



DAVENTRY PHOTOGRAPHIC SOCIETY



Putting Colour to work in Photography John Lewis

Many photographers love black and white photography and there are many reasons for this. From the early days it was the only way you could get an image into a gallery and be considered as 'art'. Black and White photography appears to be more timeless than colour and the lack of colour accentuates the light and shadows. Backlit subjects and dramatic shadows are brought to the viewer's attention quickly and Black and White also tends to distance the subject matter from reality.

As the technology evolved colour became mainstream in the vernacular field, and perhaps taken for granted by many photographers. The work of Stephen Shore, William Eggleston, Saul Leiter and Fred Horzog in the latter half of the 20 th century brought colour to the art gallery.



Leiter used many strategies to enhance a painterly look and feel, including shooting in the rain and snow, photographing through windows, including reflections, and combining many elements at different depths, often bringing out strong colours in out-of-focus foreground elements.

"Perfection is not something I admire. A touch of confusion is a desirable ingredient." Saul Leiter

Stepping back to the start of colour photography, the Autochrome Lumière was a process for colour photography invented in France in 1903, marketed in 1907 and which dominated colour photography until the mid-1930s. The process was very expensive and in 1936 Kodak revolutionised colour

photography with the release of their legendary Kodachrome which dominated film and colour slides right up until the advent of digital technology. Colour however is how we see the world. Colour catches the eye, time is inferred by the image colour (day, year, decade): the mood of a picture can be communicated by the colour scheme and the ability to emphasise relationships between subject matter is key. Most important of all, colour can evoke an emotional response in the viewer. Colour psychology is extensively used in the design of advertising campaigns, websites, film making and product creation. The human response to colour is an extensive subject.

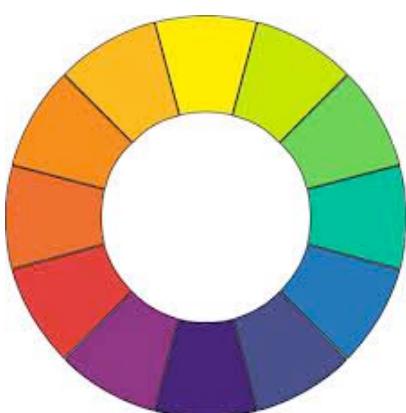
One example of the link between colour and emotion is the common perception that red, orange, yellow, and brown hues are ‘warm’ while the blues, greens, and greys are ‘cold’. Warm colours also appear to come forward and cold colours recede.



The ‘warm’ colours of the foreground and the rust of the old mining equipment tend to appear closer while the darker horizon colours and the ‘cold’ sky recede enhancing the perception of depth in the composition.

Cwmorthin Slate Mine: J A Lewis

There are several ways that colour has been represented, one of which is the 12 colour wheel. The primary colours are Yellow, Red and Blue and from these colours all the other colours are derived. Colours opposite to each other are known as complementary colours and using these colours, colour contrasts can be achieved. Utilising colour contrasts is vital in achieving strong and vibrant compositions. Colours next to each other on the wheel are called analogous colours and creates harmonious and calm moods. Combinations of the colours are defined as colour harmonies and are key in designing colour schemes which ‘work’ together.





The yellow hat and red jacket add colour weight to the subject matter and draws the eye.

A wet day by the seaside: J A Lewis



The analogous colours of green and yellow create a harmonious and calm mood. The cool colours of the sky recede and create depth. The cool warm contrast adds energy to the image.

A walk with Stinking willie: J A Lewis

In photography our knowledge of colours and colour harmonies is vital in portrait, food, product, and still life work where colour choices can be controlled. Even in Landscape and street photography the viewpoint chosen reflecting the colours makes a fantastic difference. In street photography inspiration can be appreciated from the work of Saul Leiter seen above as well as William Eggleston, Stephen Shore and many others.

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Don't forget to visit John's website

[HOME | JOHN A LEWIS PHOTOGRAPHER](#)

Saul Leiter



Saul Leiter has become known as one of the great colourists and photographers of our time. He spent 60 years photographic the streets of New York City. His work embodied both elements of Abstract Expressionism and Japanese minimalism. His work embodied themes of umbrellas, snow, café's and brightly coloured cars. His work abstracted in reflection and glass distortion. He was an innovator. Saul Leiter passed away at the age of 89. Behind him he left a beautiful legacy that pioneered artistic innovation in colour photography. Saul grew up in a Talmudic household and as a young man started seminary to become a Rabi. He soon left to go to New York and pursue his other love, art.

Originally a painter, Saul was encouraged by his mentor and friends to consider photography. Saul had a long healthy career working as a photographer. His professional work was mainly black and white working in fashion and photojournalism. But Saul was pursuing an enormous practice of colour photography on his own doing personal work. These images were unknown to the world for the most part until their discovery in the late 1990's - many of the images shot on Kodachrome and never printed. With the publication of "Saul Leiter: Early Colour" in 2006, Saul has secured his place as possibly the most important colourist since William Eggleston.

[Saul Leiter in Conversation with Vince Aletti - YouTube](#)



Tips for Photographing Tiny Spring Flowers

Albert Dros

You don't necessarily need a macro lens to use these techniques, though. A longer lens with a large aperture will also work, but you won't get the super smooth silky bokeh (that beautiful soft part behind the flower). For the best results, especially with tiny flowers, get a macro lens or use the cheaper option: macro rings (Google them for your lens). And let the fun begin!

Note: I photograph macro mostly different than a lot of other 'macro photographers' as I am doing it the 'easy and lazy' way, meaning I don't use a tripod which makes me fast and flexible. Everyone works differently and in my opinion, there is no right or wrong way to work. I am simply explaining my personal method of working. The article is meant to get you inspired!

These techniques can literally be used anywhere. You only need a small patch of flowers. You can even do it in your garden! In this article, I'm mostly using a little field of Snowdrops and Crocus flowers next to my house. Here's a little video of the simple scenery:



About the author: Albert Dros is an award-winning Dutch photographer. The opinions expressed in this article are solely those of the author. His work has been published by some of the world's biggest media channels, including TIME, The Huffington Post, The Daily Mail, and National Geographic. You can find

more of his work on [his website](#), or by following him on [Facebook](#) and [Instagram](#). This article was also published [here](#).

R e m o v e Distractions in Post

Use editing techniques to make your shots even more dreamy, by removing distracting little parts (like little dirt on the flower, or distracting things on the grass).

Note: If you are interested in how I edit all my landscape images (including a special macro lesson), you can check out [my editing course](#).



Finally, here's a bonus tip: a flip screen on your camera is super handy for all of this. If you don't have one, you'll need to lay down on the ground. It could be a good idea to bring a picnic blanket with you.

I hope you found these tips useful. I wanted to add one last thing: you *don't* need an amazing camera to create these shots. The lens (macro lens or standard lens with macro rings) is the most important component here. The gear I personally used for these shots included the [Sony a7R IV](#) and [Sony a7 III](#) mirrorless cameras and the [Sony 90mm f/2.8 Macro](#) lens.



The World Needs Photographers Now More Than Ever

by Slater King

Now in 2022, the headlines, the bombed-out apartments, the famines, the chaos, the sheer villainy of it all, it's hard for us photographers — we, who feel — not to retreat backward, to withdraw, to remain shrouded and unmoving. But who else is there to directly mark the times that we're in? Who else at the demonstrations, can transform what happens in the blink of an eye: the people, the feelings, the hope, and the despair?

I don't want to put down poets, painters, musicians, writers, or artists, but none of them can show you so directly what happened. And because of this, what you as a photographer do and how you respond to the world we live in now is so critical. Perhaps your image will be the one that changes us all, that gives us all the ability to see something new... or perhaps the only person your image-making will change is you, but even if only that, isn't that enough?

[The World Needs Photographers Now More Than Ever | PetaPixel](#)

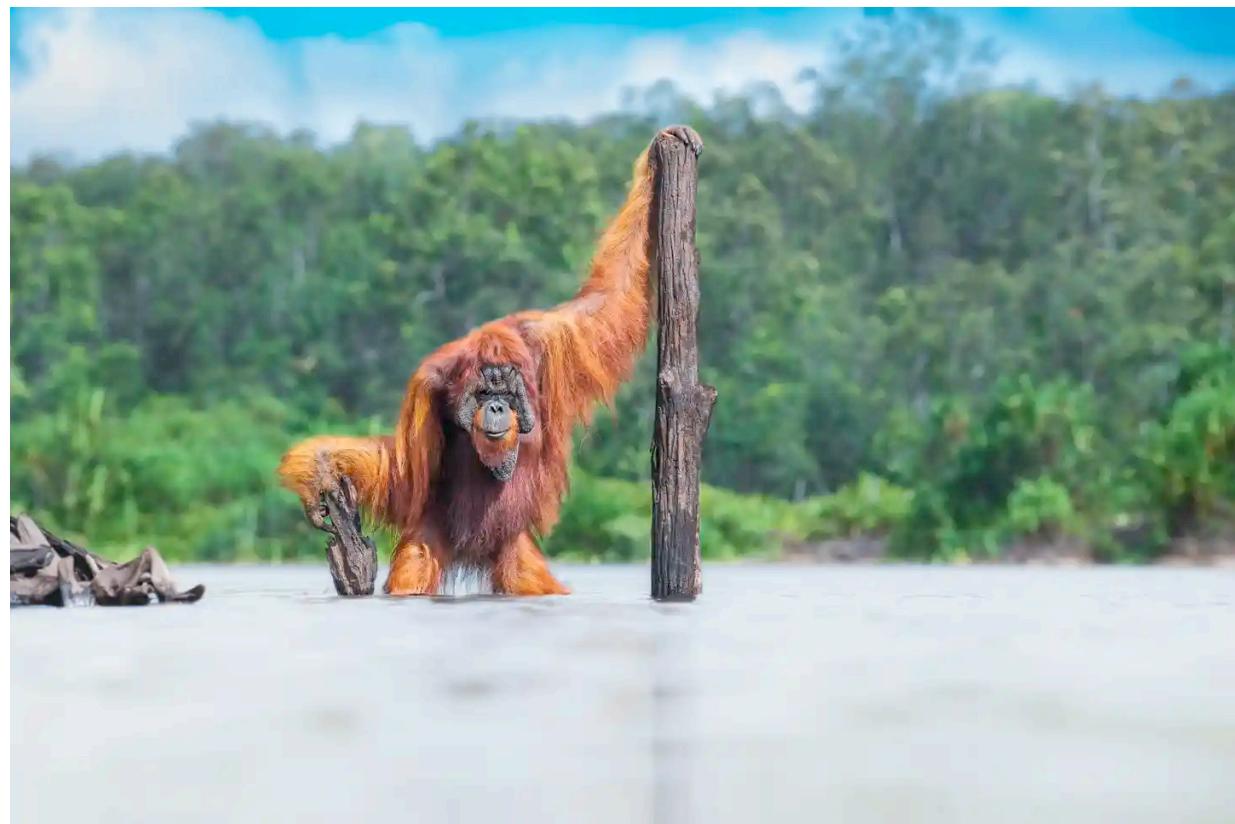
Winners and dinners: the World Nature Photography awards



[The World Nature Photography awards](#) winners of 2021 have been announced, with entries coming in from 20 countries across six continents. The overall winning photographer, Amos Nachoum, waited for hours on the remote Antarctic island of Plano for the moment at low tide when seals stealthily enter a lagoon. Here he captures the moment that one prepares to devour a defenceless penguin



An Arctic fox walking through a snowstorm in Iceland The gold winner in the black and white category. Photograph: Vince Burton



A orangutan in Borneo The gold winner in the animals in their habitat category. Photograph: Thomas Vijayan



[Why No One Needs To See Your Photography / The Lie Photographers Believe That Makes Them Unhappy - YouTube](#)

This is the most popular photograph in the world 55m views

DPS WHAT'S ON IN APRIL 2022

5th April

Members Evening.

Photographing Movement - This will be a practical session with a dance model.
Venue to be confirmed.

12th April

Competition (Digital): Theme '**Open Monochrome**' Print. Guest Judge: Trevor Rudkin

A digital copy of entries to be uploaded to Photoentry by 1 April.

Prints to be submitted by 7.15 on the night.

19th April

Closed.

26th April

Guest Speaker - Steve Williams - Street Photography.

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