



Upper Blue Mountains Camera Club Inc.

Newsletter

Luck is always a welcome ingredient to the making of a good photograph – Henry Holdsworth

THE MAGIC FORM OF BLACK AND WHITE

Nothing is more exciting to a photographer than creating a fabulous black and white image. There is just something mystical about both the process and the presentation. In the early days of photography, photographers had no choice but to shoot in black and white - it was the only available medium. Then in 1936 the invention of Kodachrome gave colour photography to the world. But instead of dying off, as some people expected, black and white photography flourished. There are many modern photographers who regard it as the purest form of photography.

Viewers of photography also get excited about black and white images. In their case, this excitement is generated by seeing photos of our world in a new perspective - simply because we don't see in black and white.

One reason for this is that colour is a distraction. Colour is powerful - and draws attention away from the visual building blocks of a great photo those of texture, tonal contrast, shape, form and lighting. From an artistic viewpoint; colour is often seen as depicting reality, black and white is seen as an interpretation of reality, and is immediately received differently by the viewer.

You as a photographer shooting in black and white have to learn how to see and then use all these elements in ways that



normally you wouldn't when creating colour images.

In fact, the best black and white photographers train to "see" in black and white. Obviously, this is a skill that can take many years to acquire.

There are numerous attributes that can contribute to an awesome and visually exciting black and white photograph. However... there are four "cornerstone" attributes. These attributes are: Contrast, Texture, Shadow and Shape

The more of these four attributes that you can "incorporate into" your black and white image, the more likely that it will be successful, and that it will visually stimulate the viewers that see it.

Notwithstanding that there aren't other necessary attributes to creating a successful photograph - be it black and white or colour. Obviously, attention must be paid to the lighting, the subject, the composition, etc. But, in the case of successful black and white photographs, these four attributes are common denominators. If we talk about contrast, most of us are digital photographers and as a result, most of us begin the black and white photo process with a colour file. In fact, it's recommended you do begin with a colour file. Don't set your camera to shoot black and white and the reason being for this is that by doing so, you're turning the

black and white conversion process over to a piece of automated software in-camera rather than using your creative mind to make the decisions.

Good black and white photography usually results from good directional lighting. Good lighting helps to create "colour contrast" by creating highlights, shadows, and varying brightness levels in-between. Now... remember... you also have some control over how the colour content of an image will convert to black and white while using your software as you make that conversion. But that ability has limitations. By having good lighting, with a good range of colour contrast, you start the conversion process with a better "base" to work with.

November C|O|L|O|U|R P|R|I|N|T O F T H E M O N T H

‘ R O S H E E N ’

Greg Fisher



Rosheen, the subject in my portrait, is a local Blue Mountains girl, aged 14, and is a very keen musician. She has that, young fresh look and to me is a most inspiring attribute when one sees a youngster so committed. Rosheen is also a keen photographer. I came upon Rosheen playing her “Shakahutchi” (Flute) in Leura one day and decided to take a few shots. Patience is a virtue taking these street portraits and I was waiting for just the right expression in her face and movement of the fingers while wanting to capture her nice and sharp. The shot was taken outdoors but in the shade of the overhanging awning. I took several shots from different

positions using my 70-200mm zoom lens and chose this one as it had the best composition in the variable light. Post processing consisted of the usual adjustments to the Raw image in Camera Raw and then Photoshop and finally printed it in my preferred ‘if you like’ ... pastel style. The “Flute” Rosheen was playing is called a “Shakahutchi”. This flute is shrouded in ancient folklore and cultural romanticism. These flutes are played for the more natural earthy bamboo sound and are usually relegated to people who adhere to the Honkyoku music the Fuke Sect of zen Buddhism, or anyone interested in a natural bore flute for meditative, relaxing playing.

November

MONOCHROME PRINT OF THE MONTH



‘THE PEONY FLOWER’
Emanuel Conomos

The story explained... Photography is extremely good at getting straight to the point. There's something in front of the camera; so shoot and you have an image of it. This is how the peony flower came about... almost by accident. I had initially 'rejected' it to use as a colour image but had the feeling it was technically Ok and so, consequently, I hadn't discarded it.

Like many members of the club, I have neither suitable printing facilities nor the skills to use them, at home.

However, most members of the club who do have printing facilities, have offered to any club member, to print their images for them, at a very reasonable price.

Such a person is Ray Douglas; he had previously printed

some images for me and I was very impressed with both the process, beautifully explained by Ray and the results. So in a last ditch effort to find something to have him print, I was flicking, or should I say clicking, through some of my 'reject' photos.

When I came to the Peony Flower, I paused for a second and while at first I thought no; for some unknown reason I just moved the slider all the way to "desaturate" and WOW! A whole new image leapt out at me. After some careful tweaking, and the application of some expertise by Ray, we got the final result. I was very happy!

The moral of the story being... if your picture has "good bones", play with it and you never know where it may lead.

November DIGITAL PRINT OF THE MONTH



EVENING IMPALA *Geoff Atwood*

The picture was taken in Kruger National Park, South Africa, from the back of a safari vehicle. Safaris are my favourite thing in all the world to do, and my wife and I were privileged to spend 8 days in the park – part of the time with a safari company and partly under our own steam. Impala are the most common mammal in the park, and you come across groups of them all the time, so much so that after a while the safari tour

guides don't stop for them unless something of interest is happening. This particular afternoon it was the golden ten minutes before the sun sets, and I asked the driver to wait while I got some shots in the beautiful light. This particular impala obliged by looking over her shoulder at the camera. Apart from some cropping and minor adjustments in Lightroom, this is pretty much as it was taken in camera.

Well done Geoff... the fact that the picture taps into our human values and can lead to the preservation of the wilderness as well as the wild species makes it that much more enjoyable.



The Winner of the 4th Biennial Fremantle International Portrait Prize—FIPP

2017 for portrait photography was announced at a standing room only event in Fremantle's historic Moores Art Gallery on Saturday night, 21st October, 2017.

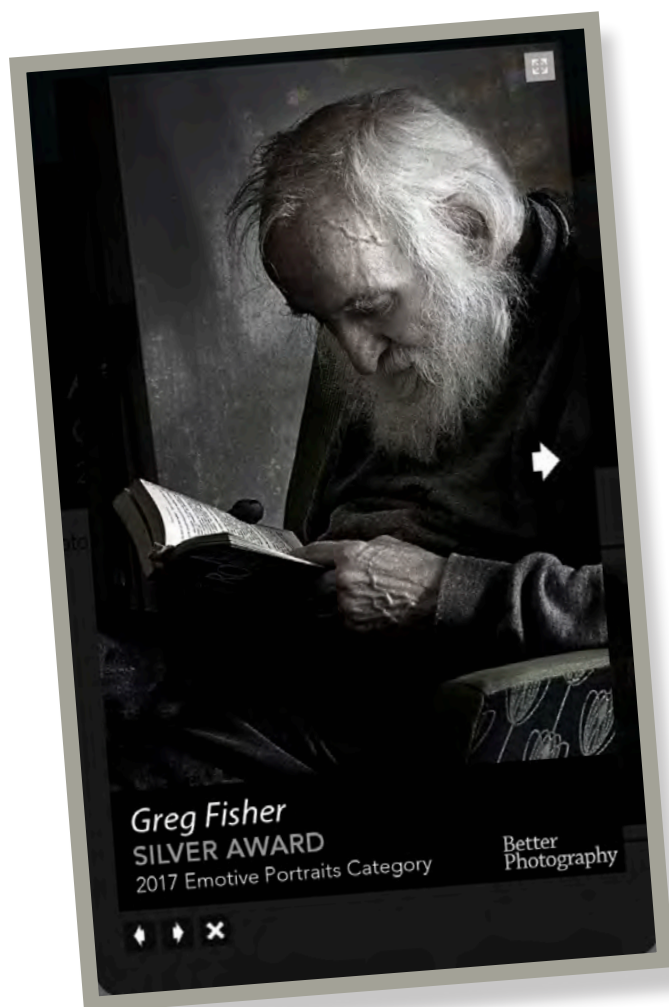
The 2017 award attracted 1600 images from 22 different countries.

Hungarian photojournalist Istvan Kerekes won the first prize of \$5,000 cash which came courtesy of the event's organiser, Freo Faces Inc., for an astoundingly complex and heart-rending image of poor gypsy children peering through the window of their rudimentary home in Romania.

Mr Frigyes Schaffer, President of the Hungarian Association of Western Australia, accepted the award on Mr Kerekes' behalf.



<https://www.fremantleportraitprize.org.au/>



In that same competition Greg Fisher had some luck with "Solitary Solitude"

The competition's category "Emotive Portrait" has two Gold winners and some eighteen Silver winners.

Solitary Solitude won a Silver Award.

You can view the winning entries at the link below, be aware it's difficult to navigate.

From my perspective Greg, it was or still is an emotive photo and worthy of all the accolades that come your way with it!

Congratulations . . .

The Better Photography Magazine Photo of the Year 2017 Award is open to all non-professional photographers. A non-professional photographer does not work full time as a photographer and has earned less than AUS \$10,000 in the past 12 months from photography.

<https://www.betterphotographyphotocomp.com/index.php/side2016-winners-2/70-2016-top-20-emotive-portrait-2>



*Packing away after a cold early morning shoot
Cees and McKinley Moens*



What if there were no ups and downs in your life?

PHOTO CONTEST

A bird enthusiast gets a great shot

Browse the Editor's favourite submissions to the photo contest



Photographer of the Year entry.

Birds are Sunil Gopalan's favorite subject to photograph. He traveled to the Scottish Isles in search of the Atlantic puffin and came back with this look at the wild bird eating a meal of tiny fish. Gopalan shares the story behind the shot, which is one of the many photographs that have been submitted to this year's Nature Photographer of the Year contest.

Here's a link to see some of the other stunning entries

<http://photography.nationalgeographic.com/nature-photographer-of-the-year-2017/wallpapers/week-1-all/1>

A Composition Checklist

Have you identified your primary subject? It will tell a better story!

What direction is the light coming from? Be sure to select the best angle.

Do you have any distractions near the edge of your frame? Before you snap the shutter, study what is happening in the background around your subject. Is there anything disruptive?

Is it within the context of the story you want to tell?

Could a slight move of the camera, or the model, improve the shot?

Are there elements available that you can use to point to the subject?

Does the subject indicate a horizontal or vertical flow? Shoot portrait or landscape?

Is the subject the focal point? Is the focal point properly placed?

Does it support the subject without overwhelming it?

Evaluate your use of space

Can you apply the rule of thirds?

Are you using the 1/3 – 2/3 Rule?

Is your Image Balanced?

Look around the frame for elements that contain too much weight –

Does the visual scale tip toward your subject?

Are there leading lines that you can utilize?

Have you chosen the best point-of-view? Have you considered alternatives?

Can you establish the scale of your subject?

Are there objects that can frame your subject?

Have you considered the depth-of-field? What f/stop are you using?

Focus your mind on the image in your viewfinder –

Can you picture it large and hanging on your wall?

