

Stockton Camera Club

The Shutter Tripper

July 2020

June Images of the Month



Bee Pollinating Black Berries
Digital Image of the Month - Ron Wetherell

June's 10's



Family Disagreement
Ron Wetherell



A Colorful City on Black and White
Trey Steinhart



Mobius Arch Alabama Hills
Sharon McLemore



Osprey Landing
Joanne Sogsti



Colorfull Dalhia
Em McLaren



Sand on Sandstone Globe
Dean Taylor



Sun Set
Em McLaren



Old #6
Dean Taylor



Breakfast at the Feeder
Ron Wetherell

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President's Message

July 2020

By Heide Stover

We had our first Zoom meeting in June. Considering it was a first time I think we did well and there were plenty of images for the judge to look at. Sharon and Wayne are doing a good job handling the program. We had a few issues and need to work on letting people in. We also had a few members that did not mute themselves. Please remember to mute your mic during the judging. When the judge has completed judging and the 10's have talked about their images you may then turn your mics on and we can talk a little that way at the end of the meeting. Art was a very good judge with many great comments. I learned from his remarks on my images and am glad I submitted them.

Next month we will do a Zoom meeting again. This one will fall on our usual 3rd Thursday of the month at 6:30pm. Best to log in a little early or on time. This will make it easier to get in. You will get a reminder email from Wayne about the images, as usual, and you will get an email from Sharon with the link to the Zoom meeting.

See you all next month. Stay safe!

A Big Thank You to Our Sponsors!



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2020 Calendar of Events

Every 3rd Thursday (Except April, June & Aug) 6:30 PM	West Lane Bowling Alley Stockton	Membership Meeting Contact Heide Stover h1stover@aol.com
Thursday July 19	Zoom Virtual Competition	July General Meeting Special Subject - Reflections
Aug TBA	TBA	TBA
Thursday September 17	West Lane Bowling Alley Stockton	September General Meeting Special Subject - Patterns
Thursday October 15	West Lane Bowling Alley Stockton	October General Meeting Special Subject - Monochrome
Thursday November 19	West Lane Bowling Alley Stockton	November General Meeting Special Subject - Prints Only (No Special Subject)
Thursday December 17	West Lane Bowling Alley Stockton	December General Meeting Special Subject - On the Water

2021 Calendar of Events

January 21	TBA	Annual Banquet
Thursday February 18	West Lane Bowling Alley Stockton	February General Meeting Special Subject - Long Exposure
Thursday March 18	West Lane Bowling Alley Stockton	March General Meeting Special Subject - Fog
April	TBA	April Workshop/Photo Opportunity
Thursday May 20	West Lane Bowling Alley Stockton	May General Meeting Special Subject - Macro/Close-up
Thursday June 17	West Lane Bowling Alley Stockton	June General Meeting Special Subject - Prints Only (No Special Subject)
July 15	West Lane Bowling Alley Stockton	July General Meeting Special Subject - Creative

Meeting Notes June 2020

The Stockton Camera Club had its first Zoom mtg. yesterday. There were approximately 16 participants. If anyone tried to enter the Zoom meeting and was unable to, or if there were other issues with the Zoom, please let Sharon know. (sfmsap@aol.com).

Heide said that we needed to be flexible with the meetings until things change. That means we will probably continue with Zoom meetings for a while. Those who usually show prints may want to enter them as digital images, because prints cannot be shown on line. If we begin to have regular meetings, we will do print make-ups then, but there are no guarantees as to when that will happen.

Dean introduced the Zoom judge, Art Serabian. He is from the Fresno Camera Club and also Vice President of the SJVCCC. He is very active and does a lot of “on line judging” for PSA and is well liked.

Wayne said there were 66 images entered. 48 of them were in the Open Category. The rest were Special Subject - “Urban/Cityscapes” and make-ups.

Ron Wetherell won image of the month with his image “Bee Pollinating Black Berries.” Congratulations Ron!

The next camera club Zoom meeting is scheduled for Thursday July 16. As the time gets closer, Sharon will send out reminders. The next Special Subject is “REFLECTIONS.”

Please let me know if there are any corrections or additions to the notes.

Thanks, em.

Stay well and stay safe!

Stockton Camera Club
June, 2020 Competition Standings
Congratulations to all the winners!!!

IMAGE OF THE MONTH WINNER “Bee Pollinating Black Berries“ by Ron Wetherell
Please check out the website, <http://www.stockton-cameraclub.com/home.html>

Class A Standings	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEPT	OCT	NOV	DEC
Joan Erreca	95	69	26	37	26	0	32	0	0	0	0	0
Ron Wetherell	66	58	8	28	0	0	38	0	0	0	0	0
Reginald Lee	26	26	0	0	26	0	0	0	0	0	0	0
Lanny Brown	0	0	0	0	0	0	0	0	0	0	0	0
Susanne Nichols	0	0	0	0	0	0	0	0	0	0	0	0
Charlene Martin	0	0	0	0	0	0	0	0	0	0	0	0
Brenda DeRoos	0	0	0	0	0	0	0	0	0	0	0	0
Adrian Ferreya	0	0	0	0	0	0	0	0	0	0	0	0
Ricky Ortiz	0	0	0	0	0	0	0	0	0	0	0	0
Albert Rivas	0	0	0	0	0	0	0	0	0	0	0	0
Jackie Berryessa	0	0	0	0	0	0	0	0	0	0	0	0
David Wireback	0	0	0	0	0	0	0	0	0	0	0	0
Class AA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	NOV	DEC
Wayne Carlson	106	78	28	38	35	0	33	0	0	0	0	0
Sheldon McCormick	105	77	28	37	35	0	33	0	0	0	0	0
Elizabeth Parrish	104	79	25	36	36	0	32	0	0	0	0	0
Doug Ridgway	101	83	28	28	36	0	37	0	0	0	0	0
Christine Blue	70	52	18	38	0	0	32	0	0	0	0	0
Darrell O’Sullivan	70	53	17	36	0	0	34	0	0	0	0	0
Class AAA Standing	TOTAL	OPEN	SS	FEB	MAR	MAY	JUN	JULY	SEP	OCT	Nov	DEC
Dean Taylor	115	87	28	39	38	0	38	0	0	0	0	0
Trey Steinhart	114	84	30	40	39	0	35	0	0	0	0	0
Em McLaren	114	86	28	38	39	0	37	0	0	0	0	0
Heide Stover	113	85	28	38	39	0	36	0	0	0	0	0
Sharon McLemore	112	85	27	38	38	0	36	0	0	0	0	0
Joanne Sogsti	94	65	29	38	20	0	36	0	0	0	0	0

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.

12 Tips for Abstract Landscape Photography

Learn how to photograph abstract scenes in nature

By [Christian Hoiberg](#)



The grand landscapes are beautiful to view and probably the reason you got into landscape photography but the smaller details and intimate scenes can be just as picturesque. Capturing these scenes isn't only a great way of creating impressive art, it's also a creative challenge that forces you to think differently.

Abstract landscape photography is a great way to feature these smaller scenes that build up the beautiful vistas we love so much and, perhaps as important, it's a way for us to slow down and learn to appreciate what we have. It forces us to become more aware and to pay attention to our surroundings.

These no-name landscapes look great on photographs and can be helpful in creating unique and creative work.

So how do you go ahead and create abstract landscape photography? Do you just point the camera at something small and fire away? No. There's a little more to it. Let's look at some of the steps or techniques you should be aware about before getting started with this type of photography.

How to Take Better Abstract Photographs

The tips below aren't intended to be applied all at once but they are ideas and techniques that you should be aware of when going out into the field. Each situation benefits from a different approach but once you spend time outside implementing the various techniques, you'll quickly learn when to use them.

There are certain elements that are as important for abstract photography as it is for other types of landscape photography too; there's no getting around the fact that light and composition play an important role. Photographing smaller scenes is often less forgiving as you don't have that many elements to work with and simply adding a dark atmosphere through post-processing won't instantly make the image more interesting.



It's often a little more difficult to photograph these smaller scenes but it's incredibly rewarding when it works out. If the conditions and situation allows, I highly recommend slowing down and taking the time to properly set up the shot. Try making small adjustments to your perspective, settings and composition to find the best result. Now, let's take a closer look at my top 12 tips for abstract landscape photography:

#1 Identify Details in the Landscape

The first step in capturing more interesting abstract landscape photographs is to teach yourself how to look [beyond the grand landscape](#) and single out the smaller details. This is perhaps the most difficult part of the process as it often feels unnatural to move our attention away from the bigger landscape surrounding us.

However, the landscape is built up of so many amazing details and it's these smaller details that so often make for unique and interesting abstract photos.

Put the camera down and take a minute to observe your surroundings: What stands out? Perhaps there are cracks in the mud or a field of colorful flowers, or perhaps the river flows in a particular way.



In the example above, it was the patches of ice and snow in the mountainside that stood out. The mountain itself is impressive but at the moment I captured the shot, it was these details that caught my attention. I found them to be more interesting than the mountain itself and they resulted in a more different image.



#2 Use a Telezoom Lens

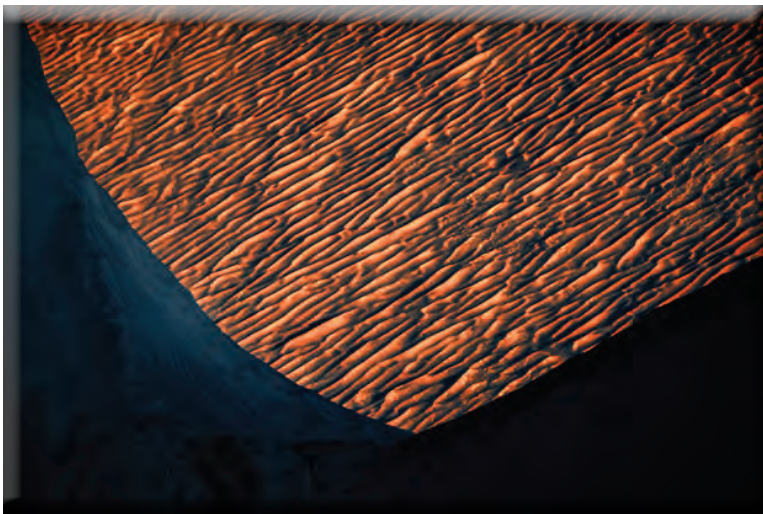
It's a common misconception that using a macro lens is the only way to shoot abstract landscapes.

This is far from the truth. In reality, you can get stunning images with any focal length.

A telezoom is often my preferred lens when photographing abstract scenes as being able to zoom in (often as much as 500mm) reveals a whole new world that you normally wouldn't have seen.

In fact, scouting the landscape through the viewfinder with a telezoom lens is extremely helpful when searching for interesting details in the landscape. I'd even go as far as saying it makes abstract photography a lot easier (it's almost cheating!)

Patterns shot at a 400mm focal length looking at a vertical wall of a frozen mountain



#3 Look for Light and Shadows

Light is important in any genre of photography but there are few other scenarios where light and shadow can have as big of an impact as it does for abstract photography.

Look for scenes that have an interaction between light and shadow; this could be the shadow of a mountain, a hill that's lit up on one side and dark on the other, a pattern with spots of light or perhaps a shadow landscape with a lone tree that's in the sun.



#4 Harsh Light is Good

You might already be familiar with the [Golden Hour](#) and how the best light for landscape photography is found around the hours when the sun is setting or rising.

This soft light is good for any type of photograph but you shouldn't restrict yourself to only photograph during those specific hours of the day. In fact, harsh light can be quite good for abstract landscape photography as it often results in good shadows that, combined with some interesting textures, makes for good images.



#5 Use Leading or Repeating Lines

Using leading lines is a well-known [compositional technique for landscape photography](#) and it's one that does well for abstract images too. These lines help guide a viewer through the image, for example by starting in one corner and leading up towards the center.

Finding these lines when creating abstract photography can be slightly more challenging but that doesn't mean they aren't still all around us. Look for lines leading through a hillside, a mountain or a river, or perhaps more abstract lines that repeat themselves throughout the image.

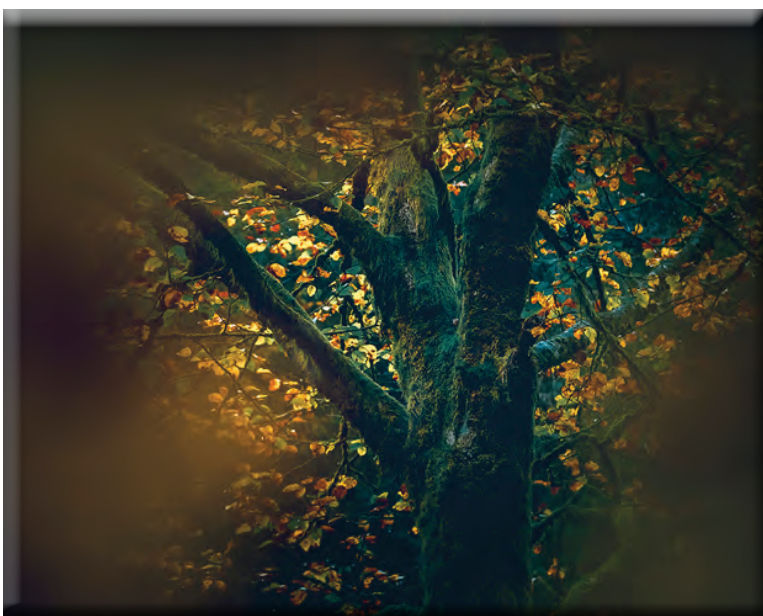


#6 Photograph Water

Water is one of the best elements to work with when shooting abstract landscape photography. The reason is that the quickly moving water creates lines and shapes that we aren't able to see with our naked eyes.

There are several ways of photographing water but one of my favorites is to [slow down the shutter speed](#) just enough to capture this motion. Depending on the water's speed, this can be anywhere between 1/20s to 1 second.

The key is to explore with different exposure times and see how they affect the image. Is it better to use a slower or quicker shutter speed? When do you get the most interesting patterns and shapes? The first image is rarely the best in a situation like this so make sure that you capture several images as the shapes change quickly.



#7 Create Blur by Shooting Through Elements

Scenes often become messy when isolating just a small part of the landscape. It may be obvious what our main subject of the image is but there are still plenty of distracting elements around it trying to steal our attention.

A good example of when you're dealing with an abundance of distracting elements is when [photographing forests and trees](#); you might single out a tree or branch but there are still more branches, trees and bushes stealing attention from the main subject.

Shooting through an element (either by getting low, taking a few steps back to a bush or holding something in front of the lens) is a good way to eliminate these distractions and emphasize the featured subject. Placing the element close to your lens will blur it enough to remove the distracting parts.

Just make sure that the blurred element doesn't become too distracting itself. Some trial and error is to be expected when photographing through elements.

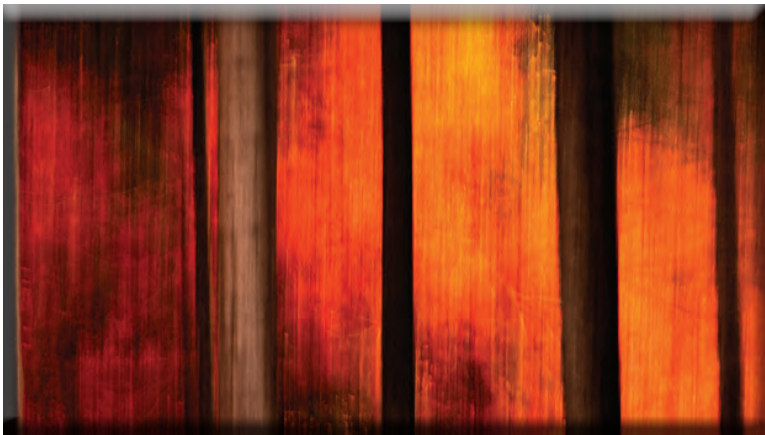


#8 Remove Distracting Elements

As mentioned, abstract landscape photography can quickly become overwhelming if you include too many elements, which is why the best photographs in this genre tend to be rather minimalist.

A good practice is to always ask yourself: is this an important part of the image? If the answer is no, then there's no need for it to be included.

Remove all the elements that don't add to the image or that can be considered distracting. I know that removing elements from nature isn't always possible but sometimes it doesn't take more than a slight change in your perspective.



#9 Use a Slower Shutter Speed

Using a slower shutter speed and implementing the ICM ([Intentional Camera Movement](#)) technique is one of my personal favorite techniques when creating abstract photography.

By intentionally tilting or rotating the camera while using a semi-slow shutter speed, you're able to remove a sense of reality and create an image where the viewer can make their own story about what's going on.

These types of images can be a lot of fun to work with but they do require a fair bit of trial and error so explore with different shutter speeds, various movements, or tilting the camera at another pace.



#10 Use In-Camera Double Exposures

The in-camera double exposure function is one that many of you might not know about or perhaps never gave a second thought. However, it's a fun feature to work with if you're looking to creating something different than regular landscape photography.

Essentially, this technique lets you capture two or more images and blend them together in-camera. You can adjust the settings in order to have more control over how the image is blended and you're able to change camera settings such as [Shutter Speed](#), [ISO](#) and [Aperture](#) between the images.

The example above consists of two images merged together in-camera. The first image was shot facing a wintry forest while the second faced the bushes behind me and was captured using a slightly slower exposure.



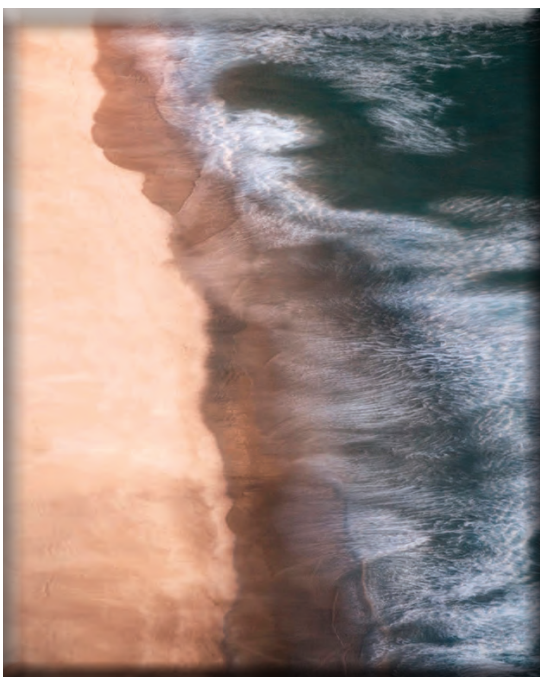
#11 Focus Stack for Sharper Results

There's no getting around the fact that certain areas in your images quickly become soft when focusing on a small part of the landscape. This is especially the case if you're placing the lens close to the subject or there's distance between the elements within your frame.

Take the image below as an example; the layers of ice were no more than a few centimeters apart but due to the compression from the focal length, both the front and rear ice became slightly blurred when focusing on the center. I quite liked that in this case but a three-shot focus stack would've been necessary in order to get them all sharp; one image focusing on the first, one on the second and one on the third.

Focus stacking is particularly important when you're photographing straight down (for example mud cracks or

patterns in the rocks). Make sure that you zoom in on the image preview and look at the different parts to see whether it's sharp all the way through or not. If it's not, look at where the soft areas are and capture as many images as you need until you've got one sharp image of each area. These images then need to be blended in a software such as Photoshop.



#12 Explore the World From a Higher Perspective

Exploring different perspectives is always a good practice for landscape photographers. Sometimes only a small change in perspective can make a huge difference.

This is also the case for abstract photography. Either you achieve a higher perspective by using a drone or by climbing a mountain, there are many possibilities when looking down.

The image below was captured with a long focal length looking back down on a beach from the top of the neighboring mountain. The result is completely different than what it would've been standing at the beach and photographing from there.

Another good way to reach a high perspective is by **using a drone**. In those cases, dropping the camera to shoot straight down will give you a whole new look at the world and can lead to finding many interesting patterns and sceneries. Keep in mind that to get a good drone image you'll also need to explore the different perspectives; higher isn't always better!

Conclusion

Abstract landscape photography is a lot of fun and a great way to create unique and creative images but it can also be quite frustrating as you've got fewer elements to work with and no grand vista to make the viewer stop and say wow.

Remember that each scenario is different and will benefit from different approaches. You shouldn't implement all the techniques or tips above at the same time but rather learn to understand when they will be beneficial to use. With time you'll learn how to read the landscape and, through some trial and error, you'll be able to quickly set up a great shot.

At the end of the day, the most important factor in creating beautiful abstract images is your own creative vision. You're the artist and you're the one telling the story. Only you know if you've succeeded in representing the scene such as it was in your mind or not.



How to "Hand-Color" B&W Photographs Digitally in Photoshop

By [Allan Weitz](#)

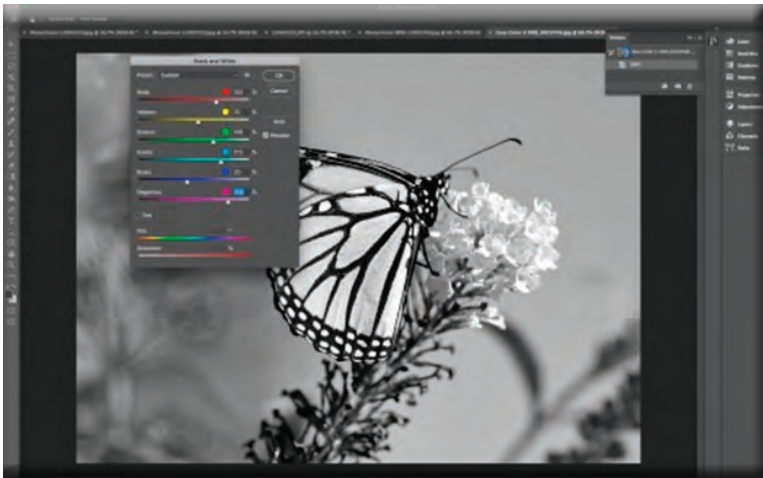


Not long ago, I wrote a B&H Explora “How-to” article about [hand-coloring black & white photographs](#) using toned black-and-white prints and transparent photo oils. The article was well received and fun to produce. It also got me wondering if there was a way to produce images that emulate the look, color, and feel of hand-colored prints electronically using [Photoshop](#).



Long story short, I played around a bit and—wouldn’t you know—it’s possible. You can do it. Not only that, but unlike hand-coloring photographs with oil paint, there’s zero cleanup. All you have to do when you’re finished is hit “Save.”

Photographs Allan Weitz 2020

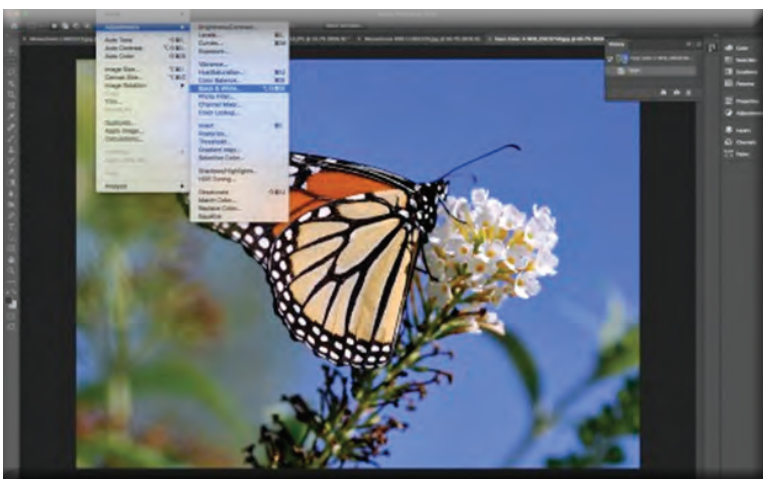


You Start with a Black-and-White Image...

If you have an existing black-and-white image, good; you’ve completed the first step. Take five and talk among yourselves. If you’re starting with a color image file, you have two choices. The first option is to open the image in Photoshop and go to **IMAGE > ADJUSTMENTS > HUE/SATURATION** and slip the **SATURATION** slider in the **MASTER** channel all the way to your left. Boom, you have a black-and-white conversion of your color image file.

The second—and preferable—method is to open your image in Photoshop and go to **IMAGE > ADJUSTMENTS > BLACK & WHITE**, and pause at the **Color Channel** Menu.

This step gives you an opportunity to tweak the tonality of the image by adjusting the Red, Yellow, Green, Cyan, Blue, and Magenta color channels individually. This is important because, when coloring photographs, you want to be able to open up the shadow areas in order expand the image’s range of tonality while revealing previously hidden detail. These adjustments can be performed globally in “Master” mode, but you have far more control over highlights and shadows if you go through the image file color channel by color channel.



The best method of converting a color image file to black-and-white in Photoshop is to go to **IMAGE > ADJUSTMENTS > BLACK & WHITE**. From there you adjust each of the sliders in order to maximize the degree of detail you can see from highlights through to the darkest shadows. For best results, render the image a bit brighter than normal before hitting the Save button.

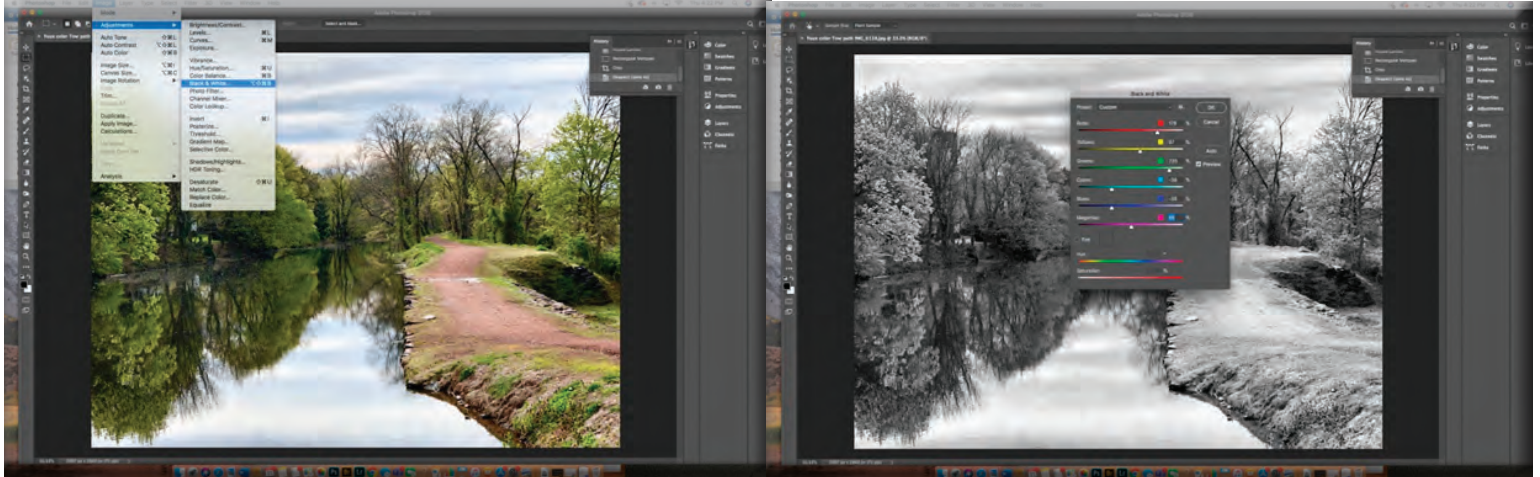
For best results, it's recommended you lighten your final image about 10-15% more than you normally would before hitting the Save button. Doing so allows the colors to better blend and meld their way into the shadow areas. Keep in mind you can always increase the density of your shadow areas, as well as make fine adjustments to the saturation and tonal values of each of the color channels at the end of the process. (I will remind you about this again toward the end of the story)

Before moving forward, make sure you are using an RGB image file—not a single-channel Grayscale file. They look the same on your monitor, but we can't make magic today if the image file is Grayscale only.

If you converted your color file to black-and-white using either of the methods described above, you are good to go. If you're not sure if your black-and-white image is RGB or Grayscale, open the file in Photoshop and go to IMAGE > MODE. If the image is Grayscale, simply open your image file in Photoshop, go to IMAGE > MODE > RGB COLOR, and boom—you now have an RGB image file. OK, let's move on.



This color photograph of the tow path that runs alongside the Delaware-Raritan Canal was taken with an iPhone 8-Plus. In order to “hand-color” the image electronically, I sent it to my workstation and opened it up in Photoshop.



The first step is to convert the image to monochrome. Take the time to adjust the tonality of the image in each of the color channels for optimal detail and coloring surfaces.

Now the Fun Begins

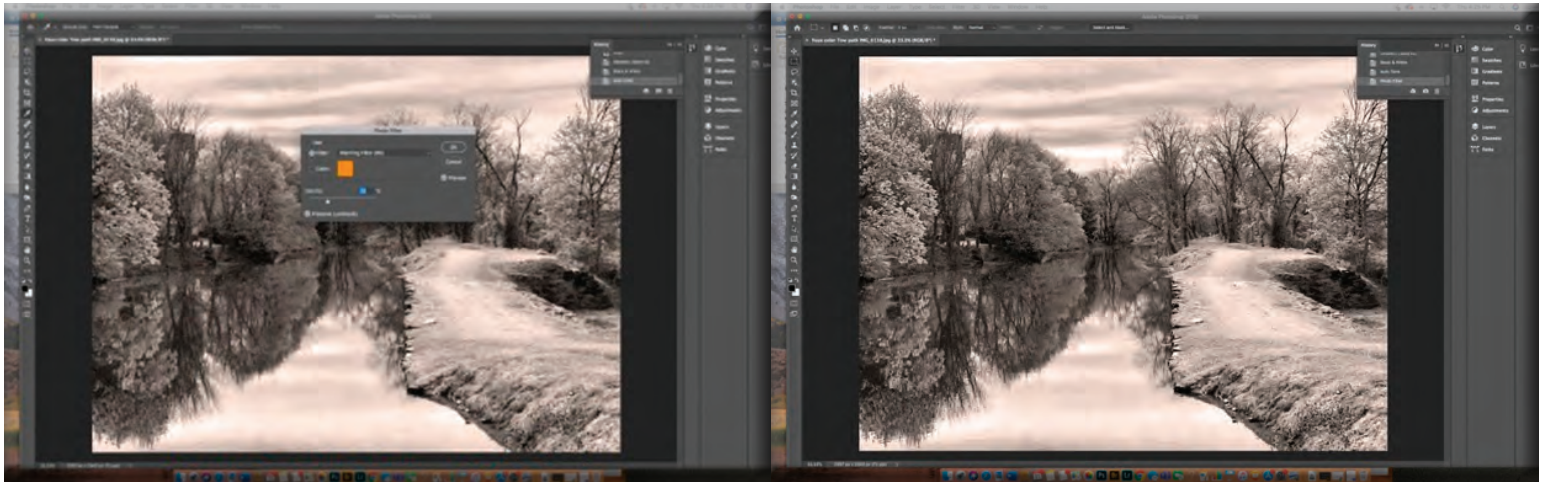
Let's start by opening a black-and-white image file. Take a good look at the image and decide which portion of the picture you want to color and what color you want it to be. Once decided, go to IMAGE > ADJUSTMENTS > PHOTO FILTER, and a selection of 21 industry-standard photographic filters appears. If you're familiar with the basic filters for black-and-white and color photography, you will recognize all of them.

With few exceptions, I commonly begin the coloring process by lightly sepia-toning the entire image at a density lighter than the default 25%. (I said usually—please keep that in mind.) The reason is that with the exception of ash, Nantucket, and certain varieties of stone, nothing is neutral gray in this world. The moon is gray. Earth isn't. When working on land and seascapes, I often keep certain rocks—or portions of the rocks—in the images natural gray tone. In the case of architecture, I will often leave a majority of the base image in its untouched neutral state.



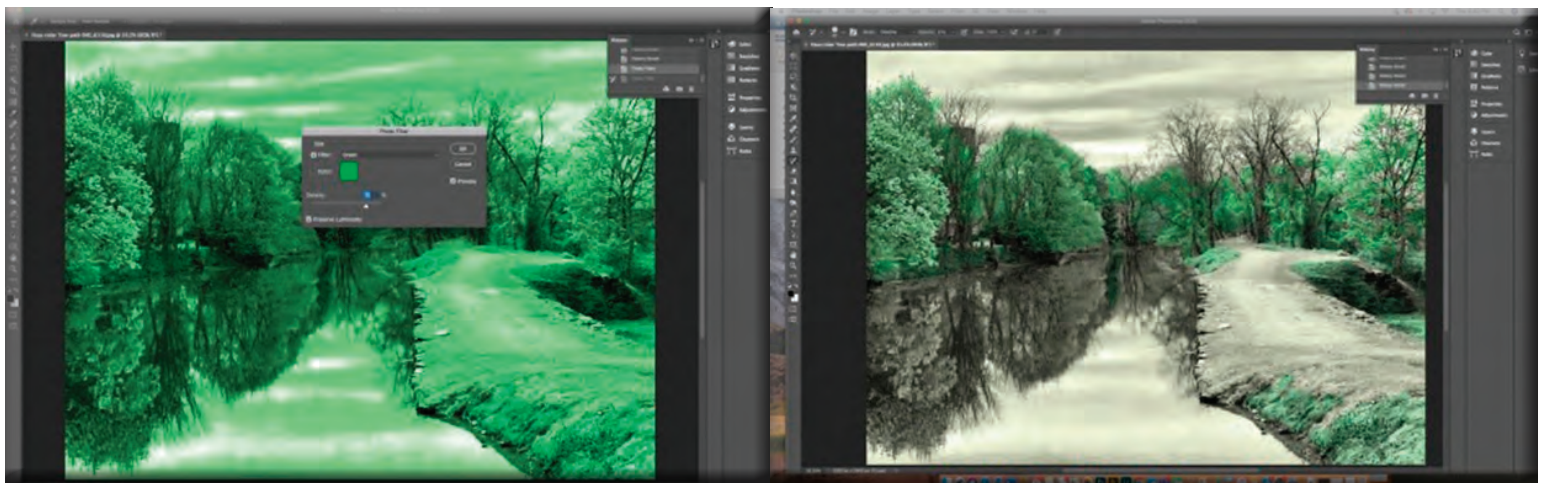
When you go to **IMAGE > ADJUSTMENTS > COLOR FILTER**, the default filter is an orange # 85 Warming Filter. The default density settings for each of the filters is 25% when you first open them. The filtered image can be viewed WYSIWYG, and like most filters and adjustment menus in Photoshop you can click the image or small checkbox to preview the image before and after.

Note: Each step of the way I make a point of adjusting the flow, edge hardness, and opacity of the new color in order to maintain a level of realism.



My first step in the coloring process was to warm the overall image by filtering it with an 85 Warming Filter set to 25% density (**IMAGE > ADJUSTMENTS > PHOTO FILTER**). Using the History brush, I clicked on the original image file and returned some of the rocks and a few other smaller details back to their original neutral tones. These are the sorts of details that reinforce the “realness” of the final color image.

Next, I went back to the filter menu (**IMAGE > ADJUSTMENTS > PHOTO FILTER**) and selected the green filter, adjusted the density to a higher 78%, and applied the green filter to my image. Using my History brush, I clicked on the green-filtered image and began filling in the leaves in the trees and bushes that lined the canal. In order to vary the tone of the greenery without creating any jarring effects, I selectively adjusted the flow of my brushes to increase and decrease the color intensities of the green, which gives the image added depth and a more realistic feel.



I next applied a green filter at 78% density, and using my History brush, went back to my previous image and filled in the leaves and bushes. To vary the tonality of the greenery, I varied the flow from my brush to emphasize the highlight and shadow areas in the trees.



Next, I repeated the above step using a blue filter at 18% density for the sky and water. Using the History brush, I filled in the areas I wanted rendered in blue and hit Save.

Next, a blue photo filter was used at 18% density for the sky and water.

My final step was to add a bit of Sepia into the mix in order to vary the earthy tone of the tow path. I also went back to the original black-and-white conversion and, using the History brush, “neutralized” some of the stones along the water and a few other areas to render them gray.

The original iPhone photograph (left) and my digitally hand-colored rendition of the scene using Photoshop’s Black & White filters menu and the History brush (right). My intent was not to exactly duplicate the original image—though I could have if I’d pursued the effort—but to color the image by “feel” and personal aesthetics. The beauty of working in this manner is that there isn’t any right or wrong involved in the process—it’s purely personal.

Throughout the process, it’s important to monitor the flow, density, and edge sharpness of the brushes in order to maintain a balance of color and contrast. I often make fine adjustments to contrast and color levels along the way and often do a final tweak before saving the final image.

The following are additional before and after images of black-and-white photographs I have digitally colored using this workflow process. Most of the original images used in this series started off as color and were converted to black & white using the process described in the above text. In each set, the original image is on the left and the reimagined color version is on the right.

The “faux color process” described above is just one of many methods to choose from for emulating color photographs. I prefer this method because it works well and the Photo Filter color palette renders color similar to the look of traditional photo oils, which I’ve used often in the past. I also have years of familiarity using [Kodak Photo filters](#), so when I hear the terms 81A and 85B, I know exactly what the tonal values should be.

Do keep in mind it’s not imperative to match the colors identically to the original. If anything, you should approach coloring these images as an interpretive creative process. If you have a preferred methodology, go for it, and when you have a moment, let us know about it in the Comments field below. No doubt others would like to hear about it. I know I would.