



3<sup>rd</sup> May Edition

The comments and views expressed in this document are not necessarily those of all members

There has been a major update of the website front page hopefully you will agree it looks more professional and appealing. It has also been posted on Our Facebook page.

I am not very Facebook savi so whilst it was originally Padiham camera club it after i answered one of the questions facebook answered it has changed to StephenHootonPadihamcameraclub

You are welcome to add photos to this site as it was originally set up for just that the password is Patravel123 or 123Patravel (its an auto fill in for me on my computer)

The site can be found at <https://www.facebook.com/padihamcamera.club>

Please credit your own images ie "Image by Don Stanworth" your name obviously!

I have now updated the latest image page and also the page that you go onto when you press the enter the website tab on the landing page. Don Stanworths winning image Brussels at night is now the backdrop for this much tidier page. Hope you all like the "new look"

## UPDATES available

For those of you that "pay" for their copy of Photoshop there is a new update available. Adobe Camera Raw "Free to all" has also added a new update its faster and now includes profile for the latest cameras released in the past 3 months.

On1 2017 Raw has also an update in case you use this. (great for sky replacements) Topaz Impressions is also been updated.



Well its goodnight from me and goodnight from Him as my 1<sup>st</sup> stint as Syllabus secretary comes to an end and I hand over to the Expert Mark Williams for the Summer Syllabus,

Hopefully you have all enjoyed it and found it varied enough for you. Mark has asked for (via the form he handed out) suggestions for Next years winter syllabus.

We only had one disaster when a lecture didn't turn up but we used the time for the Framing of the prints for the Annual.

The 2017-2018 Townley exhibition has been booked and finalized and the dates are 2<sup>nd</sup> Feb 2018 to the 25<sup>th</sup> Feb 2018, But of course we still have the Weavers Triangle exhibition on until mid September.

From looking at Marks syllabus (available on the website and hard copy from Mark) we have an exciting and varied season ahead. [summer syllabus](#)

Press the link to view on the website



## **Taking colour out of the equation forces the viewer to focus on shapes and textures**

*In an age of wide color gamut displays and HDR-everything, DPR regular [Nicolas Alexander Otto](#) urges his fellow landscape shooters to embrace shooting in black-and-white. Here are a few reasons why he embraces monochrome for landscape work – and thinks you should too.*

Reducing imagery to its essentials, breaking it down to texture and shape, can help render the image more accessible to the eye. In this instance – a shot of the Iceland's famous Vestrahorn – the patterns in the dunes leading the eye towards the mountain range in the distance are not visually overwritten by the color of the grass in the fore- and mid-ground thus stand out more and suffice to lend the foreground dynamism which might otherwise be not visible enough.



In this next example (above) the line work isn't as important, but the different contrast areas with strong tonal differences are aided by the black and white treatment, enabling the small lighthouse to stand out as a visual anchor and helping to create a focus on the balance between the lighter slopes and dark areas on each side of the cliff.



**You can emphasize what's unique about the subject**

I think an abundance of colour can indeed sometimes distract from the motif in itself in regards to how it carves out the essence of a landscape. You may get sundown coloring or blue hour at every spot on earth, but a certain shape of rock might be unique to the place you're shooting. If that's what you want to capture, you may want to consider shooting black and white in order to prioritize forms over hues.



Pre-visualization is key. This means that photographers have to determine in field what the monochromatic image will look like after processing and decide on site how to compose and shoot accordingly. Subsequently, thinking in black and white may enable us to find better compositions; those which do not need color in the first place.

While I personally enjoy color as much as black and white, I often find myself trying to shut out color while composing, aiming to focus on the abstract rather than the concrete. This helps me to find my way around cluttered foregrounds or difficult light. It's an approach I find helpful from time to time and would recommend trying, even though it may take some time to get used to (I guess everyone who has the option to use black and white directly in their live view is a lucky camper in this regard). Taking a picture and converting it in camera for a preview might be cumbersome but can be helpful as well.

Take a look at [more of Alex's work](#) and be sure to read our [Readers' Showcase Q&A](#) with him.