined for the trash can.

Factors that impact a photo's sharpness include proper use of a stable tripod, the working aperture, what shutter speed was used in combination with the working aperture, what focal length was employed, at what ISO the image was photographed and how much ambient light there was when the image was made. In this multi-part Tip of the Week series, I'll discuss all of these aspects, and more, in-depth.



A key ingredient in the recipe of sharpness is a good tripod. The heavier it is, the more stability it provides, yet too heavy a tripod is counterproductive because it will remain in the closet or trunk of the car. The size of the tripod should be governed by the longest focal length lens needed to make the shoot. Big ones are reserved for lenses in the 400mm-plus range. Medium-sized ones work well with lenses ranging from 100-300mm. Smaller models work fine with wide-angle lenses. Big, medium and small are relative based on how much you can, and are willing to, take into the field. By all means, avoid ones that are rickety and provide little or no support.



A tripod is useless unless you accept its weight and carry it with you. It should be your ally that provides a stable platform for your camera and lens. It should have the capability to get the camera to ground level and also be tall enough to provide comfort at eye level when extended. By all means, don't extend the center post unless it's absolutely essential. The sturdiness is compromised as it turns the tripod into a monopod. The longer the lens, the greater the negative impact. Unless it's necessary, keep the legs compressed because the closer it is to the ground, the greater the stability.

The weight of the tripod has a direct correlation to its use. It should be light enough to not be a burden yet formidable enough to provide support. It shouldn't wiggle with the camera on it, it shouldn't be impacted by light wind nor should it give the impression it has been fasting for the past three weeks. If weight is a major consideration, purchase one made of carbon fiber. They offer greater stability at about one third the weight, but they're more expensive.



To attach your camera to the tripod, there are two common options: A ballhead or a pan and tilt head. Ballheads have become very popular. They're quicker and more efficient to use than a standard pan head. That being said, I prefer a pan and tilt head as they allow the photographer to be more precise, and I prefer precision over speed. I encourage you to try both and make your choice based on your preferences. Regardless of the style you choose, all types of heads range in both size and price. The larger they are, the bigger the camera/lens combination they'll support. Commensurate with size and strength are their price.

An often-overlooked positive attribute to using a tripod is it forces a photographer to work slowly and more

carefully. This translates into better imagery. Compositions are scrutinized and it's easier to notice distractions. This happens because the pace of the shoot is slowed down.

In any situation where a tripod isn't convenient, find another means to support the camera. Be it a fence post, tree, side of a building, beanbag or even a rolled-up jacket. Any means by which the camera can be steadied will yield a sharper image. With longer lenses, rest both the barrel and camera body on a solid surface for greater stability.



If handholding is the only alternative, make sure your weight is evenly distributed and get into a position of good balance. Grasp the camera with one hand and cradle the lens with the other. Take a deep breath and push your elbows into your abdomen to dampen the pressing of the shutter. Gently squeeze the shutter rather than jab it. If possible, assume a prone position to rest your elbows on the ground or sit with your elbows placed on your knees. Both ways provide more support than being in an upright stance.

Be sure to catch the next two weeks' tips to learn about more ways to obtain the sharpest images possible.

Visit www.russburdenphotography.com for information about his nature photography tours and safari to Tanzania.



How to create clean backgrounds in Macro Photography

by Anne Belmont

Let's talk about backgrounds, the often overlooked part of macro photography images. One of the most important and challenging variables to master in macro photography is how to create simple, clean backgrounds, free of distractions. In the field working with students new to macro photography, I often find that students are so entranced with their subject, they may not be paying attention to what is going on in the background. A messy background with distracting elements can pull the eye away from the main subject, the star of the show, and compromise an image. A goal in my personal photography and in my teaching others is to try to achieve the best possible background in camera and avoid spending needless time in post processing to remove distractions.

So how do we learn to master this challenging part of macro photography? Here are some ideas to help you.

Train Your Eye to Look at the Entire Frame

As you look through your viewfinder, don't just look at the main subject – examine the whole frame and patrol the edges to be aware of what is happening in the background. Getting in this habit in the field will help you pay attention to your whole composition and create stronger images. Slowing down and practicing mindfulness in your photography is essential for learning to see and control all the variables needed to create great images. It is also important to take a few minutes to ask yourself:

- What drew me to this particular subject and how does it make me feel?
- What do I want to draw the viewer's eye to in order to tell my story?
- What can I eliminate that doesn't add to that story?
- Simplify your composition!

As you are looking at the entire frame, ask yourself what is important to the image and what needs to be eliminated.



Simplicity is essential to telling your story.
100mm Macro Photography Lens, f/3.5

Pay Attention to Your Macro Photography Composition

Before you compose your image or put your camera on a tripod, look through your viewfinder and move around, experimenting with different angles and compositions. Watch what happens to your background. By moving just a fraction of an inch or reorienting yourself in a different direction, you can completely change a background. Those small movements may help you eliminate a bright spot of light or other distracting elements, such as other stems or leaves. I am often surprised by how I can create a much different, stronger image just by changing my position slightly. Although one should never alter a scene in a public space like a botanic garden or national park, moving dead leaves or loose sticks out of the way or gently pulling back distracting elements and securing them with a clothespin or plamp, is acceptable as long as no damage is done to the plants. It is much easier to try to get it right in camera rather than spend time correcting distractions in backgrounds later in post processing. When photographing macro subjects in a garden, I am always looking at the bigger picture, beyond my subject. Are there other flowers or foliage in the background that might add visual interest or color if blurred? How is the light affecting both my subject and the background? Is that light causing hot spots that will pull the eye away from my subject? If my light is too strong, do I have a large enough diffuser to soften the light both on my subject and in the background elements?

Study your background carefully to determine if it adds beauty to the image or detracts from it.



Lensbaby Velvet 85mm



Magnolia, 100mm macro lens, f/14 by Anne Belmont

Try to choose subjects that have backgrounds set off in a distance. When you have good separation between your subject and background, the background elements will become a beautiful blur. The magnolia image below is an example of positioning myself to use the background in a distance. I took my time and positioned myself between two branches of the magnolia tree making sure I had no other flowers or branches in my frame. I raised up on my tiptoes, angling slightly down to use a patch of green grass about 12 feet in the distance as my background. Because I was close to my subject, I needed a higher aperture to get the whole flower from front to back and the bud in focus. Although I experimented with a range of apertures, I found that f/14 was the most successful and because the grass was at a distance, it went to a beautiful blur even at that higher aperture.



Cactus Flower, 180mm macro lens, f/13 by Anne Belmont

Moving in to eliminate background distractions.

If you find it impossible to eliminate distractions from the frame, you might make the choice to move in and eliminate most or all of the background. Sometimes it is the best way to deal with unruly backgrounds and it will certainly create impact and lead the eye directly to your subject.



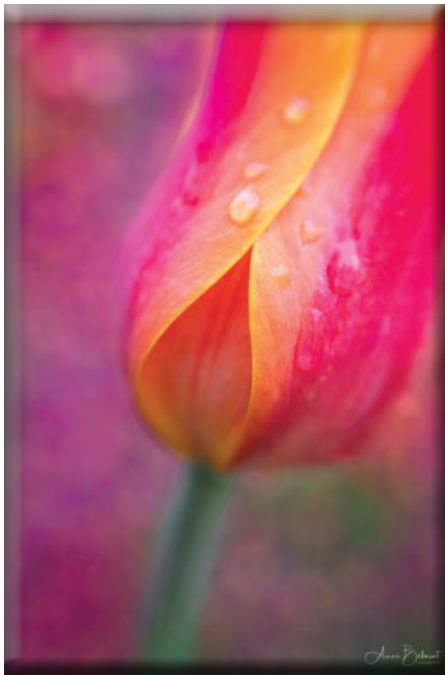
Use of shallow depth of field and selective focus with the Lensbaby Velvet 85mm.

Use Aperture to Control Your Background

It is important to understand depth of field in all genres of photography but even more so in macro photography where you are working closer to your subject. Depth of field is determined by the aperture chosen, how close you are to your subject, how far away your background is, and the focal length of your lens. Wider open apertures (f/2.8-f/4) will produce less depth of field and, thus, more blur in your background. Using a shallow depth of field (also known as [selective focus](#)) will serve to draw the eye to one part of your image while the rest falls to blur. Higher apertures (f/8 and above) will produce more depth of field and bring more of your subject and the background elements into focus. How do we know what aperture to choose for a particular image? It is a matter of choosing that right aperture that will get the important elements of your subject in focus and keep your background a beautiful blur at your chosen distance. Most important, however, choice of aperture is a way to create the vision you have of your subject.

There is no one right or wrong answer; some prefer more in focus, others prefer less and like to dance on the edge of focus. In many instances, because I love to photograph using selective focus, my choice gravitates to those wider open apertures. Not always, however. When the details and texture of a flower, like the magnolia above, are part of the story I want to convey, I will choose a higher aperture and more depth of field. I recommend approaching each image with that series of important questions mentioned above – What drew me to this particular subject and how does it make me feel? What do I want to draw the viewer’s eye to in order to tell my story? What can I eliminate that doesn’t add to that story? – then experiment to bring that vision to life.

Learning about depth of field may require a bit of experimentation and knowledge of your lenses. I recommend shooting in Aperture Priority mode. Because aperture is the most important variable in my workflow, I like being able to quickly move between apertures to experiment. A great exercise to help you understand the effect of aperture is to choose a flower or any stationary macro subject and shoot it in the full range of apertures with a range of lenses. Take your time – flowers won’t leave the scene! Study the results on your computer screen. This exercise will help you learn about controlling backgrounds as you learn to balance the aperture and how much is in focus in your background. With time and experience, choosing apertures will become more intuitive and you will begin to recognize a style that pleases your eye. Even when I know the vision I am trying to achieve and the aperture that will most likely get me there, I always experiment and shoot in a short range of apertures to ensure I get the image that matches my vision. I never want to go home after shooting in one aperture and realize that I needed a bit more or less depth of field to bring my vision to life. Experiment! The true test comes in seeing that image on your computer screen, not the back of the camera. Don’t leave the scene without fully working your subject. This is where the learning happens!



Soft background with the Lensbaby Sol 45mm and macro photography filters at f/3.5

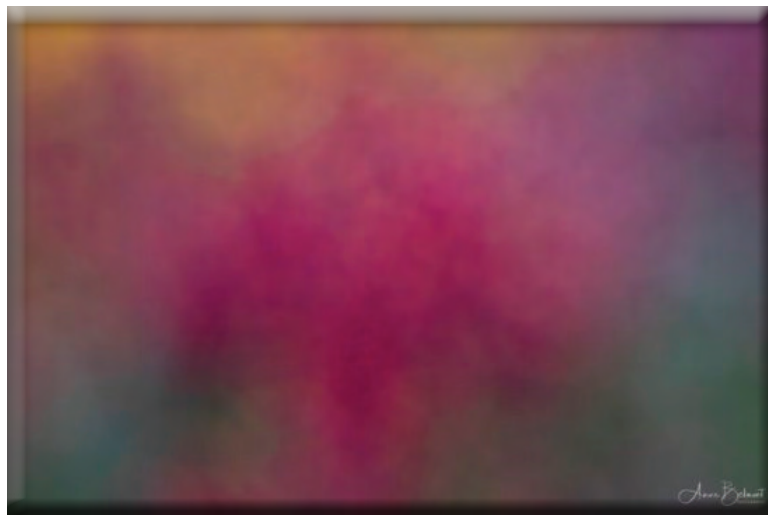
Choose the Right Macro Photography Lens

A longer focal length lens will create more blur in your background. For example, I will often reach for my 180mm macro lens instead of my 100mm macro to create more compression and blur in my background. A longer focal length zoom, such as a 70-200mm, will also have the same effect when used at the longer focal lengths.

Creating beautiful blur in my background is one of many reasons I love shooting with Lensbaby lenses. The art effects and blur built into the [Velvet 56mm](#), [Velvet 85mm](#), the Composer Pro System with interchangeable optics, the Sol and other Lensbaby lenses all create soft backgrounds in camera. The image below was taken with the [Lensbaby Sol 45mm](#) and part of a project I am working on to create backgrounds in camera that create impact and compliment my subject. I positioned myself to include some beautiful, colorful flowers in the background. The Sol 45mm, at a fixed aperture of f/3.5, created a stunning background straight out of camera.

Add Textures to Your Background

The use of textures to enhance or even replace a background has become very popular in recent years. Although I love the challenge of creating great backgrounds in camera and this is my preferred way to work, I do occasionally enjoy playing with textures in post processing to bring a more artistic look to my images or create a more interesting background. It is a fun way to stretch your creativity. Our photography should be playful and, most of all, fun. Because I personally prefer to keep my textures subtle and soft, I have found it fun to create my own background textures while shooting in a garden. While photographing in nature or gardens, I look for colorful scenes – beds



Texture photographed out of focus in a garden setting and layered with dahlia image in Photoshop to add interest to background.

of flowers, grasses, colorful leaves – and photograph them completely out of focus. I will then place that layer on top of the flower image in Photoshop, create a mask, and use a brush tool to paint over the parts of the flower I want to make visible beneath the texture, leaving the texture in the background. I will experiment with blending modes and opacity to get the look I am envisioning. Fellow Visual Wilderness author, Christine Hauber, has an earlier article “[Beginner’s Guide to Creative Texture Blending](#)” that gives more detailed instructions on applying a texture, and there are many videos available online for using textures. Below is an example of a dahlia I photographed that had a clean green background provided by some grass in a distance. Although the image was fine as it was, I began to play with adding a background I photographed in the garden that complimented the colors within the flower. The image became more interesting and dynamic with the added color.



Dahlia with textured background, Lensbaby Velvet 56mm

With these ideas to help guide you – paying attention to the whole frame, positioning, aperture, lens choice and even the use of textures to enhance your backgrounds – you have the essentials to help create clean backgrounds in your macro photography images. Our journey, our growth as a photographer requires a lot of experimentation, time and practice. Take the time to stay with your subject and work it to the fullest – aperture, compositions and the lenses you use. Experimentation is how we learn, mistakes and all, and is at the heart of creativity. Be patient in your learning – it won't all come overnight – but with time and lots of practice it WILL come.

GET STARTED IN MACRO PHOTOGRAPHY

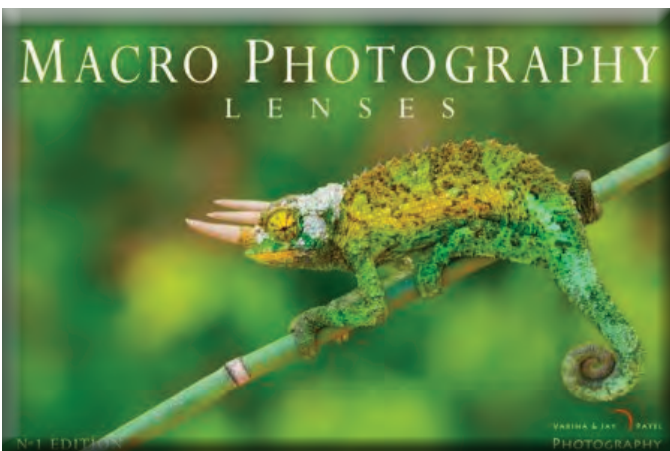
Check out the following tutorials on Visual Wilderness:



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About Author [Anne Belmont](#)

As a nature photographer specializing in flower photography, Anne's passion lies in capturing the beauty of flowers and other botanical subjects up-close. It is the small, often unnoticed details that draw Anne to her subjects. It is her belief that if we slow down and look at nature in a more contemplative way, we will find subjects that convey impact and emotion, causing the eye to linger a little longer. A life-long involvement in the arts and a first career as an art therapist have shaped the way that she views art and the creative process and have reinforced her belief in the healing power of both art and nature in our lives.

[Website](#) | [Instagram](#)



Finding Color in a Black & White World: Ways to Liven-Up Drab Winter Photos

Story and photos by F. M. Kearney



A waterfall is a great place to find color... even in the winter.

Winter – nature’s bleakest season. Or is it? It seems so, considering the scarcity of photographers in the field at this time of year. Where you would normally have to fight for the best position, you will undoubtedly now have the entire place all to yourself. In addition, you don’t have to worry too much about anyone wandering into your shot. Yes, winter doesn’t get much love when it comes to photography. Perhaps, it’s the inconvenience of dealing with frigid temperatures, and all the precautions needed to properly protect yourself and your equipment. Or, perhaps it’s the belief that there just isn’t anything worthwhile to shoot. Let’s face it, outside of a majestic, winter wonderland captured at the break of dawn or late in the day, most winter scenes are pretty bland. The fact that winter follows autumn – the most colorful of all seasons – you might feel as though you’re now shooting in black and white. But that doesn’t mean there’s absolutely no color to be found at all. It’s just a matter of knowing where to look and employing a few simple techniques.

All the photos in this article were taken in the northern section of New York’s Central Park. Since I only live a block away, it’s very easy for me to get out and capture the aftermath of a surprise snowstorm – especially before the masses get a chance to trample the scene. The waterfall in the opening photo of this article is a favorite location of mine. I’ve gotten great photos of this area in every season. I captured this scene after a light snowfall several years ago. If you’re seeking color in the winter, water



Original scene without enhancements.

is always a good place to start. It reflects the colors of its surroundings, and if any rocks are present, there’s a good chance they may be algae-stained – adding more color to the scene. You should also look for any nearby foliage. Even in the dead of winter you can still find muted traces of color. Luckily, all of these elements came together for this photo. I further enhanced the colors and softened the image by applying a Gaussian Blur technique in Photoshop. I describe this technique in detail in my article, “Off-Peak Performance: Dealing With Pre- and Post-Peak Fall Foliage Periods,” in a September 2019 blog, “[Off Peak Performance](#).” It’s a great way to boost the color in any season, but it’s especially useful in the winter. Selective burning and dodging are the final touches that really bring the image to life. Below is the image without the technique applied. The color is still evident, but not quite as pronounced.

Lately, I’ve gotten into the habit of shooting during a storm. The worst weather often produces the most dramatic images, but it also makes it that much harder to find color. I shot the image below using a dedicated 28mm lens – a non-zoom, single-focal length lens. My regular lens is a 24-70mm f/2.8, but I use the 28mm at times when I need to reduce the size of my gear. Shooting in a storm is one of those times. I don’t want to be dealing with a lot of equipment in these types of conditions, so I only carry one camera and one lens. With the much smaller 28mm lens attached, I can easily cover my camera with a plastic bag and keep it inside my coat – only taking it out when I’m ready to shoot. I sought out this area of the park near a body of water known as The Pool. Once again, I was able to find color in the rocks and a few dead leaves and twigs. My main source of color, however, was the yellow tree in the background – a bare-leaf, Weeping Willow. The branches of some varieties are yellow. Normally, the color isn’t that noticeable, but in the winter when the tree is bare, it actually looks like vivid, fall foliage from a distance. I also used the same Gaussian Blur technique to enhance it even further.



A Weeping Willow provided most of the color for this shot.

That willow tree also provided a bit (albeit, a very small bit) of color in the center of the image above. Shot from the other side of The Pool, the storm was now kicking into high gear. Were it not for the willow and the red branches and twigs in the foreground, this photo would be virtually indistinguishable from a black and white rendition.



Color can still be found even at the height of a raging storm.

Sometimes, despite your best efforts, there may be occasions when you might not be able to find a single spot of color anywhere. This is when you need to get creative and simply make your own color. I used a flash for both of the images below, but I placed a red flash gel over the flashhead for the image on the right. It added a realistic amount of color to the ice and the stem, which balanced nicely with the early-morning light on the snow in the background. The key is to make it look believable. Red is a very dominant color that can easily overpower everything in the shot. I lowered my flash output to around -2 stops and hand-held it off-camera about two feet to the left.



Left: Without red flash gel

Right: With red flash gel

Unlike the other seasons, color isn't expected in the winter, and that's precisely why it makes such an impact when it's included in a photo. It may seem a bit elusive at first, but you will find it if you take the time to seek it out (or create it yourself).

F. M. Kearney began his photography career as a photojournalist for New York City newspapers. His focus soon shifted to capturing the beauty of the natural world. As an award-winning nature photographer, Kearney's images have been widely published. A slight departure from photography, his recently published horror novel, "They Only Come Out at Night," about supernatural happenings in the New York City subway (partially inspired by his travels as a photojournalist), is available on Amazon. To see more of Kearney's work, visit <http://www.starlitcollection.com>.