

The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS ON LINE GALLERY PHOTOGRAPHY ARTICLES HIGH COUNTRY CALENDAR

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Morning Fog, Lower Dargo

In my collection of photographic books I have one about the French photographer, Eugene Atget who lived and photographed in Paris around the 1900's. He was one of the pioneers of street photography, not reportage, recording Paris usually without people, but showing the architecture and the ornaments that lived in the city. His work influenced many photographers and some of the more well known were Walker Evens and Lee Friedlander.

What Ansel Adams did for the American West and Wilderness area, and what Cartier Bresson did for the "goings on" of people in the world, Atget did for Paris. Most of his photographs do not contain people, but they show where the people lived, walked and worked. His archive of Paris around the 1900's is historic.

It seems that there is still a great affection for the photographers of the bygone era of photography. Or is it that these great artists who pioneered photography, in its raw form, with just vision and no concocted images, are seen to be the true believers of the medium. It will be interesting to see in the years ahead how many of the falsified photographs will make the grade or last the distance when it comes down to great images.

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Usually greatness will survive the test of time, whilst novelty will have some initial impact, but die in the next breath. I suppose as photographers, who live and die by the sword with the pictures we produce, we all want our images to have a long and sustaining life, but who is it that makes the decision that gives us that longevity?

All I can say to that is do what you do and do it well, for we can do no better than that.

A QUICK WORD ON CAMERAS

How often have you had someone say to you or have you said to someone that this camera takes really good photographs? It's a silly comment really. We are giving all credit to the tool rather than the operator. All cameras really are good, but all photographers are not. But somehow we are under the assumption that the camera is the result of the great image.

I love cameras. I love certain types more than others. One of my first 35mm cameras was a Canon and I have always stuck with them. Nikon are just as good. With 4 x 5 cameras I used a Linhof Technika for years until recently when I purchased an Ebony. Why Ebony I have been asked? The quality would equal a Linhof, but mainly it gives me a few more options. This was my main reason for changing. I researched other 4 x 5 cameras, but I found they didn't match the Ebony for what I wanted. There are many other 4 x 5 cameras that will give me an image and probably do the things I want, but I must admit that I do like the look of the Ebony as well. In a male way it is kind of sexy.

Some of you may have heard that Sam Haskins died last December. Apart from his broad collection of images he is also, I believe, responsible for this ditty. When being told at an exhibition that his photographs "were wonderful, you must have a great camera", he replied a few weeks later when invited to the ladies house for dinner, "that was a delicious meal, you must have a great oven!"

Back to cameras. There is something nice about liking your equipment also. Most cars will get you from A to B, but some are more fun and look better than others. This is probably why we choose one over the other. I love my car also.

Camera manufacturers spend an awful lot of money on advertising their product. Some of the wonderful lighting set ups are quite mouth watering and make the camera look quite awesome, but the truth is that they are not much different than the next guys. In the last newsletter I mentioned what I considered to be the five main elements to a photograph. Composition, exposure, (selective) focus, aperture and speed. Everything else a camera offers is probably used once in 50 to 100 shots. All of the cameras offer just about the same sort of thing. Some I have found are easier to use than others. This is where I feel the decision to buy should be made, especially if you are

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buying for the first time. If you already have lenses then in some ways you are stuck with that brand unless of course you buy generic lenses that fit all via an adaptor.

Now having said all that I will finish by saying that in your life if there is a photographer whose work you admire and try to emulate then consider purchasing a similar camera to what they use. The reason being that most professionals do a lot of research into which camera to buy and my observation is that they do not buy rubbish, but buy the best and the best that suits their needs.

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Something that wont affect us here in Australia

KODAK DISCONTINUES TRI-X PROFESSIONAL FILM IN 120 and 220 SIZES

At the beginning of February Kodak announced that Professional Tri-X 320 film in both 120 and 220 roll film sizes will be discontinued. Kodak will continue with EI 400 Tri-X Pan film in 120 size. The 320 emulsion in 120 film was only available in the USA so it wont affect us here down under.

If you're interested here is the press release by Kodak. It is not great reading.

<http://www.kodak.com/global/en/professional/products/films/filmAnnouncements.jhtml>

Custom Black & White Lab

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.

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FOMA PAPER ORDER

At the moment Chris, at Blanco Negro has some specials on both fibre and RC paper so I would suggest you contact him if you require any darkroom paper. These have come about with the Euro being at such a good rate and an overstock of some products because of an order blunder, I think is the best way to put it.

The direct web link is www.blanconegrosupplies.com.au

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NEWSLETTER PRINT OFFER for issue #31 100% 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 - Morning Fog, Lower Dargo, Victoria

The photograph was taken in the 2001. Taken using a 4 x 5 Linhof field camera with a 500mm lens on TRI-X film.

There is a road on the top of Mt Hotham in Victoria that meanders down to Dargo, in fact meanders is a kind word, it shakes the heck out of you, but basically is down hill most of the way. I arrived on Hotham mid afternoon with the purpose of taking this road all the way to Dargo. I had been part the way 2 years before and made the image Dancing Snow Gums, (on the web site), but this time was determined to see this placed called Dargo.

The afternoon light offered nothing that I saw and so found a room in the local pub (an experience) and the next morning woke to thick fog in the entire valley. As I headed further down it broke up a bit and I saw this image just begging to be taken. I obliged. I took two frames, as was my custom in those days, and then kept on going. I liked what I had taken.

The photograph is one that I often have hanging in my studio.

The image will be enlarged to approximately 11 x 14", and printed by myself, as are all my images, in my darkroom on Foma Fibre base black & white 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.

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The image size will be approximately 11" x 14" (27 x 30 cm) and 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.

Cost of Print

Normally this print would sell for \$450, but the Newsletter Edition Print will be \$300.

This represents a 33% discount.

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

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

This offer lasts till March 15, 2010.

100% Money Back Guarantee

Buying a photograph from a computer screen can cause some to have dizzy spells, 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.

Bank details are : Westpac Bank, BSB 033240, Account # 113697, Account name: Richard White

If a blue line has appeared under the image please ignore it. 30 minutes of trying to find out why was enough.
Help!

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SPECIAL BOOK ANNOUNCEMENT - The High Country of Australia

In the second half on 2010 I am hoping to finally have my book on the **HIGH COUNTRY** ready for distribution. The book will measure 305 x 305 mm and contain 75 images in Black & White taken over the years I have lived in this beautiful area. Photographers notes and information will also be included in the book. More information will be supplied in the next newsletter.

Workshops in 2010

Cradle Mountain - Tasmania April 9 - 12, 2010. \$1050 1 place available

Fee includes: Accommodation, transport from Launceston to Cradle Mtn and return & workshop fee

The past 3 workshops to Cradle Mountain have been very popular. This is a very picturesque and fabulous area and this workshop will once again be very exciting. The subject matter is varied and beautiful and offers those attending a chance to photograph outside their comfort zone and to improve 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. The cost of the workshop includes transport from Launceston to Cradle Mountain and return and during the workshop, accommodation in comfy log cabins, park fees 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 High Country - Falls Creek April 30 - May 3, 2010 Workshop fee & Accommodation: \$695

1 place available

In 2010 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 accommodation. Many outdoor photography excursions and informative indoor sessions. The workshop fee is based on twin share accommodation, but no meals. Single accommodation, although limited, is available at an extra charge. Documentary film maker Don Parham will again join me as co-instructor adding an interesting element to the workshop.

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The Portrait Workshop May 21 - 24 2010 Workshop Fee: \$515

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.

The Fine Print (Advanced darkroom practice) #1 June 25 - 28 2010. Workshop Fee & all materials: \$550

This workshop will begin Friday evening and ends Monday PM to allow plenty of time to demonstrate all the new techniques you will learn. After a review of basic darkroom practice we will look at various masking techniques, print bleaching and toning, archival print washing and heaps more. 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. Prior to the workshop you will be sent one of my negatives for you to make a print.

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.

Desert Photographers - Into The Outback West McDonnell Ranges August 14 - 21 2010

Again I will team up with Into the Blue - Creative Walks, to lead a group through 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 Hermannsburg. 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

Into the Blue, phone: 02 47876027

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

The Great Ocean Road Workshop November 5 - 8 2010. Workshop Fee: \$495

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 be taken up with portfolio reviews, some technical jargon and alternative ways of seeing and looking at subject matter. The time together will as usual be informative and fun as will be my co-instructor Jeff Moorfoot. Jeff's legacy in photography stretches a long way back and at present he is responsible for organizing and coordinating the Ballarat Foto Biennale. Next to be held in 2011. Jeff's quirky images and photographic projects are like nothing you may have ever seen. I hope you can join us at Port Campbell. Such a great place for a workshop.

And ahead to 2011

Ireland - The Exciting West Coast. Early April for one week.

I will again team up with noted English photographer and nice guy Joe Cornish and conduct this week long workshop in this beautiful part of the world. We will base ourselves on the magnificent West Coast around the Dingle and Iveragh (pronounced Ivory) peninsulas. The towns of Killarney and Cork are nearby. Our intention is to photograph this rugged and awesome coastline and area during the best light. The shorter daylight hours will give us plenty of time to relax over dinner, talk about photography and review prints that people bring along.

If you join us for this workshop consider making it part of a longer trip.

Workshop fee \$1550. Accommodation and all meals approximately £475 - £500. Further information can be obtained from The Art of Photography Workshops. We are already nearly half full.

Till next time.

