



A Member of the Photographic Federation of Long Island (PFLI)

Keeping In Touch

www.seqcc.org

Bringing the Photographic Arts to Our Community

Volume 15

Issue 05

FEBRUARY 2019

The BLACK & WHITE ISSUE



Recognizing that there is a decidedly Black and White emphasis during the latter part of this season with the upcoming Special Theme for competition and SEQCC's 'Life in Black and White' Exhibit at the Elmont Library, I felt it prudent to dedicate an issue to the process of seeing in and working with B&W images.

While I have created B&W images for both competition and framed works for public display, I do not profess to be an expert in the process. I, like I am sure of with most of you, have not pressed a shutter with the distinct intent of creating a B&W image. Most of us probably look through our images and see candidates that we feel may look good or even better in B&W and we may go about the conversion process from there. Hopefully none of us creates a B&W image because no matter how we post process it, the image just does not look good in color, so we decide to convert it to B&W. More often than not, if it is not a good picture, converting it to B&W won't make it better.

Within these pages are several articles on the methods of B&W conversion and seeing in B&W prior to clicking the shutter. I hope you all gain some insight on the conversion process, incorporate some of the techniques into your personal workflows and hopefully start to think about your images prior to taking the shot. The more you get right in the camera, whether it be your composition, the light and shadows, the contrast and tonality of a potential B&W image, the less you may have to do in editing and the easier it will be to create the image you visualized prior to clicking the shutter. Ron Moore

SEQCC Meeting Schedule

The Southeast Queens Camera Club meets on the 2nd, 3rd and 4th Tuesday of each month at 7:30pm on the 2nd Floor of the Roy Wilkins Family Center, 177-01 Baisley Blvd. at 177th Street, Jamaica, NY 11434. *Optional dates, see P&E Chairperson.

Meeting dates for the 2018 - 2019 season are:

September	11, 18, 25	February	12, 19, 26
October	9, 16, 23, 30*	March	12, 19, 26
November	13, 20, 27	April	9, 16, 23, 30*
December	11, 18	May	14, 21, 28
January	8, 15, 22, 29*	June	11, 18, 25

FEBRUARY

5th: Executive Committee Meeting

12th: Getting Exhibition Ready with [Rejin Leys](#)

19th: B&W Images with Lawrence Gallmon

26th: Competition

MARCH

5th: Executive Committee Meeting

12th: Program TBA

19th: Program TBA

26th: Competition

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The Newsletter Committee looks forward to you sharing your experiences, skills and thoughts with the club.

Everyone is invited to submit articles and pictures to be published in the newsletter. The deadline for receiving such information is the 25th of each month.

Forward your articles to newsletter@seqcc.org. Thank you.

PRESIDENT: RONALD MOORE

VICE PRESIDENT: OPEN

SECRETARY: RENEE HARPER

TREASURER: ISRAEL SINGLETON

STANDING COMMITTEES:

COMMUNICATIONS

OPEN

COMPETITION

KENNETH WHITEHEAD DIANNE HEGGIE

EXTERNAL VENUE

LISA WADE DORIS KING

FIELD TRIPS

OPEN

MEMBERSHIP

LISA WADE

NEWSLETTER

OPEN

PROGRAMS & EDUCATION

BRENDA GATES

WEB & TECHNOLOGY

RON MOORE

HOSPITALITY

JEAN BAIN DELIAN SLATER

MEMBER(S) AT LARGE

OPEN

FOUNDERS

DOROTHY GIST HUGHE WILLIAMS
RON CALDWELL JIM GRANT

ADVISORS

LEONARD NANGLE LAWRENCE GALLMON

PFLI DELEGATES

MARVIN SHEPPARD

Membership Corner

Have you paid your dues?

Birthdays

Michael Phillips - 5th

Leonard Nangle - 17th

Sudley Samuel - 10th

Neville Phillips - 20th



Emma Davis - 23rd

BECOME AN ACTIVE MEMBER! JOIN A COMMITTEE!

JUST A REMINDER:

General Courtesy:

Please turn your cell phones off or place them on vibrate during competition and when a Presenter is addressing the membership. Keep all questions and comments to yourself, until after competitions. Let's all show respect and appreciation to the Judges and Presenters.

Open Committees:

SEQCC does not operate without the input and the help of its members. Currently, the following committees need volunteers to help SEQCC succeed as a club, Communications, Field Trips and Newsletter, but your participation on any committee is welcome. Please see any Executive Committee member for more information. Thank you.

Don't forget, this newsletter is interactive. Click on certain pictures or text to be linked to pages with in depth explanations or more content.

PROGRAMS AND EDUCATION

February 12: Getting Exhibition Ready with Rejin Leys. Sponsored by the External Venue Committee, Lisa Wade, Chair, will introduce the artist, Rejin Leys who will give her presentation "Getting Exhibition Ready". Ms. Leys is a Curator and Visual Artist who will share the basics on writing our artist's statement, what our resume (artist's bio) should contain, preparing our photographs and how to submit our images to curators for display at galleries, contests and residences.

After Ms. Leys presentation, Lisa will show a brief slideshow of sample images for our upcoming exhibit, "Life in Black and White" at the Elmont Library. Tonight's presentation should give a clearer understanding of the theme, "Life in Black and White".

February 19: Black and White Photography with Lawrence Gallmon. Lawrence will walk us through his workflow from image capture to post processing. He will also talk about how he "sees" in B&W prior to taking the shot, what he looks for in the frame that will translate into a good B&W image.

February 26: Competition Night, Judge: Kathy Baca

EXTERNAL VENUE

Greetings,

We have been given more time to complete our "LIFE in Black and White" exhibit with the Elmont Library. The exhibit will run from Saturday, June 1, 2019 through Sunday, June 30, 2019.

As I am told, the club will be featuring info to get us there with emphasis on black and white photography. There will be a slide show presented at various meetings and a few images included here to help serve as a guide as to what we are looking for, Black and White images of people going about their LIFE.

General reminders: please have 3 images ready to submit, all submissions will be considered. I would also like to have work from our beginners to highlight the depth of our club's talent pool.

Please be creative; candid shots are best and please do NOT duplicate the examples we are providing. Use your photographic eye, what moves YOU and tells a story. Submission dates and further details to follow.

Joyfully,

Lisa, External Venue Chair





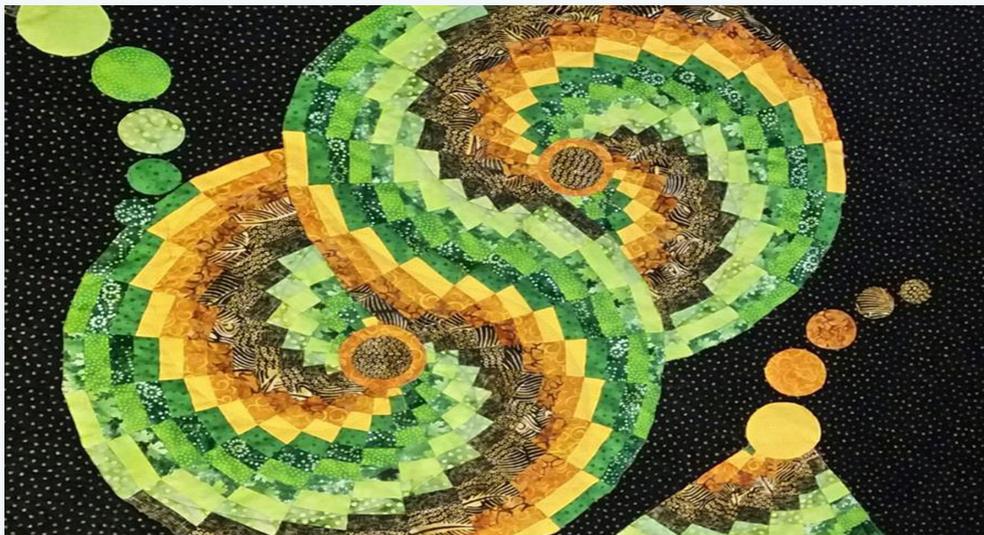
SQPA 17TH ANNUAL “COLORS IN BLACK” ART EXHIBIT

March 3 - 9, 2019

Roy Wilkins Park Family Center, 177-01 Baisley Blvd., Jamaica, NY 11434

Opening Reception will be held Sunday, March 3, 2019, 2:00pm - 6:00pm

Featured Artist: Christine Leader Lilly



“Infinite Wisdom”

By Christine Leader Lilly



A PLACE TO GROW
Southern Queens Park Association, Inc.

JOIN US FOR

SQPA'S 17th Annual Art Exhibition, "COLORS IN BLACK"

March 3rd, 2019 - March 9th, 2019

Opening Reception:

Sunday March 3rd, 2:00 pm - 6:00 pm

Exhibition Hours:

Monday - Friday, March 4th - 8th (10:00 am - 7:00 pm)

Saturday, March 9th (10:00 am - 3:00 pm)

Roy Wilkins Park Family Center Gymnasium

177-01 Baisley Blvd., Jamaica NY 11434

Admission: Free (donations are welcome)

About SQPA:

Established in 1976, SQPA's mission is to co-ordinate and provide comprehensive programs for children, youth, adults, families and seniors residing in Southern Queens. SQPA finds innovative ways to combine its stewardship of the 54-acre Roy Wilkins Park with its mission to enhance the quality of life of residents in Southern Queens and park users.



Cover Art By:
Featured Artist

Christine Leader Lilly
Quilter

FOR MORE INFORMATION
Please contact us at:
718-276-4630 ext. 100
info@sqpa.org

SQPA 17th ANNUAL "COLORS IN BLACK" ART EXHIBIT**March 3-9, 2019****Roy Wilkins Park Family Center, Jamaica, NY****INVITATION TO ARTISTS***December 3, 2018*

You are cordially invited to participate and to showcase your artwork in the Art Exhibit. You can showcase paintings, drawings, etchings, sculptures, quilting, photography, and other creative art. Glassworks **will not be** accepted for the Exhibit. Please feel free to share this invitation with other artists.

•January 28, 2019: Deadline for:**Registration Form, Non refundable \$30.00 fee, Photos of art and Bio**

•Registration Form is enclosed

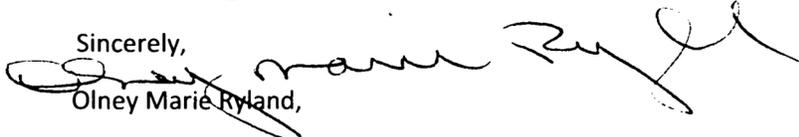
•Non Refundable fee: \$30.00 for up to 6 pieces of art. Payment: **ONLY certified check or money order**, payable to SQPA.•Provide your bio: **Limit to one 8x11 page****Mail to SQPA Art Exhibit: 177-01 Baisley Blv d. Jamaica, NY 11434,****Attention: Olney Marie Ryland, Artist Liaison****•February 23, 2019: Deadline to deliver Art to SQPA See Entry instructions attached. ART WILL NOT BE ACCEPTED AFTER THIS DATE.****Delivery days/hours:** 2:00pm-6:00pm Thurs. & Fri. February 21 & 22, & 10:00am -6pm, Sat., Feb. 23.• **Artists:** see requirements for preparation of art included in this packet.• **Quilters:** See requirements for the preparation of quilts included in this packet.• ***Unless all criteria is fulfilled, art will not be accepted***

•20% of any sale will go to SQPA.

• **•Art Exhibit Opening Reception: Sunday, March 3, 2019, 2:00pm – 6:00pm**•Art Exhibit: March 5-9. **Hours:** Mon. – Fri: 10am - 7:00pm.Sat., Mar. 9 **View Art:** 10am – 3pm.**Removal of Art** March 9; 3:30pm- 6pm. •**Removal of all Art:** Sunday, March 10; 10:00am – 3.00pm

For further Art Exhibit information, contact: Olney Marie Ryland, 718-276-4630, ext. 100 or olneymarie@gmail.com

Sincerely,


Olney Marie Ryland,

SQPA Art Exhibit Liaison to Artists

FIELD TRIPS

Upcoming:

The following Field Trips have been tentatively scheduled, please see the trip leader for more information.

Saturday, MARCH 16, 2019: [Hicks Nurseries](#) lead by Leonard Nangle

APRIL 2019 (Date TBA): [AMNH Butterfly Conservatory](#) lead by Dianne Heggie

Friday, MAY 24, 2019: [Bethpage/Jones Beach Air Show](#) lead by Marvin Sheppard

Saturday, JUNE 22, 2019: [Mermaid Parade](#), Coney Island, Brooklyn, NY

Also upcoming:

Sunday, February 24, 2019 is the annual African Global Village celebration at the St. Albans Congregational Church Family Life Center, 172-17 Linden Blvd, Jamaica, NY 11434.

SEQCC has joined in celebrating this event for the past decade and this year marks the retirement of Rev. Dr. Henry T. Simmons as Pastor of the church.

There will be several other vendors sharing their domestic and international wares.

Our exhibit should be ready to view at approximately 9:30am (after the 8am service), and again at approximately 1:00pm (after the 11am service).

You are welcome to attend either worship service. Many will wear their African attire, feel free to do so also. Light refreshments will be available.

Additional exhibit info will be shared, but please hold the date and hopefully we'll have several members participate.

Remember, you do not have to wait for an "official" SEQCC field trip to be scheduled in order to explore a location you'd like to shoot. Get together with other members or friends that you know would be interested in shooting the location with you, creating an adventure and sharing the experience. Need help with your Sonikanon camera? Find members with the same brand and meet up for a local walk, talk, shoot and/or eat, your choice.

A MOMENT IN BLACK HISTORY

Ruby Washington: A Quiet Trailblazer in Photojournalism

By David Gonzalez, New York Times, Sept. 15, 2018

The first African-American female staff photographer for The New York Times, knew how to keep her cool even in tense situations.

Ruby Washington was an intensely private person. Her daughter, Courtney, said she had no idea her mother was the first African-American woman to become a staff photographer at The New York Times. Her editors said that while she won awards, she didn't go to galas to accept them. And when she fell ill with breast cancer in 2010, many of her colleagues had no clue, since she kept on working.

This week, many of them were stunned when they learned that Ms. Washington, 66, died after her cancer returned earlier this year. Her reticence may have been more than just a quirk, but a survival strategy for someone who was promoted from lab technician to staff photographer, much to the intense resentment of some of the men who felt they had been passed over.

Her response? Silence.

"She was harassed a lot," said Mark Bussell, who was deputy picture editor at the time of her promotion. "She confronted difficulty with a straight face. She diffused negativity with a cool response."

It's sobering to realize that we worked alongside trailblazers, even quiet ones. But Carolyn Lee, who as picture editor promoted Ms. Washington, said she had already proved herself while freelancing for the paper even as she worked in the lab. "I'm not sure I would have been given a choice in promoting Ruby," said Ms. Lee, a retired masthead editor who championed opportunities for women and minority groups. "Ruby, quiet and seemingly unassuming, nonetheless had a steely spine. She was a determined woman and she wanted to be on staff. It would have happened one way or another."

Ms. Washington grew up on a farm in Patterson, Ga., where her father grew tobacco, cotton and vegetables. A middle child of 12 siblings, she started taking pictures in childhood, her sister Freddie Washington said.

"Even in grade school she had a camera and she took pictures of the kids at school," she recalled. "Her talent must have been innate because I don't have any of it."

She said her sister lived for a while with another sibling in South Florida, where she attended community college. She then moved in with Freddie in Brooklyn, going to college and starting at The Times in the mid-1970s, working in the back copy department. Soon enough, she moved to the lab and, later, staff.

Nancy Weinstock, former picture editor on Metro, was a mentor of sorts to Ms. Washington, whom she described as a "well-rounded" news photographer. More important, she said, her cool demeanor was an asset when working with reporters in delicate or tense situations.

Ruby Washington: A Quiet Trailblazer in Photojournalism

“The temperature would go down a couple of degrees because she had that nice, calming way and was nonthreatening with a ready smile,” Ms. Weinstock said, echoing the remarks of her colleagues on social media. “She would observe, step back a little, and she was very observant. She would see before shooting. She wasn’t one to shoot from the hip.”

Ian Fisher was a rookie reporter in the Bronx in the early 90s when he and Ms. Washington went to cover the murder of a teenage crack dealer. As they left a Morrisania housing project, a crowd of the dead youth’s angry friends surrounded them. “Within seconds, I was on the ground being punched and kicked,” Mr. Fisher, a retired assistant managing editor, said. “I felt my ribs and legs, but somehow my broken glasses were my biggest worry. I can’t say how, but Ruby and another man got me up and into the car. She put it in gear as a 40-ounce bottle came smashing through the back window, shattering glass on both of us.”

Looking back on that day, he knew it wasn’t luck that saved him. “I hate dramatics but want to say she may well have, and did so with a calm and skill that still leaves me, 25 years later, still grateful and amazed.”

Her best-known image — an over the shoulder shot of then-Secretary of State Colin Powell reading a note of congratulations for making the case for the Iraq invasion at the United Nations — came from such patience. In a 2014 Lens post on the occasion of her retirement, she recalled her excitement when she saw Mr. Powell unfold the note that was, presumably, from the British foreign secretary, Jack Straw.

“You wait and watch and hope to get lucky,” she wrote. “Then you have to be ready. I got lucky that day. Once he opened that note, I knew I had something different.”

Marilynn K. Yee, a retired staff photographer, was perhaps her closest friend at the paper. “Being women of color at the paper we bonded more so than the others,” Ms. Yee said. “I think we had a special affinity together, and we were both mothers who worked during our pregnancies. I think we were both driven. Being female, I think we had a greater understanding of how to work with people. It showed in her work, where she could get the most flattering photos of people who didn’t feel comfortable with the camera.”

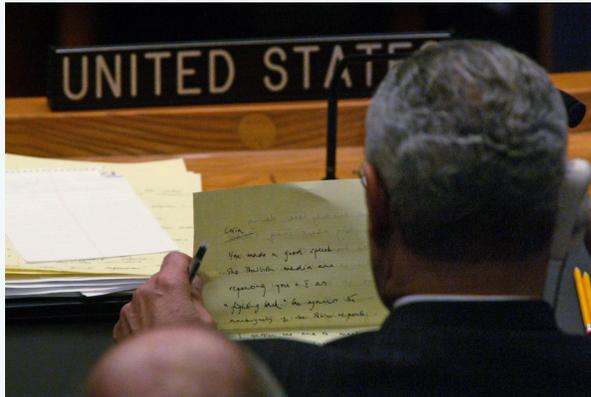
A deep love of the arts led her to seek out chances to photograph dance and drama, Ms. Lee said. “She had a great interest in art, and that made her think a lot about the photographs she was doing,” Ms. Lee said. “I think, understandably, there was sometimes a little bit of concern whether she was getting the assignments that she should or wanted to have, but I think she did very well for herself.”

And when Ms. Washington grew discouraged, Michelle Agins, a staff photographer since 1989, counseled patience. “You’re in the middle of a revolution,” Ms. Agins said. “In the revolution, you have to prepare for war. It’s not always guns blazing. Sometimes, you have to do a silent battle.”

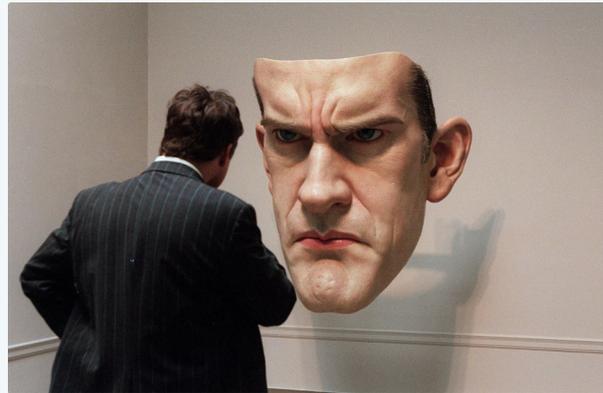
Silence can say many things. Her colleague Ángel Franco recalled her reassuring smile when he would drop off film in the 1980s. In turn, he took to calling her Ruby, My Dear, after the Thelonious Monk composition, which he hummed for her one day. Monk was a fitting choice, since he knew that what was not said was just as important as what was.

“She gave me that smile,” said Mr. Franco, a retired staff photographer. “She had such a way of showing love, she didn’t have to tell you: Her eyes and smile got bigger.”

Ruby Washington: A Quiet Trailblazer in Photojournalism



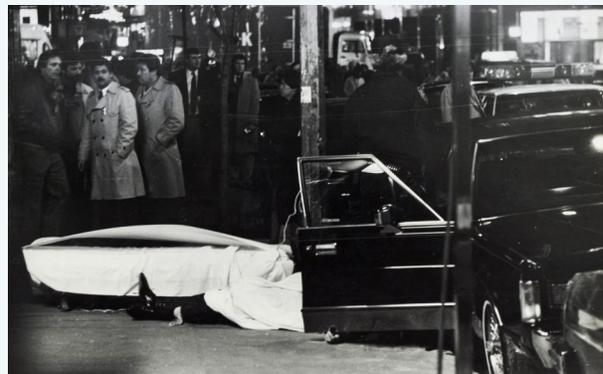
Colin Powell, then secretary of state, listening to speeches and reading a note at the United Nations Security Council session in New York, 2003.



A press preview for the "Sensation" art exhibition at the Brooklyn Museum in 1999.



Marvin Schneider, clock master for the city of New York, doing maintenance work at 346 Broadway in Lower Manhattan in 1999.



The body of Paul Castellano lying covered on the sidewalk on East 46th Street after he was fatally shot. Dec. 15, 1985.



Members of the Martha Graham Dance Company, Program B, rehearsing "Maple Leaf Rag" at the Skirball Center for Performing Arts at N.Y.U. in 2009.



The New York Times picture desk hosted a farewell toast and party in 2014 for five staff photographers, including Ruby Washington, seated, who collectively gave 189 years of service.

Images: Ruby Washington/The New York Times

Chang W. Lee/The New York Times

PFLI NEWS

The PFLI Competition images are posted at PFLI.smugmug.com. There you can browse all the prior months Creative contests, as well as the Digital A and B images.

The PFLI may have found a temporary home for their monthly competitions. The last two were held at the Chestnut Hill Elementary School in Dix Hills, located where the LIE South Service Road crosses Bagatelle Road (Exit 50 on the LIE). The school's address is 600 South Service Road, Dix Hills, NY 11746. This will be the competition location until further notice.

SEQCC is looking for 2 individuals for the position of PFLI Delegate. Delegates are responsible for attending the monthly PFLI Board meetings and the monthly SEQCC Executive Committee meetings to update SEQCC on any new PFLI developments.

PFLI SCORES

DIGITAL A

23 POINTS

Marvin Sheppard-South East Queens-'tulip'
Ronald Moore-South East Queens-'Butterflied'(JAN)

22 POINTS

Dianne Heggie-South East Queens-'Old World Market'
Dianne Heggie-South East Queens-'Gotcha!(JAN)
Ralph Simmons-South East Queens-'COOL'
Ralph Simmons-South East Queens-'golden'(JAN)
Ken Whitehead-South East Queens-'After the Storm'(JAN)
Ken Whitehead-South East Queens-'Tulips With a Curve'(OCT)

21 POINTS

Ralph Simmons-South East Queens-'something pink'(OCT)
Ken Whitehead-South East Queens-'Sunset'
Marvin Sheppard-South East Queens-'dragon'(JAN)
Ronald Moore-South East Queens-'Lighthouse Rays'
Lawrence Gallmon-South East Queens-'Truly Red'
Lawrence Gallmon-South East Queens-'October Moon'(JAN)
Lawrence Gallmon-South East Queens-'The Lone Biker'(OCT)

DIGITAL B

23 POINTS

Lisa Wade-South East Queens-'reach'(JAN)

22 POINTS

Algernon Lawrence-South East Queens-'DANCEWITHMYDADDY'
Nyree Cyrus-South East Queens-'Holiday'
Saint Clair Reide Jr-South East Queens-'CICI'(JAN)
Lisa Wade-South East Queens-'Jayden'
Jacqueline Polite-South East Queens-'Sunrise'(JAN)
Saint Clair Reide Jr-South East Queens-'JACKSON'

21 POINTS

Jean Bain-South East Queens-'Hemingway House'(JAN)
Gail Dobbins-South East Queens-'happy day'
Delian Slater-South East Queens-'FLIP'
Jacqueline Polite-South East Queens-'Sunset'
Jean Bain-South East Queens-'Summer Skyline'(OCT)
Delian Slater-South East Queens-'BIRTHDAY GIRL'(JAN)
Jean Bain-South East Queens-'The Lonely Playground'
Dotti Anita Taylor-South East Queens-'WALKWAY'



"Coastal Camera Club Photo Beach Bash 2019"

For this year's Photo Beach Bash event, we are pleased to announce the following photographers for our Professional Presentations:

[Jay Fleming](#), [Rad Drew](#), [Derek Fahsbender](#) and [Joe Brady](#), the keynote speaker.

This will be a Sunday to remember with world renowned presenters, image critiques, image gallery, vendors, flea market and door prizes. Bring your own photos for the image critiques by experienced judges/photographers.

SATURDAY PRE-BASH WORKSHOPS

9:00 am - 12:00 pm, Joe Brady "Get Great Prints that match your monitor" [Click here for details and registration for Joe Brady](#)

1:00 pm -4:00 pm, Rad Drew "Creative Imagery with Your Mobile Phone!" [Click here for details and registration for Rad Drew!](#)

TICKETS ON-SALE NOW

FEB 1 - FEB 28 \$25

MARCH 1 - MARCH 24 \$30

AT THE DOOR (CASH ONLY) \$30

[CLICK HERE TO REGISTER and for MORE INFORMATION](#)

INFORMATION BULLETIN:

I am happy to announce that the host hotel for the Photo Beach Bash, the Atlantic Sands, has reduced their block room rate from \$130 to \$105/night and moved the deadline out to February 28th. This is a great deal for those of you coming to the Bash from a little bit farther away, or for anyone just wanting to take advantage of the boardwalk location to, e.g., be around for some sunrise shots over the Atlantic Ocean. So if you are interested in taking advantage of this great offer, call the Sands at 1-800-422-0600 and ask for the room rate for the Photo Beach Bash.

Dick Snyder, General Chairman (Coastal Camera Club)

How to See in Black and White

By: Andrew S. Gibson via [Digital Photography School](#)



In a previous article I showed you how to convert color photos to black and white in Lightroom. However, no matter which technique you use, good monochrome photography starts in your mind. If you can learn to see in black and white, you can create beautiful monochrome images. Here are some tips to get you started.

Understand the appeal of Black and White

Color photography is very literal. It depicts the world as it really is. Black and white, on the other hand, gives us a new way of seeing. Removing color takes us a step away from reality and towards creating an artistic interpretation. Shape, form, tone and texture are revealed to the eye, rather than overpowered by color.

But the appeal of black and white photography goes deeper than that. The monochrome image, at its best, is beautiful. It's art. It captures the beauty and soul of the subject. It moves people. It's powerful and it endures.

Learn to see tonal contrast

Tonal contrast happens when there is a clear difference in brightness between your subject and the background. Here are two examples.



The photo on the left shows a white sticker pasted on a door. There is tonal contrast between the light and dark tones. In this image you find a light tone (the sticker) surrounded by dark tones (the door), a type of tonal contrast that works very effectively in Black and White.

The photo on the right shows a dark statue against a near white background. This is the opposite type of tonal contrast, where a dark toned subject is shown against a light background.

Tonal contrast is the basis of many successful black and white photos. Images that make good use of tonal contrast convert to monochrome with little effort. Let's take a look at a couple of practical examples.



In this portrait I positioned the model against a dark background to take advantage of the difference in brightness between the light falling on her and the light falling on the trees behind her (which were in shade). If you want to create powerful black and white portraits, this style will serve you well.



Here I took advantage of the difference in brightness between the twigs in the home-made broom and the dark stones. You can see the same principle in action as in the portrait, a light toned subject against a dark toned background. I knew this would make a strong black and white image because it contains two things that look good in monochrome: texture and tonal contrast.

Simplicity and negative space

All the photos I've shown you so far have two more things in common. One is that the composition is very simple. I've deliberately moved in close to the subject and framed it in such a way to eliminate distracting elements. An added benefit is that the tonal contrast becomes much stronger when the composition is simplified.

Here's another example.

I moved in close to crop everything but the vendor's hand and the Chairman Mao pocket watch in this photo taken in an antique market in Shanghai. The simple composition emphasizes the texture of the watch and hand as well as the difference in brightness between them and the background.

Negative space is the area surrounding your subject. It is negative space if it doesn't contain much detail. In black and white, it would be an area of white, black or grey that creates a kind of frame for your subject, giving it room to breathe within the composition.



This portrait is a good example of using negative space. The model's face (a light tone) is surrounded by an area of dark space that contains just enough detail for you to see what it is (his shirt and the wall behind him). In this portrait you can see the principles of tonal contrast, negative space and simplicity of composition working in harmony together.

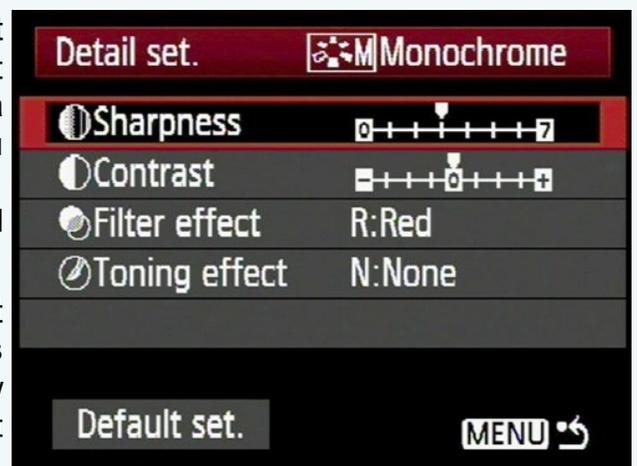
Monochrome previews

So far we've looked at some of the elements that contribute to strong Black and White images, but that may not be a great help when you're faced with a colorful subject and the colors are so strong that you can't visualize how it will turn out in Black and white. Don't worry if this happens to you – it takes time and practice to learn to see in monochrome.

One thing you can do to help you visualize the subject in Black and White is switch to your camera's monochrome mode. The key is to select the raw format, so that the image is recorded in full 12 or 14 bit color (essential for good Black and White conversions).

But when you play back your images on the camera's LCD screen, they will be presented in Black and White. If you have a camera with an electronic viewfinder it may even display the scene in black and white as you look through it. This helps you see how the colors in the scene translate to the grey tones that make up a monochrome image. If the image is a little flat, which will happen if you're not shooting in bright sunlight, increase the contrast to add some pop.

Hopefully these tips will help you see in black and white and create better monochrome images.



My Digital Black and White Workflow

By KEH Camera Staff, © Mark Maio



In a previous post, I shared my thoughts on "seeing in black and white". In the next two posts, I will discuss my workflow for converting that "vision" from a color digital capture to black and white images that represent what I saw and felt while making the photograph.

For the first thirty-five years of my photographic life, I used black and white film for the majority of my work. When the first version of Photoshop was introduced, I wasn't the first to jump in and start using it. In fact, while Photoshop was introduced in 1988, I didn't buy my first version of it until 2000 when Photoshop 6 became available. The first thought I had when I opened the program was what are all these tools for. At the same time, I asked myself how was I ever going to learn how to use them.

What I didn't understand at the time was that Photoshop wasn't designed to be used by photographers. During the first ten years of its life, there were very few photographers capturing images digitally. Rather, while film was still being used by most photographers, the printing of their images was being done digitally. Film would be scanned and converted into a digital file where illustrators and graphic designers could, via Photoshop,

make adjustments and place it into their final composition to be printed. It was no wonder I couldn't understand how this software, with all those confusing tools, could replace what I was able to do in a darkroom.

I continued using film although, in 2001, I made the switch to printing digitally. I would have high-resolution drum scans done of my black and white negatives and struggle through Photoshop 6 to try and replicate the adjustments I used to be able to make in the darkroom. Since I didn't have hundreds of images to work on, slowly figuring out which tools in the program I needed to use wasn't a big drawback, but it wasn't easy for me either. The workflow just didn't "feel" right.

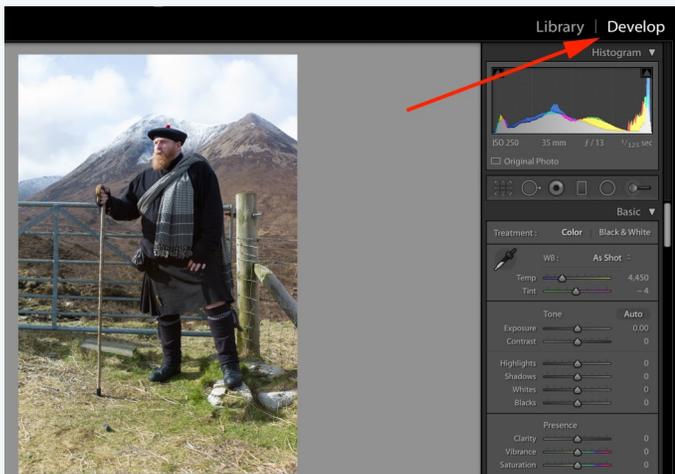
This all changed in 2006 when Adobe introduced Lightroom in beta form. The first time I opened the program it just felt right. It replicated my workflow in the darkroom and even used familiar terms for software tools. I acquired a full-frame DSLR, exposed my last roll of film and have never looked back.

This post isn't intended to be a tutorial on all the various functions of Lightroom. I have purchased 600-page books on Lightroom that don't cover everything. It also won't be about some secret techniques, plugins or auxiliary software to be used in conjunction with Lightroom to make black and white images. Rather, it's about how I have found a basic workflow within the program that gives me images that feel like what I felt when I made the exposure.

My Digital Black and White Workflow

If you ask a hundred photographers how they produce black and white images you will get a hundred different workflows. What I wanted for myself was a quick, easy and repeatable workflow that gave me a final image that reflected what I wanted to "say" when I made the exposure. I'm not interested in spending hours working on one image nor do I want the final image to be more about the process used to make it rather than what I want the viewer to feel when viewing it.

I use a Leica M9-P with a 35mm lens for the majority of my photography and capture RAW files only. Leica has chosen to use the Adobe DNG file format for their RAW files, so when I import them into Lightroom using the Library module, there is no need to convert them into a DNG file as I do with images made with my Canon. Why use DNG? Because any changes I make to the file are recorded within the metadata of the file rather than an external "sidecar" file that needs to be moved/saved/archived with the original RAW file from Canon.



After reviewing my images in the Library module and choosing the image I want to work on, I select the Develop module which opens a panel of various tools along the right side for "developing" the image. The illustration above shows the

"undeveloped" image on the left and the Develop panel on the right with a histogram of the image on top.

Towards the bottom of the Develop panel is a section labeled "Lens Corrections." It is the first section I do any work on by selecting both the "Remove Chromatic Aberration" and "Enable Profile Corrections." The first one corrects any imperfections your lens has to focus red, green and blue light on the same plane. The "Profile Correction" compensates for any light fall off your lens might have at the corners of the image because of optical design. It also flattens the image field. All this information comes from Adobe going out and buying any old or new camera they support in their software and having their engineers figure out these corrections for each lens and camera. This information isn't given to Adobe by the manufacturers and it is the reason there is a delay in software supporting a new camera or lens.



[CLICK HERE TO READ THE ENTIRE ARTICLE ONLINE.](#)

The Magic of Venice Through Your Camera

Combine the sights and stimulation of Venice with an opportunity to broaden and hone your photographic skills and vision. For a solid week, totally immerse yourself in art, architecture and adventure, with sights that are a feast to the eye, then translate those experiences into compelling photographs with the assistance of an energetic, vastly experienced and wonderfully engaging instructor – **Lester Lefkowitz**.



In this fascinating Northern Italian city – situated on 118 small islands, traversed by 177 canals and 455 bridges – we will explore myriad facets of the culture of this important Renaissance hot spot. And the same creativity and dynamism that made Venice the crossroads of the world for hundreds of years is still alive today in an amazing concentration of contemporary fine art, crafts, music, fashion, food and wine.

The goals:

- to have a wonderful experience
- to improve your visual and technical mastery of the film or digital medium, regardless of your current level, and
- to create memorable images.

Daily excursions will allow abundant time for photography at visually and intellectually stimulating venues. Each morning (and after dinner if you wish), there will be presentations by Lester as well as one-on-one attention to your personal photographic interests and needs. Digital photography, of course, provides the tremendous opportunity for immediate feedback, critique and sharing, greatly facilitating the learning process. Participants are strongly encouraged to bring a digital camera and a laptop computer.



In a studio set aside just for us, those shooting digitally will have the opportunity to download their images for immediate editing, review, and comment by the instructor and the class. As appropriate, Lester will offer instruction in all aspects of Photoshop, Elements, Lightroom, iPhoto and Portfolio for editing, organizing, image enhancement and manipulation. If you are familiar with some other software, you are, of course, welcome to use that.

The Magic of Venice Through Your Camera

Workshop Includes:

- Instruction in camera handling, basic settings and composition for people just getting started
- Advanced techniques for those with digital SLR cameras: shooting in RAW, advanced exposure modes, accurate focusing techniques, explanation of zillions of menu choices, etc.
- Tutorials in the “digital darkroom” – various software to download, edit, organize and enhance your images, from basic cropping and color correction to RAW file conversion, layers, masking and collages
- An evening/night excursion to capture this magical city in the warm light that emanates from street lamps, shops, houses (and the moon, if we’re lucky). Participants are urged to bring a tripod for this and other excursions.

General Activities: Our first meeting will be an orientation at 6pm of the first Saturday. From there we will have dinner with the group. Most other activities for the week will be organized around the individual workshops but all participants will come together for meals and events like the guided walking tour of selected highlights of Venice. Then, at the end of the week the artists will stage an exhibit of their work to share their visual impressions of enigmatic Venice.

Dinners: During the week we will have **5 dinners** together. To experience a good cross-section of typical Venetian cuisine we will sample diverse neighborhood trattorie and Michael and Linda will host our group for two home-cooked meals with ingredients we find at the outdoor market. Two nights of the week you will be on your own to follow your nose to restaurants or concerts or the opera or whatever else might pique your curiosity during your stay. There is plenty of time for independent exploration.

Price: \$2,795* p/p - *Early Bird Special: \$100 discount if registration is received by April 1, 2019

Optional Single Room Supplement: \$475 (limited availability)

Non-participant fee: \$2,495 (Note: there is a concurrent painting workshop for interested partners)

Includes:

- 7 nights at the convent – single or double room with ensuite bathroom and shower
- Daily Venetian breakfast and 5 dinners at local restaurants, including wine
- Workshop tuition
- Guided tour of Venice
- Selected excursions with class

Price does not include:

- Airfare
- Lunch
- Independent meals and sight-seeing
- Workshop materials
- Local transportation: vaporettos, water taxis
- Replacement cameras for those dropped into the canals

Contact us for more information: info@ilchiostro.com or speak to us live at 800-990-3506.

[Click here to go to Il Chiostro workshop page.](#)

Seeing in Black and White

By William Sawalich via [Digital Photo Magazine](#)

“Learn to see in black-and-white.” Hang around with photographers long enough, and it’s a phrase you’re sure to hear repeated. It’s supposed to be a truism about how to make good black-and-white images. First, they say, you have to learn to see in black-and-white. But how, exactly, does a person with color vision living in a full-color world “see in black-and-white”?

What they’re really trying to say is, you have to learn to previsualize what works well in a black-and-white photograph. It’s this ability to form an image in your mind’s eye of what a finished photograph will look like before you ever release the shutter that allows you to hone in on subjects and compositions that will translate well into black-and-white. Once you’ve trained yourself to identify certain compositional elements that typically work well, it will become second nature to “see in black-and-white.”



What Makes A Good Black-And-White Photograph?

The first step of learning to see in black-and-white is to identify compositional elements that don’t depend on color. Study iconic black-and-white photographs, and you’re likely to see many of these characteristics at work.



When color is removed from an image, any importance hue may have had leaves along with it. It’s replaced by things like luminosity, contrast, form and texture. Images that are graphically simple help each of these particular elements to stand out, so that’s the best place to start: find simple compositions.

Graphic simplicity doesn’t necessarily mean lots of open space and a single subject. Sometimes strong textures or patterns, while technically comprising several image-forming elements, carry the visual impact of a “simple” image.

To find patterns, a good technique is to go in close and focus on details and textures—the bark on a tree, the rocks in a stream and so on. Sometimes the subtle change of camera position reveals a pattern that otherwise went unseen, so don’t be afraid to work a composition well before you ever click the shutter.

Seeing in Black and White

Strong graphic shapes can be found naturally, or they can be created by the interplay of light and shadow. For instance, a physical element like an isolated tree in an empty landscape makes for an inherently strong and graphically simple composition. But that same strong shape can be created by nothing more than a highlight. Areas of strong contrast, like a pool of light in a dark scene or a strong shadow in a high-key image, become visual forms unto themselves. Knowing that light tones advance and dark tones recede will further help you visualize what will draw a viewer's eye in the finished black-and-white photograph.

Knowing that light tones advance and dark tones recede will further help you visualize what will draw a viewer's eye in the finished black-and white photograph.

Just to be clear, the idea of looking for contrast isn't about seeking out an overall high contrast scene, but rather to find a compositional element that contrasts significantly with another portion of a scene. This isolated contrast in tones creates a center of interest to draw the eye. Certainly, there are plenty of low-contrast black-and-white images that work well, but the strong contrast between shadows and highlights, even if only in a small portion of a scene, will help make for a compelling black-and-white photograph.

The best black-and-white photographs often have a timeless quality to them. To that end, try to target subjects that lend themselves to being considered timeless. If the age of the image isn't readily distinguished, it has a good shot of being a "timeless" black-and-white photograph.

The Way We See, And What To Look For

One technique that can be helpful to physically see the world similarly to black-and-white is to wear rose-colored glasses. Or, more commonly, to wear sunglasses with a strong tint of brown or amber. The brown or amber lenses help us shift to a more monochromatic view, which helps simplify a scene in much the same way that a black-and-white image does, even without the total elimination of color. In fact, they say that yellow and amber glasses (often used for safety) improve visual acuity in terms of sharpness and contrast, further emphasizing important elements in black-and-white scenes and allowing you to concentrate on differences between tonal values, texture and details—everything, essentially, other than color.



Seeing in Black and White

The sunglasses approach is a takeoff on a common film-era technique used to see a contrast range that more closely resembled what film could record. A quick squint of the eyes accomplishes the same sort of thing by providing a brief mental snapshot of how much detail the sensor will throw out of a scene. The squint test works simply: Looking at a given subject, briefly squint your eyes and notice how you eliminate some of the detail, particularly in shadows and highlights, leaving only the basic form of the scene. Because squinting also temporarily emphasizes strong forms and bolder contrasts over color information, it's a great way to physically begin to see the world more like a black-and-white photo.

There's one technique for literally seeing the world in black-and-white that was unavailable to previous generations of black-and-white photographers. It's the use of a monochrome JPEG preview in conjunction with a DSLR's Live View mode. JPEG shooters who adjust their cameras' picture settings to black-and-white will generate a black-and-white JPEG straight out of the camera.

This isn't necessarily the best idea because capturing a full-color image and converting it to black-and-white in the computer offers much more control. But for a RAW shooter, setting the camera's picture style to black-and-white will only render the JPEG preview (what's shown on the LCD after capture) in black-and-white, while maintaining all the color data in the original RAW file. Better still, set the picture style to monochrome and switch on the camera's Live View mode, et voilà—you'll literally see the world in black-and-white, courtesy of the camera's LCD. There's probably no better way to previsualize an image in black-and-white than to let your camera preview the image in black-and-white for you. It's a powerful and easy approach.

Another great way to find scenes that will work in black-and-white is to keep an eye out for the most dramatic types of light. Look for edges of light where strong shadows meet highlights—the transition from full sun to open shade, for instance. This not only is a great way to find contrast, but it's also an ideal approach to create a pattern or to set off a bright subject against a dark background. Raking light is also ideal, as it does a great job of bringing out texture and detail. Backlight, too, is a good scenario for creating graphically strong images, as it tends to create contrast and simulate



depth. Plus, when you're looking directly into a backlit light source, your eyes tend to throw out color in favor of simple luminosity, so you're sort of seeing in black-and-white that way, as well.

Ultimately, it could be argued that the most likely way to find success in black-and-white is to look for the same compositional elements that are important to every photograph, regardless of color—the basic rules of composition. Things like S-curves, leading lines and the Rule of Thirds are the perfect place to start. Place your isolated subject, with help from the Rule of Thirds, or focus on a pattern that might create strong leading lines, or allow a texture to provide a minimalist composition that's inherently compelling. They're all great ways to get down to the fundamentals of what makes a simple and compelling photograph, and that's especially effective when working in black-and-white.

How to Convert Your Images to Black and White in Photoshop

by Andrew Gibson

Black and white photography is as popular as ever, and, with digital software like Adobe Photoshop, it's never been easier to convert your digital images.

In this article we'll run through some of the most popular black and white conversion methods, outlining the pros and cons of each. Instructions are provided for **Photoshop CS** and, if the technique is available, **Photoshop Elements**. The techniques we cover:

1. Convert to Greyscale (Destructive)
2. Hue/Saturation Tool (Non-destructive)
3. Lab Color Method (Destructive)
4. Gradient Map (Non-destructive)
5. Channel Mixer (Non-destructive)
6. Twin Hue/Saturation Method (Non-destructive)
7. Black and White Adjustment Layer Method (Non-destructive)

Converting to black and white digitally has a number of advantages. By starting with a color photo and converting it to black and white in Photoshop, you have complete control over the conversion.

For the best possible conversion, start by shooting in RAW. Then, in your RAW conversion software, output the photo as a 16 bit Tiff file. 16 bit files have a lot more information to work with than 8 bit files, which makes for a better conversion with smoother tonal graduations.

Most digital SLRs (and some compacts) have a black and white mode. The camera is making the conversion for you, and the results are usually poor, giving flat, washed out photos. It's usually best to avoid this mode, and use the following techniques instead.

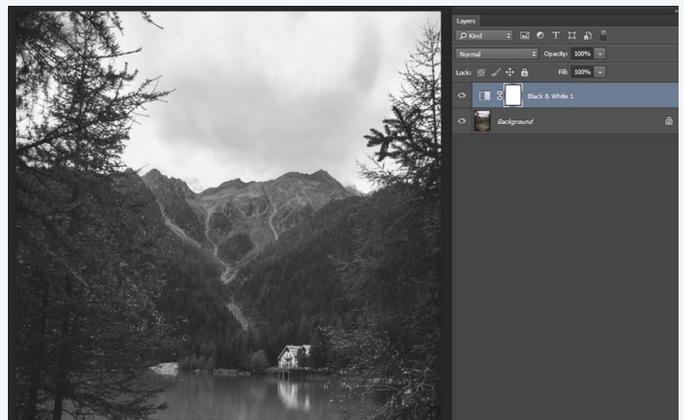
Black and White Conversions

Photoshop and Photoshop Elements offer both destructive and non-destructive black and white conversion techniques. Destructive methods are ones that can't be re-adjusted afterwards. Once you've made the conversion, the only way to change it is to undo the conversion and start again.

Non-destructive methods use Photoshop's adjustment layers. The changes that you make to your photo are stored in a layer, and the original photo remains unchanged underneath. Then, when you're done, you flatten the image and it's as this

stage that Photoshop makes all the changes to the photo permanent. You can edit the conversion at any time before flattening the image by clicking on the Adjustment Layer icon.

A non-destructive adjustment layer



How to Convert Your Images to Black and White in Photoshop

Non-destructive photo editing is always better than destructive editing.

1. Convert to Greyscale (Destructive)

The simplest black and white conversion method, converting to grayscale discards all the color information in the photo.

1. **Image > Mode > Grayscale**
2. Click 'Discard'

The method is the same for both Photoshop and Elements.

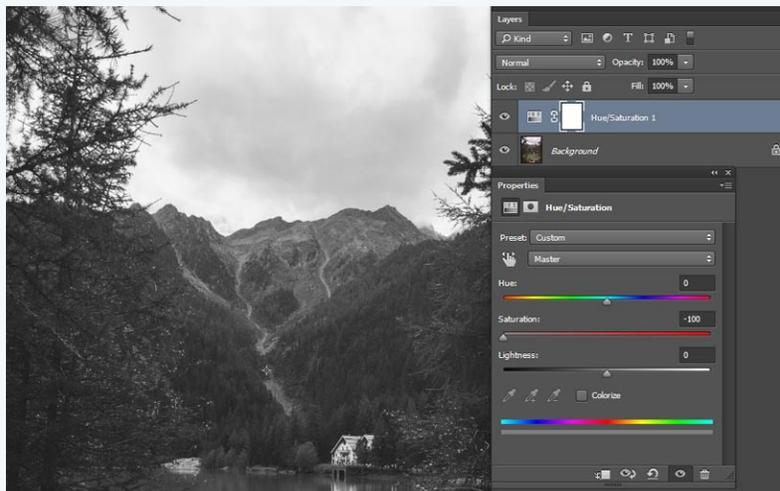
- **Pros: Quick and easy.**
- **Cons: You have no control over the conversion.**

2. Use the Hue/Saturation Tool (Non-destructive)

This method gives exactly the same result as converting to greyscale and adding a black and white adjustment layer. The advantage is that it's available as an adjustment layer, and can be used as part of a non-destructive editing process.

Photoshop CS and Photoshop Elements:

1. **Layer > New Adjustment Layer > Hue/Saturation**
 2. Click '**OK**'
 3. Move the **Saturation** slider all the way to the left (**-100**) and press '**OK**'
- **Pros: Quick and easy and can be applied as an adjustment layer in both Photoshop and Elements.**
 - **Cons: You have no control over the conversion.**



Reduce Saturation to -100

[**CLICK HERE TO READ THE ENTIRE ARTICLE ONLINE.**](#)

How to create an Article for the Newsletter

As you all know, the content of 'Keeping in Touch' is largely a collection of information that members like you wish to share with other members of SEQCC. We do have a Facebook page where information is shared, but not all members and friends of SEQCC have a Facebook account. With that in mind, PLEASE take the extra step to create a one page article for submission to the newsletter. If you have MS Word or a compatible word processing program and you know how to copy and paste, then this should be a no brainer for you. If you do not have a word processing program, you can create an article with a plain text document (*.txt) using the same procedure, you'll just add your image(s) as an attachment in your email to newsletter@seccc.org.

Here are the steps:

1. Browse to the webpage you wish to create an article from.
2. Open a blank document in your word processing program or a blank text document.
3. Create a title for your article in the document or you can copy the title from the webpage and paste it (as plain text) into your open document.
4. If there is an image you'd like to place in your article, copy and paste the image into the document. If using a text document, save the image to your computer, then include it as an attachment in your email along with the text document.
5. Copy and paste (as plain text) the content of the webpage article into your document. You don't need to copy the entire article if it spans multiple pages, just a few paragraphs should be enough.
6. If there is more to the article than what you have included, please mention so, then copy and paste the URL (web address, you know, the <http://website.com>) of the article into your document.
7. Save your completed document, name it and save it where you can find it.
8. Create an email and address it to newsletter@seqcc.org with "Article for Newsletter" as the subject. You don't even have to write anything in the email, just include the document and any accompanying images as attachments.
9. e-Mail it!

That's it. That is pretty much all there is to know about creating a quick article for the newsletter. What's that you say, it doesn't seem quick? Try it a time or two and you'll get so good at it, it will soon take no time at all!

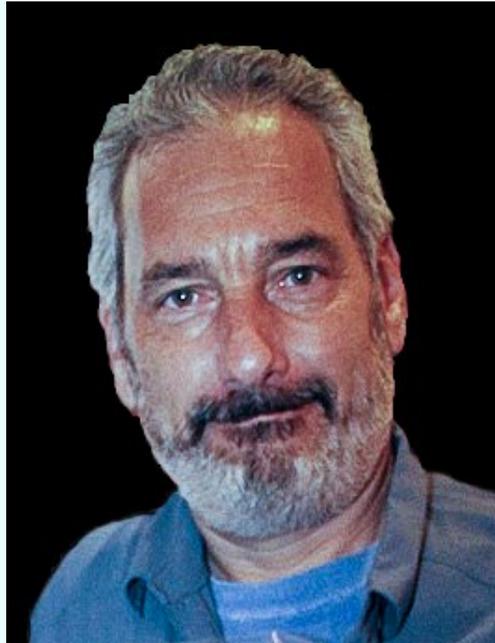
Remember, the Newsletter Committee is NOT responsible for creating the content for the newsletter, they are NOT reporters as such. The committee takes the information shared by its members and formats it to fit into the newsletter. Yes, the members of the committee, as club members also, may from time to time submit an article, but the bulk of the content must come from the membership.

Thank you all,

Ron Moore

COMPETITION #3

January 29, 2019



Judge: Andrew Silver

Digital Projections



Images of the Month

Salon

Marvin Sheppard
Dragon



A Group

Algernon Lawrence
Dance with my Daddy



B Group

Lisa Wade
Reach



Runners Up - Salon



KEN WHITEHEAD
Tulips with a Curve



RALPH SIMMONS
Golden



LAWRENCE GALLMON
The Lone Biker



KEN WHITEHEAD
After the Storm



MARVIN SHEPPARD
Tulip



LAWRENCE GALLMON
October Moon



RALPH SIMMONS
Something Pink

Runners Up - A Group



NYREE CYRUS
Holiday

ADDITIONAL BLACK AND WHITE RESOURCES:

VIDEO:

[Seeing in Black and White with Eileen Rafferty](#) 1hr 54m

[9 quick tips for BETTER BLACK & WHITE photos](#) 11min

[Using Zones for Black and White Photography](#) 15min

[Lightroom Tutorial - How to edit Black And White Photos in Lightroom CC](#) 6min

[Black and White Conversions Using Calculations in Photoshop](#) 13min

[Dynamic B&W Options using the Channel Mixer Adjustment in Photoshop](#) 10min

[How to Create a Black & White Image In Photoshop-PHLEARN](#) 16min

ARTICLES:

[4 Tips For Better Black and White Photos In Lightroom](#)

[A Guide to Black and White Conversion in Photoshop](#)

[Black and White Photography Tips: The 5 Cornerstones of All Great Monochrome Photos](#)

[Photography How-to: Learning to See in Black and White](#)

Runners Up - B Group



DELIAN SLATER
Birthday Girl



SAINT CLAIR REIDE Jr.
CiCi



DOTTI ANITA TAYLOR
Walkway



DELIAN SLATER
Flip



JEAN BAIN
The Lonely Playground



JEAN BAIN
Summer Skyline



SAINT CLAIRE REIDE Jr.
Jackson



JEAN BAIN
Hemingway House

COMPETITION STANDINGS 2019-2019**Competition #3**

* Image of the Month Winner	Score	# of Images	IOM
<u>B Group</u>			
Byron Henry, Jr.	8	6	
Delian Slater	22	9	1
Saint Clair Reide, Jr.	18	9	
Jean Bain	17	9	
Dotti Anita Taylor	18	9	
Gail Dobbins	17	9	
Helen Dobbins-Bryan	13	6	1
Jacqueline Polite	13	7	
*Lisa Wade	18	8	1
Jai Jackson	5	4	
<u>A Group</u>			
Israel Singleton	3	2	
Doris King	10	9	
Renee Harper	17	9	
Nyree Cyrus	25	9	2
*Algernon Lawrence	24	9	1
<u>Salon Group</u>			
Brenda Gates	6	3	
Lawrence Gallmon	14	6	1
Ronald Moore	19	8	1
Dianne Heggie	16	8	
Ken Whitehead	23	9	
Ralph Simmons	21	9	
*Marvin Sheppard	20	9	1