

The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS ON LINE GALLERY PHOTOGRAPHY ARTICLES HIGH COUNTRY CALENDAR

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Doorway, Woolmers Estate, Tasmania

I recently finished an article for Better Photography based on the Zone System. Within the article I mentioned a test one could do to see how the zones translate literally when taken. One of the subjects that always gets discussed at workshops, apart from composition, depth of field, aesthetics and many other topics, is to do with exposure, and especially when using a digital camera. As wonderful as the new medium is, it seems that exposure is the one general area that most slip up on. Basically it needs to be approached like transparency film was, and in some circles still is, when exposing. The high values are the prime consideration.

Where negative film, both black & white and colour, has exposure based on the shadow areas, transparency film and digital capture are opposites. With digital capture the general approach seems to be, take the picture, quickly chimp the screen, move on. Or, hit the preview button and have a look - that's if you can see it if you are outside (a used toilet roll tube placed over the back of the screen will help) - or check the histogram to make sure you don't

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have goal posts at either end of the rectangle. Result - learn nothing, or very little.

I would suggest that most folk would not know how a one stop exposure would alter a scene. You can do this simply, with two quick and easy tests. This will take you one or two minutes to photograph and then a few more to transfer the results to your computer.

Point your digital camera, or film camera if you wish, at an evenly lit textured wall. Take a light reading and make an exposure (don't chimp), close the aperture or speed by 1/2 a stop and make another exposure, close by another 1/2 stop and make another exposure, keep going for 3 or 4 more exposures and then go the other way (open up) from the initial frame.

Then repeat the exercise with a normal scene that displays a certain amount of contrast. Download all to the computer and see how the 1/2 stop increase or decrease affects the shot. It's almost instant feed back and informative.

* * * * *

It was the American photographer Morley Baer who said "the great photograph is not great because of its subject matter. If it is powerful and moving it is because the photographer cared deeply enough about the subject to intensify and synthesize his emotional reactions through the visual skills he employed. It is always the photographer's choice of photographic means - emphasis and exaggeration - that conveys feelings in the tonalities of a print. It is that intensity of emotion and conviction inside the photographer that is transmitted through the lens and transcends the result on paper".

The camera is only a tool of the artist, much like a paint brush.

* * * * *

Recently I was contacted by a patron of my work who asked me if I would take back all the photographs she had bought and frame them in a similar frame, providing it would be suitable for the images. My interest increased as I dismantled the photographs and set about removing the over mats as well (we had discussed rematting more for consistency than anything else). The lady had purchased the images between 1992 and 1994. My records showed the images were printed in that time frame as well. There were some cibachromes/ilfochromes and a black and white photograph.

In those days, when I matted a photograph, I would cover about 3 mm of the image all the way around with the matt. So when the matt was removed you could see if any fading had happened on the part of the image that was visible.

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Now I should mention that as I approach my 49th birthday, yet again, and arguably would qualify as a grumpy old man, I have adopted a healthy amount of business skepticism especially when dates, claims or tradesman are concerned. "I'll be there at 8 am tomorrow to start that job" or " I'll call you back tomorrow with a price". Yeah right!

In the days when Cibachromes were the high fashion statement I remember claims being made then about their longevity status. Seventy to a hundred years was not out of the question. I have mentioned how I did my own tests not too long ago and the results I found. So now, whenever I hear the current figures thrown at me for the 'new paper & inks' I hesitate, remember my GOM status, and consider caution as a natural approach forward.

So, as I removed the matts from the images, I was not surprised to see that some of the Cibachromes showed some fading (not heaps) and some didn't. No fading appeared on the black & white photograph at all. I would have hoped this to be the case as it was a fibre base print that had been archivally processed, including selenium toning. For me, this was a good example of real testing in the real world.

* * * * *

FOMA paper from the Czech Republic, my replacement for Kodak Polymax Fine Art paper, is available, should you want some from Chris Reid at Blanco Negro in Sydney. Stocks are limited and *usually* ordered on indent.

Blanco Negro is a small custom lab which 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. He is highly regarded in his field.

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

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

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. If stocks are still available the calendar can be found at most good book stores, including Readings and Dymocks, 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.

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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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The Muse Gallery - at the Milawa Cheese Factory

Next year in April, I will be having an exhibition of new images at this cute little gallery at the Milawa Cheese Factory. There will be a combination of large format and pin hole photographs all hand printed in my darkroom. The work is in front of me!

The date will be Saturday April 5 probably at 2 pm for wine cheese and nibbles. If you are in the neighbourhood, (North East Victoria near Wangaratta) at this time please drop in and say hi. The Cheese Factory also has extensive cheese tastings and sales and a wonderful cafe for lunch. An update to the exhibition will appear in the March Newsletter.

NEWSLETTER PRINT OFFER for issue #22 100% 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.

About the image

The photograph offered is an 8 x 10" (20 x 25 cm) pin hole image taken in Tasmania at the Woolmers Estate earlier this year. The image will be contact printed on Forte Warmtone 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 image size will be 8 x 10 (20 x 25 cm) and will be over matted to an overall size of 360 mm x 435 mm.

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

My normal print price for Pin Hole contact printed photographs is \$250.

The 8 x 10" Newsletter Edition Print will be \$200.

(A\$200 US\$200 Can\$200 NZ\$200)

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The print price is inclusive of post and packing.

This offer lasts till December 21, 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.

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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Workshops for 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.

Photographing on the Roof of Australia February 29 to March 3 2008

The idea behind these 4 days is to kick back and relax at the Crackenback Resort near Jindabyne and also do some photography as well. We will walk to Mt Kosciusko for either sunrise or sunset for some unique photography as well as exploring some other areas also in the region.

The Crackenback resort will be our home for a few days where we will eat, sleep and conduct some indoor sessions comprising of print reviews, basic photoshop and printing techniques as well as traditional techniques.

For bookings & pricing contact: Jo Hearne

Executive Assistant Manager, Lake Crackenback Resort

Phone: 02 6451 3000 1800 020 524

johearne@lakecrackenback.com.au www.novotellakecrackenback.com.au

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

After last years 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 of 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 9-12, 2008 Workshop fee & Accommodation: \$625

PLEASE NOT CHANGE OF DATE

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 Kiama area south of Sydney May 23 - 26 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 20 - 23 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 1 - 3 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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Into the Blue - Exploring the Outback - Photographically September 6 - 13 2008

In conjunction with **Into the Blue - Creative Walks**, I have teamed up with Raymond Hawkins, the founder and owner to lead a group beginning in Mildura, and heading into Mungo National Park to explore its wonderful moonscape terrain We then move on to Sturt National Park and its unique topography, the towns of Silverton and Broken Hill and many other smaller places in between finally ending up back in Mildura.

The aim of this journey/workshop is to produce a photo essay of the week long event. Sometimes walking sometimes driving we will encounter the not only the unique scenery, but the characters, both indigenous and Anglo-Saxon who live in this extraordinary landscape.

For booking, pricing and further information please contact Into the Blue www.intotheblue.com.au or Email: info@intotheblue.com.au

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

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The workshop fee will be A\$1250 (£530). All food, accommodation and transportation during the workshop will cost an additional A\$950 (£405). There will be a limit of 12 participants. Only a few places left at the time of this newsletter.

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

The Great Ocean Road Workshop November 14 – 17 2008 Workshop Fee: \$450

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.

Till next time.

A handwritten signature in black ink that reads "Richard". The signature is written in a cursive style and is underlined with a single horizontal stroke.