

The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS ON LINE GALLERY PHOTOGRAPHY ARTICLES HIGH COUNTRY CALENDAR

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Snow Gum Grove, Mount Lovick

Hi again for another newsletter. It's hard to believe that this is the 20th that has gone out since June 2002. As much as I try to keep to a certain time frame sometimes things get away from me and as I always say "Life gets in the way of Living". The main reason I am a little behind this quarter apart from too many other things managing to squeeze their way into the queue is that I have been testing some new darkroom papers and rather than give half a report I thought it was worth waiting a little longer and reporting on my findings.

Those of you who were using Polymax and have found a suitable substitute I hope are more than happy. I bought so much when Kodak announced they were no longer going to supply it that I have gone on my merry way for some time now, but alas the time is fast approaching that I need to make a change.

I recall when the announcement came that at first, I was slightly annoyed and a little disappointed, but knew that I would just swap to Forte paper from Hungary, which I already had some stocks of and had been using

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on and off for a few years. My disappointment reached a new high late last year when I read along with everyone else that Forte had also gone under and so I was back to square one with regard to darkroom papers. I actually felt I didn't even have a playing field let alone being on square one, but some searching, a few phone calls and a bit of mind recalling put a couple of names forward which I started to check out.

After a month or two of deliberation and more research I purchased some samples of Foma and Bergger paper, both from Europe, and was given some samples of Kentmere from England. I also tried Ilford again, but have so much trouble bleaching and toning this paper that I discarded it almost immediately.

For my testing I chose a negative I had printed a few times before and one that had a good range of tones. In fact it is the image I have presented at the head of this newsletter and one that I am offering as my "special email edition print". It is predominately a print with mid tones, but displaying some extremes at either end.

I made prints from the four papers and also from Polymax as a comparison. Straight away my attention was drawn to both Foma and Bergger. I then set about making prints at each grade and half grade of the two papers and this is where the differences came to the fore. Both papers were a little slower than Polymax and about the same speed as Forte. I developed the papers in Dektol.

I had also been asked by Silvershotz to do some tests on some new developers so thought this to be a good opportunity to not only try the papers, but the developers as well.

The developers were a neutral to cold tone and a neutral to warm tone. I found there to be little difference between all the developers in the middle and upper tones, but Dektol showed better shadow detail in the prints than the others.

Testing takes time which is one reason that once I find a paper I like I like to stay with it. Because I liked the gradation of contrast with Foma my next tests were conducted using this paper only. I made several other prints from different negatives I had just made and then tried selective bleaching in a few places to see how it responded. It was fine and I even found that it required slightly less a dilution than Polymax. Boy I may even save some money on bleach! My current \$20 bottle has lasted nearly 9 years.

I then toned the prints at different dilutions and different times and found that they responded handsomely. On and off it took me about 2 days to complete and so if Foma doesn't go under then I should be safe for a few years which would please me greatly because I hate testing.

And if you think that you don't have to do the same with inkjet papers to find the best results then you are kidding yourself. I did that exercise as well a while ago which consumed quite a bit of paper and a good deal of ink, but at least now I know my preference.

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Back to Foma. I have been in contact with the factory and they are happy to supply me a bulk quantity direct from Europe. I am waiting on prices so if you are interested then let me know what you would like and perhaps how much you may use in say 6 months and a year. I would have it sent by sea freight so I assume an order could take 3 months, but this will only happen if there are enough of us to constitute a bulk order. I am sure that they have a minimum order which is what I am waiting to hear about. When I get all that information I will only send it to those who respond to this email. I do not want to bother those of you who have no interest in this product. I figure you have about 2 weeks. There is no commitment at all. It's an indication I am after.

Just another reminder if you want to contact me via email that my email address has changed slightly from what it use to be last year. It is now white@mcmmedia.com.au

Silvershotz magazine. Subscribe and save.

Apart from Better Photography magazine whom I write for, I also write occasional articles for the international magazine **Silvershotz**. It offers an interesting mix of all genres of photography and is worth giving it a try. If you would like to give it a go then subscribe for 6 issues for A\$88.

If you mention that you heard about it from this newsletter then the editor will give you a 10% discount.

Contact www.silvershotz.com/magazine Ph. Brisbane 07 3879 7779 or Email: info@silvershotz.com
The web or email is certainly the easiest.

View Camera and Camera Arts Magazine

Another alternative in the magazine department would be either of these two. Both out of the US and again a consideration to what you already get. If you are interested in trying either out then Mainline Photographics in Sydney are the distributors. By being distributed locally it makes it easier to receive and you get it on time. Their web site is www.mainlinephoto.com.au and then look for the subscriptions and books area, quite simple really. View Camera is obviously for Large Format and Camera Arts is for medium format and 35 mm. Both magazines talk freely about all capture mediums. Mainline is also a large format specialist.

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NEWSLETTER PRINT OFFER for issue #20 100% guaranteed

Once again the print offered at the head of this newsletter is the special print offer for this issue.

The photographs offered are designed to give you the opportunity to purchase one of my photographs at a reduced rate. This will apply **only** to receivers of this electronic mail.

Photographs are usually offered in the image size of 11 x 14" (27 x 35 cm) approximately. The size may vary slightly depending on cropping of a particular image.

About the image

The image was made in 2004 after camping out near The Bluff. I was carrying both my 4 x 5 and my Bronica 6 x 7 cm, but for some reason I decided to use the Bronica for this shot. It in some ways is fairly straight forward. I framed up, chose a small aperture for depth of field and made the photograph.

The image will be printed on my dwindling stocks of Kodak Polymax Fibre base paper, mounted to rag museum board and over matted ready for framing. As always only the finest materials are used in the production of the image. The print will be over matted to an overall size of 407 mm x 508 mm (16 x 20").

Details relating to the image and print number will appear on the back of the photograph.

Cost of Print

The dollar value is the same as the country you live. (Aust. NZ, USA, Canada, UK will be as US \$ i.e.: If you live in Australia A\$300, if you live in the USA, US\$300)

The normal print price for this size is \$300.

The 11" x 14" Newsletter Edition Print will be \$250.

(A\$250 US\$250 Can\$250 NZ\$250)

The print price is inclusive of post and packing.

This offer lasts till July 25, 2007.

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100% Money Back Guarantee

I also understand that buying a photograph from a computer screen can cause some to have heart palpitations, so with that in mind if you do purchase a print and are not completely satisfied I will refund your amount in full, provided you return the photograph within 14 days of receipt in the same condition it arrives. This is a 100% money back guarantee.

If you would like a print, send me a note with a cheque, money order, direct deposit or international bank transfer for the correct amount along with your name and address and contact details. Ordered prints will be sent out 4 – 6 weeks later.

Remaining Workshops for 2007

If you would like a hard copy of the brochure then drop me an email along with your address and I will mail you out one or if you would like a PDF sent then again just email me.

The Streets of Melbourne, Film & Digital compared August 3 - 5 2007 Workshop Fee: \$350

2 places left

We begin Friday evening and finish up Sunday afternoon. This workshop will look at comparisons between the two mediums and how to work with both or a combination of both. Working from a studio in Melbourne we will look at finished prints side by side and explain how the final results were achieved, either via photoshop or via image transfer to light sensitive paper. A field trip around the unique parts of the city will compliment an interesting and thought provoking workshop. Portfolios reviews are covered as well. Co-instructor is John Ingham. Someone who has made the switch from film to digital quite successfully.

South Island New Zealand October 13 - 19 2007 Part 1 & October 20 - 22 for Part 2 Workshop Fee Part 1: \$650 and Part 1 & 2: \$ 825

There are 2 available places as we have had two cancellations recently.

Another week photographing in the beautiful South Island of New Zealand. As has been the case on our two previous trips the route will be a different one that will deliver stunning views every way you turn. Beginning in Christchurch we will head South to the Moeraki Boulders and then inland through the Mainiototo Plains of

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Central Otago. Although this would be enough to excite us for a week we will head on to Queenstown and once again discover the beauty of this wonderful area.

The first part of the workshop will begin in Christchurch on the Saturday and conclude the following Friday in Queenstown making it a stimulating week of exploring and photographing in one the worlds most spectacular places. You then have the option to fly back to Christchurch and home or to stay on and make the journey to Milford Sound for a few extra days. The drive to Milford Sound is one of the most spectacular in the world. The mountains will still be snow covered as the spring weather takes hold. We will then return to Queenstown to end part two of the workshop.

Pre booked accommodation at all locations will keep us comfortable and prepared for each day's adventure. Fine food and healthy photographic debate, as well as a thorough review of all work that participants wish to bring will help develop new ways to look at their own style.

The Great Ocean Road Workshop November 10 – 13 2007 Workshop Fee: \$430

Based in Port Campbell we will photograph the rugged coastline of Loch Ard Gorge and the Twelve Apostles, parts of the Eastern side of the Otway Ranges and the picturesque waterfalls and awesome Sequoias of the Otway State Forest . Many field trips are planned to the most spectacular places this area offers. Our indoor and evening sessions will as usual be informative and fun as will be my co-instructor Jeff Moorfoot. Such a great place for a workshop.

Introduction to the Darkroom - Printing the traditional way

This workshop will be on demand. To be held over a weekend in August 2007. The workshop is designed to introduce you to the wet darkroom and to make prints the more traditional way. Through various demonstrations and discussions I will show you how to make adjustments that reflect your vision by maintaining consistency in your negatives so they are printable every time. How to choose the right grade of paper to begin printing with. Where and how to dodge or burn a print effectively. How to have tonal control over the print in all areas. I will also show you how you can effectively use the computer to print an image in the darkroom, before you have printed it.

Participants will be encouraged to bring along prints for an informative and helpful critique session which offers suggestions, ideas and ways of changing or improving their work. Also the workshop will be tailored to suit your needs. Cost of the workshop will depend on

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numbers attending. If you are interested contact The Art of Photography Workshops for dates and pricing. Minimum 3, maximum 6.

And finally: Looking ahead to October 2008

The Landscape of Scotland

The workshop dates will be Sunday October 5 to Saturday October 11, 2008. I will team up with noted English photographer and nice guy Joe Cornish to lead a group of adventurous people to the Scottish Highlands to photograph in the area around Rannoch Moor. This week long workshop could be part of a longer trip that you plan.

The workshop will take place pretty much in Joe's back yard. He has lived in North Yorkshire since 1994 and has photographed that area and Scotland extensively. The workshop will be rich photographically. Our accommodation will be in the heart of Rannoch Moor and from where we will enjoy and photograph the challenging landscape. I visited the area many years ago and some of the views still sit in my memory.

If you would like to have a look at the general area follow the link to this map of central Scotland. <http://www.undiscoveredscotland.co.uk/usmapindexes/westcentral.html>

You can see some of Joe's work at his web site: www.joecornish.com

The workshop fee will be A\$1250 (£530) and all food, accommodation and transportation during the workshop will cost A\$900 to A\$950 (£385 to £405). There will be a limit of 10 or 12 participants.

Contact the Art of Photography for more details or stay tuned to the web site.

Till next time.

