

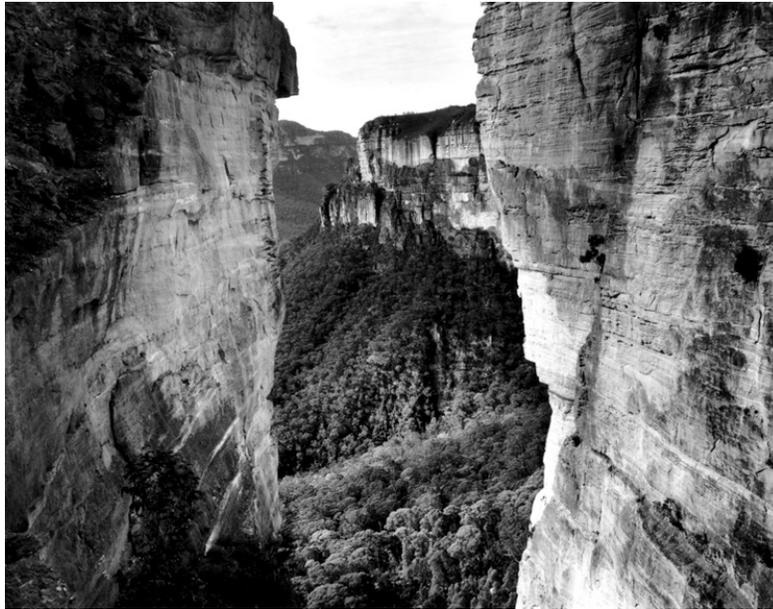
# The Art of Photography Richard White

PHOTOGRAPHIC WORKSHOPS ON LINE GALLERY PHOTOGRAPHY ARTICLES HIGH COUNTRY CALENDAR

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**Issue #32**  
**June 2010**



Baltzar Point, Blue Mountains

I know that I've mentioned this before, I think about 8 or 10 years ago in an article for Better Photography, but I feel in the interests of good images it is worth touching on it again. My original comment was to do with a photograph I was taking down at Milford Sound in New Zealand. Just after I had set up another photographer arrived and presented himself about 50 to 80 meters further down the beach. When he arrived we acknowledged each other, as photographers do with a shake of the tripods, and continued on our merry way.

Now I would say that within about 15 seconds of this greeting taking place, I heard, k-shhh, k-shhh, k-shhh. I looked up to see this guy hand holding his Canon bazooka, whilst his tripod still graced his shoulder. Now I have to say that I am not a tripod fanatic, but under the circumstances, low light and dark threatening clouds, I thought it would be a must. But no, not to my beach buddy. Anyway all that aside, the reason I raise this again is because I was watching an art show recently and someone said that the longer you spend with something the more important it becomes. This of course, with relation to my photography, I could also say my children, I identified with immediately. On average when I decide to make a photograph it would take me 15 to 20 minutes from go to whoa. Leaving aside the film processing, when I print an image from a negative, I could spend another hour with decisions on contrast grade, dodging and burning and all those other little bits and pieces that go into deciding on

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how a print should look. At the end of an hour or an hour and a half, I would hope to have a print that I am happy with and is worthy of displaying to another set of eyes.

So you can see that I am beginning to spend quite some time with an image I have taken. Even if we take out the post production side of things, I have still put in quite a lot to the image. This is where my motor drive companion, I assume, will miss out. In the time it usually takes me to make an exposure, he had arrived, burned off about 6 or 7 images and left. How could you get attached to a scene in that time? How could you get to understand what it is you are taking? That kind of photography to me is record photography, and nothing else. Sure we have all taken these types of images, but at that time of the evening, sunset, and with the type of equipment he was using, I don't think this was a point and shoot moment.

It often seems that the more time and effort you put into an image, (or something) the better the results are. Bit like lots of practice really, wouldn't you say!

## **Is it Black & White?**

Recently when talking with some workshop attendees about black and white images I said that we need to learn to see in b&w. We all see in colour, but we have to teach ourselves to photographically see in black and white. This of course prompted another question, "how *do you* see in black and white?" Well a visit to your local ophthalmologist will probably do the trick or you could just learn how certain colours translate when you photograph in black and white. I know lots of people these days just convert in photoshop and if it looks okay then they run with it. Well, given that I still believe that the best result for a black and white print will come from black and white film and a silver gelatin fibre base paper, I think it is necessary to start with the right tools for the job. Fortunately I am not alone in this thinking which of course is the reason that this side of photography is still thriving. Although the darkroom has taken a back seat with many photographers, this should not dismiss prints made by those who still practice this wonderful craft.

In a lot of cases film is being used to capture the image, then the neg is scanned either on an upright scanner or a "good" flatbed scanner. It seems that cheapo scanners do not record all the information that is required to produce a good print. They can get close, but unfortunately no cigar.

I have also wondered why we call black and white images black and white when in so many cases we are looking at a mostly grey picture. I know this is useless chatter, but even a light grey and a dark grey print is called a black and white image. Not quite right eh Watson!

## **Ireland**

As most of you probably know, in March this year I spent almost a month in the UK and Ireland. It was just wonderful. I was over there to scout the south west coast of Ireland for a workshop to be held there in April next

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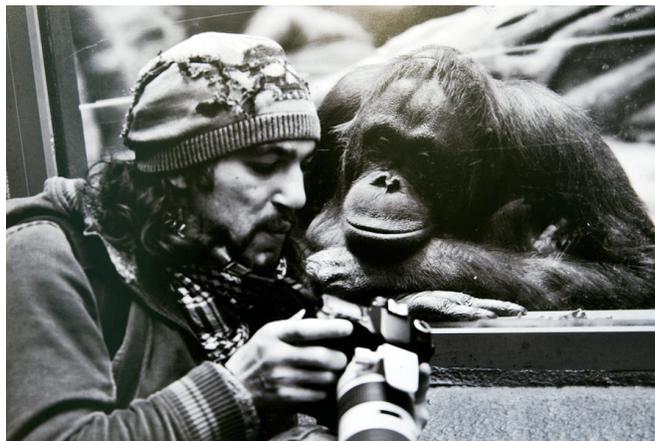
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year. (See info later in this newsletter) I have told my family that I had a lousy time, but the truth is I didn't. Photographically it was very rich and although I have still only printed a few of my images, I think the photographs I made in Ireland will be the best. Hopefully I will get around to them soon as I am about to embark on printing the rest of my images for next year's calendar. Time gets away too quickly these days.

England was a joy, as was Wales and Ireland was just as joyful. There is something special about that part of the world not only in its topography, but also the character of the people and of course the pubs. I thought it to be fantastic.

## Chimping

Sent to me off the net.  
Most would know the term chimping with digital  
cameras.  
Well here is the reality!



## Photographic Imaging Show and APPA judging

I have just attended the latest Photographic Imaging Show and the AIPP national print judging of the Australian Professional Photography Awards in Melbourne. It was held over the weekend of June 4 to June 7 at the Melbourne Exhibition and Convention Centre (Jeff's Shed). The trade show had the usual plethora of the latest and the greatest. Mainly I thought this show was more about software than anything else. I was in need of some reflectors and based on some past experience I figured there would be some "show specials" and I wasn't disappointed. The item I purchased had a massive \$70 discount applied to it so it was well worth purchasing it at that time.

The array of prints for APPA had the usual overdone, overworked images which thank goodness did not fare as well this year. Some of course slipped through which were mainly the well crafted ones, but it seemed on the whole that vision won out and images were rewarded more for "seen and captured" rather than "manufactured". Perhaps there is a shift coming or as a professional body we have had enough of the post production awards.

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## **On a Personal Note**

The event finished with a dinner at Crown Casino (not a place I would want to revisit in the near distant future) and apart from all the category winners and overall winners being announced, they also gave out some honours awards. To my surprise and great joy I was awarded the Institute's highest award, a Fellow of the Australian Institute of Professional Photography. Fellowship criteria can be seen here if you wish.

<http://www.aipp.com.au/aipphome.php?ID=40&cat=Resources&A=>

For me this was a great personal and professional honour as this award is given to relatively few. It was a daunting walk to the podium to receive the award and to come up with something to say for I was a tad shell shocked. The people I did thank were Kodak Australia for their continuing support of what I do and my family for having to endure my compulsion of the need to find and photograph images.

Although this has been bestowed upon me please don't feel you need to bow if you run into me in the street. I will take cheques though.

\* \* \* \* \*

## **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.

Chris Reid

Blanco Negro

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Ph 02 9698 4552

Email: [chris@blanconegro.com.au](mailto:chris@blanconegro.com.au)

[www.blanconegro.com.au](http://www.blanconegro.com.au)

## **FOMA PAPER ORDER**

Also if you are in need of some Fibre Base paper, for the moment give Chris at Blanco Negro a call or see what he has on offer at [www.blanconegrosupplies.com.au](http://www.blanconegrosupplies.com.au)

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## **NEWSLETTER PRINT OFFER for issue #32 100% 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 - Baltzar Point, Blue Mountains, NSW**

The photograph was taken in the 2001. Taken with my 4" x 5" camera using a 90 mm lens and a deep yellow filter. This area is not that easy to get to, but well worth the effort when you do. The walls on either side of the gap make nice bookends for the visual in the middle. I like this image for its strength and its design.

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 to an overall size of 40cm x 50cm. ready for framing. As always only the finest materials are used in the production of the image.

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.**

**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 June 27, 2010.**

**100% Money Back Guarantee**

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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.

EFT details Westpac Bank. BSB 033240 Acc# 113697 Acc name: Richard White

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## **Rest of the Workshops in 2010**

### **An Introduction and more to the Darkroom      July 9, 10, 11 2010 Workshop Fee \$450**

A brief introduction emphasizing correct exposure details to control what goes on the negative so you get printable negatives every time. Film development adjustments. Darkroom demonstrations including ; printing to give predictable yet flexible results, variable contrast paper printing procedures, dodging and burning, localized print flashing, selective bleaching of prints, paper contrast controls maximizing negatives to make the best print possible.

Beginning on the Friday night with a run down of what we will cover and a presentation of my prints with some discussion on how they were printed and reasons why certain things were done. Saturday and Sunday will be spent with me demonstrating darkroom procedures and how I arrive at the decisions I do when making a print. Participants will be offered the chance to duplicate what I have shown them at the time of demonstration.

Darkroom printing is not a means to an end, but an enjoyable past time where you can express your feelings about the image you are printing. It can be fun and very rewarding.

Part of any workshop usually has participants bringing along a few prints for discussion if they choose. It is useful for getting an idea of where their photographic eye sits.

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## **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

<http://www.intotheblue.com.au/tours/tour.asp?ID=59>  
[www.intotheblue.com.au](http://www.intotheblue.com.au) or Email: [info@intotheblue.com.au](mailto: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. Such a great place for a workshop.

## **And ahead to 2011**

### **Ireland - The Exciting West Coast. April 10 - 16, 2011. Limited to 6 or 7 people.**

There have been a few changes to this workshop. My friend and co workshop buddy has gone into workshop retirement so I will conduct this workshop on my own. This week long workshop will take place in a most

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beautiful part of the world. We will base ourselves on the magnificent West Coast around the Dingle Peninsula and the town of Killarney. Our intention is to photograph this rugged and awesome coastline and the inland 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 or laptop screens 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. There will also be a small fee for van hire. Further information can be obtained from The Art of Photography Workshops. We are already nearly half full.

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.