

Shooting In Black and White

By **Jeff Meyer** at techradar.com

In this black and white photography tutorial, we'll show you how to choose your subject, how to get high-contrast graphic compositions, create moody landscapes, and how dramatic high- and low-key effects can transform your still life and portrait photography.

How to see in black and white

When it comes to black-and-white imagery, being able to 'see' how your final shot will look is a key skill. When shooting in colour, try to visualise how a shot's shapes, textures and tones will be recorded. (When shooting in monochrome, this is what to look out for... Ed.)



Select a main subject that will appear in a significantly different shade of grey to the background. Then look out for subtleties of tone and texture that will add depth to your images.

Recognising potential shots when out in the field can take practice, so why not **try converting** some of your existing images to black and white to get a better feel for what will work.

What to look for

Here's a run-down of the most common elements that you should look for when identifying a suitable subject for the black-and-white treatment. Remember that these elements can be used individually, or even combined to produce marvellous mono images with clout.

Further Reading:

<http://www.techradar.com/how-to/photography-video-capture/cameras/black-and-white-photography-how-to-make-monochrome-stunning-1320967>

For something different and some may argue, in keeping with a true, as-shot competition, this year the club's annual Hunt And Shoot 11th September will require participants to submit 8 consecutively shot monochrome images. No alterations, not even in camera.

If you have problems selecting a black&white mode on your camera, bring it, with your manual, to a club meeting and ask for help. - Ed.

Contrast, shape & form

One of the fundamental aspects of black and white photography is that your whole composition relies on contrast. Look out for subjects that feature simple, strong lines and shapes. It's often the shadows that define shape and form, so pay attention to areas of darkness, as well as light.



Tone

Black and white photos actually include a whole range of greys, which add subtlety to your images. Normally, you look for subjects that will translate into a range of tones from black to white, but you can also get great results where the subject is mostly light (high-key) or dark (low-key).

Texture and detail

Fine detail, or strong textures such as weather-beaten stone, foliage or clouds, can help to give your black-and-white shots depth and interest. Strong side lighting is perfect for bringing out the texture in any subject. You can use strong natural light, or get creative with flash to create side lighting on the subject.



Graphic composition

Black-and-white images need strong compositions to really work. Keep an eye out for strong lines or features in your scene that can be used as leading lines, or positioned diagonally across the frame to create dynamic images.

Simple shapes and a strong composition—with their straight lines and dramatic angles, man-made structures are ideal for this type of shot, although for more organic shapes you can also try working with trees, rocks or foliage. Keep an eye out for plain backgrounds, and try shooting with the subject at an angle.



For the building shot, we chose a composition that avoided including as much of the surrounding architecture and street furniture as possible. ■

Welcome to our New Members and Visitors

Please welcome new members **Tracey Smith, Ian & Yad Allanach, Leon Pulleine, Beth Trembath,** and Visitors to the Peninsula Camera Club. New Members are especially invited to take part in the special "Education Nights" where more experienced members provide a great understanding of photography and photographic processing with specific information, hints and tips galore designed especially to help you gain more from your photography—not to be missed!

A special welcome to our visitors. We hope you enjoy the meetings and develop a love and passion for photography. One of the aims of our club is to encourage, foster, develop and advance skills and promote the enjoyment of photography. If we can help you in any way or you have any questions, would like to know more about the club or would like a membership form please feel free to ask any member of the club.

Peninsula Camera Club

Life Members Dr. Peter Marendy, Ken Peters, Brad King, Lyn King, Peter Edwards, Glenn Rossiter, Dave Lamb, Peter O'Brien, & John Taylor

Other Club Officers

Catering Convenor - June Hill & Robyn Paul
Raffle Convenor - Sheila Crisp