

The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS ON LINE GALLERY PHOTOGRAPHY ARTICLES HIGH COUNTRY CALENDAR

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Morning Bridge Creek, Victoria

When historians and critics look back on the careers of photographers they generally seem to acknowledge that there was a period in their life of photography where they excelled. This, on average, can span anywhere from 15 to 30 years if you were to look at patterns. A statement that you often hear is that for about 20 years their output was extraordinary, but towards the end the spark seemed to have gone from their work.

Okay, let's assume that we who call ourselves photographers have about a 20 year span where we excel in photographic terms. Now the problem here is that none of us know when this period begins and when it ends. So we just keep on doing it until someone politely suggests that perhaps it's time we took up tiddlywinks.

Is there a way, do you think, that we can measure how our standard is holding up, not only against ourselves, but against others as well? Some would say this could be through competitions or awards. Once, when I was green and naive in regard to what one should do in this area, I would have said, yes,

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but now I seem to have a different opinion. I think, in the early development of one's photography, the award/competition approach is important because you can see how your types of images stack up against the rest. However, now I believe that this approach can become a trap in creativity. You start photographing for the competition, for what you think the judges will like, and no longer for yourself. You let your own creativity be compromised, because it doesn't fit the criteria of the judging panel.

I have been involved with the Australian Institute of Professional Photography Awards for more than 15 years as a judge and a panel chair (one who watches over the judges) and I, along with many others, agree that most prints entered into APPA have the so called APPA filter. I have found that often, but not as obviously, camera clubs sometimes suffer from the same disease. If we want to be audacious enough and call ourselves artists, sorry... photographic artists, then maybe we should just step out of the line and find our own route to our destination.

Often I have said, when asked, that I am only as good as my next photograph and that hopefully the next photograph I make will be the best one I have ever done. I figure if I keep that attitude then I may make it to the 30 year cycle and not the 20 year one. If you feel my time is already up will you keep it to yourself, as I hate surprises.

The other thing I think is worth mentioning is that there is also an expectation for any artist or photographer that over a period of time their style of work is expected to change. "Oh yeah, they're just doing the same old, same old, that they have done for the past 20 years. Haven't they moved on?" I am sure you have heard it before and will no doubt hear it again. I remember a few years ago showing some "different" work I was playing around with to a friend and his response was, "You don't do that kind of stuff. Why are you bothering?"

During the workshop I taught in Scotland with Joe Cornish last October, one of the participants who had travelled from Australia put up some work on the second or third day for critiquing. These first prints showed promise, but were really just average. On the last evening he asked if he could show some more and requested that we be very frank with our responses. Well, you would have thought that this work, by comparison to the previous that was shown, was by two different photographers, and we told him so. Most of them were very good. They showed vision, feeling, soul, intent and great purpose. Now I suppose the question begs, why? And I think that only he has the true answer. Our summations were that he had more of an affinity with the subject matter with the second group of images than with the first and that he responded to what he was photographing... and it showed.

Where is all this leading you may wonder? Nowhere really, but just to say, keep doing what you are doing, but do it with passion. If you are a digital shooter, well and good, and if you are still using film then good as well and don't let some inebriated know all tell you that you should change just because everyone else has. Just do what you do, but do it well.

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MAKE IT YOURSELF

Whilst we were in Scotland and out on one of our many field trips I noticed that Joe and one of the other Englishmen had spikes on the ends of their tripods. No doubt for others who got in their way! Now, I should add, that some of the Scottish landscape can be a tad boggy wherever you go and if you stand still long enough water just seeps up around you. Placing an ordinary tripod into the earth did have its problems and immediately I saw the reason and the advantage of the said spikes on the end of one's tripod. So I asked, where from and how much? The price had my jaw dropping, but they were for photography so it could be justified. £70 for 3 spikes which translated to about \$170 at the time. I looked, noted the design, and came home with the idea of attempting to make some myself. Now the British ones were stainless steel and well made, but the price I thought ridiculous.

At home I went to my local hardware store...no stainless rod only brass or galvanized or normal steel. So here's what I did. I bought a 600mm length of 3/8" brass rod, some washers and some nuts, which is what the salesman thought I was. (You could buy plain rod and have the end threaded and remember brass is a soft metal). Cut the threaded rod to 100 mm lengths, araldite a washer to a nut then araldite the nut to the rod about 30 mm down from the top with the washer on the bottom. Then grind, rasp or however the threaded part till it has lost its thread, or nearly has (your choice), and make the end pointy so it goes into the ground. It has a home made look about it, but it works and it cost me \$26 and I still have 300 mm of rod left for a spare trio should I desire.

A few days ago I was in the Snowy Mountains in an area with "soft" ground and the spikes worked a treat. Attached to a monopod it could double as a spear. Great for those who like to catch their dinner after the sun goes down.

Photo Gear for sale

Contact : Michael Burton (tel. 02.4883.7455) email. burto144@bigpond.com

KAISER COLOUR ENLARGER 6X6
KAISER TRANSFORMER STABILIZER
DUKA SODIUM SAFE LIGHT
RODONSTOCK RODAGON 80mm LENS
SCHNEIDER COMPANON 50mm F2.8
RH ZONE MASTER STOP CLOCK METER
RH ZONE MASTER ENLARGING METER-
(incl. SENSOR)

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*RH PAPER FLASHER
NOVA TRIMATE 16X12 SLOT PROCESSOR
NOVA RAPID WASHER 16X12
QUATRO MULTI PRINT EASEL*

There is also some other equipment - such as filters, dishes, concertina bottles etc. If someone is interested they can call Michael.

DARKROOM FOR SALE

As mentioned in the last newsletter I have been contacted by a photographer friend who wish to sell their darkroom. Preferably lock, stock and barrel. I had some enquiries, but the trip I made got in the way of doing anything so here it is again and those who did contact me I still have those details, but feel free to do it again.

If there are no takers for that then he will sell off the equipment individually.

BESELER Enlarger(4x5) Model 45MXT Complete with ALL Accessories

ILFORD MultiGrade 500S

ILFORD Colour Head MultiGrade 500H

NIKON NIKKOR 50mm f1:2.8 Enlarger Lens

NIKON NIKKOR 80mm f1:5.6 Enlarger Lens

ILFORD MultiGrade 500CPM Timer

MICRO SIGHT Focusing Scope

KAISER ProMask 40X50cm Easel

KAISER ProMask 50X60cm Easel

CARTON Microscope X2 - X4

Assortment of ILFORD and AGFA Photographic Print Paper ; Resin and Fibre based

Assortment of Developing Trays 11 x 14 & 20 X 24 in

20 X 24 Light box

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Darkroom Safe Light

Assortment of Film Developing Spools and Tanks ; Plastic and Stainless Steel

F C Auto Glazing Machine Large 24 in . Ideal for drying fibre based prints or print glazing

6 ft X 2 . 5 ft Metal Frame with Grey P V C Sink . Ideal darkroom developing wet area

Range of Benches, White with Greytone for darkroom . Avg . 3 - 4 ft X 2 . 5 ft X 3

Foma Fibre Base Paper

With regard to importing the paper, like anything new there are always teething problems and hopefully we have them sorted out. They were just annoying and had something to do with the government. Now it all makes sense I hear you saying. I have been printing with the paper since I have come back from Europe and like any new relationship it takes time to get to know it's personality.

Our next order placement is due for March and this time we will sea freight it because air freight is just so expensive. This order should arrive in June. The plan is to make 2 orders a year. It just means planning ahead.

Custom Black & White Lab

Another plug for Chris. If you are interested in some Fine Art Black & White printing then may I suggest you contact Blanco Negro. Blanco Negro is a small custom lab which processes black & white film and does high quality printing. 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. With many labs closing down because of the new movement, Chris has become sought after and very busy. Give it some thought if you need someone to get you started. His details follow.

Chris Reid
Blanco Negro
44-54 Botany Road Alexandria NSW 2015
Ph 02 9698 4552

Email: chris@blanconegro.com.au

www.blanconegro.com.au

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“PLACES I’VE BEEN” EXHIBITION

The exhibition, Places I’ve Been, I had at the Muse Gallery in Milawa last April will shift to the Gallery at Yering Station near Yarra Glen just out of Melbourne. The exhibition will run from December 5, 2008 till February 1, 2009. I will have to cull a few prints as it is a smaller gallery, but it will be nice to see them on the walls again.

For those who missed the Milawa showing and would still like to see it then here is an opportunity to do so. Opening night will be Friday December 5 from 5.30 till 7.30. Maybe I’ll see some of you there. A PDF is attached giving details.

And another exhibition at The Meyer Gallery 269 Bourke St. Darlinghurst (Sydney) 2010

This will be a group exhibition I am involved with titled "Australiana". It opens on Wednesday 14th January 2009, opening at 6pm, running through to February 8th.

More information can be obtained from the gallery by phone 02 9380 8014 or
email: mary@meyergallery.com.au

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SPECIAL PRINT OFFER for newsletter #26 100% 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 - Early Morning Bridge Creek

The photograph was taken using a 4” x 5” Linhof Technika camera and TRI-X film.

The image will be printed on Foma 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 11” x 14” (27 x 35 cm) and will be over matted to an overall size of 40 x 50 cm.

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

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Cost of Print

Normally this print would sell for \$350, but the Newsletter Edition Print will be \$250.

**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\$275 US\$275 Can\$275 NZ\$275)**

The print price is inclusive of post and packing within Australia. Add \$25 for overseas.

This offer lasts till December 12, 2008.

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 hand printed in my darkroom by myself and sent out within 4 weeks.

HIGH COUNTRY CALENDAR

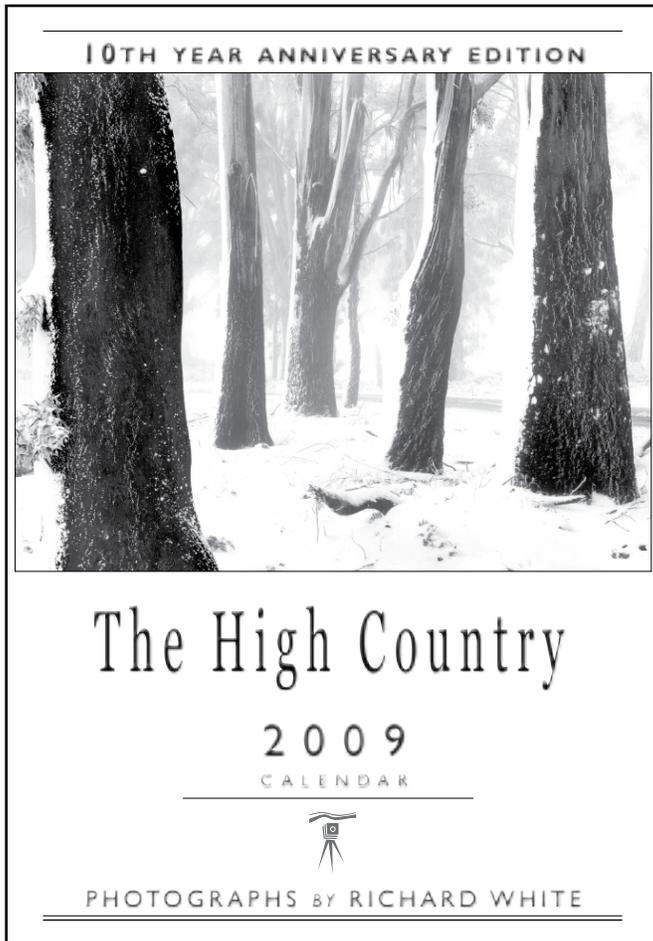
See next page.

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High Country Calendar

Believe it or not this will be the 10th year that I have produced a calendar on the High Country.

The calendar measures 495mm x 340mm with separate dated boxes. Also included on the inside back cover, as in previous years, is more commentary and instruction on selected photographs.

Although available in most ABC shops in the Eastern States and good book stores in Victoria and NSW, if you want you can order directly from myself. The cost of the calendar is still \$29.50 plus \$3.00 P & P. (Overseas \$20) Sorry post has increased yet again.

Send a cheque or money order to the address at the head of this newsletter and I will post one out to you.

An unfair quote yet amusing and no doubt the tongue planted firmly in the cheek:

“With black and white you have a photograph, with colour you have scenery”

Ansel Adams

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Workshops in 2009 (Our 15th year)

Cradle Mountain - Tasmania April 3 - 6, 2009. Accommodation & workshop fee \$985

We are going back to Cradle Mountain again in 2009 to run another exciting workshop in this fabulous area. 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.

The workshop will be limited to just 6 people.

The Autumn Art School - Wanaka South Island New Zealand April 20 - 24 2009

I have been invited to present a workshop at the annual Wanaka Autumn Art School. Over the 5 days there will be discussion and demonstration on how to make a compelling landscape photograph that will stand the test of time? "Photography is all about seeing and how you respond to what you see. My aim is to make images from my heart with technical information from my head".

This workshop will delve into the creative and subjective side of photographing not only the landscape, but things that are important to you. The aim will be to take you beyond what you normally see and photograph and challenge you with a new way of visualizing the final image.

Information can be obtained from the Wanaka Autumn Art School web site soon:
www.cleangreen.co.nz/wanakaartschool

The High Country - Falls Creek May 1 - 4, 2009 Workshop fee & Accommodation:\$650

In 2009 we will again venture back to Falls Creek in the High Country. Mountain Huts, fabulous views and exquisite Snow Gums. Staying in the village at Falls Creek in mountain Lodge

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accommodation. Many outdoor photography excursions and informative indoor sessions. The workshop fee is based on twin share accommodation, but no meals. Documentary film maker 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 15 - 18 2009 Workshop Fee: \$475

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. During one of our outdoor sessions we will look at photographing only the landscape. Actually seascapes and rock formations. It is rugged and very beautiful. We will also consider the option of placing a subject within our composition should we wish. During our 4 days 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.

Into The Outback West McDonnell Ranges June 6 - 13 2009

In June 2009 I am teaming with **Into the Blue - Creative Walks**, to lead a group beginning in the West MacDonnell Ranges out of Alice Springs. The area is eye catching in both colour and b&w. We will venture into parts that have limited access and some exclusive only to our group.

The landscape of Ormiston Gorge and Standley Chasm is quite spectacular as are parts of the Larapinta Trail and Gosse Bluff. A day of portraiture and history will be enjoyed at the old Lutheran Mission at Hermansburg. This is a chance to mix with, photograph and enjoy both the indigenous and other locals that inhabit this extraordinary place called The Outback.

For a direct link and further information of this walk including, booking, pricing and itinerary please contact

Raymond Hawkins Phone: 02 4787 6027

<http://www.intotheblue.com.au/tours/tour.asp?ID=59>

www.intotheblue.com.au or Email: info@intotheblue.com.au

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The Fine Print (Advanced darkroom practice) #1 June 26 - 29 2009. 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 CANADIAN ROCKIES September 13 - 19 2009

Workshop fee \$1295

Accommodation and all meals approx C\$1200 Limited to just 12 people (Aussies and Canadians).

The Canadian Rockies are one of the most spectacular mountain ranges in the world. This workshop will be based in the heart of the Rockies at the Num-ti-Jah lodge (num-ti-jah.com) just north of Lake Louise. The surrounding area, Bow Lake, Lake O'Hara, Mt Wilson and the Columbia Icefields Parkway are all within a short distance and usually tourist free of this picturesque location.

In September the autumn colours should be at their peak. The mountains are huge and snow capped. Meeting in the picturesque town of Banff you will enjoy the current exhibition at the Whyte Museum before we make our way deeper into the Rocky Mountains. I have made this journey several times and consider it to be one of the most awesome drives in the world. This week long workshop in and about this magnificent area will be hard to beat.

Joining me on this workshop is Canadian photographer & friend Craig Richards who has lived in the Canadian Rockies for more than 30 years. Apart from his intimate knowledge of the area he is an enthusiastic and fun guy to be around. Currently Curator of Photography of the Whyte Museum in Banff, Craig has exhibited, taught and published photography during his time in the Rockies.

Almost the end.

I have also been invited to give two talks in 2009 at different conventions around the country.

At the Grafton Convention May 30-31 2009

I will do a presentation at their annual gathering. The title of the talk will be:

The Essence of an Image - Light ,The Power of a Photograph

For further information contact Ingrid Taylor email: pitaylor@nsw.chariot.net.au

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.....and at Victor Harbour, South Australia October 3 - 9 2009

I will give a keynote lecturer at APSCON 2009 which will be held at Victor Harbor in South Australia from October 3-9 2009. This is the annual convention of the Australian Photographic Society. Registration details and pre convention publicity will be updated regularly on the Australian Photographic Society's website which will include details of other speakers from Australia and New Zealand.

Further information from Keith Seidel. Email: Keith.Seidel@saugov.sa.gov.au

Well that's it for now. Happy festive season and above all enjoy your photography.

Till next time.

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