# RICHARD KELLY EXPERIENCE

## Monochrome

### "Thinking in Black & White"

As photographers working in monochrome, we have the building blocks of a good photograph.

Key Elements in Black and White Photography
1. **Light**: The primary element that shapes the mood and dimension of an image.
2. **Line**: Guides the viewer's eye and creates structure within the composition.
3. **Texture**: Adds depth and interest, emphasizing the surface quality of subjects.
4. **Patterns**: Repeated elements that create visual rhythm and harmony.
5. **Contrast**: The difference between light and dark areas, crucial for defining shapes and forms.
6. **Form**: The three-dimensional quality of objects that conveys depth and volume.
7. **Tone**: The range of grays between pure white and pure black, essential for creating depth.
8. **Space**: The arrangement of objects within the frame, including the use of negative space.
9. **Composition**: The overall arrangement of elements in the photograph.

What else would you add?

What makes a good Black and White (MONOCHROME) Photograph:

1. Strong Composition
    - Use of leading lines, patterns, and geometric shapes to

guide the viewer's eye
- ○ Careful framing and placement of subjects
- ○ Application of compositional rules like the rule of thirds

2. Contrast
- ○ Dramatic differences between light and dark areas
- ○ Use of shadows to create depth and dimension
- ○ Balancing highlights and shadows

3. Texture
- ○ Emphasis on surface qualities that add visual interest
- ○ Details that become more prominent without color

4. Tonal Range
- ○ Rich variety of grays from pure black to pure white
- ○ Proper exposure to capture a full range of tones

5. Form and Shape
- ○ Focus on the three-dimensional qualities of subjects
- ○ Use of lighting to define contours and volume

6. Simplicity
- ○ Removal of distracting elements
- ○ Clear focus on the main subject or message

7. Lighting
- ○ Careful use of light to create mood and atmosphere
- ○ Emphasis on how light interacts with subjects

8. Emotion and Mood
- ○ Use of contrast, shadows, and tones to convey feeling
- ○ Ability to emphasize the emotional impact without color

9. Subject Matter
- ○ Choosing subjects that lend themselves well to monochrome treatment
- ○ Scenes with strong lines, shapes, or textures

10. Technical Execution
- ○ Sharp focus where needed
- ○ Appropriate use of depth of field
- ○ Proper exposure techniques

BBC Production 1983 Master Photographers - Ansel Adams
https://www.youtube.com/watch?v=vKEMdlL6pck

BBC Civilisations Ansel Adams: Exploring the Inner Lens of the Imagination :
https://www.bbc.co.uk/programmes/articles/GTflK77szHGhdjJBgRqzLS/ansel-adams-exploring-the-inner-lens-of-the-imagination

**BONUS**
Ansel Adams: Photographer (1981)
https://youtu.be/OHeRw3kY3pk?si=lnok1ew3YOcY6YAf

## visualization

**Ansel Adams' concept of visualization** was a fundamental aspect of his photographic approach and philosophy. Here's a description of visualization as Adams prescribed it:

1. Pre-visualization
   - Adams emphasized the importance of visualizing the final print before even taking the photograph[12].
   - This involved mentally picturing how the scene would translate into a photographic image, considering elements like composition, tones, and emotional impact[2].
2. Beyond Literal Representation
   - Visualization wasn't about simply recording what was in front of the camera, but about capturing the photographer's emotional response to the scene[13].
   - Adams aimed to create images that conveyed how a scene felt rather than just how it looked[3].
3. Technical Understanding
   - Visualization required a deep understanding of photographic techniques and processes[14].
   - Adams believed that technical mastery was essential to bring the visualized image to life[4].
4. Bridging Concept and Execution
   - Adams saw visualization as the bridge connecting the initial idea to the completed photograph[1].
   - It guided decisions about exposure, development, and printing to achieve the desired final result.
5. Continuous Process

- Visualization wasn't limited to the moment of capture but extended through the entire photographic process, including darkroom work14.

6. Practice and Intuition
- Adams emphasized that visualization was a skill that could be developed through practice2.
- He encouraged photographers to hone their ability to shift between seeing the subject as it appears and imagining it as a photograph2.

7. Creative Control
- Visualization gave photographers total control over their craft, allowing them to make deliberate choices rather than simply reacting to what was in front of them1.
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In essence, Adams' concept of visualization was about seeing the final print in the mind's eye before ever pressing the shutter, and then using technical skills to bring that vision to life. It was a holistic approach that combined artistic vision with technical expertise to create expressive and impactful photographs.

**Photographers Worth Exploring**

Jacques Olivar
https://jacquesolivar.com/picture.php?/12/category/fine_art_work

Kurt Markus
https://www.kurtmarkus.com/

Richard Avedon
https://www.avedonfoundation.org/

Edward Weston
https://www.edward-weston.com/

Sebastio Selgado
https://www.icp.org/browse/archive/constituents/sebasti%C3%A3o-salgado?all/all/all/all/0

Ansel Adams
https://www.anseladams.com/

Mark Seliger
https://markseliger.com/

Albert Watson
https://www.albertwatson.net/

Duane Michals
https://www.britannica.com/biography/Duane-Michals

George Tice
https://www.getty.edu/art/collection/person/103KXV

W. Eugene Smith
https://store.magnumphotos.com/collections/w-eugene-smith-1

Norman Mauskopf
https://www.obscuragallery.net/artwork/artists/norman-mauskopf/

Henri Cartier-Bresson
https://www.magnumphotos.com/photographer/henri-cartier-bresson/

Robert Frank
https://www.moma.org/artists/1973

Mark Klett
https://www.markklett.com/

Clyde Butcher
https://clydebutcher.com/

Richard Snodgrass
https://richardsnodgrass.com/fine-art-photography/

Robert Adams
https://americansuburbx.com/2024/08/on-robert-adams.html

John Sexton
https://www.johnsexton.com/

Raymond Meeks
https://www.raymondmeeks.com/

Harry Callahan
https://www.moma.org/artists/924

Minor White
https://artmuseum.princeton.edu/minor-white-archive

## Books Mentioned
Group f.64: Edward Weston, Ansel Adams, Imogen Cunningham and the
Community of Artist who revolutionized American Photography
by Mary Street Alinder
https://a.co/d/0ROrfFg

Ansel Adams A Biography
by Mary Street Alinder
https://a.co/d/akupIyV

Robert Adams: Why People Photograph
https://a.co/d/7knT9l6

## Cameras
Leica Monochrom
https://leicacamerausa.com/leica-m11-monochrom.html?
srsltid=AfmBOoqPnlZKfVJztTf_B-
YU4S8ttLSMmUp1tnyIDWY5qCdW3ElCw_HZ
Sample Raw Files
https://www.dpreview.com/sample-galleries/0809548205/leica-m11-
monochrom-sample-gallery/5079518821
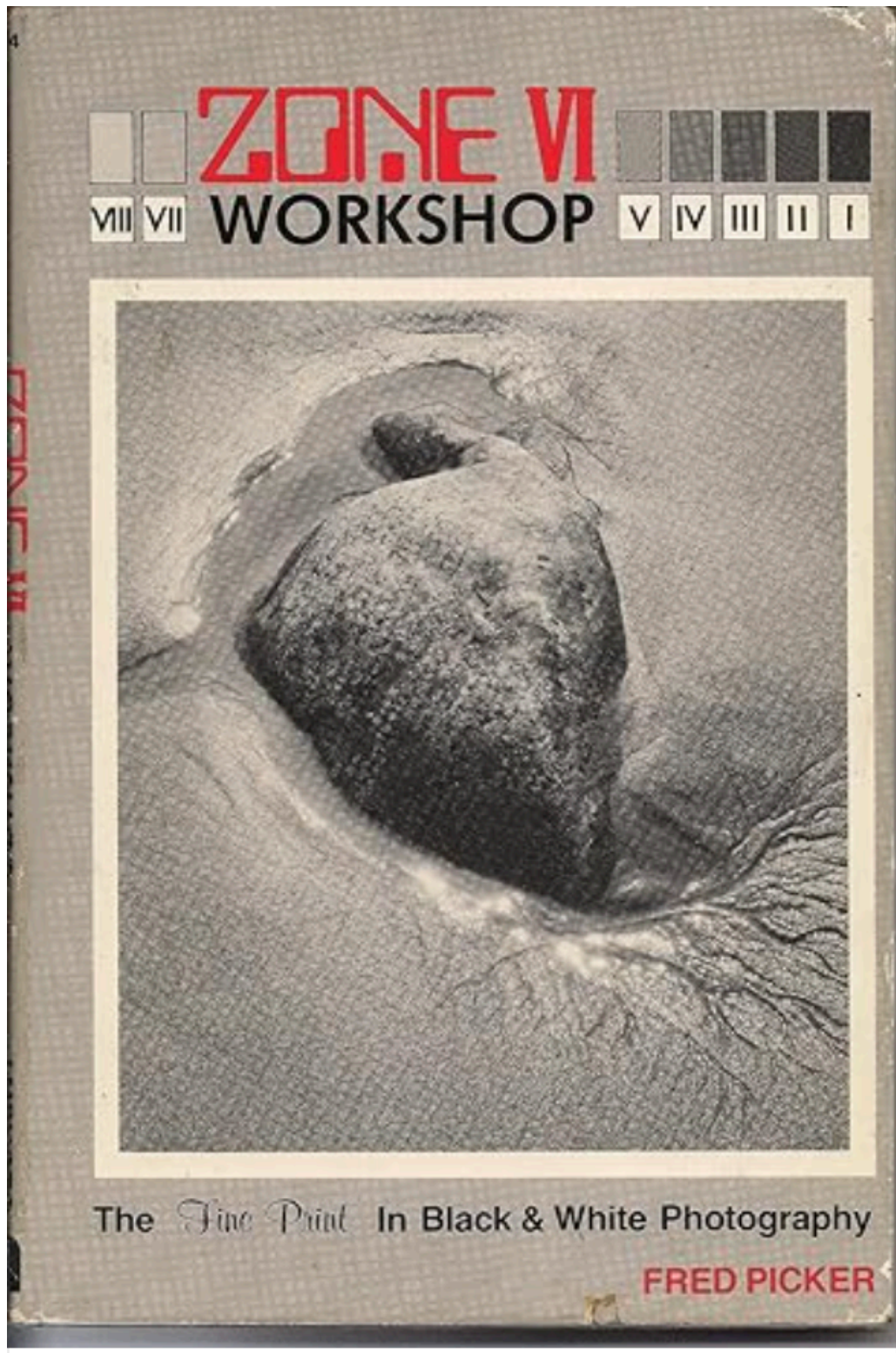
## Software and Approaches

John Paul Caponigro (Son)
https://www.johnpaulcaponigro.com/blog/home/

Paul Caponigro (Father)
https://www.icp.org/browse/archive/constituents/paul-caponigro?all/all/all/all/0

Fred Picker ( Zone VI Workshop via Calumet ion You Tube) (father)
https://www.youtube.com/watch?v=hNUtaMlPh3I
The Book
https://a.co/d/eQJdtat

Les Picker (Son)
https://lesterpickerphoto.com/

Nik Collection Plug In.  👆🏻
https://nikcollection.dxo.com/nik-silver-efex/

John Paul Caponigro 👆
The Best Way to Optimize Images For Black & White Conversion
https://www.johnpaulcaponigro.com/blog/45384/the-best-way-to-optimize-images-for-black-white-conversion/

**Adjust Color Before Converting To B&W**
When you convert images from color to black and white, you can achieve more control over tonality and achieve more extreme effects if you do two things before making the conversion.
First, clear all color casts. This is true even if the color cast exists in the scene, like artificial or golden hour light. Clear the cast by setting a gray point with a dropper using Lightroom, Camera Raw, or Curves. (Find more powerful options in 4 Ways To Achieve Neutrality.)
Second boost saturation high. Make the image look hot, but don't push it so far that you introduce clipping. Instead of using Hue/Saturation, favor Vibrance as it limits clipping.
After you do these two things, you'll find that individual hues can be made either lighter or darker than they can if you don't do this.
**3 Reasons To Make Black & White Conversions In Photoshop**

This technique doesn't work in Lightroom or Camera Raw. If you clear a color cast and boost saturation first, those changes will be reset when you click B&W. When it comes to black and white conversions, Photoshop will give you 1) a better preview, 2) let you make more extreme effects, and 3) more control (globally or locally).

**Greg Gorman Mac Holbert Method.** 👆🏻

This black and white conversion method is named for Greg Gorman and Mac Holbert.

It is a luminosity based method especially good for portraits and delicate subjects

1. Convert to LAB colour (image/mode)
2. Select Lightness channel (in the channel palette)
3. Set Image mode to Greyscale (image/mode) when asked discard other channels
4. While holding the CTRL key click on the Grey channel to Select Shadows
5. Invert selection (select/invert)
6. Convert image back to RGB (image/mode)
7. Go to the layers palette
8. Create new fill layer and fill with colour or grey whatever you like (sepia R225:G141:B31 is a good place to start) (Grey R150:G150:B150) you can always change the colour later if required)
9. Change blending mode of the fill layer to multiply
10. Create new merged layer above this by clicking on the fill layer then pressing CTRL,ALT,SHIFT, E
11. Change the blending mode of this new layer to Overlay and adjust the opacity to 20%
12. Run High Pass sharpen on this layer set at 50 pixels (filter/other/high pass)

**another version is here:**
https://philservice.typepad.com/Gorman-Holbert/The_Gorman-Holbert_Black_and_White_Conversion_Description_and_Analysis.pdf

**Guide to Gradient Maps in Photoshop**
https://enviragallery.com/guide-to-gradient-maps-in-photoshop/

Richard Kelly Experience

Monochrome 2024

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