

DARK RADIANCE

**A JOURNAL OF CONTEMPORARY PHOTOGRAPHY
MAY 2020**



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MISSION STATEMENT

The purpose of Dark Radiance is to highlight interesting and innovative projects by photographers working primarily in black and white. In our media-saturated culture, it can be a challenge to get viewers to slow down and really *look* at images. Our aim is to provide a vehicle for artists to present new work, and get it in front of an audience that is eager to explore new ways of understanding the relevance of photography.

Please subscribe using the contact form on the website <http://darkradiancemag.com/contact-us/>.

And don't forget to include some comments about the work, if you are so moved. Feedback of all kinds is important to people who create art for its own sake.

We can be reached at DarkRadianceMag@gmail.com



image (c) Shirley Braley 2020

LETTER FROM THE EDITOR

By this time, some of us are settling into new routines, and some of us are chafing to socialize and travel. Nobody is unaffected. But I am considerably uplifted by the many people who are not only adapting, but thriving. My monthly "I've been thinking..." column is about ways you can use this time to your best advantage.

We are presenting portfolios from three amazing photographers. Woody Eisenberg is back with another exploration of our industrial heritage, with "Sloss Furnaces". I am pleased to present Richard Daley's series of zen-inspired images from nature, one of which is on the cover. And the ever-popular Susanna Euston gives us an awesome and inspiring article "iPhone Magic!", on the possibilities she has discovered with the iPhone 11 Pro Max.

In the wake of all the changes in my priorities over the past month, I am announcing that Dark Radiance is going to be on hiatus for the next few months. Although readership is up since the pandemic hit, comments and responses are way down. The good news is that people have time to get through their emails; the bad news is that people don't seem to be paying as much attention. This is completely understandable. My own priorities have shifted, and I'm

going to be giving myself a chance to rethink and regroup over the next few months, as we see how the world is changing.

I still welcome responses and feedback from all. Stay connected, stay safe, stay home, and may grace find you.



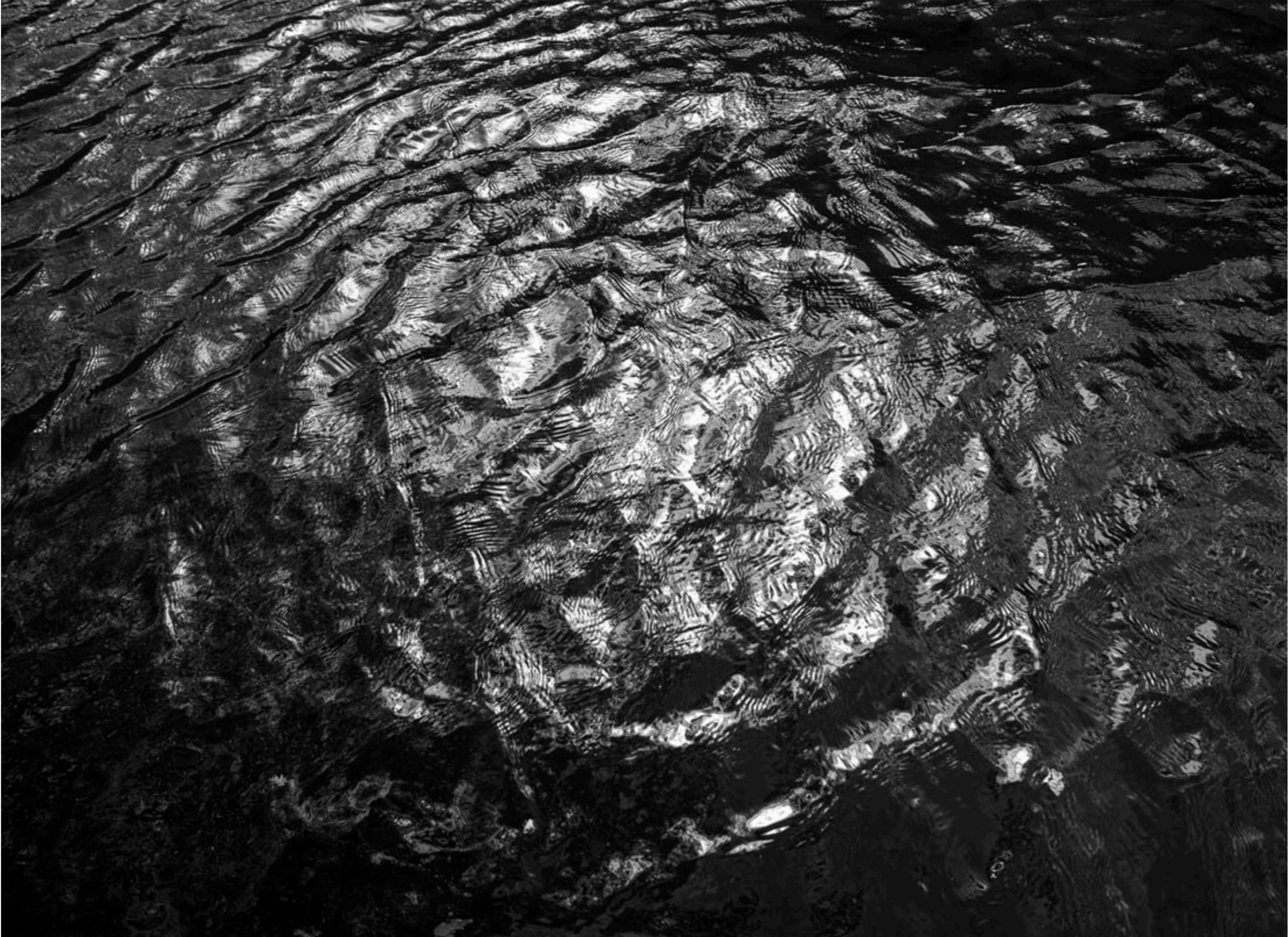
image (c) Shirley Braley 2020

ZEN NATURE PHOTOGRAPHS: A SAMPLING BY RICHARD DALEY

Whether photographing grand landscapes or intimate landscapes, I want to find and show their essence. This means simplifying the scenes, sometimes abstracting them or using unusual perspectives. These images, made in many different locations, are all illustrations of my intent to photograph in the spirit of Zen. They are about awareness more than about the subjects, they are not about recording the world, but about experiencing it, feeling it, and becoming ever closer to our interdependence with nature.

Sometimes I am attracted to textures, whether in a whole landscape or intimate landscapes of ripples on the surface of water or of dead roots. I study form in everything from mountains to leaves and pattern whether in a braided stream or in a tiny patch of ice. Occasionally I use black and white infrared, as with the rain forest canopy photographed from below. All ways of looking and photographing to find the essence and invite exploration with an open mind to the natural world we so often overlook.













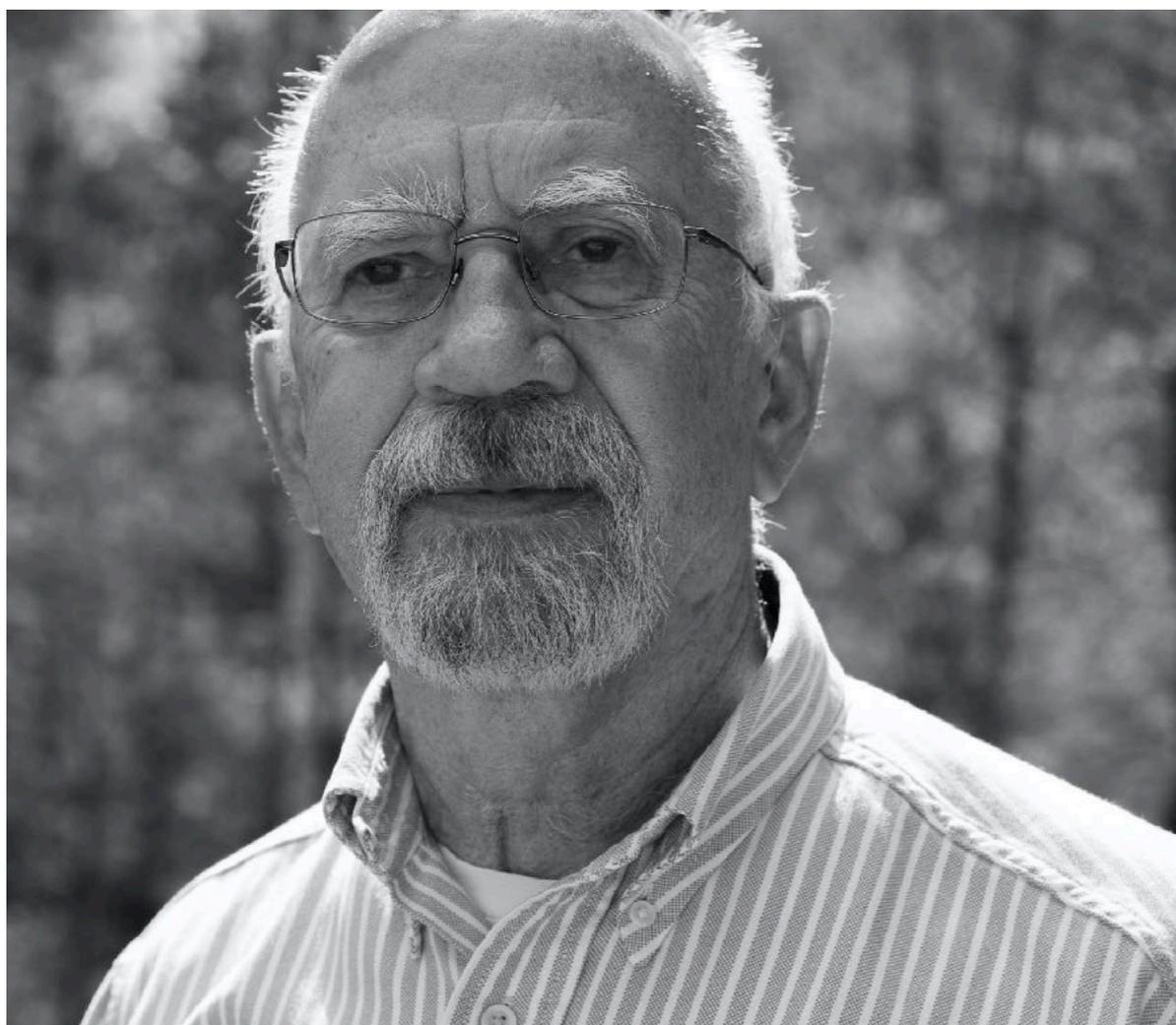








RICHARD DALEY, CONTRIBUTOR



My photography is strongly influenced by my Zen Buddhist practice emphasizing awareness and simplicity. Both Zen and photography can open our eyes in fresh ways, help us experience the world in its full richness and mystery.

I try to create images that are simple, elegant often minimalist. While I photograph in color, I often convert to black and white to emphasize form, design, and abstraction. Black and white often conveys a stronger sense of personal feeling than color which overwhelms many nature images. I like creating images that often use negative space as part of the composition which allows the viewer to pause and imagine. I like to produce images that have a sense of mystery, sometimes bordering on illusions, so people can find in them a new awareness.

Nature photography takes patience, patience to be fully present and aware. To see the uncommon in the common, to be keenly aware of the impermanence and celebrate each change, each moment. Nature photography should be meditation, a practice where you lose yourself as you embrace the natural surroundings, a meditation that dispels preconceptions and looks beyond conventions so our images can inspire people to experience the world in deeper ways.

I've Been Thinking...

Opportunity, not isolation

With photo shoots cancelled, trips postponed, galleries and exhibits closed, think of this as an enormous opportunity not to be wasted, to take your photography to the next level. When our priority is to get out shooting in popular places, we might not think to take a step back and reconsider how we work. So use this time to harness your motivation to learn and grow. Following are 11 things that I am trying myself.

I'm not going to do the list in reverse order of importance, because that trendy presentation always annoys me. They are in the order in which I thought of them while I was out walking. Read all of them, and if you don't want to try any of them, then make your own list and work through that.

Happy shooting, happy editing, organizing, and experimentation. On your mark, get set, GO!

1. Shoot one "roll of film" (or 36 exposures) in one place. Your yard, living room, garage, closet, whatever. Really stretch your mind to see shots that you might not normally notice. If this is not working for you, try #2 first.
2. Get out the manual for your camera and learn about all those features you never saw any use for. Find a use for them. Go back to #1 and practice.
3. Revisit the classics. Learn about Robert Frank, Walker Evans, Berenice Abbott, Andre Kertesz, Richard Avedon. Read biographies of these pioneers and their lasting influence. Buy books of their work on Amazon. Read about the history of photography on Wikipedia.
4. Go to the Walmart parking lot and do a photo study of bumper stickers. You will see things you never noticed before. For those of you who are self-conscious about street photography, this is a good opportunity to practice stealth.
5. Do a photo study of all your favorite social spots that have "closed" signs and shuttered gates. Make it poignant.
6. Organize those rafts and reams of images that you have been accruing for the past 25 years. Get them in some shape so that you can actually start working with them.
7. After doing #6, pick some images that you had forgotten about, or never bothered to work on. Practice different Photoshop features and try new editing techniques. Call it the "Lost Archive" series.
8. Get out an old camera from your distant past. Remember how much you loved it, or disliked it, and use it for a while. If this accomplishes nothing else, it can remind you of your priorities for gear, why you have chosen what to use. This will take you right into #9.
9. Organize your gear. Make piles of cables for something-or-other, filters for lenses you no longer own, and all those 1-megabyte thumb drives you've had in a drawer since 1998. Pare down, clean everything, put it away neatly, and only keep the stuff that serves a purpose.
10. See how small a camera bag you can get away with. Pretend that you have to carry it with you everywhere. What do you really need? What is the minimum you could feel creative and comfortable with? Explore this, play with it. It's just an exercise.
11. Last, and most important: TRY STUFF. Just pick up the camera, and try stuff. Doesn't matter what your subject is. Do a new type of editing. Do outrageous saturation, extreme cropping. Try doing an entire editing session without using "undo". Point the camera with your eyes closed. Do long exposures without a tripod. See what toenails really look like up close (be prepared to trim them after this). Just try stuff.



SLOSS FURNACES BY WOODY EISENBERG

Sloss Furnaces*

In the spring of 2019, I travelled with my two history professor children to Alabama on a tour of historic Civil Rights sites. I learned that in 1881 Colonel James Withers Sloss, an industrialist and a founder of Birmingham, formed the Sloss Furnace Company, and began construction of Birmingham's first blast furnace. The Furnaces were in operation from 1882 through 1971, and established Birmingham as one of the leading producers of pig iron in the world.

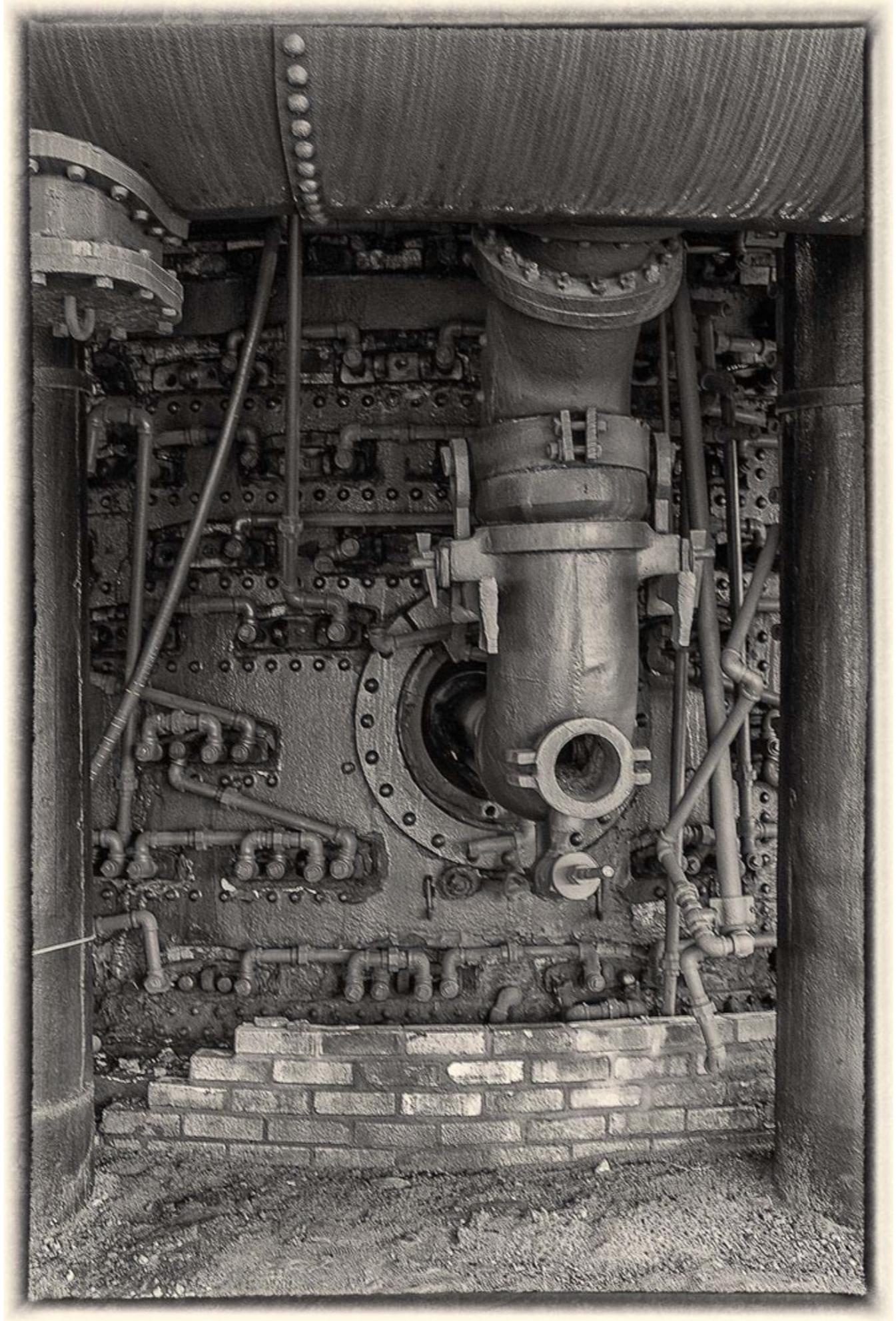
Sloss Furnaces regularly utilized forced, mainly African-American, convict-laborers that were purchased from local law enforcement in a system called peonage. African-American men would be arrested under often bogus charges such as vagrancy and the Sloss company would work them as slaves.

Today the site is a National Historic Landmark and serves as an interpretive museum of industry and hosts a nationally recognized metal arts program.

* https://en.wikipedia.org/wiki/Sloss_Furnaces accessed 04/05/2020

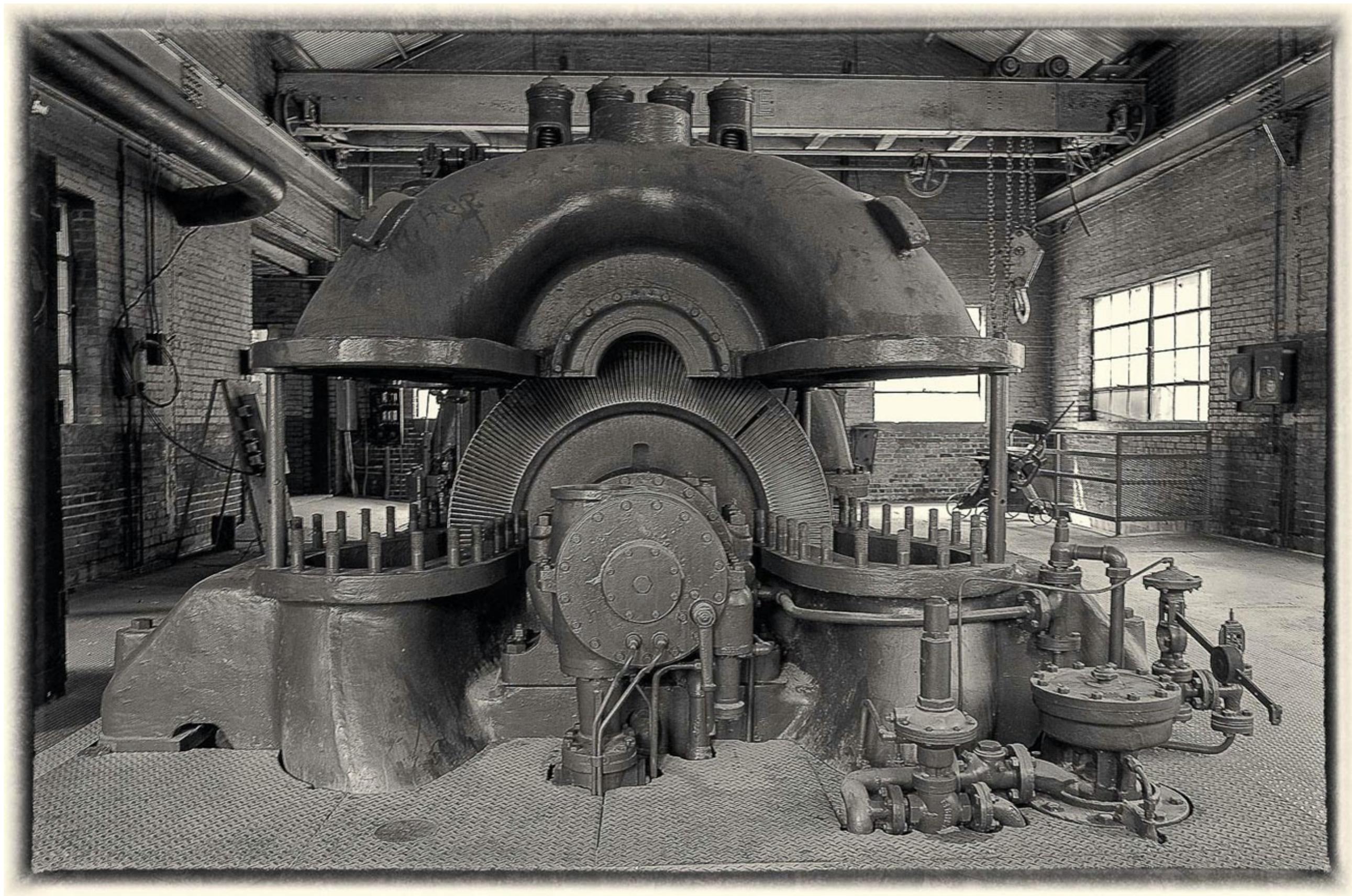


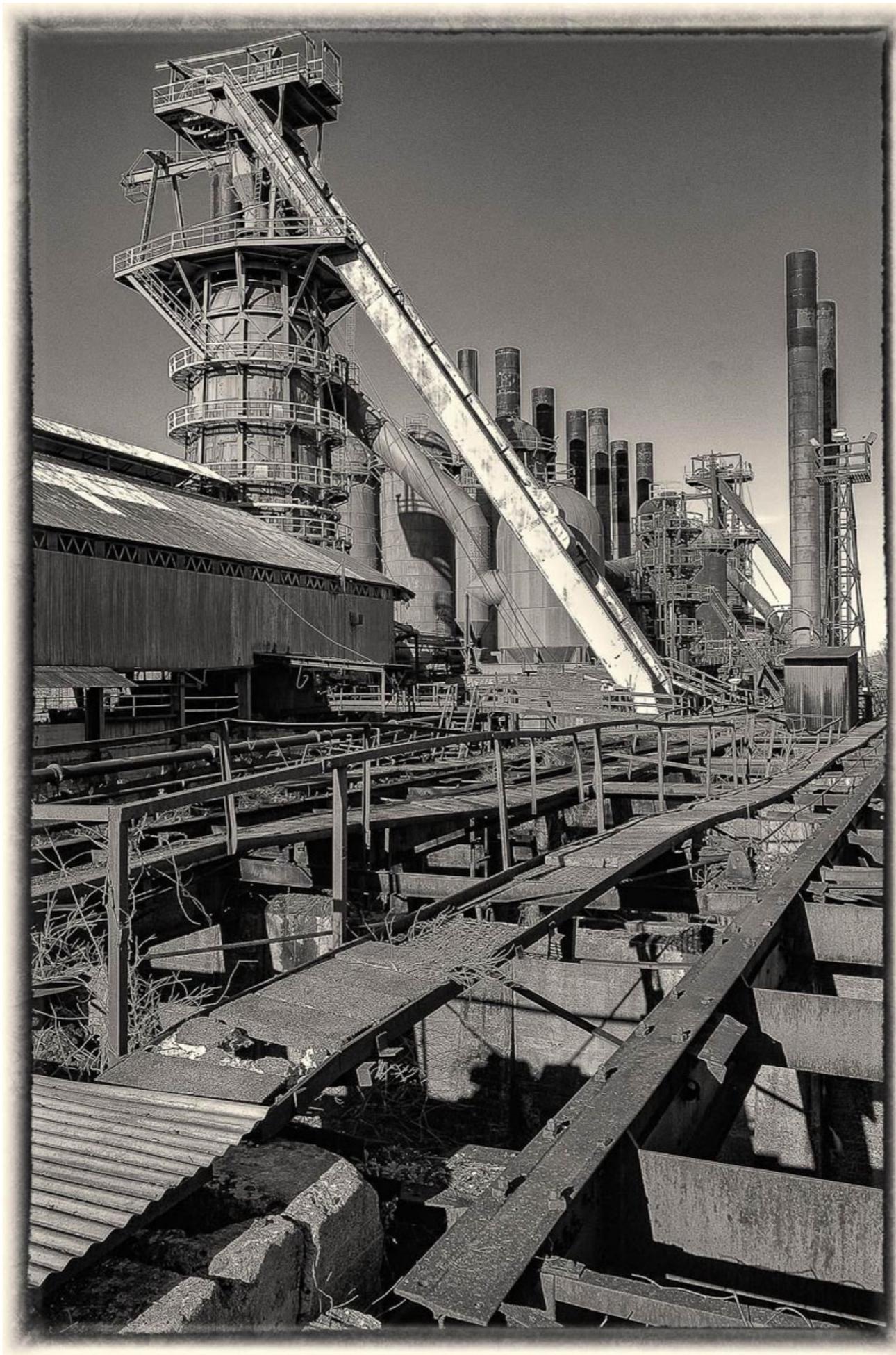




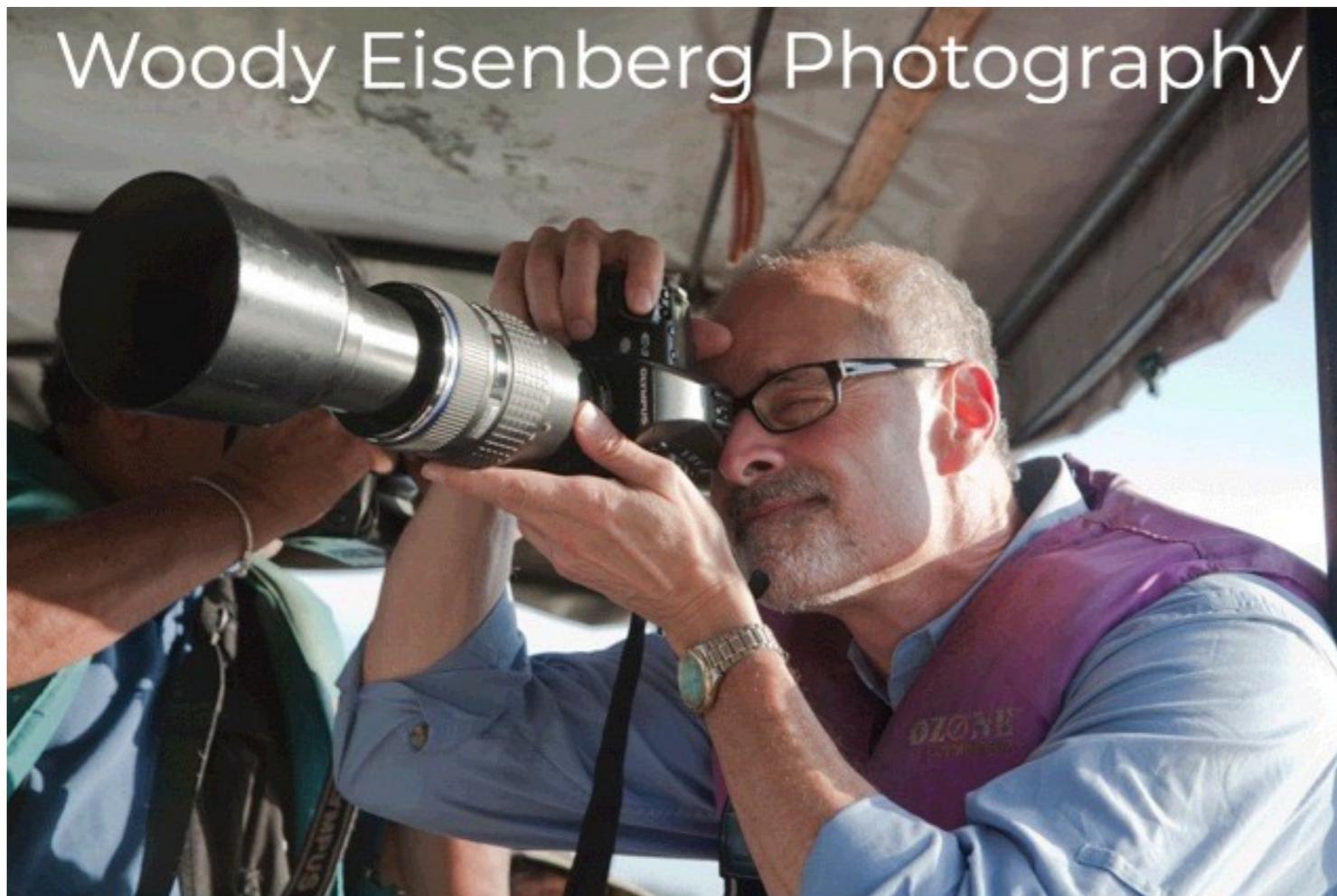








WOODY EISENBERG, CONTRIBUTOR



The goal of my photography is to provide a glimpse into the everyday life of people at work and play, to gain a better understanding of their lives and relationship to others and their surroundings.

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iPhone Magic!

by Susanna Euston



All images and text in this series (c) 2020 Susanna Euston

What camera do you almost always have with you? Well, for me it's my iPhone 11 Pro Max.

It took me awhile to get serious about iPhone photography. The quality, just simply, was not adequate. And then the new 11 Pro Max was released in late 2019. After reading the reviews, it seemed like a must-have.

Without going into too much detail, the basics of the 11 Pro Max include a 12MP camera and three lenses – ultra-wide angle, wide angle, and telephoto. It handles noise pretty well in low light—a bonus. Its features and apps are guaranteed to open up a new world for the photographer on the go.

In this article I'll focus on my two favorite shooting options. The first, the phone's built-in **Portrait Mode** (available from the iPhone 8 on). The second, an app called **AvgCamPro** (for multiple exposures). Let the magic begin!

Left: The Duck was photographed using Portrait Mode's **Studio Light Mono** setting. There was no special lighting. But the mode created the vignette around the duck, found in a cluttered antique shop.

Portrait Mode offers six shooting styles: Natural Light, Studio Light, Contour Light, Stage Light, Stage Light Mono, and High Key Mono. Since black and white

photography is my preference, my favorites are the Stage Light Mono and High Key Mono. But here are samples of each:



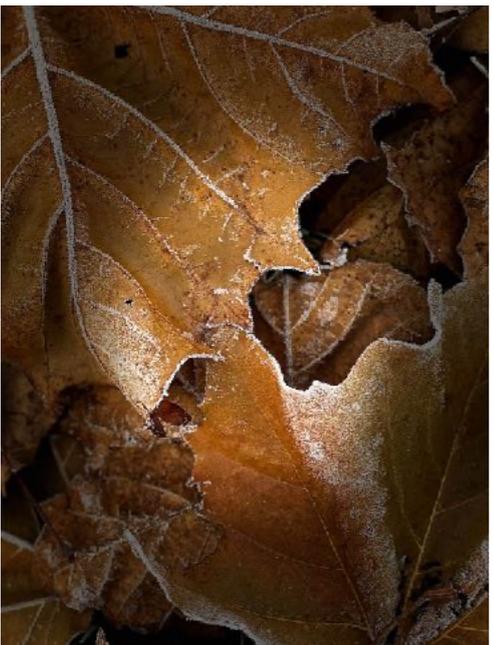
A



B



C



D



E



F

I enjoy using **Portrait Mode** on subjects other than people. It offers subtle as well as more dramatic variations.

A. Natural Light

B. Studio Light (soft modeling)

C. Contour Light (higher contrast)

D. Stage Light

E. Stage Light Mono

F. High Key Mono

The vignettes in D and E can be adjusted, more or less.

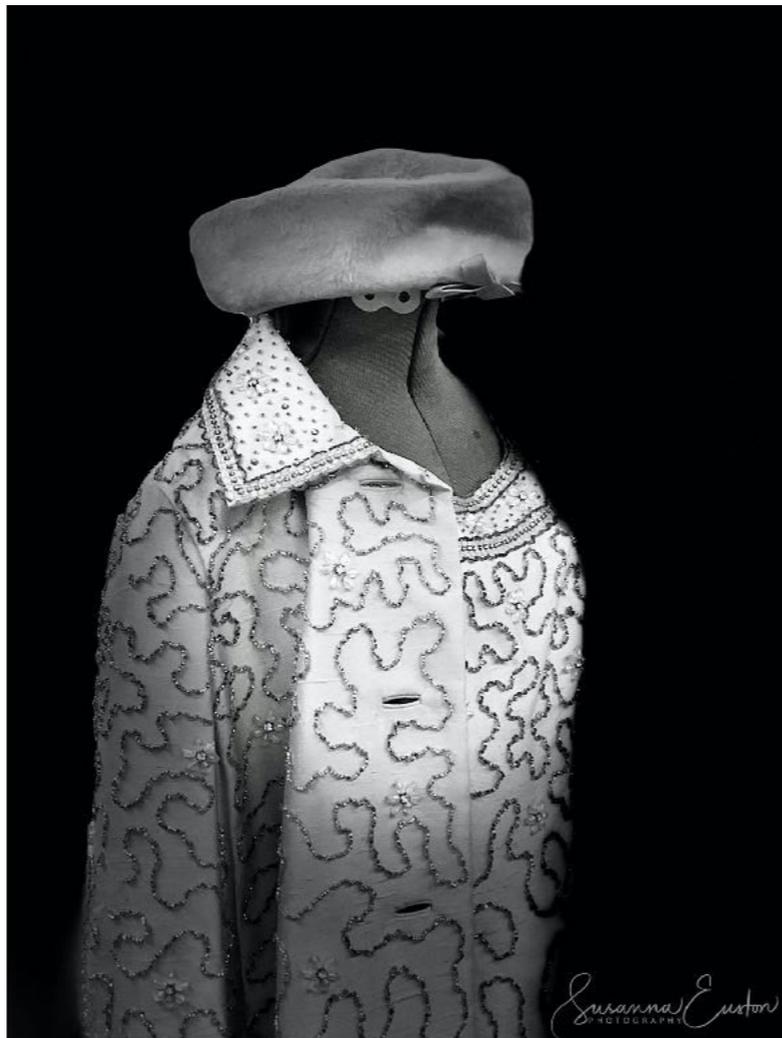


Top: The Pig

Middle: I See You!

Right: The end of the Night

The **Stage Light Mono** setting is my favorite. The lighting in all three of these images was normal room light. All three items were in antique stores with lots of stuff around them. The setting isolates the subjects and lights them in a pleasing way. Some experimentation is needed to achieve the look you want.

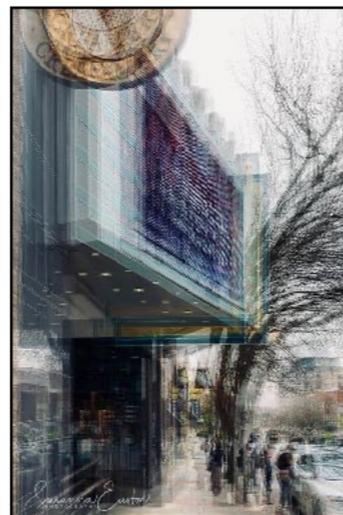


Some clean up also may be needed in Photoshop to clean up light aberrations. But, all in all, it's so much easier than setting up studio lights to achieve similar effects. I wish I'd had this when doing commercial work!

The images, below, are multiple exposures created using **AvgCamPro**. The app allows one to set the number of images (up to 128!) that will be composited automatically. It also allows one to set the shooting intervals in seconds and to choose

slow shutter or normal. The image on the left used slow shutter, the one on the right normal.

NOTE: All images in this article were processed using the iPhone **Photos** (editor) and a couple needed a little touch-up in Photoshop.



And color is an option, as always



Left: Asheville Downtown
Right: Wendy at Work



Susanna Euston is a long-time, award-winning photographer, an artist, and graphic designer. Genres that she explores to express the beauty in front of her include Classical Photo-realistic and “Ethereal” (in Black & White); Abstract and Intentional Camera Movement (mainly in Color); Infrared; and Macro (Black & White and Color). Through her Photographic Artistry Workshop program she loves to share these techniques with intermediate to advanced photographers.

Her work can be seen in shows and exhibits in the Western North Carolina region and is shown year around at Trackside Studios in Asheville, North Carolina’s River Arts District.

Get a free copy of Susanna’s *The Photographer’s Quick Reference Guide* available [HERE](#).

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PUBLISHER, EDITOR AND CONTRIBUTOR: SHIRLEY BRALEY



Photography allows me to capture the richness of what I see around me, and to encourage a closer vision of it. It is my way of showing the world to myself in new ways. With my images, I explore ways of depicting something essential about a scene, and challenge the viewer to think about what they are seeing.

I like to explore the boundaries between what is real and what is in my imagination. My work often includes elements of the mystical and the fantastic, combined with what is so commonplace that we have stopped looking at it closely. Often the story I want to tell is one of texture, of the impact of time on the subject. The patina of wear can be beautiful as well as thought-provoking.

I mostly shoot with wide angle lenses that get me close to my subject. I frequently capture images with my iPhone, because it is always with me. Any moment can provide an opportunity for me to explore what is around me.

Photo credit: Rimas Zailskas

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Submission Guidelines

- 10 - 15 images, which should be a series exploring a subject, style, or technique
- JPG format and saved at size 5-7, or medium size
- Has your full name at the start of each file name: jane-smith-UNIQUE-FILENAME.jpg.
- File size should be sized to **300-500K**.
- Converted to black & white

The editor reserves the right to resize images (without cropping) which are accepted for publication.

For more information, contact us at DarkRadianceMag@gmail.com

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