

The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS ON LINE GALLERY PHOTOGRAPHY ARTICLES HIGH COUNTRY CALENDAR

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Canoes, Pokhara, Nepal

The copy machine has to be one of the best machines of our time. You can get what you want instantly and you don't have to do any hard work to get it. It also seems that this characteristic seems to be alive and well in most humans. The supermarket/petrol idea. One starts the idea, it works and then everyone's doing it. TV stations copy each other's programs all the time. If you frequent those big shopping malls you see duplication constantly. My home town has evidence of it happening and even I have been copied with my workshop program almost to the letter.

In photography copying is something that most do when they start out. Not that it is a bad thing initially for ideas, but to continually keep at it without finding your own direction is perhaps a little sad. If you are the serial copier do you just keep looking around to see who next you can undermine? And if you are the person being copied then you become more secretive and are continually looking over you shoulder.

When I started approaching photography more from the art perspective, it is no secret that I found great inspiration from the work of Ansel Adams, Galen Rowell and perhaps the early work of John Sexton. No doubt in my early years I subconsciously looked for similar images as I went about exploring the landscape. As

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I became more entrenched in this type of work I had a different view of these people and found that only a certain number of their images were appealing. I discovered other photographers who probably influenced me as well albeit I was probably not aware of it at the time. People like Bill Brandt, Arnold Newman and probably my all time favourite photographer, Brett Weston.

Copying initially is fine, but sooner or later one has to come up with their own ideas, whatever field they are in. To duplicate continually what someone else does makes you no more than that machine I mentioned in the beginning. Be influenced, but for goodness sake switch off from the outside world for awhile and start looking from within. You may even discover what you are made of.

Photography initially is about seeing and capture *and* expression, not process.

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In the last issue of this newsletter I mentioned that I had been testing Foma Paper to replace Kodak Polymax paper that I have/had been using for the past 12 years. The paper I had tested was the cool tone version which I had forgotten to mention. It is Foma Variant 111. They also have a warm tone paper which I tested just recently.

I had been using Forte warm tone, which I still have a good supply of, so tested it against this. I tested it in 3 different types of developer, Kodak Dektol, Ilford Multigrade and Silvergrain Tektol neutral to warm tone developer. I found slight differences in each developer, but for me not enough to worry too much about. I found Foma warm tone has good grade gradation and compared to Forte has a much creamier base especially when wet. This however washes out in the final rinse, which of course is preceded by a 3 minute bath in Hypo Clearing agent. The cream base after the wash takes on a more off white look. Still slightly different than Forte, but very pleasing nevertheless. The final colour I like very much.

I toned the prints in Selenium Toner, diluted at 1:20, (this is my archival dilution which produces only a subtle colour change) and I found the colour to be agreeably warm. Different dilutions will of course produce different results. That's my next job when I find a few spare minutes. It also appears that different people will get varying degrees of colour change and this seems to be down to where they live. I can only put it down to different types of water and darkroom practices. You will easily find what is right for you. Initially I had some reservations about the Foma warm tone ever being as good as Forte, but although different I found it to be quite wonderful, especially when washed and dried.

As for those of you who contacted me after the last newsletter about purchasing Foma paper will already know, that the paper will be available through Blanco Negro in Sydney. Chris Reid, the owner and myself worked out it would be much easier for one of us to place an order for price and convenience. Chris will actually be keeping some stock on hand apart from the order placed for those who want it. The idea is to make an order 3 or 4 times a year.

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Blanco Negro is a small custom lab who process black & white film and do high quality printing using the finest products. Chris is an expert B&W printer and chemical guru and prints all things for pro and amateur photographers, exhibitions and galleries. Highly regarded in his field.

If you need to chat to him his contact details and web site are as follows:

Chris Reid
Blanco Negro
P.O. Box 212
Surry Hills NSW 2010
Ph# 02 9360 7743
Email: blanconegro@optusnet.com.au www.blanconegro.com.au

Also for those of you who have attended **The Fine Print Workshop** in the past I had an occasion recently where I received some yellow staining on a print after selenium toning and washing. I found this to be because the print had been partially bleached prior to toning. By rinsing the print after the second fixer bath and before the selenium toner bath fixed this problem. Something I hadn't done in the past. So I would recommend that you now adopt this procedure even if you haven't bleached so it just becomes a habit.

And for those who photograph with a digital camera be sure to TURN OFF your camera before you remove the CD card or you may just loose all the images you have taken.

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

You may remember a few weeks ago I sent around an email survey I had received from Jay Dusard in the US about who is using Kodak film or film in general. A friend from the US, Bill Mund, has just sent me the results. It follows:

Kodak Survey Shows that Professional Photographers Remain Ardent Users of Film

ROCHESTER, N.Y., Sept. 19 -- A survey of more than 9,000 professional photographers in the U.S. shows that film continues to have an avid following,

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with 75 percent of photographers saying they will continue to use film, even as some embrace digital imaging technology.

The results of the U.S. survey, conducted by the Eastman Kodak Company, which manufactures film, mirror the results of a similar survey the company recently conducted in Europe, where more than two-thirds of professional photographers surveyed plan to continue using film.

According to the U.S. survey results, more than two-thirds (68 percent) of professional photographers prefer the results of film to those of digital for certain applications including:

film's superiority in capturing more information on medium and large format films (48 percent);

creating a traditional photographic look (48 percent);

capturing shadow and highlighting details (45 percent);

the wide exposure latitude of film (42 percent); and

archival storage (38 percent).

Many of the survey thought film superior for black-and-white photography. Although professional photographers acknowledge that digital cameras offer certain benefits, they said that film better captures certain images, particularly black-and-white photos. The majority (90 percent) of photographers produce black-and-white images, with 47 percent saying black-and-white photography allows them to create a certain look and feel and differentiate themselves.

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More than half of them (57 percent) prefer using film to achieve this desired effect.

This survey indicates that film remains an important tool on which professional photographers rely to effectively create their work, so providing choice is of utmost importance. It's an open world where digital and film co-exist and complement each other.

Kodak strives to provide this choice through on going innovation in its film offering. This year alone, Kodak introduced five new versions of its KODAK PROFESSIONAL PORTRA Films, which have received a strong response from the industry. The new PORTRA film family, comprising 160VC, 160NC, 400VC, 400NC and 800, helps professional photographers create stunning images with finer grain, spectacular skin tones, and improved scanning performance for greater enlargement capability.

The rest of the notice went on to promote product.

High Country Calendar 2008

The calendar is now available if you would like a copy. The cost is still the same as the last few years which is \$29.50 which includes postage. From early October the calendar can be found at most good book stores, ABC shops and some newsagents although not in all states. If you would like a copy sent directly from me, send a cheque or postal order along with your name and address to P.O. Box 425 Mansfield Vic 3722 and I will post a copy back to you. EFT is also possible, please contact me via email. If you would like it personalized just ask. Overseas orders add \$10 for NZ and \$20 for the rest of the world. The back cover follows.

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The High Country

CALENDAR 2008

PHOTOGRAPHS BY RICHARD WHITE



Hovqua River



Mountain Ash, Mt Stirling



Mt Timbertop & The West Ridge



Aftermath, Mount Buffalo



Morning Fog near Buchan



Through the Trees, Tolmie



Mount Bernard



Snow Gums, Bogong High Plains



Snake Road, Ormeo Valley



Shed, Barwite



Two Snow Gums, The Bluff



Bridge Creek

It is hard to believe that this is the ninth year of the High Country calendar and next year will mark the tenth anniversary. There never seems though, to be a shortage of material, which just goes to show what the area has to offer.

The fires at the end of 2006 and early 2007 left their toll on a huge area of the High Country. A great tribute is owed to those who fought the fires and kept vigil during those long days and nights. Nature though will not be defeated, and as always fights back with new growth once again on the way.

Again the photographs have been printed as duo tones and single sided, reproduced in their original black and white which maintains that wonderful atmosphere. On the inside back cover is commentary and instruction on selected photographs as well as workshop information.

I hope you enjoy it for another year.

Richard White

Richard White lives in North East Victoria. He is a Double Master of Photography and a multiple award winner. A member of the Australian Institute of Professional Photography and past Victorian President of the AIPP as well as a regular judge at the annual AIPP National Photography Awards. In 2003 he won the Landscape Section of the Victorian Professional Photography Awards and was also awarded an Arts Council Grant for overseas study. Richard writes regular articles for Better Photography and Silvershotz International magazines and also holds photographic workshops throughout the year under the Art of Photography Workshops Program.

All enquiries regarding the calendar, original prints or the workshops to:

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A 2008 1 production



Sample layout

Kodak Professional
Imaging Solutions
Kodak products are used exclusively
for this calendar.

Photographed and made in Australia

\$29.50 R.R.P. inc. GST

The images in this calendar have been photographed with either a Linhof 4"x5" camera or a Bronica 6 x 7cm camera using a variety of lenses. The film used was Kodak TRI-X 320 and 100T-MAX Professional. All photographs have been hand printed to exhibition standard in Richard's darkroom on his last remaining stocks of Kodak Polymax Fine Art fibre base paper using an LPL enlarger prior to scanning for publication. As usual the calendar has been produced on a high quality Spicers Paper product. **Unframed original photographs are available upon request.**

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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.

NEWSLETTER PRINT OFFER for issue #21 100% 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

Taken on a trip to Nepal a few years ago using a medium format camera on T-MAX film. This image was also purchased by Kodak Rochester to use in advertising one of their products. The image will be printed on either my last stocks of Kodak Polymax Fibre base paper, or Forte Polygrade cool tone, mounted to rag museum board and over matted ready for framing. The image has also been printed with a small mount of diffusion. 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.

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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\$325, if you live in the USA, US\$325)

The normal print price for this size is \$325.

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 October 11, 2007.

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 within 4 weeks.

Workshops for 2007/2008

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.

South Island New Zealand October 13 - 19 2007 Part 1 & 2: \$ 825 This workshop is full.

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 Central

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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 of the world's most beautiful 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 to be found. 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

The workshop is full.

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.

And in 2008

Cradle Mountain - Tasmania April 11 - 14, 2008. Accommodation & workshop fee \$950

After last year's extremely successful workshop all over Tasmania with Bruce Barnbaum I have decided to run another, but this time only at Cradle Mountain and for a shorter period of time. I will lead the workshop myself and it will be limited to just 6 people. This will be a great opportunity for those who attend and are hell bent on improving their photography. The workshop will run from Friday morning beginning in Launceston where we will then travel to Cradle Mountain and then return to Launceston Monday afternoon/evening.

The workshop fee includes transport from Launceston to Cradle Mountain and return and during the workshop, all accommodation in the very comfy Wilderness Village log cabins and the workshop fee. Food and beverages are extra, but expect Bistro type prices and great food. For further information contact The Art of Photography Workshops.

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The High Country - Falls Creek May 2-5, 2008 Workshop fee & Accommodation: \$625

This year we venture to another wonderful area in the High Country. Mountain Huts, fabulous views and exquisite Snow Gums. Staying in the village at Falls Creek in mountain Lodge accommodation. Many outdoor photography excursions and informative indoor sessions. The workshop fee is based on twin share accommodation, but no meals. Don Parham will again join me as co-instructor adding an interesting element to the workshop.

The Portrait Workshop Location near Sydney Proposed for late May 2008 Workshop Fee: \$450

The workshop looks at making Portraits in whatever situation you come across. From studio lighting set ups using one light or two or even three, to window light, indoors or outdoors using any camera you wish. There are basically no limitations on making a portrait and we will look at many ways to accomplish this. At our venue we will photograph, discuss, eat and sleep photography.

Co instructor is again Anthony Browell, known for his unique style of portraiture and vast photographic knowledge.

The Fine Print (Advanced darkroom practice) June 2008. Workshop Fee & all materials: \$495

This workshop will begin Friday evening and ends Monday pm to allow plenty of time to demonstrate all the new techniques you will learn. You will be encouraged to print from one or more of your negatives under my watchful eye where we will look at applying some of the new techniques. This is not a workshop for the newcomer in the darkroom, but someone who has either completed one of my introductory Black and White print workshops or has been actively involved in print making for some time. There will be portfolio reviews as usual and lots more. The workshop fee includes paper and chemicals. Limited to 6.

The Streets of Melbourne, Film & Digital comparisons August 2008 Workshop Fee: \$375

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.

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And finally for the moment:

The Landscape of Scotland October 5 to October 11 2008

During this week long workshop 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). All food, accommodation and transportation during the workshop will cost an additional A\$900 to A\$950 (£385 to £405). There will be a limit of 12 participants.

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

Till next time.

A handwritten signature in black ink, appearing to read 'Richard', with a long horizontal stroke underneath.