

Thinking in colour to see in black and white.



Introduction

We live in a visual world composed of colours and more colours. The origins of photography was based in black and white, and as such at least one step removed from reality. In our colourful world, black and white remains a popular medium to present images.

Objective

To introduce a variety of approaches and techniques that a photographer can use to analyse a scene – even before they raise the camera to their eye, so that the colour picture can be converted into a great monochrome image.

Format

The first part is an interactive presentation of about 20 minutes. It introduces the impact of specific colours on the monochromatic result, the principles of what makes a good monochromatic image, and the effect of filters – which to keep and those to discard.

The second part of the event is a workshop. Using images provided, the members work in syndicate groups to identify those which would make good, or poor,

conversions to mono. And to identify what features contribute to successful monochromatic images. A final review summarises the learning.

Third part: Finally, a short demonstration applying the thinking in colour techniques.

The demonstration uses Affinity Photo; the operation is similar to Photoshop, and could be applied to almost any image editor.

Outcomes

Club members discover how to look at a scene so that it is more likely to convert to monochrome successfully.

Expenses

- ◆ Standard PAGB formula for travel.
- ◆ £5 contribution towards paper, handouts, and wear and tear.
- ◆ £10 Speaker fee. 0

Club support

- ◆ Use of your club's projector and screen.
- ◆ Layout of the room to suit a workshop.
(A suggested plan provided on booking.)