



NEW ENGLAND CAMERA CLUB COUNCIL, INCORPORATED

The Speaker's Notes that follow are to accompany a lecture presented at the 2011 Summer Conference

Discover the Fine Art of the Black and White Photograph

Presented by

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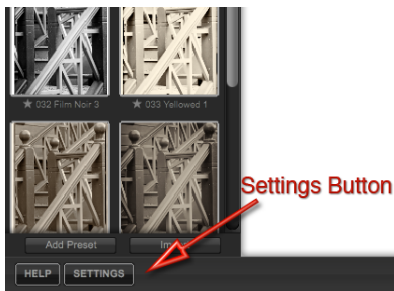
Class notes for Discover the fine Art of Black and White Photography

Get to know your tools

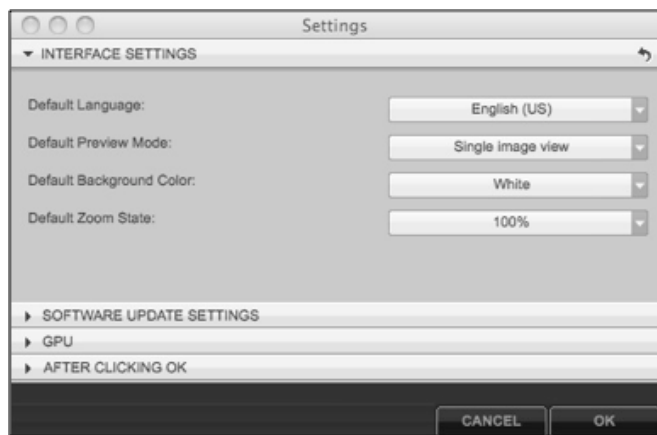
The fine art of Black and White cannot be achieved without knowing your tools. During the class I will be using Silver Efex Pro 2 and discussing the elements of black and white. To make it easier I have listed where to find some of the tools that can be found in the interface. Always get to know your tools so you can flow creatively without struggling with locating the tools.

Set up the interface with “Settings”

Use “Settings” button found in the lower left hand corner of the interface to set your preference for how the interface defaults when you open up Silver Efex Pro 2.



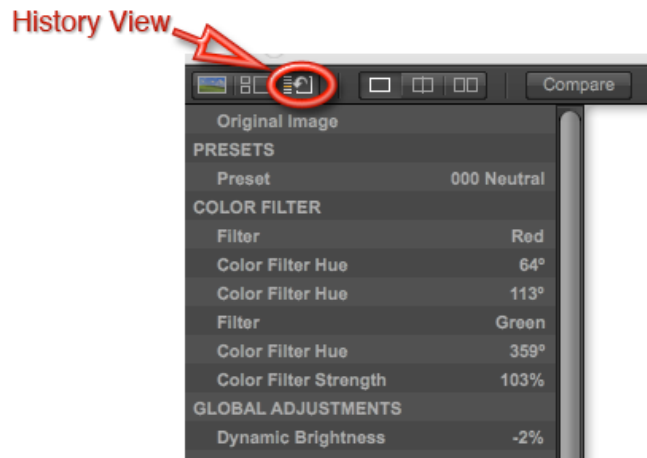
After clicking on settings a dialogue box will pop up and allow you to set your background color and default zoom mode. This will allow you to work faster and more smoothly. It saves clicks when working with the Silver Efex Pro2. Settings will also allow you set software updates, GPU video processing and layer creation default.



Note: that the window shows recommended default settings

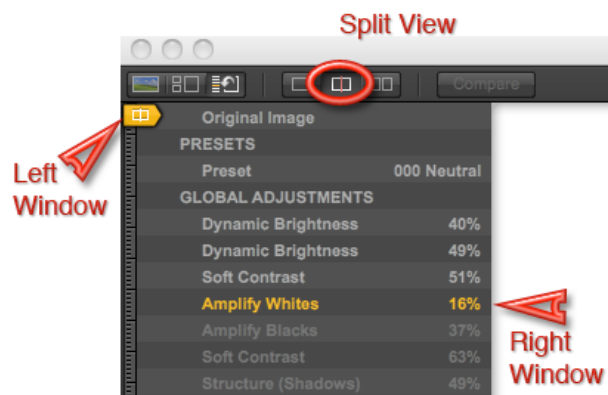
History View

Click on the History View to see a complete list of every adjustment you make in Silver Efex Pro 2. This is handy to see your steps. History can be set to provide a comparison between steps.



To compare between steps select the two states that you would like to compare. This can be between the original and any history step or between different history state.

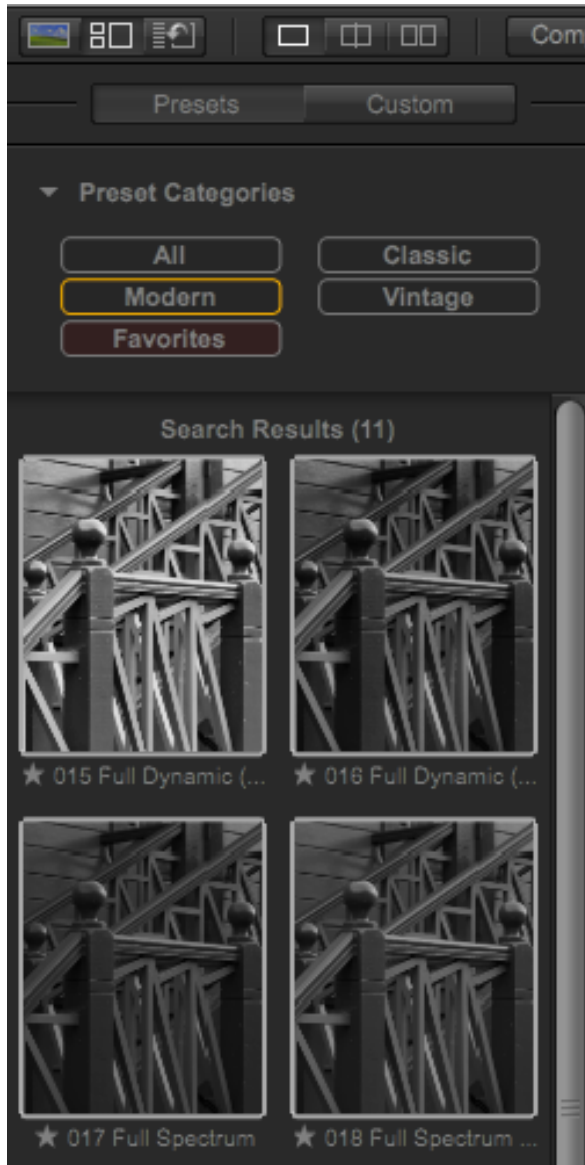
To view a previous state, slide the orange slider on the left to the state you would like to compare,



such as original color or the starting black and white state. Then use your current state or select a previous state by clicking to highlight the state you would like to compare. This works well in Split View. Using the Split View will place the state selected by the orange slider in the left side window, (Before), and the image from the highlighted line to display on the right side window, (After). A great way to check your work and to visualize the next steps your would like to make.

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Presets:



Structure, Filtration, Film type, Toning, Vignette, Burning edges and Borders. Adjust all or just the adjustments that you would like to create as a new preset.



Click on Add Preset and use a name that will assist you with understanding your new preset. Something like Soft Contrast Sepia burn Left Bottom or use a style name. Janice's favorite sepia.

These custom presets will appear under your custom button that is found just above the Preset Categories.

You can also adjust any of your custom presets if you found that they do not work as universally as intended.

38 presets are available to quickly achieve a starting point for your black and white conversion have been created to
To rotate easily through the presets, first click on one of the preset's image preview. Then use the up and down arrow keys. The program will rotate through the presets in numerical order.
You can also click on a category to see the presets that fit into the category.

New presets can also be created with your own personal settings. Set up all the global sliders on the right hand side of the interface. This can include adjustments to Brightness, Contrast,

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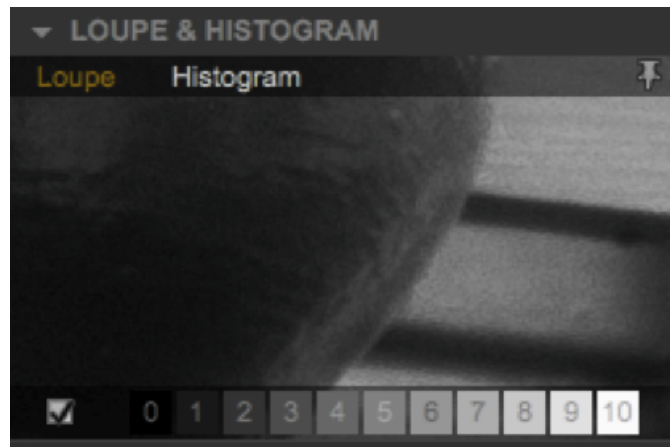
Hover over the preset and then click the update circular arrows found in the lower right hand corner. This will update a previously saved preset.

Zone system: The very name makes some people yawn or cringe. It really is a simple method for measuring gray values from pure black to pure white. The following is the scale and how it relates in your images.

Understanding the zones and where you would need to have them fall is the key to a robust and dynamic black and white image. Make sure your portraits have a solid Zone 6 in them. Make landscapes with a full range from zone 1 through 9 for great printing of your images.

Use the Silver Efex Pro 2 interface tool called Zone Mapping to maximize your images using Zone Methods. This tool is found in the lower right hand corner of the interface. When your cursor is inside the Loupe and Histogram window the zone mapping will appear at the bottom.

To display a selected zone on your images click on the number in the zone map for the zone you would like to see displayed on the image. Each zone is represented by hatch marks that go different directions and have unique colors starting at red (Zone 0) and going through to Blue (Zone 10)



(Click on box to allow zone mapping hatch marks to be displayed)

- Zone 0 This Zone represents pure black without any detail or gradient. Often found in the deepest shadows and on black objects within the photograph
- Zone 1 A black zone with no detail. This zone can display a gradient without detail. Often found in the deep shadows that are blending from pure black to the next zone. Note that this zone cannot display textures.
- Zone 2 This Light Black zone which is the first zone to display any detail. Textures can be found in this zone. Dark tree bark, dark hair colors that fall into this range can display these textures.
- Zone 3 A dark gray zone that represents the shadow part of a face or shadow of a building. Zone 3 has a lot of texture and is the zone most often represents dark hair, dark objects and standard shadows throughout an image.
- Zone 4 A dark mid-tone gray that is just below a mid-tone gray. Often found in all areas of an image with good tone values. This zone also includes a lot of detail. In film this gray often displays the greatest amount of grain. In digital it will sometimes contain noise as well.

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Photography

Zone 5 The mid-tone gray that is produced by metering off of a 18% gray card that has been tested for authenticity with a densitometer. Zone 5 will contain the greatest amount of detail and just slightly darker than a mid-tone flesh-tone. Note some gray cards will not test to be at a true 18% some can test between 13% and 20%.

Zone 6 This zone is most commonly associated as a mid-tone flesh-tone. This should fall between the shadow and the highlight of a portrait or other image. This makes for excellent wood grain and texture with its excellent capability of rendering detail. Watch out too much of this Light Mid-Tone Gray can make an image look flat and muddy.

Zone 7 This Light Gray is often found in the lighter portion of the face with flat lighting. It can be found in lighter flower details and Light sky gradients. This zone can hold a lot detail in all images.

Zone 8 As a very light gray this is the last zone to contain any detail on the whites. Often found in the highlights of faces and on white subjects with detail. These include white flowers, lace and cloud patterns. This is a great gray to have as a maximum highlight in subjects with a lot of texture.

Zone 9 Bright white this zone has no detail but it can represent gradients within the zone. Often when printing with an inkjet printer this would be your brightest white to prevent lack of ink content on images. This should be a secular highlight on water, hair, eyes, and the white of clouds.

Zone 10 This Pure white contains no detail and no gradient. It is not recommended to have this white in your images if you are printing with an Inkjet printer. Works fine in a silver sensitized image. The difference is due to a lack of ink being placed on paper. This Zone can cause hard edges and chromatic aberrations in the original image if this zone is too close to a dark or medium object. Zone 10 can be often called the "Blinkies" in the back of your camera.

Printing tip:

Usually I do not have Zone 0 and Zone 10 represented in my images on the computer. As a person that prints on an inkjet printer, a contrast increase can produce a blending of my zone 1 with zone 0 that can look a bit too dense. So I adjust to prevent this excessive density by using a Zone 1 as my deepest black. Zone 10 shows a void of ink that can produce a bit of a distinct edge on the paper. To avoid this I make sure that there is at least a little bit of ink applied to the image.