

BLACK+WHITE PHOTOGRAPHY

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EDITOR'S LETTER

How many images do we look at in a day? The answer is probably far more than you think.

We live in a world of visual language that we take for granted – we understand its signs and meanings and interpret it without thinking. Photography is so much part of our lives that we hardly notice it.



© Sarah Ketelaars

But I can't help thinking there is too much of it to take in, that our visual sensibilities are becoming desensitised through overload.

I was talking to a London gallery owner last week and the

conversation got round to this subject – the bombardment of imagery that we experience in everyday life. We talked a bit about the sensory impact this has, the way we move rapidly from one image to another to another like a visual drip feed of mediocrity. 'But it doesn't matter,' he shrugged. 'There will always be one image that will arrest you, will stop you in your tracks. And that moment is worth all the waiting.' He laughed and you could see that this was something that made sense of everything he did – it gave meaning to his working life.

As a gallery owner, he must spend a great deal of time looking at work that, for one reason or another, doesn't make the grade. But when he is

presented with work that is in some way special, it must sail above the rest, create a place of its own outside the norm.

So what makes a photograph, or body of work, special? The vision of the photographer? The skill of execution? The subject matter? The way it's presented? Probably all of those things, and maybe none of them. We know it when we see it. When the heart lifts.

So perhaps I shouldn't worry about sensory overload, perhaps we are more adaptable than I give us credit for. Perhaps, as photographers, our visual sensibilities are just as alert as ever.

Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

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© United States Postal Service



Made in America Building a Nation

releasing this delightful stamp collection of early 20th century industrial workers. Eleven of the 12 stamp images were taken by Lewis Hine, a photographer celebrated for telling the story of labourers at the turn of the last century. A charming symbol of America honouring the hands that built the nation, we wonder what other photographers' work would look good...

► usps.com/stamps

A PHOTOGRAPH WE LOVE



Hollywood and Vine 7.49AM
 © Susan Burnstine

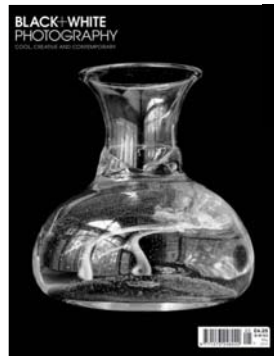
of *Being* series. An imaginative concept and sense of mystery, we'd love to have this image on our wall.

► susanburnstine.com

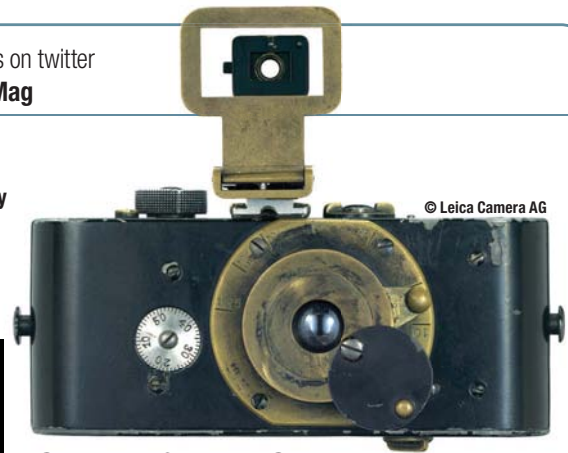
WE BUILT THIS CITY
 Black & white is currently journeying all over the land of the free, thanks to United States Postal Service

COVER IMAGE

This month's cover image is by American photographer Olivia Parker. Focusing on still life, Parker's delicate aesthetic instantly caught our eye.



► To see more of her work go to oliviaparker.com



© Leica Camera AG

CANDLES AND CAKE

A very happy 100th birthday to Leica! In 1914 Oskar Barnack made the Leitz Camera – the very first 35mm Leica model. Some of the most recognised black & white images have been taken on a Leica, and users include Elliott Erwitt, Bruce Gilden and Jacob Aue Sobel. Celebrating its centenary year, Leica Camera AG is hosting a number of events and exhibitions throughout 2014.

► To find out more visit: leica-camera.co.uk



© Clayton Bastiani

AN ARTIST AT WORK

Black+White's Image Maker Clayton Bastiani recently shared this creative picture of his studio with us. Rather envious of his comfortable executive looking chair (and that gloriously large printer), we were also intrigued by the dinosaur stepping into a birdcage in the top right of the frame. Turn to page 54 to read the concluding article in his series.

► claytonbastiani.com

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

- PHOTO PROJECTS
- LAST FRAME
- PORTFOLIO

Name _____

Address _____

Postcode _____

Daytime telephone no _____

Email _____

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

SEND YOUR SUBMISSIONS TO

Black+White Photography,
GMC Publications Ltd, 86 High Street,
Lewes, East Sussex BN7 1XN

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© Chris Friel



© Vivian Maier



© Gordon Stettinius



© Trevor Crone

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A single image we love

News from the black & white world. Edited by Mark Bentley. markbe@thegmcgroup.com

HIGH CONTRAST

Japanese photographer Miyako Ischiuchi has won the prestigious Hasselblad Award 2014. The prize of 110,000 Euros recognises Ischiuchi's work over 35 years and praises her as a pioneer and role model. Previous winners include Richard Avedon, Cindy Sherman, Irving Penn and Ansel Adams.

► hasselbladfoundation.org

Getty Images has made 35 million pictures from its collection freely available for non-commercial use. The company has launched an embed player to ensure pictures carry proper attribution and a link to the Getty site.

► gettyimages.com

Free Professional Practice training courses for photographers are on offer from Magnum Photos and education partner IdeasTap. The two-day masterclasses provide guidance on the business of photography. Classes are for early practitioners. Email fiona.rogers@magnumphotos.com.

► ideastap.com/inspires

Acclaimed photographer Jürgen Schadeberg has been awarded a lifetime achievement award by the International Center of Photography in New York. Schadeberg is best known for his depictions of apartheid in South Africa, particularly his pictures of Nelson Mandela.

► icp.org

Fine art digital black & white printing is among the courses in the newly launched Permajet Print Academy. Other courses include digital printing, colour management, Photoshop and Lightroom. The school is based in Stratford-upon-Avon, but also offers courses in Dumfries and North Wales.

► permajet.com/academy

Street photography is the theme of the sixth biannual London Photo Festival. Entries are now being taken for the festival, which runs from 22 to 24 May at the Crypt of St George the Martyr church in Borough High Street, London SE1 1JA.

► londonphotofestival.org



© Alpay Erdem, Turkey, Shortlist/Open/Smile, 2014 Sony World Photography Awards

JUMP FOR JOY

Winning pictures from the Sony World Photography Awards go on show at Somerset House in London from 1 to 18 May.

The winners of the Open, Youth and National awards have been announced. They include this picture by Turkish photographer Alpay Erdem, which won the Smile category.

More than 70,000 pictures were entered into

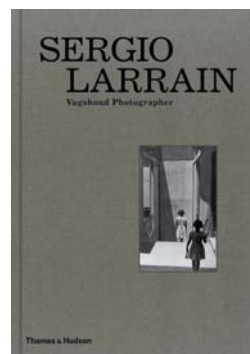
the three awards. Prizes ranged from Sony equipment to trips to London for the awards gala ceremony on 30 April. The winners of the professional categories and the overall Sony World Photographer of the Year will also be announced on 30 April. The overall winner will receive \$25,000. Tickets for the exhibition are on sale now.

► worldphoto.org/2014exhibition



© Sergio Larrain/Magnum Photos

SHORTLISTED FOR PRIZE



Three photography books have been shortlisted for a major prize.

The winners of the Kraszna-Krausz Book Awards for photography and the moving image will be announced on 30 April at the Sony World Photography Awards gala ceremony in London.

The shortlisted titles in the Best Photography Book

award are *History of Photography in China: Chinese Photographers 1844-1879* by Terry Bennett (Bernard Quaritch Ltd), *The Enclave, Photographs by Richard Mosse* by Anna O'Sullivan and Jason Stearns (Aperture) and *Sergio Larrain: Vagabond Photographer* by Agnès Sire and Gonzalo Leiva Quijada (Thames & Hudson).

The books will be on display at Somerset House in London from 1-18 May as part of the 2014 Sony World Photography Awards exhibition.

FLAGSHIP CAMERA LAUNCHED

CLICK HERE FOR EXTRA IMAGES



Nikon have announced full details of their new flagship DSLR – the Nikon D4S.

The 16.2Mp FX-format camera is the successor to the Nikon D4 and offers improvements to AF performance and ISO range plus the addition of the new Expeed 4 image processor.

Designed for professional photographers, the D4S can shoot at up to 11fps, making it the fastest autofocus DSLR in Nikon's history. The ISO range is 100 to 25600 (extendable to the equivalent of 409600).

A new Group Area AF mode allows fine control of the autofocus area, enabling photographers to track fast moving subjects or isolate small subjects from backgrounds.

Price £5,199.99 (body only).

nikon.co.uk

OPEN HOUSE

The home of photographer Lee Miller and artist and collector Roland Penrose is open to visitors on dates throughout the spring and summer.

Famous artists who visited Miller and Penrose over the years included Picasso, Miro and Man Ray. Pictures by many of them are on show at the house.

The extended tour of Farley Farmhouse in Sussex is led by Antony Penrose, who is the son of Lee Miller and Roland Penrose and grew up at Farley Farm House.

Tours run on dates from April to October 2014. Call 01825 872856.

farleyfarmhouse.co.uk

© Cambridge Jones



Award-winning author Kevin Crossley-Holland as Merlin, from the *26 Characters* interactive photographic installation at the Story Museum.

TELLING TALES

Children's authors are the subject of a unique photography exhibition at the Story Museum in Oxford.

The pictures by photographer Cambridge Jones feature 26 top children's writers, all dressed as favourite children's characters. They include Children's Laureate Malorie Blackman as the Wicked Witch of the West, Terry Pratchett as Just William and Neil Gaiman as Badger.

The exhibition, which runs until 2 November, also features authors talking about their heroes plus new work read by actors Olivia Colman and Christopher Eccleston.

storymuseum.org.uk

© Iman Tajik



Socially Lonely by Iman Tajik

© Keiron Price



Hidden Life by Keiron Price

WELL DONE

Congratulations to award-winning young photographers Iman Tajik and Keiron Price.

Iman Tajik from City of Glasgow College was awarded Ilford Photo Student Photographer of the Year – Darkroom, and Keiron Price from Leicester College won Harman Technology Student Photographer of the Year – Digital. They win awards certificates and £150 to spend at harmanexpress.com.

The runners-up were Stephen Salmon from Anglia Ruskin University and Christopher Andrews from Leicester College.

© National Portrait Gallery



Ida Kar self-portrait.

A set of 100 pictures of artists and writers is available from the National Portrait Gallery. The box set of postcards includes photographs of Man Ray by Ida Kar, Ian Fleming by Francis Goodman, Peter North by Cecil Beaton and a self-portrait by Lewis Carroll.

► **100 Writers & Artists: 100 Postcards in a Box** from the National Portrait Gallery is published by Frances Lincoln, price £14.99.

© George Douglas



Audrey Hepburn.

Archive photographs of Hollywood stars from the 1940s to 1960s go on show in Brighton in May. The pictures by George Douglas, who worked for *Picture Post* and *Life* magazine and died in 2010, include Audrey Hepburn, Gary Cooper, President Truman, Dirk Bogarde and Peter Sellers. The exhibition is at 14 Silwood Road.

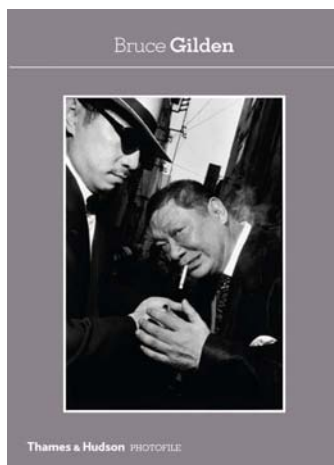
► aoh.org.uk



Independent company Cyclops Cameras have announced a new digital camera based on the classic toy camera. The camera features an 8Mp sensor, fixed focus lens and LCD display and is designed to give a low-fi look to images.

► cyclopscameras.com

NEWS



BRUCE GILDEN

Introduction by
Hans-Michael Koetzle

- ▣ **Thames & Hudson**
- ▣ **Paperback with flaps, £9.95**
- ▣ **9780500411100**

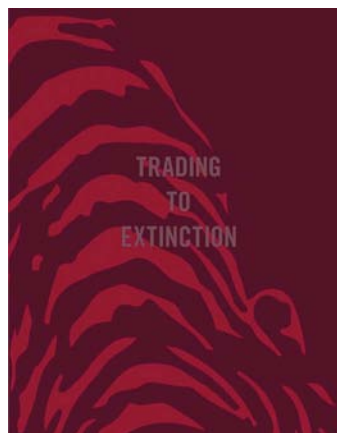
One of the most imaginative and daring street photographers working today, Bruce Gilden's instinctive approach reflects the frenzied energy of a city, as well as the peculiar people who move within it.

Using a 28mm lens, Gilden embraces deliberate motion-blur, harsh contrasts, use of flash, bold crops and daring angles, giving an unsettling appearance to his images that entice and repel in equal measure. Describing his gutsy style, Gilden comments: 'If you can smell the street from the photo, it's a street photograph.'

As part of Thames & Hudson's *Photofile* series, 80 of Gilden's most provocative photographs are showcased in this pocket-sized publication. At an affordable price and with an enlightening essay by photo-historian Hans-Michael Koetzle, this is a great introduction to those wanting to develop an energetic street photography style.

Anna Bonita Evans

ON THE SHELF



TRADING TO EXTINCTION

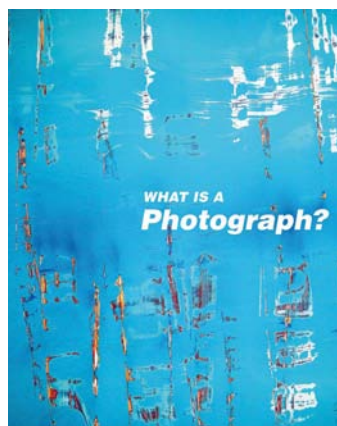
Patrick Brown
Introduction by Ben Davies

- ▣ **Dewi Lewis Publishing**
- ▣ **Hardback, £35**
- ▣ **9781907893513**

Taken over a period of ten years with a high-contrast style and close-up perspective, Brown's photographs command our attention. Each image in the collection has its own harrowing story, making reading the book from cover to cover a formidable but necessary task.

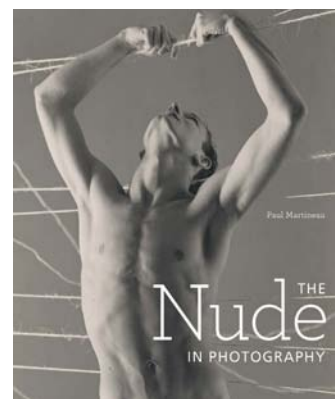
Anna Bonita Evans

© Patrick Brown



Joining forces to expose the truth behind the black market animal trade, photographer Patrick Brown and journalist Ben Davies have created a body of work hard to overlook.

Davies' passionate introduction and Brown's powerful black & white images show how extreme the exploitation and abuse of the world's wonderfully diverse wildlife currently is. Estimated at around \$10 billion each year, Davies highlights how this illegal industry takes place on a global scale. The known market for animal parts used for medicinal purposes in the East is a significant demand, but a growing interest in rare birds, reptiles and other exotic pets from Western buyers is increasing at an alarming rate.



THE NUDE IN PHOTOGRAPHY

Paul Martineau

- ▣ **J Paul Getty Museum**
- ▣ **Hardback, £18.95**
- ▣ **9781606062661**

The human body has been a continual source of inspiration to photographers since the medium's inception. The shapes, natural quality and uniqueness of each subject make the nude form a focus for many, including the 64 recognised photographers featured in *The Nude in Photography*.

Comprising 78 beautifully reproduced works, readers are given a comprehensive visual history of the theme. Taking us through the early albumen silver prints by Thomas Eakins, to Bill Brandt's pinhole studies, as well as pioneering work by contemporary photographers like Hiro, this is a celebration of one of photography's most enduring and evocative subjects.

With an informative introductory essay by curator Paul Martineau, this is a wonderful book and will appeal to any interested in photography the human form.

Rowena Gunton

WHAT IS A PHOTOGRAPH?

Carol Squiers

- ▣ **DelMonico Books**
- ▣ **Hardback, £35**
- ▣ **9783791353517**

Examining artists who have disrupted, experimented and expanded the idea of what a photograph can be, this fascinating book takes an in-depth look at the role photography has played in conceptual art.

Looking at works from the 1970s to the present, Carol Squiers shows there is no simple answer to the book's title. Instead she shows that photography is a continually developing medium with an exciting future ahead. The academic tone of the book's four essays means getting to grips with the content takes some time, but is well worth it if you are looking for a considered opinion on what art photography is.

Anna Bonita Evans

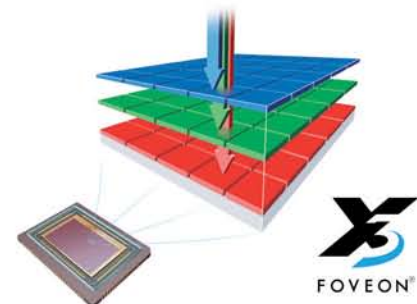
SIGMA
DP3
Merrill

Artistry,
inspired by light.



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INTERVIEW

All pictures © Chris Friel

SECOND SIGHT

When a colour-blind painter turns his hand to black & white photography, the results are bound to be interesting. **Chris Friel** talks to Elizabeth Roberts about experimentation, childcare and the delights of discovery.





◀ **Elizabeth Roberts:** In 2006 two major events happened in your life – you turned from painting to photography and you moved from London to the Kent coast. Since then you have gained a reputation for some of the most hauntingly beautiful photographic imagery – can you say how this came about?

Chris Friel: The relocation to Kent was for the reasons of having young children. The switch from painting to photography was just a result of chance. I bought a camera to document some paintings for an exhibition and was excited about the possibilities of digital. I experimented with various early Canon cameras, but it was the release of the Panasonic L1 with live view that really got me interested, and I haven't painted since.

ER: Your early work (*People 1&2*) was black & white but you later turned to colour, and you use camera movement to create abstract

landscapes. Some of these techniques seem to be developing in the black & white work – was this where it began?

CF: My early work was all black & white because I am red/green colour-blind so the idea of colour photography was all rather daunting. I am continually experimenting with various ways to interpret a scene. My rather naïve late discovery of fast prime lenses got me interested in selective focus in images, which led to the use of tilt-shift lenses, followed by the use of camera movement – and recently the use of multiple exposure photography. These different techniques are all with the same aim of trying to interpret a scene rather than just represent it.

ER: People have seen influences in your work as coming from such well known names as Fay Godwin, Bill Brandt and Harry Callahan – and you cite other photographers – were you knowledgeable about





‘The emphasis on childhood has more to do with childcare responsibilities than anything else, and the tendency for children to be less self conscious around a camera.’

photography through painting or did this interest develop when you started taking pictures yourself?

CF: I am ashamed to say that I had no real knowledge of photography prior to picking up a camera. The first photo that I consciously admired was of a single sheep taken by Fay Godwin. I saw it hanging in a friend’s house long before I picked up a camera, and spent many nights trying to analyse why I liked it. I still haven’t worked it out.

The joy of the internet is the ability to access work from photographers around the world. I am currently obsessed by the work of Antoine D’agata. I saw a show of his in Ukraine last year and it bowled me over. But my photographic obsessions change weekly

depending on what links people send me and random discoveries. Having said that, a lot of my influences are still painters. My interest in the potential of photography probably comes from my painterly background.

ER: It seems, in *People*, that you have a strong sense of narrative – is this something you consciously work at?

CF: Not consciously. In order to clarify my thoughts I just Googled the definition of ‘narrative photography’ and came across the work of Lisa McCord. I’d never seen her work before. She takes photos I can only dream of. >













'A lot of my influences are still painters. My interest in the potential of photography probably comes from my painterly background.'

ER: The pictures shown here (*from People*) seem to capture the essence of childhood – is this something that particularly interests you?

CF: The emphasis on childhood has more to do with childcare responsibilities than anything else, and the tendency for children to be less self-conscious around a camera.

ER: The pictures are intimate – do you just photograph the people who are close to you?

CF: Generally yes.

ER: Your stark compositions are a cross between conventional and unconventional – can you say more about this?

CF: My lack of any formal photographic training probably means I have no real idea of conventional composition. I just take photos that appeal to me, and if anyone else likes them that is a bonus.

ER: In painting, the subject is generally static – but your photography frequently describes movement – is this deliberate?

CF: Yes and no. The exterior shots are all caught on the fly so invariably there is movement, especially where children are concerned. I also like movement in an otherwise static landscape.

ER: The sea – and the use of horizons – figures a lot in this work. Did the move to the coast influence your work to a great extent?

CF: I'm sure it did. If I was still living in London most of my photos would probably be from Hyde Park. My current location in Kent is rather flat and featureless for a landscape photographer, but it has a good horizon. Most of my early images were taken a couple of minutes from my house, hence the preponderance of sea horizons.

▶ To see more of Chris Friel's work visit chrisfriel.co.uk



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IN THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance. International listings are on the app edition of the magazine.



Brought to you
by Leica Camera

LONDON

ATLAS GALLERY

2 May to 14 June

Spring Revolution, 1968 – A Tale of Two Cities

Exhibition exploring two uprisings in two different cities by two very different photographers: Bruno Barbey and Ian Berry.

49 Dorset Street, W1U

▶ atlasgallery.com

BEETLES+HUXLEY

To 3 May

Paris in the Springtime

Black & white collection highlighting the significance of Paris in 20th century photography.

3-5 Swallow Street, W1B

▶ gallery@beetesandhuxley.com

BEN BROWN FINE ARTS

30 April to 5 June

Chen Wei Slumber Song

Contemporary Chinese photographer's first UK solo exhibition. Display includes his celebrated still life images.

52 Brook's Mews, W1K

▶ benbrownfinearts.com

BURGH HOUSE & HAMPSTEAD MUSEUM

To 22 June

In Hampstead 1994-2014:

Photographs by Dorothy Bohm

Living in Hampstead since the late 1950s, a collection of Bohm's photographs of the area will be on display.

New End Square, NW3

▶ burghhouse.org.uk

DANIEL BLAU

To 10 May

Capa: Europe 1943-1945

Collection of vintage prints by Robert Capa.

51 Hoxton Square, N1

▶ danielblau.com

ESTORICK COLLECTION OF MODERN ITALIAN ART

To 29 June

The Years of La Dolce Vita

Exhibition explores one of the most fertile periods in contemporary Italian cinema and the simultaneous explosion of celebrity culture with 80 photographs by Marcello Geppetti and Arturo Zavattini.

39a Canonbury Square, London N1

▶ estorickcollection.com



Despite the torrential rains cyclists continue to
move indifferent to their discomfort 1977-79

© Gianni Berengo Gardin

THE SENSE OF A MOMENT: GIANNI BERENGO GARDIN

To 23 May

His first UK exhibition since 1975, Gardin's images of post-war Italy will be displayed alongside his images from rural India taken between 1977-79.

▶ prahlabubbar.com



LITTLE BLACK GALLERY

10 May to 21 June

Bob Carlos Clarke: Living Dolls

Collection of legendary photographer's sensuous images, including 18 black & white prints.

13a Park Walk, SW10

▶ thelittleblackgallery.com

MICHAEL HOPPEN GALLERY

To 10 May

Lucas Foglia: Frontcountry

A photographic account of people living in the midst of a mining boom in the USA.

3 Jubilee Place, London SW3

▶ michaelhoppengallery.com

NATIONAL PORTRAIT GALLERY

To 31 May

Michael Peto Photographs:

Mandela to McCartney

Ten images by the Hungarian photographer.

To 30 June

Benjamin Britten:

A Life in Pictures

Celebrating the centenary of his birth, more than 40 photographs charting Britten's life are on display.

To 1 June

▶ davidbailey.com

Retrospective of portrait photographer comprising more than 250 works.

St Martin's Place, WC2H

▶ npg.org.uk

PHOTOFUSION

To 16 May

Into View

Group exhibition of emerging graduate photographers.

17a Electric Lane, SW9

▶ photofusion.org

PHOTOGRAPHERS' GALLERY

To 27 April

Giacomo Brunelli: Eternal London

Exploring the city as film noir.

To 13 July

Under the Influence:

John Deakin and the Lure of Soho

An exhibition that explores the hidden corners and colourful characters of 1950s and early 60s Soho.

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

PROUD CHELSEA

To 4 May

Senna: Photographs by Keith Sutton

Collection of images charting Formula 1

driver Ayrton Senna's explosive career.

161 King's Road, SW3

▶ proud.co.uk

SOMERSET HOUSE

1 to 18 May

2014 Sony World Photography Awards Exhibition

Comprising winning and shortlisted images from the 2014 competition.

East Wing Galleries, WC2R

▶ somersethouse.org.uk

TATE MODERN

To 31 May

Harry Callahan

One of America's pioneers in post-war photography, 90 images on display.

Bankside, SE1

▶ tate.org.uk

WHITECHAPEL GALLERY

To 22 June

Chris Marker

Primarily known as a film director, this retrospective highlights Marker's talent as a photographer, including more than 50 photographs previously unseen in the UK.

77-82 Whitechapel High Street, E1

▶ whitechapelgallery.org

ZABLUDOWICZ COLLECTION

To 11 May

Infinite City

Group exhibition on theme of cities. Includes photojournalism by Enrique Metinides documenting Mexico City between 1940s and 1970s.

176 Prince of Wales Road, NW5

▶ zabludowiczcollection.com

MIDLANDS

THE ANGEL

To 27 April

Pictures by John Margetts

Cityscapes and marine photographs by Lincoln photographer John Margetts.

Free School Lane, Lincoln

▶ angelcoffeehouse.com

NORTH

HEPWORTH WAKEFIELD

To 1 June

Philip-Lorca diCorcia:

Photographs 1975-2012

Major exhibition by the American photographer.

Gallery Walk, Wakefield,



RIDGE TREES

26 April to 1 June

David Baker's exquisite images concentrate on the New Forest at dawn.

MOORS VALLEY Horton Road, Dorset moors-valley.co.uk

New Forest Trees II
© David Baker

EXTRA
IMAGES

Harriet Fraser's documentation of the hill farming community of Cumbria.

Grasmere, Cumbria

wordsworth.org.uk

SOUTH

DIMBOLA MUSEUM & GALLERIES

To 29 June

GREEN Photographic Sights, Images 1894-2010

Collection of intimate photographs tracing the journey of a family's four generations.

Terrace Lane, Isle of Wight

dimbola.co.uk

LUCY BELL GALLERY

To 10 May

Colin Jones: The Who 1966

Rare images showing The Who in their early days, shopping and hanging out.

46 Norman Road, St Leonards on Sea

lucy-bell.com

WEST

Fox Talbot Museum

To 22 May

International Garden Photographer of the Year exhibition

Winning and highly commended images from the 2014 competition.

Lacock, near Chippenham

nationaltrust.org.uk

WALES

BODELWYDDAN CASTLE AND PARK

To 12 July

Artist Rooms:

Francesca Woodman

Eighteen works by the late surrealist photographer are on display.

Rhyl, Denbighshire

bodelwyddan-castle.co.uk

SCOTLAND

CALGARY ARTS

To 30 April

Elements

Collection of Dr Sam Jones' dramatic black & white landscapes.

Isle of Mull

islandscaphephotography.co.uk

STILLS

To 20 July

A Thousand of Him, Scattered: Relative Newcomers in Diaspora

Through the work of seven international photographers, the exhibition explores migrant and displaced groups.

23 Cockburn Street, Edinburgh

stills.org

West Yorkshire

hepworthwakefield.org

IMPRESSION GALLERY

To 21 June

George Chakravarthi: Thirteen

Portraits influenced by 13 characters from Shakespeare's plays.

Centenary Square, Bradford

impressions-gallery.com

INTERNATIONAL SLAVERY MUSEUM

To 7 September

Brutal Exposure: The Congo

Alice Seeley Harris' images of the Congo Free State in the early 1900s.

Albert Dock, Liverpool

liverpoolmuseums.org.uk

IWM NORTH

To 28 September

Women and Industry in the First World War

Six large photographs depicting women working in industry during World War 1 displayed outside the museum.

Trafford Wharf Road, Manchester

iwm.org.uk

MUSEUM OF LIVERPOOL

To 23 September

April Ashley: Portrait of a Lady

Portraits of former *Vogue* model and actress which follow her transition from male to female.

Pier Head, Liverpool

liverpoolmuseums.org.uk

NATIONAL MEDIA MUSEUM

To 29 June

Only in England: Photographs by Tony Ray-Jones and Martin Parr

Comprising 50 previously unseen works by Tony Ray-Jones and early monochrome photographs by Martin Parr.

Little Horton Lane, Bradford

nationalmediamuseum.org.uk

OPEN EYE GALLERY

To 4 May



Clown

© Dave Mason

PHOTO MIRAGE 14

To 21 April

Exhibition by the Mirage Group of Photographers, including works by landscape photographer Trevor Crone (see also page 40).

STABLES GALLERY Hall Place, Bexley themiragegroup.co.uk

OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

CENTRE FOR FINE ART PHOTOGRAPHY

To 17 May

Natural World

Selection of winning images from the gallery's Natural World 2014 photographic competition.

400 North College Avenue, Colorado

▣ c4fap.org

HASTED KRAEUTLER

To 31 May

Goldenboy

Using elaborate sets, Jeff Bark's latest photographic series is loosely based on his life and the Southern Californian culture.

525 West 24th Street, New York

▣ hastedkraeutler.com

INTERNATIONAL CENTRE OF PHOTOGRAPHY

To 4 May

Capa in Colour

Exhibition comprising Robert Capa's colour work, which he began exploring in the 1940s until his death in 1954.

To 4 May

What is a Photograph?

Display explores the diverse range of experimental photography from 1970s to present day.

43rd Street, New York

▣ icp.org

METROPOLITAN MUSEUM OF ART

To 4 May

Charles Marville:

Photographer of Paris

Presenting 100 of Marville's photographs, viewers see the multifaceted character of Paris.

1000 Fifth Avenue, New York

▣ metmuseum.org

MUSEUM OF MODERN ART

To 5 October

A World of its Own: Photographic Practices in the Studio

Exhibition of photographs, films and videos examining the ways photographers have worked in and experimented with their studio spaces.

11 West 53 Street, New York

▣ moma.org

SCOTT NICHOLS GALLERY

To 17 May

Vivian Maier: Out of the Shadows

Selected works from the Jeffrey



Hippopotamus
© Mary Ellen Mark

AUSTRALIA

MARY ELLEN MARK



To 7 June

Solo exhibition comprising documentary photographer's most arresting work.

STILLS GALLERY 36 Gosbell Street, Paddington ▣ stillsgallery.com.au

Goldstein collection taken by the elusive photographer.
49 Geary Street, San Francisco
▣ scottnicholsgallery.com

SOUTEAST MUSEUM OF PHOTOGRAPHY

To 25 May

The Exquisite Eye

Collection of imaginative works by women photographers from Mexico.
1200 West International Speedway Boulevard, Florida

▣ smponline.org

AUSTRALIA

STILLS GALLERY

To 3 May

The Camera is God (street portrait series)

Dreamlike series by Trent Parke, where he photographs people standing on street corners.

36 Gosbell Street, Paddington

▣ stillsgallery.com.au

AUSTRIA

GALERIE JOHANNES FABER

To 31 May

Elfriede Mejchar

Selection of Austrian photographer's most celebrated photographs from 1950 to 2010.

Dorotheergasse 12, Vienna

▣ jmcfaber.at

VERTICAL GALLERY

To 21 May

Francesca Woodman:

Collection Composite

80 photographs by the late surrealist photographer will be on display.

Am Hof 6a, Vienna

▣ verbund.com

BELGIUM

FOTOMUSEUM

To 8 June

Le Lynx

Selection of Belgian photographer

Joseph Quatannens' documentary images from his press agency archives.

To 8 June

Love on the Left Bank

Ed van der Elsken's photographic diary during the post-war era, largely depicting young bohemians in Paris.

To 8 June

Rinko Kawauchi

Exhibition of Japanese photographer's conceptual works.

Waalsekaai 47, Antwerp

▣ fotomuseum.be

CANADA

STEPHEN BULGER GALLERY

To 3 May

Scott Conarroe: China

Series of evocative colour landscapes, largely depicting the infrastructure, of this fascinating country.

1026 Queen Street, Toronto

▣ bulgergallery.com

CHINA

SIMON LEE GALLERY

To 7 May

Searching Journeys

Selected black & white works by nonconformist photographer Daido Moriyama.

12 Pedder Street, Hong Kong

▣ simonleegallery.com

FRANCE

GRAND PALAIS

To 13 July

Robert Mapplethorpe

A collection of highly stylised monochrome portraits, nudes and still life images.

254-256 Rue de Bercy, Paris

▣ grandpalais.fr

JEU DE PAUME

To 18 May

Mathieu Pernot: The Crossing

A selection of innovative photographer's documentary works.

To 18 May

Robert Adams: The Place We Live

Retrospective of photographer's most influential works, including his images from the American West.

1 Place de la Concorde, Paris

▣ jeudepaume.org

LE CENTRE POMPIDOU

To 9 June

Henri Cartier-Bresson

Large retrospective celebrating this renowned photographer's most recognised photographs.
Place Georges-Pompidou, Paris
▣ centrepompidou.fr

MAISON EUROPÉENNE DE LA PHOTOGRAPHIE

To 25 May

Bruno Mouron / Pacal Rostain:

Famous

Black & white images depicting some of the biggest celebrities from the second half of the 20th century.

To 25 May

Martin Parr: Paris

Recent colour images taken by the seminal photographer in Paris.

5-7 Rue de Fourcy, Paris

▣ mep-fr.org

GERMANY

AMMANN // GALLERY

To 26 June

Camera in MOTION

Rolf Sachs' one year photographic project exploring the landscape along the Bernina Railway.

Teutoburger Straase 27, Cologne
▣ ammann-gallery.com

BERNHEIMER FINE ART PHOTOGRAPHY

To 3 May

Enchanted Places

Black & white, panoramic, film photographs by Silke Lauffs; collection focuses on landscape, architecture and wildlife images taken during Lauff's global travels.

Brienner Straase 7, Munich

▣ bernheimer.com

CAMERA WORK

26 April to 12 July

Patrick Demarchelier

Displaying 50 images ranging from fashion, nude and portrait photography.

Kantstrasse 149, Berlin

▣ camerawork.de

GALERIE HILANEH VON KORIES

To 6 June

Facades & Vitrines:

Stephan Vanfleteren

A selection of colour images by



Lee Harvey Oswald, Dallas, Texas, November 22, 1963
© Lawrence Schiller Kopie

GERMANY

LAWRENCE SCHILLER



26 April to 7 June

Known for his legendary photographs of Marilyn Monroe on set during *Something's Gotta Give*, exhibited works will also include Schiller's images of Muhammad Ali, Barbra Streisand and JFK.

GALERIE HILTAWSKY Tucholskystrasse 41, Berlin ▣ hiltawsky.com



Wigman from the Wabag District, 1974
© David Bailey

GERMANY

BAILEY: 70S POLAROIDS



To 3 May

Photographer's images from his *Planet of the Apes* series, trip to Papua New Guinea, and a selection of portraits all taken on his Polaroid SX70.

DANIEL BLAU MUNICH Odeonsplatz 12, Munich ▣ danielblau.com

Vanfleteren depicting an array of shop fronts in France.
Stresemannstrasse 384a, Hamburg
▣ galeriehilanehvonkories.de

HELMUT NEWTON FOUNDATION

To 18 May

Helmut Newton: Paris-Berlin

Exhibition originally conceived for the Grand Palais, Paris, in 2012. More than 200 photographs will be on display.

Jebensstrasse 2, Berlin

▣ helmut-newton.com

WAGNER + PARTNER

9 May to 21 June

Raïssa Venables: Clearing Space

New York photographer's works depicting distorted rooms created through digital manipulation.

Strausberger Platz 8, Berlin

▣ galerie-wagner-partner.com

GREECE

BENAKI MUSEUM

To 25 May

Melina Mercouri Street

Marking 25 years since her death, photographs of the Greek actress, singer and politician will be on display.

Pireos Street, Athens

▣ benaki.gr

HOLLAND

DE NIEUWE KERK

18 April to 22 June

World Press Photo 2014

Winning and highly commended images from this year's competition.
Dam Square, Amsterdam
▣ nieuwekerk.nl

HUIS MARSEILLE

To 8 June

Apartheid and After

Selection of documentary images depicting South Africa before and after the political apartheid regime.

Keizersgracht 401, Amsterdam

▣ huismarseille.nl

NEDERLANDS FOTOMUSEUM

To 1 June

Viviane Sassen: Umbra

Sassen's new photographic project will be exhibited alongside previously unseen images from her archive.

To 31 December 2016

The Darkroom: Extraordinary Stories from the History of Dutch Photography

Exhibition brings more than 185 years of Dutch photography to life.

Willhelminakade 332, Rotterdam

▣ nederlandsfotomuseum.nl

ITALY

GALLERIA CARLA SOZZANI

To 4 May

Charlotte Perriand

Widely known as an architect and designer, lesser-known photographs taken by the French creative during her European travels will be on display.

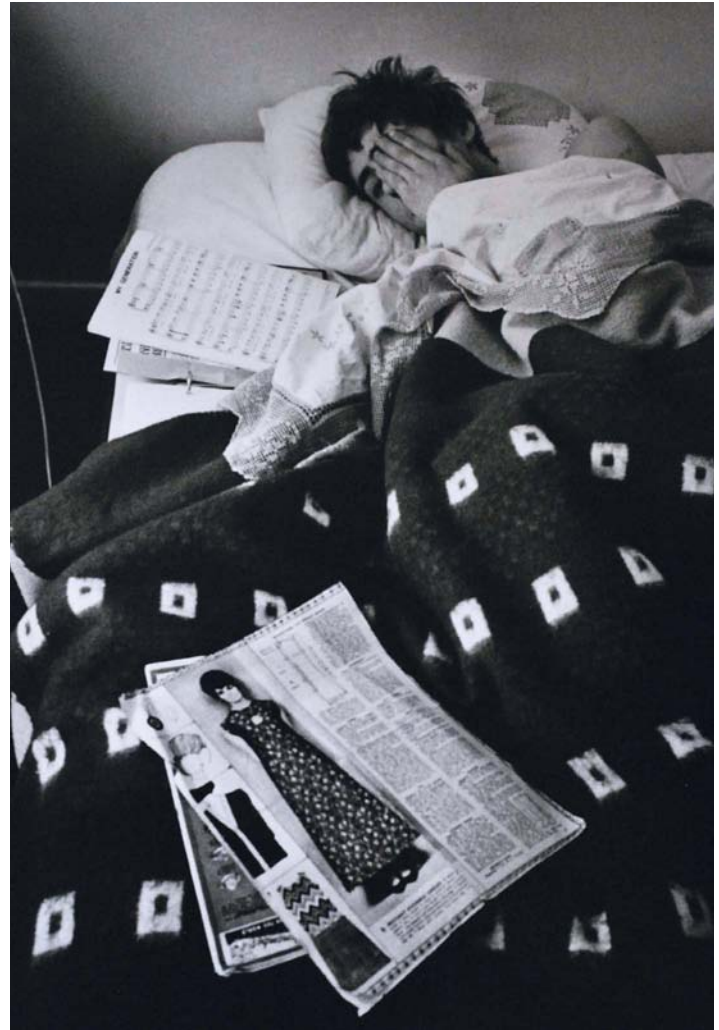
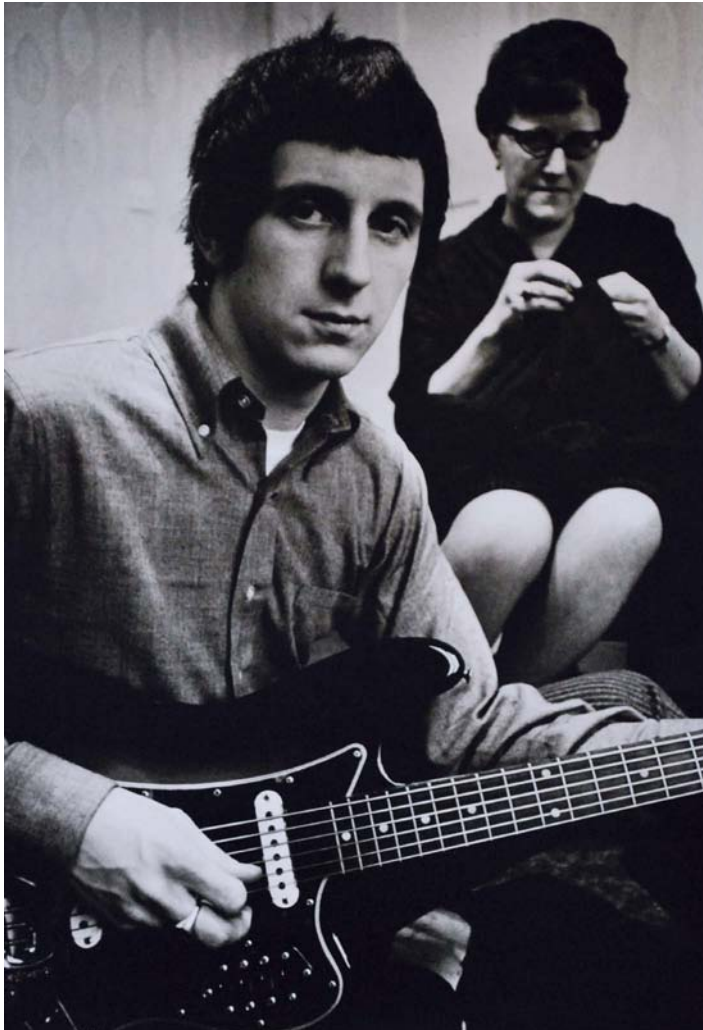
Corso Como 10, Milan

▣ galleriacarlasozzani.org

EXHIBITION OF THE MONTH

Famed for their class-conscious lyrics, crazy antics and brute rock'n'roll force, now a lesser-known, more intimate, side of The Who is revealed through the lens of documentary photographer **Colin Jones**. Anna Bonita Evans reports.

All images © Colin Jones



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B+W

Celebrating the 50th anniversary of a British band known for pumping the pulse of the 1960s social revolution, rare photographs of The Who are currently on show at Lucy Bell Gallery, St Leonards-on-Sea. Following Proud Camden's powerful exhibition earlier this year, 30 images look into the heart of this iconic rock band by revealing what they got up to in between their explosive performances.

Surveying the quartet throughout 1966, photographer Colin Jones shows who The Who were before global success catapulted them into the rock'n'roll

stratosphere. Forming a close friendship with each member, Jones had exclusive access to the

band on the road, during rehearsal sessions and at home.

Despite 1960s music

photography becoming a familiar genre displayed in galleries today, Colin Jones' sympathetic style and personal relationship with his subjects separates his generally lesser-known, earlier, work from the norm. A series of absorbing portraits creates a realistic account of these musical pioneers, showing something other than them as indestructible rock icons.

Particular images do hold more meaning in retrospect, such as the infamously wild drummer Keith Moon in quiet contemplation, or bass player John Entwistle strumming a guitar with his conventional mother dutifully darning his socks in the background.



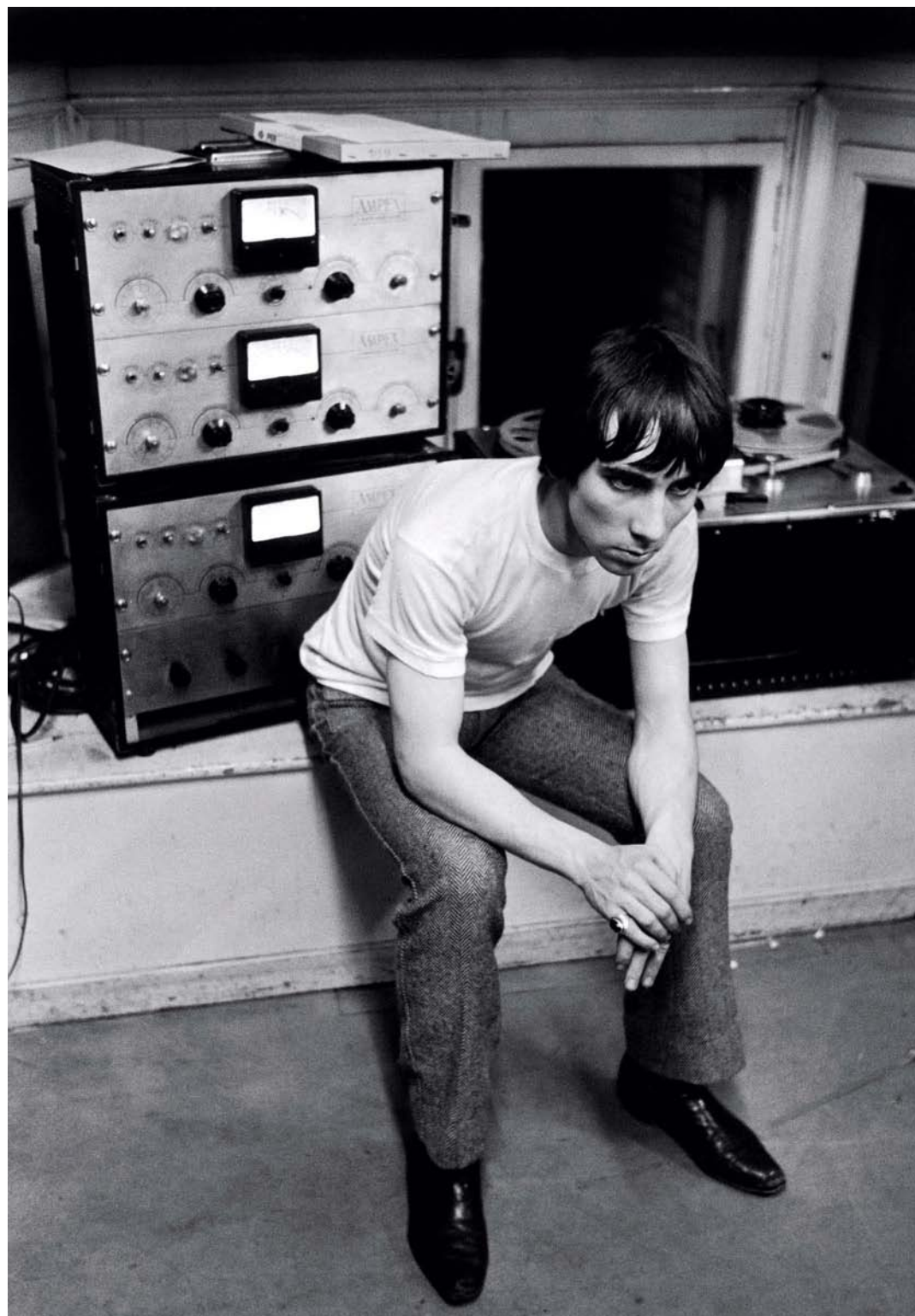
The emergence of The Who's identity in the collection is also of interest: Jones captures Pete Townshend deliberating which shirt would best suit his clean-cut style – a piece of the mod culture uniform that would later become so intrinsic to the band. When noticing the guitar player's concentration in making a decision the image is also quietly humorous, highlighting Jones' subtly as a photographer.

Born in 1936 in London's East End, Colin Jones' first leap into the arts was as a dancer. Accepted into the Royal Ballet, he toured internationally with the company and bought his first camera, an Exakta 6x6, during a stay in Japan. Using the graceful dancers around him as subjects, Jones found the creative outlet best suited to him. Soon after he started photographing his peers, he met his future mentor Michael Peto, a Hungarian-British photojournalist, who introduced him to the power of documentary photography.

Joining the *Observer's* photography team in 1962, that included Don McCullin, Ian Berry and Peter Hughes, Jones focused on documenting the social upheavals happening around him. With an egalitarian-charged eye, his poignant images of the vanishing heavy industry in the North East of England and London's Afro-Caribbean youth made him into the seminal photographer he is today, described by the *Sunday Times* as 'the George Orwell of British photography'.

Meeting The Who through an assignment for the *Observer*, Jones was set on finding out how they operated. Part of the first generation after World War II, the band symbolised the liberal thoughts and attitudes felt by youth at the time. Through high-octane hedonism and rejection of social conformity, together with Townshend's theatrical destruction of instruments on stage, The Who was leading an army for a British rock invasion.

Perhaps sensing it all spiralling out of control, Colin Jones declined the band's invitation



to join them on their American tour, where complete chaos followed: cars were driven into swimming pools, LSD binges put performances on hold and Moon filled his drum kit with dangerous explosives to set them off on live television.

An unusual insight into one of the most influential British rock groups of the 1960s and 1970s, carefully selected black & white images, printed by Colin Jones,

are interspersed with colour digital prints. Explaining why she decided to hold the exhibition, founder of the East Sussex gallery Lucy Bell comments: 'As well as being a fan of Colin Jones' work, it is the 50th anniversary of the formation of The Who this year, and the local area has

a historical relationship with the band and their music.'

The band played at Hastings Pier Ballroom in 1965, close to the time when Jones took the exhibited images, making the Lucy Bell Gallery a fitting venue to celebrate the enduring musical dominance of The Who.

THE WHO 1966 / COLIN JONES
runs until 10 May at Lucy Bell Gallery, 46 Norman Road,
St Leonards-on-Sea, TN38 0EJ; lucy-bell.com

AMERICAN CONNECTION

Quirky and whimsical, **Gordon Stettinius'** work honours the unpredictability of toy cameras and the unexpected occurrences of life. Susan Burnstine reflects on a talent that goes beyond photography.

Many toy camera photographers are content with capturing an occasional happy accident born from light leaks and dreamy effects, but artist Gordon Stettinius stands out from the crowd as one of the rare few who consistently exhibit a unique point of view and an instantly recognisable style. His idiosyncratic wit resonates within every image as he has a talent for documenting everyday moments that are transformed into wildly out of the ordinary events.

Stettinius, who has been making photographs for nearly 30 years, studied printmaking at the University of Virginia, has been a commercial and fine art photographer since the early 1990s, and is an adjunct professor at Virginia Commonwealth University. He started using Diana cameras in 1990 and Holgas soon after in 1991. At the

time, he was experimenting with box and folding cameras purchased at thrift stores. 'The hook, initially,' he says, 'was the challenge of doing real work with cheap gear. The advantage the Holga had over vintage gear was that at 10 dollars or so it was incredibly replaceable. You could put Vaseline on the lens, scratch at it and buy another. It just lent itself to experimenting.'

The Diana is often Stettinius' daylight camera of choice and he uses the Holga with a flash in darker situations. His personal work, which mostly focuses on friends and family, often displays sentimental elements, but he asserts the majority of his work 'flirts with un-beautiful things'. He clarifies, 'Not ugly subjects mind you, but the strange, forgotten and the whatnot around the margins. I like moments when the ordinary has momentarily lost its ordinariness.'

His attraction to photographing

American sub-cultures and absurdities has much to do with his fascination for transformative atmospheres. Celebrations, gatherings, protests and festivals are a frequent draw as he feels that the individuals at these events 'add up to something larger than their distinct selves'. He also enjoys examining individual appearances, 'The carefully cultivated, the wilfully unkempt, the unofficial uniforms, the hive mind... I have always been the guy that stares too long at strangers.'

Sometimes happy accidents can play a small part in his images. For example, the photograph of the couple dancing entitled *Christine & Tim* clearly displays how unexpected imperfections can become brilliant perfection. 'As with many images shot with a Diana,' he says, 'there is a chance for

a curious flare from the lens or a light leak in the body. Those unplanned issues have ruined an untold number of images but every once in a while the imperfection lands the right way and in the case of this couple, the effect is pretty magical, a sort of shimmering dust around the swirl of the skirt. Sometimes luck is part of the game.'

In addition to his photographic career, Stettinius has emerged as a respected force in the world of fine art book publishing during the last few years. In 2010 he happened upon a magnificent vintage archive belonging to a somewhat forgotten, elderly photographer named Gita Lenz (*B+W issue 119, Christmas 2010*). After seeing the portfolios, New York City gallery owner Tom Gitterman agreed to represent Gita's work and made plans to mount an exhibition of her archives. While Stettinius cataloged her work and prepared



Santas 2002



Rollerball 1998



EXHIBITIONS USA

ATLANTA

HIGH MUSEUM OF ART

Until 18 May

Abelardo Morrell:

The Universe Next Door

high.org

CHICAGO

ART INSTITUTE OF CHICAGO

Until 1 June

Dayanita Singh

artic.edu

HOUSTON

CATHERINE COUTURIER GALLERY

Until 31 May

Martin Elkort

catherinecouturier.com

PITTSBURGH

CARNEGIE MUSEUM OF ART

Until 26 May

Architecture + Photography

Featuring Richard Artschwager, Margaret Bourke-White, Dan Graham and W Eugene Smith

cmoa.org

PORTLAND

BLUE SKY GALLERY

Until 31 May

Andrea Modica: Best Friends

blueskygallery.org

ROCHESTER

GEORGE EASTMAN HOUSE

Until 25 May

Another American:

A Testimonial to the Amish

eastmanhouse.org

TUSCON

CENTER FOR CREATIVE

PHOTOGRAPHY

Until 1 June

Charles Harbutt:

Departures and Arrivals

creativephotography.org

WASHINGTON DC

NATIONAL PORTRAIT GALLERY

Until 1 June

Meade Brothers:

Pioneers in American Photography

npg.si.edu

Emmett 2005

for the exhibition and catalogue, the seed was planted that inspired him to open his publishing

company, Candela Books.

To date, Candela has published three award-winning monographs

by Gita Lenz, *Salt & Truth* by Shelby Lee Adams and *Sunburn* by Chris McCaw. Additionally, Stettinius operates a gallery space for Candela where he's exhibited a remarkable list of artists in solo and group shows.

Currently, he is working on two new titles for fall 2014; an anthology project, tentatively titled *Black Forest*, with *Shots* magazine editor Russell Joslin – and *Mangini Studio*, one of Stettinius's collaborative projects featuring his wildly entertaining collection of studio portraits, a longtime creative effort produced with his studio partner, photographer Terry Brown.

This month Robin Rice Gallery in New York City is hosting an exhibition of Stettinius' work entitled *Super Natural!* The exhibition continues until 15 June.

eyecaramba.com

robinricegallery.com



Christine & Tim 1997

YOUR B+W

PORTFOLIO

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B+W



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- 18-55mm VR lens





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FOSTER**

STEVE'S KIT

▶ iPhone /
Hipstamatic

26

B+W





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AMANDA RUST

AMANDA'S KIT

▣ Canon 7D



© Amanda Rust



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*– Photography Monthly magazine,
February 2014*



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INSPIRATION



Hahnemühle

PHOTO PROJECT WINNER

30
B+W

With his response to our Photo Project 4: The Journey, **Clive Marshall** describes his visual tour of Italy, capturing the atmosphere and the cadences of the country. The mood is quiet, reflective and very Italian.

Clive wins a £100 voucher from Hahnemühle.



ABOVE **Bardolino**
BELOW **Dolomites**
OPPOSITE **Sirmione**



REFLECTIONS ON A WOMAN

Having died in poverty, her work totally unknown, **Vivian Maier** is now heralded as a great photographer, her pictures commanding high prices in the art market. Joe Staines takes a look at the latest book featuring her self-portraits and discovers that she remains as elusive as ever...

All images © Vivian Maier



'Her expression, if discernible, is usually impassive, but it's the look of a person concentrating on getting the shot she wants.'



By now, everybody with more than a passing interest in photography and photographers knows the story. An amateur snapper spends most of her leisure hours taking pictures; some are of the families for whom she works as a nanny, but most are of complete strangers in the streets of the cities, New York and Chicago, where she lives. She does this for over four

decades – from the 1950s to the 90s – and, perhaps unsurprisingly, gets very good at it. The proportion of what she prints to what she shoots is very small.

How do we know all this? Because in her old age she falls on hard times and is unable to keep up with the payments on the storage lockers where her many rolls of undeveloped film are housed. When the contents are auctioned off, sight unseen, they eventually finish up in the hands of

two collectors – John Maloof, who gets the bulk of them, and Jeffrey Goldstein who acquires about 20,000 images. Both men then embark on conserving and archiving the pictures, setting up exhibitions and producing books, and generally promoting the story behind the photographs as well as their commercial potential. In 2009, two years after the auction, the photographer, Vivian Maier, dies, oblivious of the international attention her pictures have >



◀ already begun to attract or the fact that she's about to be turned into a business.

Vivian Maier: Self-Portraits is the second volume of photographs from the Maloof Collection, following *Vivian Maier: Street Photographer* in 2011. Given that the collection possesses well in excess of 100,000 negatives, it seems an odd choice of subject, especially as five of the self-portraits appeared in the first book. On reflection, however, it all makes perfect

'Vivian Maier dies, oblivious of the international attention her pictures have already begun to attract or the fact that she's about to be turned into a business.'

sense. Again and again, on the 'official' website and in books and exhibitions, Maloof has stressed the enigma of Maier's personality, the miracle of her work's discovery, and why she should have chosen to keep it hidden. Having brilliantly marketed the Maier phenomenon by emphasising the supposed mystery of her life (she was, simply, a rather private person), Maloof is now adopting an apparently cautious approach when parcelling out the images in book form,



although true devotees can always purchase a limited edition, silver gelatin print of one of her photographs (signed by John Maloof) for between \$2,200 and \$5,400.

But are these photographs any good? The answer, on the basis of what has been released so far, is a definite yes. Maier had a good eye and an assured sense of composition, while her street

shots show an ability to get close to people without intimidating them and an acute awareness of the telling detail in human interactions. Many of her self-portraits are an extension of this street work but reveal more formal concerns: capturing herself reflected in shop windows, doorways, or mirrored walls – sometimes as the main focus of an image but just as often as a detail, an element of a design. Her expression, if discernible, is usually

impassive, but it's the look of a person concentrating on getting the shot she wants (rather than psychologically revealing). In only one is she smiling, a fortuitous (or possibly arranged) moment in which she catches herself reflected in a mirror that is being unloaded from a lorry. In this, and in several other pictures, spatial ambiguity seems to be the appeal, nowhere more effectively than in an undated New York shot of two women sitting inside a shop, or >





◀ hotel lobby, who appear suspended in the bottom half of Maier's reflection.

There are 88 full-page pictures in all: 58 black & whites (taken with a Rolleiflex) and 30 (mostly from the 1970s) in colour. Not all are of the same high quality and a few barely qualify as self-portraits. Several images make clever use of her shadow; sometimes as a small hint of the photographer's presence other times

dominatingly superimposed across an object, the silhouette of her brimmed hat adding an element of humour or – as in her partial shadow behind a sunbathing woman – something more sinister. In all these pictures there is a sense of a hungry eye, a desire to try things out, surely the sign of a photographer who thinks hard about what she is doing. The sheer number of rewardingly reflective surfaces she

manages to find – from silver salvers to hubcaps – is in itself impressive.

Which photographs Maier would have selected, had she been so inclined, and how she would have printed or cropped them is unknown and unknowable. Both Maloof and Goldstein employ experts with whom to discuss such decisions, and yet the books produced from their collections are very different. What the two collectors ▶



‘Which photographs Maier would have selected, had she been so inclined, and how she would have printed or cropped them is unknown and unknowable.’

◀ have in common is the degree to which they have appropriated Maier’s work; in a literal sense – Maier left no will and so far nobody has disputed ownership – and emotionally. Each consistently refers to Maier by her first name, as if she were a friend. More worryingly, Maloof appears to have made little effort to identify the locations of the

photographs, despite having first come across them as president of a Chicago local history society. It took me 20 seconds on the internet to identify one picture, simply titled ‘1960’, as having been taken outside the Sheridan Cinema in Miami Beach, Florida. How much easier should it be for researchers on the ground? In the end, it’s hard to square

all of this with Maloof’s claim that ‘from the very beginning I have set out to preserve Maier’s artistic legacy the “right” way’.

▶ **Vivian Maier: Self-Portraits is published by Powerhouse Books, New York in hardback at £35, ISBN 9781576876626.**

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FEATURE

All images © Trevor Crone

HIDDEN BEAUTY

Swanscombe Marsh in Kent could soon be transformed into a major theme park. **Trevor Crone** is among a group of photographers capturing the area before it changes forever. He talks to Mark Bentley about telling stories and developing a personal vision.



One afternoon, when Trevor Crone was busy photographing at a seaside town, a short but revealing conversation took place.

‘I was photographing an old seaside chalet that was under threat of demolition. I was using the Ebony 5x4 – which is quite a ritual as you can imagine, and it gets a lot of interest – when this chap went by on his bicycle and he shouted out, ‘Why are you photographing that?’ and I said, “If I don’t, no-one else will.”’

It was a telling response, because Trevor Crone sees beauty where many might miss it – in upturned plastic chairs and empty promenades, in neglected towns and unloved places. His pictures use a deliberately limited palette: no deep blacks or strong highlights, just a lovely transition of tones. An accomplished darkroom worker, his pictures are held in public and private collections in the UK and abroad.

‘I’ve always gravitated to marginal edge lands, or what is sometimes called liminal landscapes.’

In person, Trevor is a calm presence, with a gentle manner and a deep love of photography. But there is also a quiet determination about him, to forge his own path, irrespective of photographic fads and fashions; and a clarity of vision, a strong sense of the photographic stories he wants to tell.

It’s this clarity of vision that makes his latest project so intriguing. Swanscombe Marsh in Kent is a peninsular that crops into the Thames between the Dartford Crossing and Gravesend. Once a centre for the concrete industry, it could soon become the site of a £2 billion project, transforming the

area into one of the world’s biggest theme parks, attracting huge numbers of visitors and providing around 27,000 jobs.

The idea for documenting Swanscombe Marsh came from photographer Peter Luck, who contacted a number of photographers to see if they would like to photograph the area before the development begins. It was an idea that immediately appealed.

‘I’ve always gravitated to marginal edge lands, or what is sometimes called liminal landscapes,’ says Trevor. ‘They have always held a fascination because of what they hold historically and also because they are in transition – we don’t know what they may become, what their futures may be.’

On his first visit to Swanscombe Marsh, what struck him was the openness of the area and its sense of peace.

‘There’s a wonderful quietitude about the place. I would often go there at weekends and – surprisingly – you wouldn’t see a lot of people. If it was a bright day in the late >







‘For me it’s a landscape you have to work with. There’s nothing obvious. It’s understated, which is what I love.’

◀ afternoon you’d see dog walkers, but it was beautifully quiet. I love that in a landscape. Your imagination can run free. You can overlay the landscape with your own interpretations, your own thoughts, your hopes and desires. It has a wonderful way of feeding back to you.

‘A friend of mine said the more you get into photography, the more the lens points inwards. Although you are photographing the landscape, it does have a personal interpretation.’

So what does it say about Trevor?

‘It’s just this wonderful serenity. I’m not sure if I’m a serene person, but I’m pretty laid back and I love that inner landscape, that quiet, unobtrusive landscape.’

As soon as he set to work at Swanscombe Marsh, Trevor knew the kind of pictures he wanted to produce. Using an Ebony 5x4 large format camera – loaded with either an 80mm, 110mm or 150mm lens – he photographed extensively for about a month. His aim was to capture what the land meant to him personally in about 20 pictures.

‘I can’t work with standalone images. I can’t do it. I have to work with a series.

A leads to B leads to C. Even though there’s a different timeframe between A and B, they are linked emotionally. There’s a continuity within the lighting as well. That’s important. It tells the story. It’s part of that extended narrative.

‘I remember it was William Eggleston, when he was asked about his photography, he simply said, “I think I’m working on a novel.” And that is how I see it. That is photography’s strength – to tell a story. And I think it does it so darn well. Photography tells fantastic stories.’

To tell a good story, you need to develop your own voice, your own vision. It’s something Trevor has been working on since he first saw the *Land* exhibition at the V&A in 1976.

‘When I first started photography I needed a lot of advice, a lot of help with what I should be photographing. I was following a formula. But the more you progress into a personal approach, the more those formulas go out the window. You then don’t think about them. All you think about is whatever you are photographing is feeding back to you.’

I suggest there is something intriguing about the Swanscombe Marsh pictures.

‘Yes, for me it’s a landscape you have to work with. There’s nothing obvious. It’s >



◀ understated, which is what I love. It's not like there's a foreground rock, followed by a river that leads you into the shot, then a backdrop of mountains and dramatic skies. There are no dramatic skies in my images. Mostly I went out on overcast days, to keep the contrast down, to try to capture that general mood that I felt about the land.'

It will be interesting to see what the other photographers on the project make of the area. Already an exhibition of some of the group's pictures has been shown at the nearby Asda in Greenhithe and there are plans for an educational programme at Greenwich University and an exhibition at Goldsmiths University.

Trevor expects to be working on the

project for a while yet, but when he's finished he may stage a solo exhibition. It will surely be a set of beautiful images, pictures of a corner of the British landscape not often photographed, caught with honesty and affection.

'It's important for me to stay just as an observer. I can't say what's best, I'm not part of that community, I'm just a visitor.

I wouldn't dream of imposing my politics on local people. If they want a theme park then good luck to them, but this is what they've got now.

'It's a landscape that's in transition. In five years' time it could be gone forever, never to return. So I've just got some pictures of it, a documentary of a simple landscape – and how I feel about it.'

MORE ON THE PROJECT

An exhibition of pictures by photographers working on the Swanscombe Marsh project runs at the Atrium, New Academic Building, Goldsmiths University, Lewisham Way, London, SE14 6NW from 23 April to 4 May.

► theswanscombeproject.wordpress.com

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PHILIP VOLKERS ARPS Halcyon Daze

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THE IDEA OF PHOTOGRAPHY:3

There are times when we can lose sight of where we're heading with our photography but, says **Eddie Ephraums**, this is a perfect moment for articulating our ideas. It's good to talk. . .

All pictures © Eddie Ephraums



Every portrait is in some way a self-portrait, providing insights into the subject and the photographer's own idea of the world. I think this picture of a workshop participant's dog reflects something about my outlook and approach. Whenever I make a picture, I want to put myself in the frame, but not literally, as here. The same goes for other genres of photography, whether landscape or still life.

Imagine a photography workshop in which no one mentions cameras or f-stops. The participants have more pivotal matters to discuss, like creating an artist-style statement of what their photography is about, or declaring their creative direction and what they will put at stake to make it happen. Well, that's what happened recently on a small group mentored workshop that I ran.

The idea for the workshop was based on the well-established economic theory of demand and supply. I thought there was a demand for this type of workshop and I believed I could supply it (all the places

quickly filled), but this workshop was different. The plan was to demand from the participants that *they* supply! The moment they signed up they were asked to deliver writing about the state of their photography: what motivated them, where they were at with it and what their ambitions were. The workshop was intended to help them work through these states and enable them to progress. I'd describe the process not as teaching, but as facilitation, coupled to self-realisation, with the group very much involved: discussing, offering insights and support. They were in it together – sharing and having fun.

It's amazing what we realise about our photography when we talk or write of where we're at, whether on a group workshop, in a notebook, via an artist-statement or through an article. If you're like me, often I find the answer to a photographic conundrum simply by switching from trying to visualise the solution to articulating where I'm at and where I'm trying to get to. It makes the situation understandable and from there I can take action. I don't know how the brain works, but it's as if the articulation process by-passes the part that might be causing the creative hold-up, which thinks it ought to be doing the job, but can't. >



The camera in this picture tells us much about the photographer and his approach to landscape photography. To me, the complex, angular shapes of his equipment suggest a thoughtful, well-considered approach and I tried to echo this in the way I composed the image, with him looking out of the frame, studying his subject. We might only have an instant to take a photograph, so it helps to have an idea of what we're looking for in our pictures.

'I'd describe the process not as teaching, but as facilitation, coupled to self-realisation, with the group very much involved.'

I love photographing other creative people at work, whether they are photographers or artists working with different media. It's a way of holding up a mirror to my own creative practice: a process of self-examination through which I can learn about my own work. I wonder what the subjects see in me as I take their photograph? Standing behind the camera, it's easy to forget photography is a two-way process.





I spent some time watching this photographer, hoping I could make a picture of him at work that somehow created a connection between the posts and the monopod, but nothing clicked. I was looking for something too literal. It was only when he had finished shooting, walking back over the slippery rocks using the monopod as a walking stick, that I saw something which spoke of the artist in his element.

For example, I find it helps to talk about ideas when I design photobooks, explaining what I am trying to achieve and how. Ideally I have a group of workshop participants, who I can share with, as I work through the design concept. I talk as I sketch out my ideas on paper and then as I translate them into the computer. The process creates a balance between Eddie the photographer (visualiser) and Eddie the book-maker (communicator). Together we form a team. When I'm talking things

through with people, they can also participate, and act as a useful focus group (and vice versa), bringing the subject into much clearer focus than even the best lens – or if we always work at everything by ourselves. Judging by the group's positive reactions, or blank stares of incomprehension, I know whether my ideas communicate successfully or not.

Photography is about expressing ideas, but if we don't ask ourselves what they are or how we think and feel about them, how can

we expect to find the answer? Otherwise, it's like pointing a camera at the proverbial haystack and hoping to photograph the needle. What kind of idea is that?

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VIEWFINDER

For **John Dooley** resisting the allure of aloha, in pursuit of a rational and reflective approach to photographing a Hawaiian journey, is the only answer. And when it comes to editing the work, he's in no rush...

All pictures © John Dooley



I have a fondness for all kinds of islands – volcanic, exotic or utopian. By their very nature they are isolated and far-removed from the daily grind. Yet, one island above all others – Hawaii – occupies a special place in my heart. There I married my wife and spent six memorable weeks touring the island of Oahu.

However, I deliberately waited a year to edit the images shown here, to avoid being too misty-eyed and presenting too romantic a vision. My photography doesn't view the world in such rosy terms. I'm more interested in hidden meanings and subtext in the world as well as in my photography. A quiet narration which becomes apparent when you form an opinion of a place. My aim was to take an uncompromising visual stance, to chip away at the glossy veneer of paradise and reveal the faded allure of aloha.

This approach requires soul-searching on the part of the photographer but what better

place to contemplate those self-defining questions than one of the most isolated and spiritual locations on the planet? And if there is a more attractive spot on Earth than Hawaii, I have yet to discover it. So, how can I represent a place so imbued with a sense of itself in the public psyche? You might even consider it the ultimate challenge to produce intriguing monochrome moments from the rainbow island of Oahu, Hawaii.

But once you are aware of Hawaii's perceived image you can readdress your own views. Look inward, and moving beyond visual inertia becomes progressively easier. For me, it often comes down to a question of unearthing a thoughtful and provocative visual response. Following your own convictions can sometimes be daunting when other photographers' lenses are pointing in the opposite direction. But persist and you will discover it reveals as much about you, the photographer, as the

subject you are photographing.

After my initial wave of euphoria, I settled down to record images of solitude and quiet beauty alluding to Hawaii's geographical isolation.

Using a standard fixed focal length lens forces the photographer to confront the subject and address it directly. It also lends the square format just enough distance to seem far enough removed to make an objective and considered observation, without employing the use of dramatically distorting wideangle perspectives or unnaturally magnified telephoto images.

Even though the standard lens can appear to be standoffish (especially for landscapes), I find it is able to subtly convey layers of meaning, without sledge-hammering home your intended message. Consider leaving something for the viewer to discover,



a discerning suggestion which makes one pause for thought.

An equally important addition in developing your photography is the editing process. Patience is not a fashionable virtue in these times of instant gratification and is often overlooked by photographers addicted to reviewing digital images immediately. While welcome in terms of convenience and technical feedback, a lack of patience can be detrimental to the development of a photographer's vision and sense of themselves. When you have waited patiently for a shot, you can be rewarded with transcendental moments that remind you why you are compelled to photograph the world around you.

I waited a year to edit these images to regain a fresh perspective. I am patient when taking shots, so why rush the final edit?

With time, details that may have been overlooked now reveal themselves, as your initial visual memories of a subject recede and your objectivity returns. I find that my subjective photographic leanings are often balanced by the objective editing stages. Take a detached view of your images to aid in making difficult decisions in the editing stage – be ruthless in your final selection.

If you also have an opportunity to print images while editing, it is tremendously beneficial. To my eyes, it represents a more natural and fluid way to view images with

the final selection becoming a more organic process. Embrace the tactile responses to photography that are often lost in the coolly efficient world of digital photography.

In the editing stages you are taken on a very different visual journey, which can be as rewarding and illuminating as photographing your subject in the first place – and provide an equally satisfying conclusion.

John Dooley is a photographer based in London, where he also teaches at the Leica Akademie in Mayfair. His pictures have appeared in the *Daily Telegraph*, the *Independent*, the *Wall Street Journal* and *Le Monde* among others.

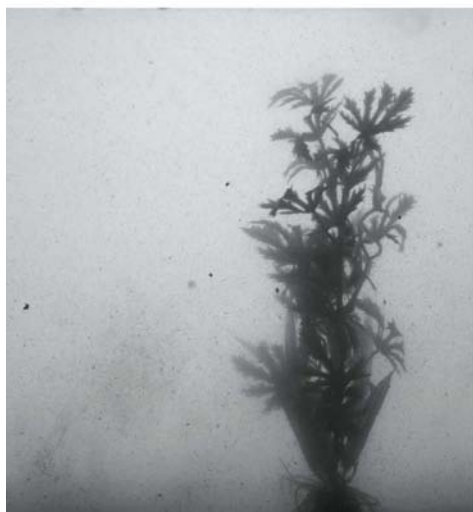


All pictures © Clayton Bastiani

In the final part of his series **Clayton Bastiani** hires a model and goes shopping for a fish tank and fish. Then he starts to build his image one step at a time...

This month, for my final article, I thought I would make an image inspired by the sea. I sketched a few mermaid-inspired ideas in my sketchbook and, once I had a rough idea of what I was trying to achieve, I saw that I had two options...

Option One: learn how to photograph underwater, hire a pool, a mermaid costume and make sure my model is a good swimmer – or – **Option Two:** improvise. I went for Option Two.



STAGE TWO: THE COMPOSITE OF WATER

I started the composite by building the background. The first layer was a straight shot of the murky water and on top of this I placed a selection of images where the light was shining through the water. I played with the blending modes and opacity of each until it looked right (Hard Mix 100%, Normal 100% – with layer mask and parts removed with the Brush Tool (B) and black as my chosen colour – Multiply 40% and Hard Mix 100%).

Over these I placed a photo of textured paper to subtly ripple the water (screen 100%), another image of light through the water (Multiply 100%) and a Levels Adjustment Layer to tweak the whites, blacks and greys (Layers>New Adjustment Layer>Levels...).

To finish the background I used the Lasso Tool (L), set to 15px to select bubbles from some of the pictures I had taken. These were introduced as new layers (Ctrl/Cmd+C and Ctrl/Cmd+V), inverted (Ctrl/Cmd+I) and set to Screen 100%. To create a sense of depth I added a few of the very black graphic plants from the clear water shots (Multiply 100%).



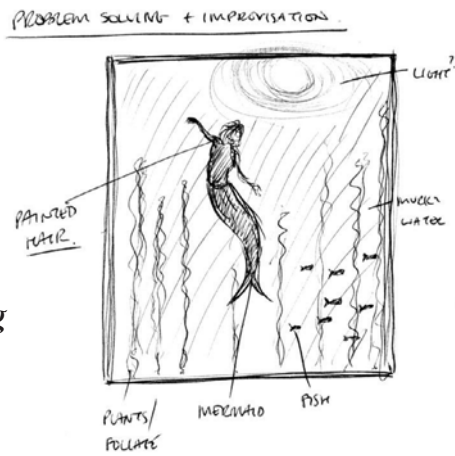
STAGE ONE: SHOOTING THE WATER

I hired a model and photographed her standing in my bay window pretending to be swimming. After the shoot I popped to the shops to get a small fish tank, some plastic aquarium plants and a fish.

I started with clear water in the tank and added the plants but it felt a little too graphic – the water needed to be murkier and more sea-like. So I mixed in a couple of stock cubes and made a tank of cold gravy. Now the water had a better consistency and I re-shot the plants.

I then thought about the light in the water and, getting a bright torch to shine through it, I went back to the tank for a third time and re-shot the plants again, shining the torch at them. After all these attempts I now had enough elements to start building my picture.

'I sketched a few mermaid-inspired ideas in my sketchbook and, once I had a rough idea of what I was trying to achieve, I saw that I had two options...'



STAGE THREE: MAKING THE MERMAID

With the background sorted I needed to start making a mermaid. I opened a picture of the model as a new image, copied this layer (Ctrl/Cmd+J) and turned the first layer to white (click on the layer, Select All (Ctrl/Cmd+A) and choose Fill>White). I then gave the model layer a Layer Mask (Layer>Layer Mask>Reveal All). Using the lasso set to 1.2px I started to cut her out from the bay window.

When I was happy with my cutting out I opened the picture I had taken of a fish and placed it over the figure, lined it up against the model's legs and used the Transform Tool (T) to fine tune the joins to her body (in Elements the Distort function offers the ability to pull and pinch at corners. In Photoshop CC you have a Warp option that can give you greater flexibility when distorting an image in Transform mode). I removed the legs of the model using the Lasso Tool and flattened the image (Layer>Flatten Image). She was then moved across to the background I had made earlier.



STAGE FOUR: FINISHING TOUCHES

For the finishing touches I added some more bubbles, overlaid three more pictures of light through the water to help blend the mermaid with her surroundings, introduced a few octopus tentacles to the dark foliage at the front and placed a photograph of mouldy end papers above the lot to give a sense of age and texture. I then copied all the layers as a new layer (Shift+Ctrl+Alt+E / Cmd+Shift+Option+E), added a large amount of Gaussian Blur (Filter>Blur>Gaussian Blur) and with a Layer Mask I used a large soft brush (B) and painted out random sections so that only parts of the image were blurry – just enough to suggest that I had been underwater at the time the picture was taken.

GOODBYE

I hope you have enjoyed this series as much as I have enjoyed writing it and making the pictures to accompany each article. For those readers with an interest in picture making, I hope also that my articles have given you some inspiration and possibly a desire to try new approaches to photography. I was taught the basics of photography and printing while at school and college, but much of what I do nowadays is self-taught – through a desire to learn, explore and experiment.

Clayton Bastiani

DIGITAL INFRARED

Whether you use a converted camera or a simple filter, infrared photography allows you to create amazing images of a world that's beyond human vision.

Lee Frost looks at the digital alternative to infrared film and explains how to get the best out of it without seeing red...

All pictures © Lee Frost



If someone says 'Infrared' to you, what comes to mind? The remote control for your TV? Goggles that can see in the dark? Invisible beams that trigger alarms? Actually, all three would be correct, because infrared has many uses – including the creation of amazing photographic images.

Infrared is a type of light found outside the visible spectrum, so the human eye can't detect it. Nothing can be done to human vision to change this. However, digital cameras can be adapted to record the effects of infrared radiation, and the resulting images are like something from another world.

While the human eye can only see a limited part of the electromagnetic spectrum (a fancy term for light), the sensor in your digital camera is sensitive to a much wider range of that spectrum, from ultra-violet at one end to near-infrared at the other. During

ALNWICK CASTLE, NORTHUMBERLAND.

Old buildings such as castles, churches and ruins make ideal infrared subjects and almost without exception I use a wideangle lens or zoom as the broad field of view makes it easier to include features that show the IR effect.

*Canon EOS 20D with 720nm IR conversion,
Sigma 10-20mm lens, ISO 400, 1/125sec at f/9*

manufacture, however, the vast majority of digital cameras are fitted with an infrared blocking or 'cut' filter. In order to record infrared light with your DSLR, you therefore need to find a way around this.

The easiest and cheapest is to put an infrared-transmitting filter on the lens. The more expensive, but also more versatile, method is to have a camera modified by removing the infrared blocking filter from the sensor and replacing it with an infrared transmitting filter, so it records light mostly in the red and near-infrared part of the spectrum (see over page).

An immediate benefit of using an infrared-modified camera is that you don't need to use filters on the lens to admit infrared light, which means exposure times are hardly any different from those required by an unmodified camera. In fact, an infrared camera operates just like a normal digital camera – you can shoot handheld, vary the ISO in different lighting conditions, change lenses and so on. The only difference is that the images produced record mainly infrared light, so they look weird and wonderful!

The way things appear in an infrared image depend on the amount of infrared radiation they reflect. Water and blue sky record as very dark tones – often black – because little IR radiation is reflected, whereas foliage and grass reflects a lot of infrared light so it records as a very pale, almost white tone. Similarly, if you shoot portraits with an



VINALES, CUBA. **Once you've used an infrared camera or filter you get an instinct for subjects and scenes that respond well to the effect. I knew immediately that this palm tree would look fantastic against the blue sky and the parked car was in a perfect position to make a strong composition.**

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 200, 1/125sec at f/10

infrared camera, skin tones record as a pale, ghost-like tone while eyes appear dark.

In terms of subject matter, any scene containing foliage, grass and plant life will exhibit strong infrared characteristics. Woodland is always a good bet, as are large public gardens – things like topiary and avenues of trees work really well, or fields of crops. Spring and summer are also the best seasons as foliage and plant life are at their peak.

I enjoy shooting old buildings such as deserted cottages or crumbling castles and monuments because the haunting look of infrared suits them perfectly – especially when there's ivy or other creepers growing around doors and windows. Some of my favourite infrared shots have been taken at Highgate Cemetery in north London, where thousands of old gravestones

'In terms of subject matter, any scene containing foliage, grass and plant life will exhibit strong infrared characteristics. Woodland is always a good bet, as are large public gardens.'

are surrounded by dense woodland and undergrowth. Kew Gardens is another great place – especially inside the palm house – and Sissinghurst Castle in Kent. In towns and cities, modern architecture, bridges

and sculpture works well – anything graphic really.

Bright sunlight provides the best conditions for infrared photography because the light is crisper, contrast is high and >



SISSINGHURST CASTLE GARDENS, KENT. **This image shows classic infrared characteristics. The foliage and grass are snowy white, the blue sky is almost black, but the tower looks pretty much normal. Contrast is relatively high, which is common of IR shots taken in sunny weather.**

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 200, 1/160sec at f/11

USING AN INFRARED FILTER

If you don't want to go to the expense of having a camera modified for infrared photography, the alternative is to test an unmodified camera to see if it's already sensitive to the infrared spectrum. To find out if yours is, all you do is go into a dark room, point a TV or audio remote control towards the camera, press any button on the remote and take a photograph. If you can see the infrared beam being emitted by the remote, or any trace of it records on the picture you take, then the camera is capable of recording infrared light. Most, if not all, DSLRs are.

To create infrared images you'll need to place an infrared-transmitting filter over the lens so that it blocks out most of the visible light trying to pass through and only admits light at the red and infrared end of the spectrum. Suitable filters include the Hoya R72, Kood R72 and the B+W 092 or 093. They're quite pricey – a Hoya or Kood R72 with a 67mm thread costs around £60 and a B+W 092 in 67mm size costs around £95. There are cheaper options available from Amazon or Ebay such as the Green.L which costs around £25 for a 67mm thread or the Neewer 760IR which costs under £10 for 67mm thread. Cokin also makes a P007 infrared filter for the P-system holder which costs around £35.

The downside of using an infrared transmitting filter is that because it blocks out visible light you can't actually see through it. This means that when taking photographs you must always use a tripod, compose the scene without the filter on the lens, focus manually rather than using autofocus, then once you're ready to take the shot, attach the filter, at which point you won't see anything through the viewfinder. Because the filter is so dense, exposures will also be long – several seconds in bright sunlight isn't uncommon, which again makes a tripod essential and means that any subject movement, such as trees blowing in the wind, will result in blur. You can produce some fantastic results though, so it's worth giving a filter a try before committing to a full blown camera conversion – I've taken great shots using a cheap IR filter purchased off Amazon.



PINAR DEL RIO PROVINCE, CUBA.

Infrared isn't exactly flattering for portraits as you can see by the ghostly complexion of this tobacco farmer. It's fun to use for people shots though, and never fails to surprise your poor subject when they see the results!

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 200, 1/160sec at f/11

◀ there's a greater concentration of infrared radiation for your camera to record. Actually, one of the great things about infrared photography is that you tend to get the best results around the middle of the day when the light is harsh. This happens to be the worst time of the day for normal

landscape photography, so by shooting infrared you can make full use of the day.

The same applies in bad weather. If the light is flat and the landscape appears grey and lifeless, don't pack-up and head home – just reach for your infrared camera. The images may not be obviously infrared, but as dramatic black & white photographs they will work a treat and you will have made the most of an unpromising situation.

In order to achieve optimum image quality, it's a good idea to shoot in Raw format rather than Jpeg, so your infrared images are uncompressed. You need to retain as much information as possible in those files, so you've got more latitude when editing them. It is possible to produce superb images by shooting in Jpeg mode, but Raw is always superior.

If you use your infrared modified camera with the white balance set to AWB or Daylight, the images will appear bright red. This is because the camera doesn't know it has been converted – it just thinks it's taking a normal colour photograph. However, because the red pixels in the sensor are the most receptive to infrared light, the shot ends up red.

You can get rid of the colour cast when you process your Raw files, but an easier way is to create a custom white-balance – refer to your camera's instruction book to find out how. This usually involves taking a photograph of something like a patch of green grass then setting the white balance from that image. Once the custom white balance has been created, leave your infrared modified camera set to it at all ▶



KEEW GARDENS, LONDON. **If in doubt, head for trees. Whether it's sunny or cloudy, trees in full foliage always make great infrared subjects – which is why spring and summer are the best seasons for IR photography.**

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 400, 1/50sec at f/11



KEW GARDENS, LONDON. Though more expensive than a lens filter, an infrared-modified digital camera is far more versatile as you can use it like a normal camera. I take almost all my infrared shots handheld, but even in bright sunshine you need a tripod when using an IR filter on your lens.

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 200, 1/80sec at f/11



INFRARED CONVERSION

There are currently two companies in the UK offering an infrared conversion service – Advanced Camera Services (ACS) in Norfolk (advancedcameraservices.co.uk) and Protech Repairs (protechrepairs.co.uk) in Uckfield, East Sussex. Prices range from £300-£385 depending on the camera model with ACS and from £210-£300 with Protech.

Most photographers either send off an old DSLR that's no longer used, or buy a secondhand DSLR for conversion. It doesn't matter if the model is getting on a bit – Nikon D70s, Canon EOS 20Ds and similar models are ideal and can be picked up for £100 or less. I have a converted Canon EOS 5D which cost me £499 secondhand unmodified. That may seem like a lot of money to spend, but as I use full-frame DSLRs for my normal photography, having a full-frame body converted for infrared means that I can use it with all my lenses, without a crop factor increasing focal length.

If you have a camera converted, you need to decide which infrared filter to go for. ACS and Protech both offer 720nm and 830nm filters while Protech also offer 590nm and 665nm. The higher the number, the more sensitive the filter is so the stronger the effect in your images.

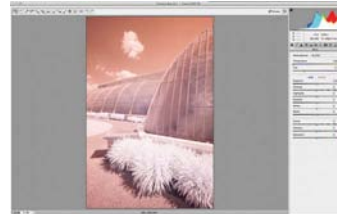
Most photographers go for either the 720nm or 830nm. The 830nm gives you black & white IR only images while the 720nm will record a little false colour but is mostly for b&w infrared images. The 665nm filter gives you images that combine black & white and false colour while the 590nm records only false colour. My converted EOS 5D has the 830nm filter installed, so the infrared effect is as strong as possible.

KEW GARDENS, LONDON. You can't fail to produce great infrared images in gardens, greenhouses and arboretums simply because everything responds to the IR treatment. One of my favourite locations is Kew Gardens, especially the palm house where I've produced many successful infrared images.

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 200, 1/50sec at f/11

STEP-BY-STEP

Although a modified DSLR set to a suitable custom white balance gives you images with a strong infrared effect, you will still need to do quite a bit of work to the Raw files to get the best out of them. There could be some false colour, which you may or may not want to retain, though for the benefit of this step-by-step we've opted for traditional black & white infrared effect and removed all traces of false colour.



STEP 1

Open the Raw file in Adobe Camera Raw. This one's a bit on the light side as it was exposed 'to the right' to maximise tonal information and minimise the chance of having noisy shadows and posterisation.



STEP 2

The image needs darkening down so it looks right. You can do this using the Exposure slider or the Tone Curve sliders – the latter is better as it also allows you to boost contrast to give the image impact.



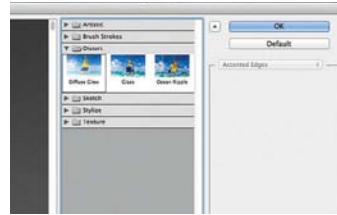
STEP 3

The image is opened in Photoshop then desaturated to remove any false colour. You can use Photoshop or Lightroom to do this, or a plug-in like Silver Efex Pro. Adjust Levels or Curves to taste.



STEP 4

The image is looking good now, but lacks that dreamy infrared glow in the highlights. To achieve that, the image is first converted from 16-bit to 8-bit then a duplicate layer is made.



STEP 5

With the duplicate layer selected in the Layers window, go to Filter>Distort>Diffuse Glow. The default glow is usually strong enough so click OK to apply the effect to the image.



STEP 6

As you can see, the Diffuse Glow is far too strong, but by dragging the opacity slider of the duplicate layer over to the left its effect is weakened. Adjust until you're happy with the overall look.

< times and the red cast will be removed from your images automatically so you can see the infrared effect much more clearly on the camera's preview screen.

Because infrared levels vary, the metering system of a converted camera doesn't always get the exposure right. Underexposure is common and I often find that the frames exposed at anything from +1 to +2 stops give me the best files to work on, so I tend to take one shot at metered exposure – using my camera's Evaluative metering and aperture priority mode – check the preview image and histogram, and work

from there. Depending on the subject and lighting I may find that it's necessary to start shooting at +1 stop then bracket to +2, or start at metered and bracket to +1 stop. Either way, I keep increasing the exposure until the highlights are clipped, then once the

'Digital infrared photography is far easier and more versatile than working with infrared film ever was, but the results can be truly stunning.'

images are downloaded to my computer I choose the frame where the highlights are on the edge of blowing out.

Wideangle lenses are far more useful than telephotos for infrared photography – the stretched perspective, exaggerated scale and monstrous field of view just suits the medium and allows you to produce compositions with a real 'wow' factor. Wide lenses also give you lots of depth of field so you can achieve front to back sharpness. I mainly use a 17-40mm zoom on my full-frame infrared Canon EOS 5D, plus a Samyang 14mm. On DSLRs with an



LUCIGNANO D'ASSO, TUSCANY, ITALY. **If you go for an infrared conversion with a lower strength filter – in this case 720nm – your camera will record false colour. It's easy enough to get rid of during post-processing, but it can also look really effective so you may want to keep it in some shots.**

Nikon D70 with 720nm conversion, 10-20mm lens, ISO 400, 1/400sec at f/8

APSC sensor, a zoom in the 10-20mm or 12-24mm range is ideal.

Infrared light focuses on a slightly different point to visible light. Traditional manual

focus lenses have an infrared focusing index marked on the barrel so that if you were shooting infrared film you could focus the lens normally then adjust it so the infrared

index was used instead, to ensure the subject was sharp. This isn't necessary with a modified infrared camera because the focusing is recalibrated during conversion, so you just focus as normal. Providing you shoot at f/8 or smaller, depth of field will also be so great that any focus shift is compensated for anyway.

Some lenses perform better than others when used on a digital infrared camera, so if you send a camera in for conversion it's worth mentioning which zoom you're likely to use on it most of the time so the technician can bear this in mind when recalibrating the camera. Some wideangle zooms produce quite soft results when used on an infrared camera unless you stop the lens right down to f/16 or f/22, for example, while others suffer from a flare spot in the centre of the frame.

If you hit the odd obstacle like this, it's well worth making the effort to overcome it. Digital infrared photography is far easier and more versatile than working with infrared film ever was, but the results can be truly stunning. And anyway, what else are you going to do with that old DSLR of yours, other than use it as an expensive paperweight! **B+W**



SHIP COTTAGE, RYE, EAST SUSSEX. **The great thing about infrared is that it can turn everyday subjects into striking images. I wouldn't have bothered taking a colour shot of this old cottage as it was far too picture-postcard for my liking, but captured with an infrared modified camera it takes on a totally different appearance.**

Canon EOS 5D with 830nm IR conversion, 17-40mm lens, ISO 200, 1/160sec at f/11

TECHNIQUE

All pictures © Tim Daly



Hahnemühle

PHOTO PROJECT 8: FACES OF OUR TIME

More than any other art form, portrait photography has helped to immortalise both tyrants and heroes. **Tim Daly** shows you how best to remember your own family characters.

Portrait photography can be about many things, it can be about revealing a complex personality, recording a rite of passage, documenting a social condition, creating an inventory of types or collaborating with a willing participant to create a shared end result. Above all, portrait photography is about creating an unforgettable image that communicates the personality of your sitter.

For this project I'll be asking you to consider several different ways of making portrait photographs using the people around you or, even better, your own family. More than any other project, it's essential that you invest plenty of time in your shoot and in the building up of a relaxed, trusting atmosphere.

SECTION 1: THEME IDEAS

Portrait photography is rooted in the collaboration between you and your subject, so you'll need to prepare well in advance by sourcing a sympathetic location and scripting a couple of picture concepts to start out with. Devise and develop your own personal response to one of the following themes.

1 RITES OF PASSAGE



Most family photographs mark the stages of growing up and change, whether intended by the photographer or not.

Choose a family member and think how you can record their age, habits and lifestyle in a single image. Consider their daily routines, what they wear and how they spend their free time, as this could be an ideal setting to base your shoot upon.

Most of our family rites of passage portraits are stiffly posed affairs, made with the grudging consent of our loved

ones. Instead of creating such an artificial scenario, spend a longer period of time as a participant in your family's normal routines, which will help you to get beyond the initial self-awareness that makes this kind of photography look wooden and amateur.

Look at the work of photographer Sally Mann, who created a chronicle of her young children as they emerged from childhood. Shot in the open using an almost invisible technique, we get to share some very special moments with her family.

2 FIGURE IN THE LANDSCAPE

Surrealist artists such as Rene Magritte often depicted the figure from behind, or in the landscape, creating an enigmatic, over the shoulder view. Contemporary photographers also isolate the figure in their environment to create a much more open-ended, ambiguous result.

Embark on a walking journey with a willing participant – then see if you can create a situation where the portrait isn't just about the individual's face. This example, for instance, was shot in the late afternoon light in a rural setting, the light and texture of the field together with the downturned figure make for an evocative image. Remember how the simplest of movements can create a different body language, which then contributes to how we read the image.





'More than any other project, it's essential that you invest plenty of time in your shoot and in the building up of a relaxed, trusting atmosphere.'

3 COLLABORATION

Photographer Hellen van Meene is renowned for her sensitive portraits of teenagers and does this by building trust with her subjects, often prompting them to do a challenge for the camera. The resulting scenarios remove the sitter's crushing self-awareness and, perhaps for a split second, allow the photographer access to an unguarded moment.

For this theme, think about a special location where you and your subject can devise images together. Visually arresting architecture is a great idea, such as this example shot in Saltdean Lido on the south coast. Look for settings that enable you and your subject to experiment with composition and movement together.



4 AT WORK

Portrait photographs made for editorial features in magazines or websites often combine the subject together with a prop, or other recognisable element of their work. Photographer Arnold Newman created many an occupational portrait in this manner, famously posing composer Igor Stravinsky next to his piano.

Choose an emerging individual in your community and create a portrait image combining prop, location and figure into a visually interesting end result. Use all your compositional skills to move the picture elements around in the frame until you get some sort of visual rhythm happening.

This example was shot in the west of Ireland during a conversation with a farmer near the Gallarus Oratory. In this instance, I didn't have enough space to back away so the wideangle lens got everything working together.



5 LOST IN THOUGHT

Set yourself the challenge of working in the spirit of Cartier-Bresson, arming yourself with quick responses coupled with the need to remain unnoticed. Keep aware and with a keen eye for capturing a surreal moment in the frame, timing the shutter release is everything.

Look at photographers such as Tony Ray-Jones, whose observations of everyday life and English customs laid the way for later photographers such as Martin Parr. Look also at the wonderful images by Marketa Luskacova, her lifelong study of London's Brick Lane captures many slices of life that are now lost forever.

My example was shot in a local market in the town of Ovar in Portugal.

SECTION 2: SHOOTING TIPS – DAYLIGHT OR FLASH?

SHOOTING IN NATURAL LIGHT



With so much technology available at our fingertips and no end of photo bloggers telling us that the trick to a great image lies in a special technique, it can be really cathartic to strip your kit right back to the basics.

Although a sunny day makes for a pleasant shooting experience, the last thing you really want to deal with when shooting in natural light is a sitter who is squinting in the full glare of sunshine. Not only will their eyes look strange, but they will

be covered in patches of light/dark high contrast.

A much better way of using natural daylight is to shoot under the canopy of a tree or shade with a simple white sheet or reflector placed on the ground to push light back into your sitter's face.

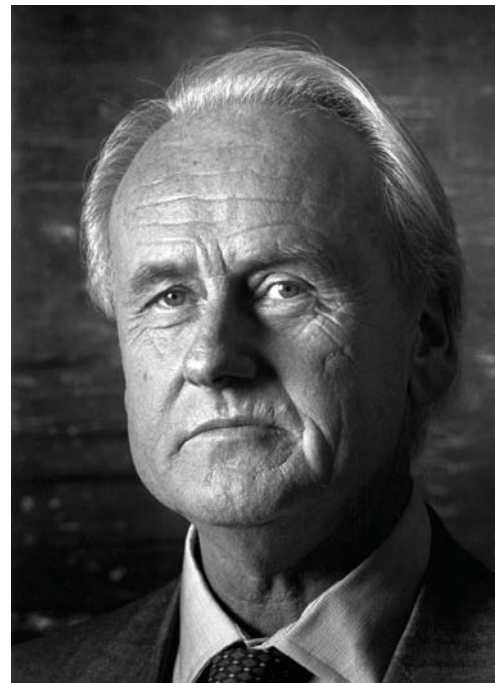
In this example, I've managed to shut out the strong contrast of sunlight by shooting while sitting down in the shade. With us both sitting on a simple white sheet, this created a square catchlight in the subject's eyes and very even lighting around the face.

With no special equipment to think about, you can concentrate on making the image special.

USING FLASH AND A SOFTBOX

Softboxes, those jack-of-all trades flash light modifiers, are not as soft as you think, but they can be used to create wonderful, descriptive lighting. Softboxes range in both shape and size and can be small enough to fit around a speedlight or large enough to fit around a studio flash head.

Whatever size you choose, the principles remain the same: the overall effect is entirely down to the position you choose to place the light. For this portrait shoot done in a cramped room,



I've placed the light unit on a stand as far away and as high up into the wall-ceiling angle as possible.

The light is then directed to rake across the face to pick up the wonderful texture and features of the sitter.

Make your subject's feet point towards the light, then ask them to rotate their head towards the camera to create a nice profile.

SECTION 3: PROJECT DEVELOPMENT



CREATE THE SITUATION

To create successful portraits it's important to focus on setting up a comfortable and conducive atmosphere for you and your subject. When shooting children or members of your immediate family, aim to shoot around a series of routine activities where your sitters are occupied by the task rather than looking at you and feeling self-conscious. This example catches an unexpected moment but was over in seconds.



THINK ABOUT SELECTIVE FOCUS

Not all portraits need to show all facets of the sitter. By using selective focus you can start to experiment with different kinds of emphasis. Sometimes the absence of the main element can really help to create a compelling image, such as this example that focuses on an object held out in front of the face. You can still recognise the subject lurking in the background, but the shallow depth of field makes the hand and the flower dominate.



SECTION 4: OUTPUT

Skin tone can be edited very successfully with Lightroom's Black and White functions, giving you more alternatives than you'd expect.



SKIN TONE AND MONOCHROME SEPARATION

By starting with a standard RGB original, you'll equip yourself with plenty of colour that you can modify during your monochrome conversion.

Portraits always contain plenty of yellow, regardless of skin tone, and this can be used to great effect with your editor. This example shows how an outdoor-lit colour image was transformed by using some simple edits.

At the top is the starting point in Lightroom, the second shows an unedited B&W conversion; the third has had green reduced by -20 (see how the background foliage has gone dark and visibly less involved as a consequence).

The final, bottom, conversion has had an additional -20 yellow taken out, which makes the skin tone look warmer.

Using these simple colour edits can really help to emphasise different elements of your original image and ultimately make it look better.

INSPIRATIONAL QUOTE

'Photography, as we all know, is not real at all. It is an illusion of reality with which we create our own private world.'

Arnold Newman

PROJECT GOAL

Aim to produce a single, iconic image of your chosen person, edited down from plenty of alternatives. This example uses simple lighting to draw out the sitter's personality.



PHOTOGRAPHERS TO LOOK AT

- ▶ Marketa Luskacova marketaluskacova.com
- ▶ Sally Mann sallymann.com
- ▶ Hellen van Meene hellenvanmeene.com

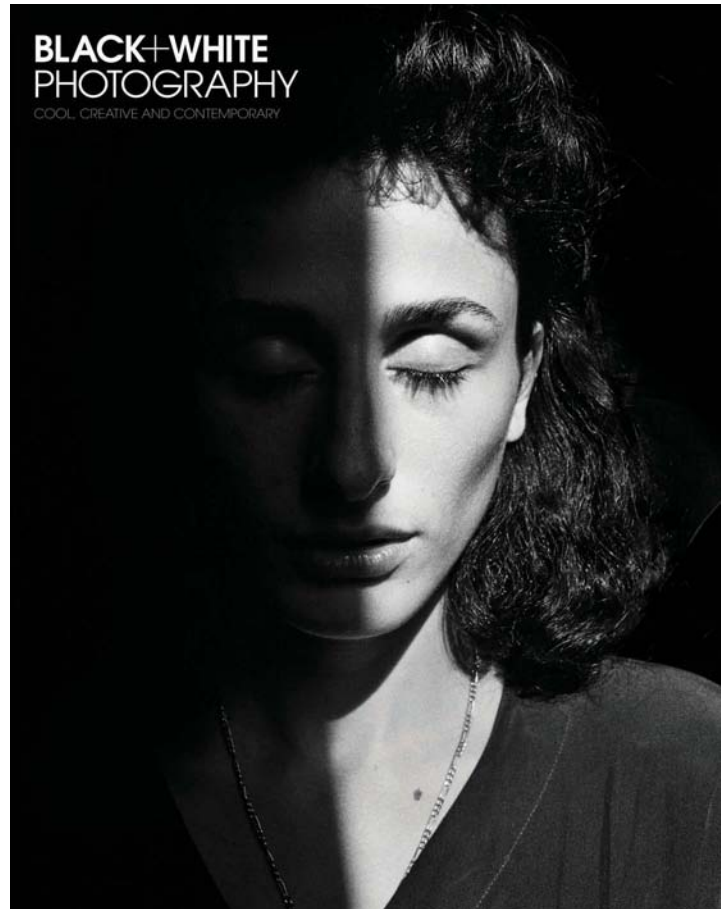
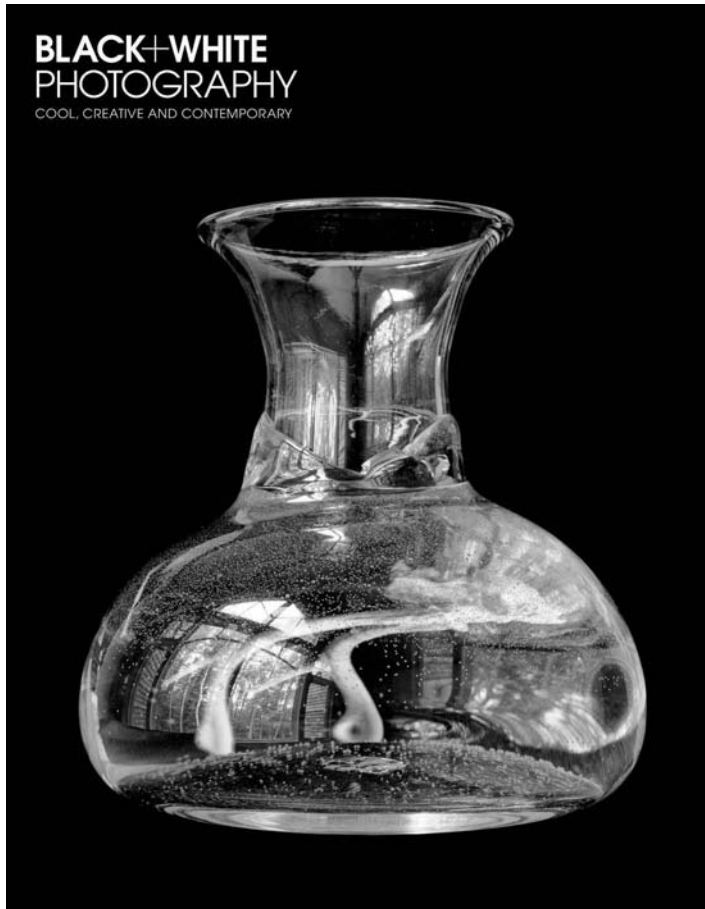
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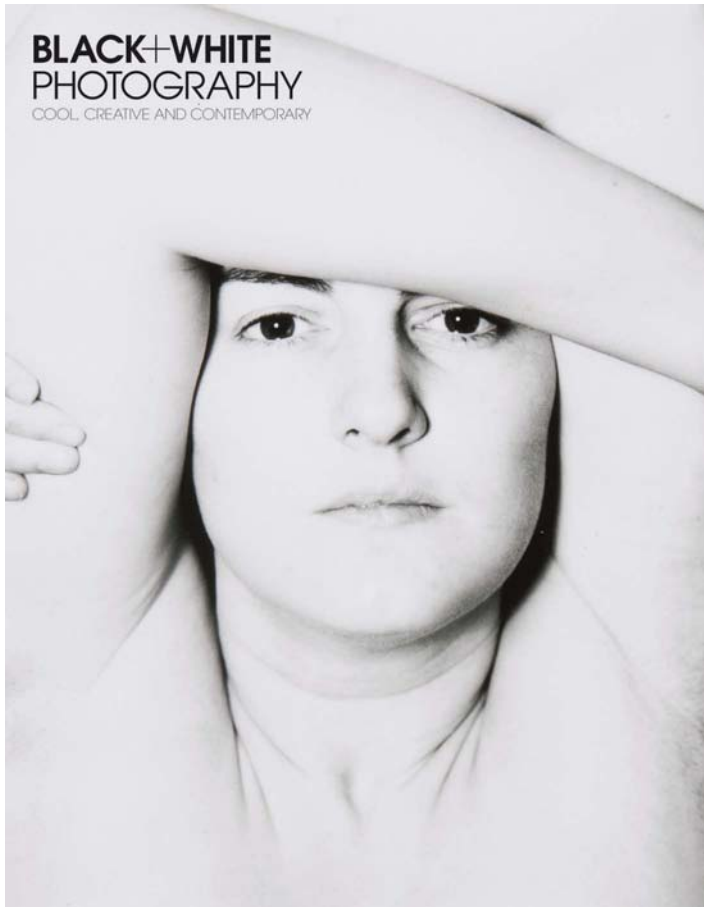
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Although it's a thoroughly modern camera, the Leica M still retains the basic design philosophy of the classic M3 film camera. It has a very clean, minimalist design that's strikingly different to the more run of the mill DSLR. The main reason for this is, of course, that the Leica M isn't a DSLR: it's a rangefinder.

The crystal-clear parallax-corrected viewfinder sports twin bright line frames that automatically switch between 28+90mm, 35+135mm and 50+75mm (with a compatible lens). The viewfinder also displays shutter speed information as well as under- or over-exposure indicators (in manual exposure mode). Focusing is accurate using the viewfinder, with a central split-image clearly showing when the lens is in or out of focus.

In a nod to modernity however, the Leica M has a party trick that was beyond the M9. Leica has switched from using CCD sensors to CMOS. This has allowed Leica to implement live view on the Leica M and – you may need to sit down for this –

£4,799
BODY ONLY

LEICA M TYPE 240

Hand built in Germany, the Leica M Type 240 is a classy camera but does it live up to its price tag? **David Taylor** investigates.

movie shooting. This is a clever strategy on Leica's behalf. If you're more traditionally-minded you can still compose in time-

honoured fashion using the viewfinder. Switch to live view, however, and you can use two new neat focusing aids. The first

is focus peaking, which highlights the edges of in-focus areas a distinctive red colour. The second aid is a zoom facility that allows you to view the live view image at either 5x or 10x magnification. Other benefits of live view are that you can switch between centre-weighted, spot or multi-field metering (Leica's take on matrix/evaluative metering), with the Leica's digital sensor used to evaluate light levels (use the viewfinder and only centre-

SPECIAL FEATURES

- ▶ Adobe DNG Raw format supported
- ▶ Live view function for still image and movie shooting
- ▶ 24 megapixel full-frame CMOS sensor (23.9 x 35.8mm)
- ▶ Compatible with Leica flash units. Flash sync speed 1/180
- ▶ Movie shooting 1080p (24/25fps) / 780p (24/25fps) / VGA (30fps)
- ▶ Optical rangefinder style viewfinder with bright lines for 28-135mm lenses
- ▶ Leica M-series lens mount. Compatible with adapters to mount non-M-series lenses



The Leica M automatically applies long exposure noise reduction when using shutter speeds below 1/30. This effectively doubles the exposure time, making exposures in whole seconds a long, drawn out affair.

Leica M type 240 with 35mm lens, ISO 200, 6 seconds at f/4, tripod



Centre-weighted metering is the default when shooting using the viewfinder. It's accurate and, perhaps more importantly, consistent.

Leica M type 240 with 35mm lens, ISO 800, 1/30sec at f/13



LIKES

- ▶ Image quality
- ▶ Dynamic range
- ▶ Use of Adobe DNG
- ▶ Focus peaking in live view
- ▶ Expanded lens range with the use of adapters

DISLIKES

- ▶ Cost
- ▶ Lack of built-in grip
- ▶ No automatic dust removal
- ▶ Movie shooting implementation feels like work in progress
- ▶ Baseplate needs to be removed entirely to change battery/memory card

weighted is available by default). Live view also lets you accurately compose images using lenses wider than 28mm or longer than 135mm. This, coupled with the fact that you use adapters to fit virtually any third-party lens to the Leica M, opens up the image-making potential of the camera still further.



The Leica M has a black & white shooting mode. When shooting Raw, images are displayed in black & white after exposure. This can be unpicked later in post-production if necessary.

Leica M type 240 with 35mm lens, ISO 800, 1/45sec at f/13

The sensor used in the Leica M is also higher resolution than the unit used in the M9. At 24 megapixels it is high enough resolution to allow large high quality prints to be made or to crop heavily if necessary. The dynamic range of the sensor is excellent and, when using the base ISO of 200, it's easy to extract shadow detail without incurring a penalty in the form of noise. However, the ISO range is relatively small compared to most modern DSLRs. It tops out at 6400, though noise at this setting is an issue. Long exposure noise is dealt with using the standard 'dark frame subtraction' approach. This effectively doubles the length of shutter speeds below 1/30 second. Unfortunately, this can't be turned off, making exposures close to the Leica M's 60 seconds shutter speed limit lengthy affairs.

The Leica M's main menu system is easy to navigate, with the various options split into a logical series of pages. Pressing the rear Set button lets you set commonly used shooting functions, such as white balance, on a dedicated Picture Parameters screen. By default the Leica M shoots Jpeg but it's a simple matter to swap to Raw using the relevant menu option. The look of Jpegs can be tweaked in-camera by adjusting contrast, colour and sharpness. There is also a film mode that allows you to simulate slide, print and black & white film. Unlike most DSLRs, however, there's no option to simulate coloured filters to adjust the tonal range of black & white images.

TECHNICAL SPECIFICATIONS

PRICE	£4,799 (body only)
CAMERA TYPE	Digital rangefinder
LENS MOUNT	Leica M-series
RESOLUTION	24 megapixels
SENSOR	CMOS (23.9 x 35.8mm)
LCD MONITOR	3in colour TFT LCD with a resolution of 921,600 pixels
VIEWFINDER	Coupled rangefinder with bright line frames
AUTOFOCUS	No
FILE FORMATS	Jpeg, Raw (Adobe DNG), Apple Quicktime
ISO RANGE RANGE	200-6400 (Pull 100 available with reduced dynamic range)
METERING MODES	Centre-weighted, Spot, Multi-field measurement
SHUTTER SPEEDS	1/4000 – 60 seconds (Bulb and Time modes available)
STORAGE MEDIA	SD, SDHC, SDXC
BATTERY	Li-ion BP-SCL2 rechargeable battery
DIMENSIONS	138.6 x 42 x 80mm
WEIGHT	680g (with battery)
CONTACT	leica-camera.co.uk



VERDICT

The Leica M is a refreshingly simple camera to pick up and use compared to even the most basic consumer DSLR (the addition of live view means it can almost be used as a point and shoot). However, that simplicity is in inverse proportion to its price. There's no getting round the fact that it's an expensive camera, particularly if you need to add a lens or two as well. This expense is partly due to the Leica M's high quality build and the fact that it's essentially hand-built in Germany. As an everyday photographic tool the cost makes the camera hard to justify.

RATINGS

▶ HANDLING	80%
▶ PERFORMANCE	90%
▶ SPECIFICATION	75%
▶ VALUE FOR MONEY	78%

81%
OVERALL

You've read the book, Now see the movie.

Now you have read the review of the award winning Leica M (Typ 240) it could not be a better time to try it out at Red Dot Cameras. Along with a full range of demonstration lenses available in store.



"If it's Leica, we've got it."



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DISCOVERING LIGHTROOM

Tim Clinch shows you how to create a subtle HDR effect using Adobe Lightroom. Just don't tell the editor. . .



Fig 1

This month I'm going to talk about a subject that causes divisions among almost all photographers. I also know that it is a pet hate of the editor, so I'd better tread carefully!

It's the dreaded HDR (or high dynamic range).

Now, before you all get on your high horses about this, I KNOW it's not real HDR, it's Lightroom's 'nearly HDR'. On the wrong image it is indeed horrible, horrible, horrible. However, I've noticed that for some interiors pictures, particularly when converted to black & white, it is remarkably effective.

The picture I've chosen is a restaurant in the beautiful Greek city of Thessaloniki.

It was shot on my recently purchased Canon G15



Fig 3

(a neat little number I'm growing increasingly fond of).

The Raw file is, as always, muddy and flat (Fig 1), but don't worry. It will come to life.

I corrected the verticals using the Auto button in the Lens Corrections box (Fig 2). This



Fig 2

looks a lot better.

Now... don't panic – just trust me. In the Basic

Develop module, I pulled the Highlights down to -100 and opened up the shadows to +100. Then I pushed the Whites up to around +80 and the Blacks down to around -80.

In colour, this all looks fairly garish (Fig 3), but we are doing this specifically to convert to black & white.



Fig 4

There is an area on the far wall covered in musical instruments that is a bit dark, so I have lightened that up a bit by running the Adjustment Brush set to +50 over it (Fig 4). Add a small amount of vignetting and we're ready to go.

To convert to black & white simply hit the V-key.

All the harshness and over-sharpening visible in the colour

version disappears and the result is a strong, clean, punchy black & white image (Fig 5).

One of the things I like to do on my website is to mix up colour and black & white images, like this (Fig 6), but sometimes, by their very nature, the colour can overpower the monochrome. By using this technique to add punch to the black & white, I find that this rarely happens.



Fig 6



Fig 5

CHECKOUT

Give your transparencies and negatives a new lease of life with the aid of a specialist scanner, writes **Daniel Calder**. We look at six of the best.

VEHO VFS-008

RAPID RESULTS

Fast, easy to use and cheap, the Veho VFS-008 is a good option for those looking to digitise hundreds of 35mm slides or negatives, or even 110 instamatic negatives, without too much fuss.

Understandably at this price, speed comes at the cost of image control and quality. Without any scanning software, it's impossible to adjust the image before scanning. More positively, the scanner can be used as a portable unit without the need for a computer as it has its own battery, SD card slot and flip-up 2.4in LCD monitor.

The Veho VFS-008 comes with three fairly sturdy trays that hold three 35mm slides, six 35mm negatives and eight 110 negatives respectively. The holder is then inserted into the side of the scanner and eased back and forth



TECH SPECS

Film format

35mm slides, negatives and 110 film

Image sensor CMOS (5Mp)

Hardware resolution 3600dpi via interpolation

Dimensions (wxdxh) 100x100x150mm

Weight Not stated

Guide price £60

Contact veho-uk.com

LIKES

- ▶ Scans 35mm and 110 film
- ▶ Stand-alone, portable unit

DISLIKES

- ▶ It's all automatic, no scanning software
- ▶ No autofocus

until the picture is framed perfectly in the LCD monitor. A button selects the film type (including black & white) before the copy button is pressed to digitise and save the image to the SD card.

Pressing Playback allows the image to be reviewed and deleted if required.

REFLECTA DIGITIA 6000

SLIDE SPECIALIST



Operating like a slide projector, the Reflecta Digitia 6000 scans up to 100 slides at a time, giving you the freedom to head off and do something else instead. The machine comes with a CS magazine, which can be loaded with slides and slotted into the device. Alternatively, it works with Universal, Paximat and LKM magazines.

Though automatic, the device is pretty clunky and noisy as it shuffles through the slides. That said, there's a couple of nice extra features: the slide elevator on top of the machine allows the currently loaded slide to be popped up and rotated or cleaned, or it can scan one slide at a time if you prefer. Also, a slide viewer at the front of the machine can be used to check slides quickly before placing into a magazine. One drawback of the Digitia 6000 is the limited CyberView X 5.0 software included in the package. It provides only basic controls of settings, with few image adjustment tools. But at least the MagicTouch feature automatically erases dust and scratches.

'Operating like a slide projector, the Reflecta Digitia 6000 scans up to 100 slides at a time, giving you the freedom to head off and do something else instead'

TECH SPECS

Film format

35mm slides

Image sensor CCD

Hardware resolution 5000dpi

Dimensions (wxdxh) 290x300x125mm

Weight 2.9kg

Guide price £1,200

Contact reflecta.de

LIKES

- ▶ Batch scanning up to 100 slides
- ▶ Compatible with most slide magazines

DISLIKES

- ▶ Scans 35mm slides only
- ▶ Limited scanning software included

PLUSTEK OPTICFILM 8200i Ai

OUTSTANDING SOFTWARE

TECH SPECS

Film format
35mm slides and negatives
Image sensor CCD
Hardware resolution 7200dpi
Dimensions (wxdxh)
120x272x119mm
Weight 1.6kg
Guide price £350
Contact plustek.com

LIKES

▣ Includes top of the range SilverFast software
▣ Good price

DISLIKES

▣ Slow, manual feeding of slides and film
▣ Flimsy 35mm film holder



'The Plustek OpticFilm 8200i Ai is a dedicated 35mm film and slide scanner, packaged with the best scanner software currently available'

The Plustek OpticFilm 8200i Ai is a dedicated 35mm film and slide scanner, packaged with the best scanner software currently available, in the form of SilverFast Ai Studio 8.

The device is fairly compact, with only three buttons and a slot on either side of the unit to push the film/slide holders through. Up to four slides can be placed into the slide holder, while the film holder takes up to six frames. The holders need to be pushed through by hand after each image is scanned, making the whole process a bit slow.

Besides the power button, the QuickScan button initiates a fast, basic scan with Plustek's own software. Alternatively, the IntelliScan button launches the SilverFast software and a wealth of controls and settings. Advanced features include Multi-Exposure (where two scans are made at different exposures and combined to increase the dynamic range of the original image), iSRD (which uses an infrared beam to highlight dust and scratches before automatically removing them) and colour calibration (courtesy of the IT 8 target slide).



ROLLEI PDF-S 330 PRO

FLEXIBLE FRIEND

The Rollei PDF-S 330 Pro is surprisingly affordable when you consider it scans 35mm slides and negatives, as well as 120 film and printed photographs.

Although it may not scan to the highest quality, it digitises images quickly and benefits from the dust and scratch removal tool MagicTouch. It also works as a stand-alone device, meaning that it's not reliant on a PC or Mac, as it features a SD/SDHC card slot and 2.7in colour LCD monitor on the front.

Four different holders carry

up to four 35mm slides, six 35mm negatives, a 6x4.5cm and 6x6cm 120 film frame. A chunky switch below the front control panel allows you to select the relevant film type. The chosen holder is then inserted into the side of the machine and pushed into place – the LCD monitor allows you to adjust the position perfectly before pressing the button to make the scan and save to the memory card. As an added bonus, the lid of the scanner lifts up to facilitate the scanning of printed photos up to 6x4in.

TECH SPECS

Film format
35mm slides, negatives and prints, 120 film
Image sensor CMOS (9Mp)
Hardware resolution 2400dpi
Dimensions (wxdxh)
252x234x183mm
Weight 2.2kg
Guide price £200
Contact rollei.com

LIKES

▣ Scans many different film formats
▣ Does not require a computer to work

DISLIKES

▣ No autofocus
▣ No scanning software included





PLUSTEK OPTICFILM 120 MEDIUM FORMAT SCANNER

The Plustek OpticFilm 120 is a decent, but pricey, scanner option for medium format photographers. Its sleek, metallic casing looks well worth the money, though, and comes bundled with the outstanding SilverFast Ai Studio 8 software. Its chief asset is the ability to

scan 35mm slides and film as well as a variety of 120/220 film formats.

Up to five 35mm slides and two strips of six 35mm frames can be mounted and scanned at once to help speed up the process. As for medium format, four different film holders allow the scanning of four 6x4.5cm, three 6x6cm or 6x7cm, two 6x8cm or 6x9cm, or one 6x12cm frames.

Once the holder is placed in the slot, the scanner draws it in automatically. Images are scanned at 5300dpi, which creates huge files (especially from medium format pictures) that take a long time to capture and a lot of computer power to process. The bundled SilverFast Ai Studio 8 software allows iSRD dust and scratch removal, as well as enhanced dynamic range scanning and colour calibration.

TECH SPECS

Film format
35mm slides and negatives, 120/220 film

Image sensor CCD

Hardware resolution 5300dpi

Dimensions (wxdxh)
210x374x189mm

Weight 5.7kg

Guide price £1,750

Contact plustek.com

LIKES

- ▶ Scans 35mm and medium format film
- ▶ Bundled with SilverFast Ai Studio 8 software

DISLIKES

- ▶ Medium format images take a very long time to scan
- ▶ No autofocus



REFLECTA RPS 7200

INNOVATIVE DESIGN

Boasting many unique features, the Reflecta RPS 7200 is ideal for photographers who wish to scan 35mm negatives more than slides.

Film strips are placed into a slot on the side of the machine without any need for a holder, before being automatically pulled through for scanning, one frame at a time. This way, an entire roll of film (up to 40 frames) can be scanned in one go without you having to supervise the process. If needs be, manual adjustments can be made with the forward and back buttons to get the image in the exact position.

A small window on the top of the scanner allows you to check the position of each image and to watch the scanner steadily do its work. Scanning 35mm slides is just as easy, as the slide is slotted directly into the front of the machine. Unfortunately, only one slide can be scanned at a time. The RPS 7200 is packaged with CyberView software, but to get the best out of the machine it's worth upgrading to SilverFast.

TECH SPECS

Film format
35mm slides and negatives

Image sensor CMOS

Hardware resolution 7200dpi

Dimensions (wxdxh)
183x274x97mm

Weight 1.4kg

Guide price £465

Contact reflecta.de

LIKES

- ▶ Scans an entire roll of film automatically
- ▶ Features top window for checking picture alignment

DISLIKES

- ▶ Only scans one slide at a time
- ▶ CyberView software

'Boasting many unique features, the Reflecta RPS 7200 is ideal for photographers who wish to scan 35mm negatives more than slides'





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A FORTNIGHT AT F/8

A by-product of the speed and ease of the digital age, unconsidered photography is the focus of **Tim Clinch's** rant this month. Time, discipline and good editing, he says, are the keys to producing a great body of work – and there are no quick fixes. . .

timclinchphotography.com



76
B+W

At the risk of upsetting a lot of people, I'm going to talk this month about something I feel is beginning to need a bit of a re-think. It's street photography. Or maybe I should write Street Photography as it seems to have become a category all of its own.

To my mind, there is far too much categorising going on in the world of photography these days. I think most of it should simply be labelled 'Photography'. And the category Street Photography rather proves the point. There are endless blogs about it, websites a-plenty and literally hundreds of Street Photography workshops.

Now, PLEASE don't jump down my throat about this. There are a lot of interesting Street Photographers producing interesting work – but I'm

'A good project takes time. It is sometimes many years before it can be considered a 'whole', and this is where I feel a lot of Street Photography projects frequently fall down.'

afraid there are an awful lot more mundane and uninteresting ones. At its best, this genre can produce wonderful, challenging stuff, but at its worst...it's people walking around streets looking a bit gloomy. Of no particular interest unless, possibly, you were there with the photographer on that particular day or you were indeed one of those gloomy people.

One of the things I love about digital photography is its immediate nature. When I'm shooting something for myself I can take the picture and, if I like it, have it up on my website

within a few minutes. No processing film, no hanging about at the lab, no waiting around for the printer to give me a 16x12 for my folio. I'm in charge.

This is all well and good. However, to my mind, the problems start at the other end.

A good project takes time. It is sometimes many years before it can be considered a 'whole', and this is where I feel a lot of Street Photography projects frequently fall down.

Just as the immediacy of digital photography can be

a good thing, the instant nature of website design and the growth of self-publishing can be a bad thing. I mentioned in my column a couple of months ago the two most important words in photography: self discipline. Yes, you may have had a good day last time you wandered about in the streets of Hackney/Shoreditch/Brighton. You may have taken some shots that you're very pleased with, but that does not necessarily mean that they immediately merit their own website, or a glossy book produced on Blurb (or any other of the wonderfully efficient book publishing sites now available) entitled *My Day in Brighton by Henri Street-Photographer*.

What it needs is patience, and the confidence to sit on your work, wait, keep looking at it and most importantly...EDIT. Then



WHAT TIM DID THIS MONTH

▣ Spent some time in Greece's second city, Thessaloniki. We needed to get away from winter in Bulgaria, and a quick perusal of the map showed us that we were six or so hours' drive away from the Aegean. It's a wonderful city. All sparkly and different as we'd hoped. We found a tiny, central apartment at a good off-season rate – and being in a city has been wonderful. That long forgotten feeling of anything you could need being a couple of minutes away has been a joy.

We did not go to a single museum or tourist attraction but spent our time wandering around the perfectly normal residential neighbourhoods, sipping coffee and having long lunches. And I spent an awful lot of my time being a Street Photographer, as these pictures testify.

▣ Thessaloniki does have Greece's only dedicated Photography Museum. Like I said, we didn't go, but we will definitely be returning here soon and, rest assured, your humble correspondent will report back on it when we do. In the meantime, you can read about the Thessaloniki PhotoBiennale they organise here (photobiennale-greece.gr/en)

▣ Speaking of Street Photography (which, if you've got this far you'll realise I have been) the photographer I recommend to you this month is the amazing Joel Meyerowitz (joelmeyerowitz.com), best known these days for his photographs of Ground Zero and the aftermath of 9/11.

His book *Cape Light* has long been one of my favourites. It features beautiful peaceful images of Cape Cod. But it's his Street Photography that is of interest to me here. Remarkable images in which things always seem to be happening. His latest book represents many years of work and is called, rather pertinently, *Taking my Time*.

edit again, and keep editing. Weed out the weak stuff until you're left with the best pictures

you have. You'll have to part with some favourites but, in the end, the bigger picture will profit.

Look at one of my all time favourite books, the magnificent *In the American West* by Richard Avedon. He worked on it for SIX YEARS and shot nearly five times as many portraits as appear in the book. The result is not only a triumph photographically. It is one of the best-edited collections I have ever seen. There is not a single weak image in the book.

Very few of us will ever get near Avedon's level of skill. I know I never will. I know that I'll spend the rest of my life trying though...

'What it needs is patience, and the confidence to sit on your work, wait, keep looking at it and most importantly...EDIT'



BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

Colin Harding travels in the footsteps of photography pioneer William Henry Fox Talbot and a Dutch man who helped him produce a landmark photography book that changed the way we view our world.

Back in February, I braved severe floods to get to Berkshire to do some work at the University of Reading archives.

The subject of my research was colour photography during World War II. However, travelling to Reading I was very aware that the town has strong links with photography that go back much further than the 1940s. When walking the streets of Reading I would, quite literally, be following in the footsteps of some of photography's greatest pioneers.

The route from the railway station to the university passes over the river Kennet and the new Riverside development with its stylish cafes, bars and restaurants. Further on, however, when you reach London Street, the surroundings retain some of their 19th century character.

A few of the buildings would be immediately recognisable to William Henry Fox Talbot, one of the inventors of photography, who would often have made the same walk back in 1844. Pass by the Reading Literary, Scientific and Mechanics' Institution with its imposing Greek columns – which is now Great Expectations Hotel – and you reach what would have been Talbot's destination.

Now called the World Shop, selling fair trade food and craft items, back in 1844, No 39 London Street was Lovejoy's Library. Owned by George Lovejoy, this bookshop was very much the intellectual centre of the town. As well as books, the shop also sold prints and stationery. In 1844, it was to Lovejoy's that a Dutchman named Nicolaas Henneman came to buy his supplies of paper.

Born in the Netherlands in 1813, Henneman joined Talbot's household at Lacock Abbey, Wiltshire, as a servant in about 1838. He worked closely with Talbot on all aspects of his photographic experiments and by 1844 had become so proficient at photography that he was able

RIGHT **Nicolaas Henneman holding a copy of *The Pencil of Nature* c.1844.**

© National Media Museum/SSPL

BELOW **Panorama of the Reading Establishment c.1846.**

© The Royal Photographic Society Collection at NMeM/SSPL



to leave Talbot's employment to start up in business by himself.

As the location for his new enterprise, Henneman chose Reading – conveniently situated halfway between Lacock and London on the recently opened Great Western Railway. There, in a former schoolhouse with a small garden, he erected a glasshouse as a daylight studio and tried to earn a living taking portraits, giving lessons in photography and supplying photographs to print sellers such as George Lovejoy.

Henneman's business, now generally known as the Reading



Establishment, was at 8 Russell Terrace (now 55 Baker Street), just a 15 minute walk away from Lovejoy's shop. Today, a commemorative plaque can be seen on the front of the building, which has been named Talbot House.

Talbot recorded that he went to Russell Terrace for the first time on 14 February 1844. After that, he often stopped off at Reading on his frequent journeys to and from London, taking the opportunity to photograph both Lovejoy's shop and Russell Terrace.

Fittingly, Henneman's largest and most important commission came from his former master. In June 1844 the *Reading Mercury* reported:

'Mr Henneman, at present a resident in this town...is now publishing a work which is illustrated by calotype pictures, produced by the rays of light. The late brilliant sky and clear atmosphere have been most favourable for these processes.'



WHF Talbot, Lovejoy's Library, Reading c.1845.

© National Media Museum/SSPL

'The late brilliant sky and clear atmosphere have been most favourable for these processes.'

This work was *The Pencil of Nature*, the first part of which was published less than three

weeks later. *The Pencil of Nature* was the first commercially published book to be illustrated

with photographs – a landmark not only in the history of photography but in the way that we view our world.

Each copy contained 24 photographs, each one painstakingly printed by daylight at the Reading Establishment, trimmed and pasted by hand on to the page. Some idea of the scale of the task Henneman undertook can be gleaned from the fact that in September 1844 he invoiced Talbot for printing no fewer than 10,400 photographs.

However, Henneman had overreached himself and was soon running into financial difficulties. At the beginning of 1846 Talbot had to step in to save the situation, taking over control of the business and installing a new manager, Benjamin Cowderoy. Henneman remained in Reading until 1847 but by the summer of that year he was working on setting up a new business as a photographer in London's Regent Street, in partnership with Thomas Malone.

The financial woes associated with Reading were to continue, however. In November 1847, Tobias Telfer, Henneman's assistant, wrote to Talbot, informing him that:

'Lovejoy has not yet paid; Malone asked for the Money when last in Reading, the answer was that Lovejoy will be in Town in a few days, this is the same as he told Harrison about six weeks back. I think that should Lovejoy require more sun Pictures at any future period...he be made to pay Cash for them...'

In business, some things never change.

THE NATIONAL MEDIA MUSEUM

The National Media Museum is home to over 3.5 million items of historical significance. It looks after the National Photography, National Cinematography, National Television and National New Media collections.

- ▣ National Media Museum, Bradford, West Yorkshire
- ▣ 0844 856 3797
- ▣ nationalmediamuseum.org.uk



60-SECOND EXPOSURE

Having grown up in a black & white world, it's no surprise that **Cole Thompson** chose fine art photography to communicate his vision. With more than 40 years' experience he has learned to trust his judgement and shoot for love rather than money. Edited by Tracy Hallett

What is your favourite photographic book?

*I like to read *The Day Books of Edward Weston* (published by Aperture) once a year to keep me focused on what's really important. His philosophies have had a great influence on my photographic life – through Weston's example I have learned to create for myself and to trust my judgement over other's opinions.*

What is your worst photographic habit?

I prefer to work alone, and I can be very self-centred when I do. If there are other people around me I get irritated and tend to ignore them, which I know is rude.

Which piece of kit could you not be without (aside from a camera)?

A great deal of my work involves long exposures, so I would be lost without my variable and fixed neutral density filters.

Tell us your favourite photographic quote.

'The so-called rules of photographic composition are, in my opinion, invalid, irrelevant, immaterial.' Ansel Adams (American photographer and environmentalist).

What is the worst photographic mistake you've ever made?

I once purchased a digital camera and accidentally set it to Jpeg rather than Raw capture. I realised my mistake after two weeks' shooting in Death Valley. I was devastated. Thankfully, something good came out of it: I developed some new processing techniques and was able to salvage a number of the images.

Who would join you in your ultimate camera club (dead or alive)?

I'm not much of a joiner, but I would love to bring back Edward



Dunes of Nude no.85

Weston, Ansel Adams, Wynn Bullock, Minor White, Paul Caponigro, Paul Strand and Imogen Cunningham. It would be great to show them my Canon EOS 1Ds Mark III!

What is your greatest photographic achievement to date?

*I am particularly proud of *The Ghosts of Auschwitz-Birkenau* series (see colethompsonphotography.com/Ghosts). The whole portfolio was created in less than two hours and was completely unplanned.*

Why does B&W appeal to you?

When I was growing up television, movies and the news were all in black & white. My heroes were in black & white, and even the nation was segregated into black & white. My images are an extension of the world in which I was raised. Also, for me, colour records the image, but black & white captures the

feelings beneath the surface.

What is the worst thing about being a pro photographer?

While photography is not my main profession [Cole manages private vocational colleges for a living] people still ask me to shoot portraits, weddings or their son's bar mitzvah – to them a

photographer is a photographer is a photographer!

What single thing would improve your photography?

More time. I can purchase better equipment, fly to great locations, have information at my fingertips, but I can't buy more time to sit, think and see.



Isolated no.3



Iceberg Chips

What would you say to your younger self?

Ignore the advice of others and trust your own judgement. Create only for love and not for money.

Describe your photographic style in three words.

Black and white.

What has been your most embarrassing moment as a photographer to date?

*I sold a print (entitled *Swimming Towards the Light*) to a lady who, after receiving it, said that she didn't like the way that the hands looked. I explained that the picture was created perfectly – exactly the way I had envisioned it, but she didn't care and asked me to change it. I was embarrassed, not for myself but for her.*

What has been the most pressure you have been under as a photographer?

I shot our Senior Prom at high school. I remember being a nervous wreck until the film came back and I knew I had actually recorded something. Digital would have made my life so much easier back then.

If you could assist one (living) photographer who would it be?

I have no desire to assist anyone. I know what I want and I know how to get it. I have learned how to create images through reading and experimentation. My vision has developed through self-discovery.

Which photographic website do you visit most often?

I don't visit any photographic websites. Even if I were not practising photographic celibacy, I would rather spend my time creating.

Which is more important, good technique or a natural eye?

A great image begins and ends with vision. Each of us knows instinctively how we want an image to look and our job is to bring that image into compliance with our vision. Equipment and technique are servants, and the creative process is the master. Vision is everything.

What was the last piece of photographic kit you bought?



Primordial Soup

I try to use the least amount of equipment possible, so I avoid complicated gadgets and unnecessary bits of kit. The last thing I bought was a new ND filter to replace one I dropped and ruined in Death Valley.

Which exhibition could you have spent a month in?

*I can only remember going to one photographic exhibition – it was an Ansel Adams Polaroid show and, much as I love his work, I couldn't have spent a month there. If I had been around when Edward Steichen opened the *Family of Man* exhibition at MoMA in 1955, I would have spent a lot of time there.*

PROFILE

In the late 1960s Cole Thompson was living in New York when he stumbled across a house once owned by George Eastman, founder of the Eastman Kodak Company. Keen to learn more, the 14-year-old read Eastman's biography. Before reaching the end, he knew that he was destined to become a photographer. For the next 10 years Cole read every book on the subject he could find. He now lives in Colorado – and his passion for black & white remains as fresh as it did almost 50 years ago.

▶ To see more of Cole's work visit coletompsonphotography.com or photographyblackwhite.com



Iceland no.8

IN CONTACT

We want to hear your views, ideas and opinions so write to us on paper, Facebook or email – and don't forget to send us a picture. **We have three 16Gb SDHC PLUS memory cards, worth over £30 each, to give away each month.** With a transfer speed of up to 48Mb/s they are ideal for DSLRs or full HD camcorder users.



COLOUR CAST PRINTING **WINNER!**

Dear Elizabeth,
First let me congratulate you on *Black+White Photography* magazine and thank you for producing one interesting issue after another.

With reference to the article in last December's issue on self-publishing a photobook, I thought I should share with you my recent disappointing experience with producing a book of my B&W photographs on line with Blurb (I had already placed my order before the December issue reached me).

I prepared my B&W images according to the instructions on the Blurb website. The first book ordered was satisfactory. I then placed a repeat order (my book was still on their website) which came back with a slight, but noticeable green colour cast. They were apologetic and immediately set in motion a replacement copy,

without any cost to me and without asking me to return the unsatisfactory book.

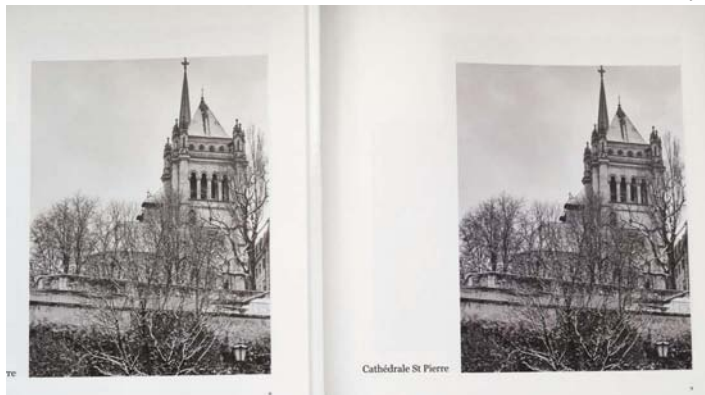
The third version arrived with a very noticeable purple colour cast. I complained again and received this reply (together with an offer of a refund:

'I reviewed your images with a colleague from the tech team and, indeed, we see the nuances. Please keep in mind that Blurb prints using digital offset presses with four colors, not traditional offset lithography and, for this reason, the look is quite different on each book.'

This amazing admission means that there is no consistency in their work and also that, if one were to put one's book up for sale on their website, one would have no idea of what the customer receives.

Judith Taylor

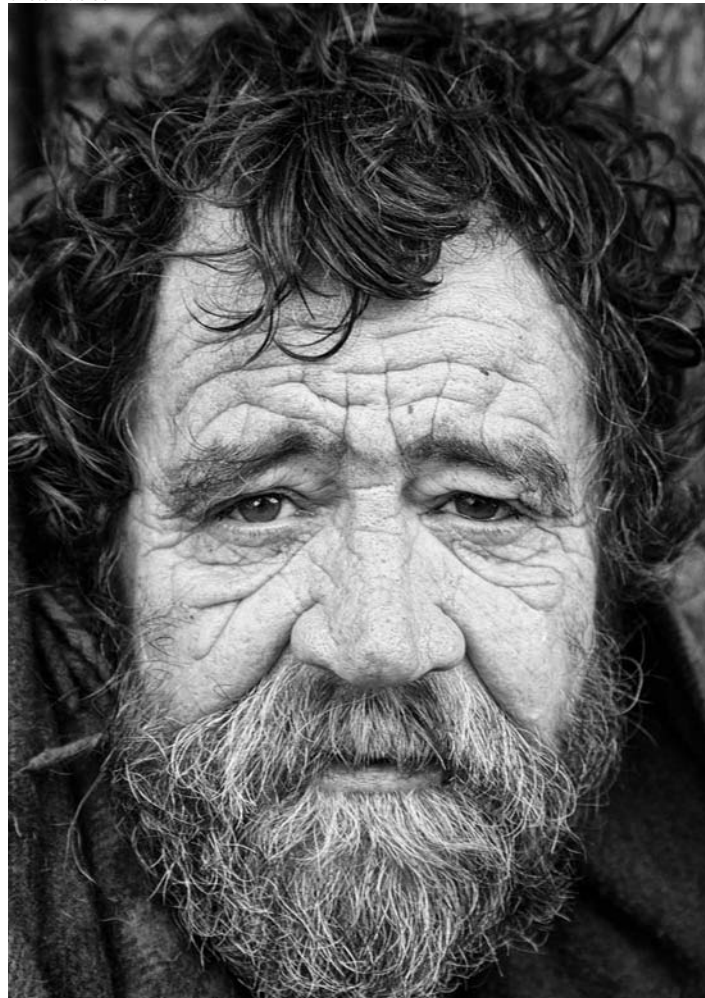
© Judith Taylor



Elizabeth

Black & white images are notoriously difficult to print accurately by non-specialist printers. It would be interesting to hear other readers' experience of making online books.

© Robert Batchelor



BACK TO THE FUTURE **WINNER!**

Dear Elizabeth,
In my early teens I was given a Pentax ME Super which I enjoyed and was enthusiastic about for a while, but somehow my life went in other directions and my interest waned. Forty years later I was clearing the house of a deceased aunt and in the back of a cupboard I found another ME Super. I cocked

the shutter and fired it and the sound of the mechanism made the past 40 years fade away and I was back in my teens with a renewed passion for photography. That was 10 years ago and since then I have been, on a daily basis, trying to perfect my art with the camera and make up for all the lost time.

Robert Batchelor

GET IN CONTACT

On paper to Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN
On Facebook at facebook.com/blackandwhitephotog **On email** at elizabethr@thegmcgroup.com

PORTRAITURE: A SERIOUS BUSINESS

Dear Elizabeth,
There was a comment made in your magazine about three months ago regarding the lack of smiling in the Taylor Wessing portrait competition. This observation is true but not relevant. The comment was made by a professional photographer but out of context. If you, as a professional photographer, are doing a corporate shoot then generally the client wants happy smiling employees to indicate that the firm is a jolly place to work for – which may or may not be true (one exception to this is the work Brian Griffin did in the late 80s for the magazine *Management Today*).

Also, shots of people from foreign lands smiling for the camera can work but they generally look like travel brochures wanting to entice you to their holiday destination – they are not serious portrait photographs. Also, if you try to make someone laugh then you are attempting to fit them into your own formula of how they should look and therefore you will always fail to take a proper portrait. A successful portrait digs out the essence of the sitter – it says something important and it is our duty to make it as true as possible and that cannot be said in any other way – the result is often not liked by the sitter because the photographer has shown them themselves rather than a manufactured appearance that the advertising / fashion world has indoctrinated in us all. Bill Brandt famously said, *'When you take someone smiling they look stupid.'* Much as I admire Brandt's portraits, he is a little harsh. There are some successful portraits of people laughing – but not many.

Jeff Hutchinson

We reserve the right to edit readers' letters for reasons of clarity and space.



ACADEMIC PHOTOGRAPHY **WINNER!**

Dear Elizabeth,
I read your editorial in the March edition of *Black+White* with interest. Your comments about becoming thoroughly educated about photography rang a bell with me.

I am currently studying for a degree in photography with the OCA. Great emphasis is placed on the study of the history of photography and seeing and understanding others' work through reading, visiting

exhibitions and galleries. I am now in my final year and the question that remains with me is, 'Am I a better photographer through all this knowledge I have acquired?' I believe that I am a better photographer but I also believe that this is because of the several thousands of photographs that I have taken over the past years and the positive (sometimes negative) criticism of my tutors and has little, if anything, to do

with 'off camera' study.

The academic approach is great (I have an Honours degree and a Masters, not in photography, so enjoy the challenge of theory) but developing a personal and recognisable style in any creative art is a product of hard work and constant practice. Too much theory can cloud the issues and undermine the self-belief you so rightly say is so important.

Cedric Sherwood



© Alastair Ross

OLD FOR NEW

Dear Elizabeth,
I've just finished reading yet another excellent B+W (issue 162). I did however read with some bemusement the medium format camera reviews, in which there was only one camera under £1,000 and one with a whopping £16,000 price tag.

May I suggest that for a future review you consider secondhand (pre-enjoyed?) cameras. I feel they are a great entry point into the world of medium format photography and you would not be breaking the bank to do so. By way of example, last year, for £600,

I bought a Bronica SQA, four lenses, four backs and a plethora of other accessories – it's now my main camera, complementing my other secondhand cameras.

Price should not be a barrier to medium format. From as little as £50 for a decent Ziess Ikon Nettar, a reader could be shooting 120 film and achieving results not dissimilar to the Fuji GF670, whilst avoiding the £1,650 price tag.

Photography should be accessible to all. Please consider those that don't have a high level of disposable income when reviewing products.

Alastair Ross

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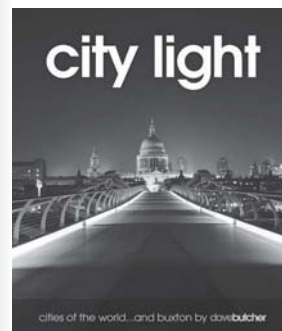
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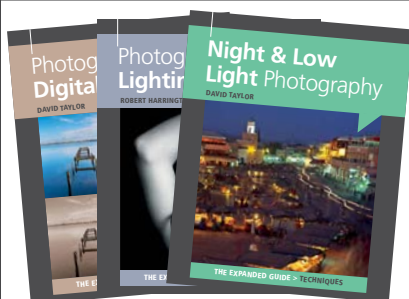
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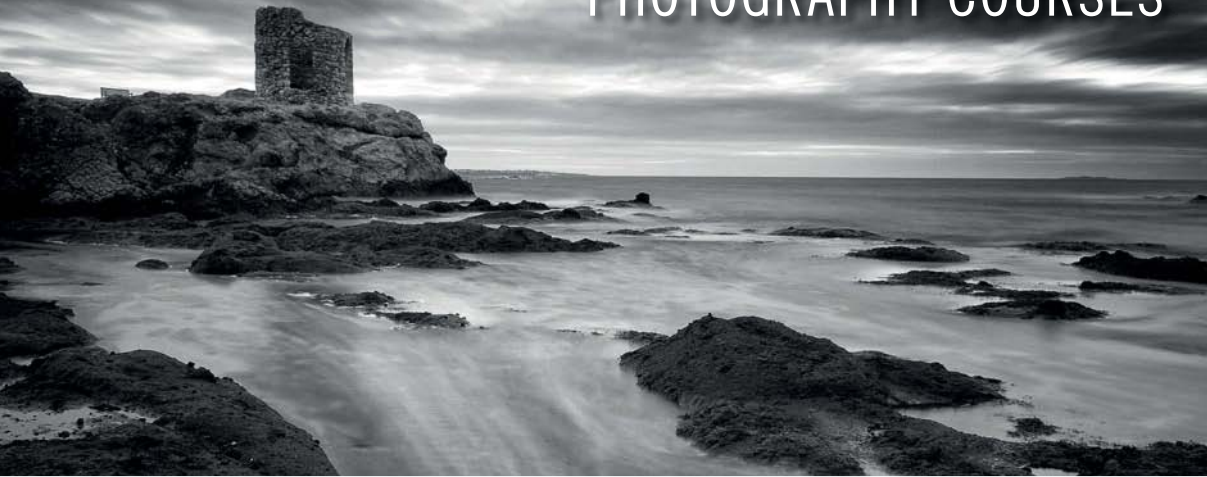
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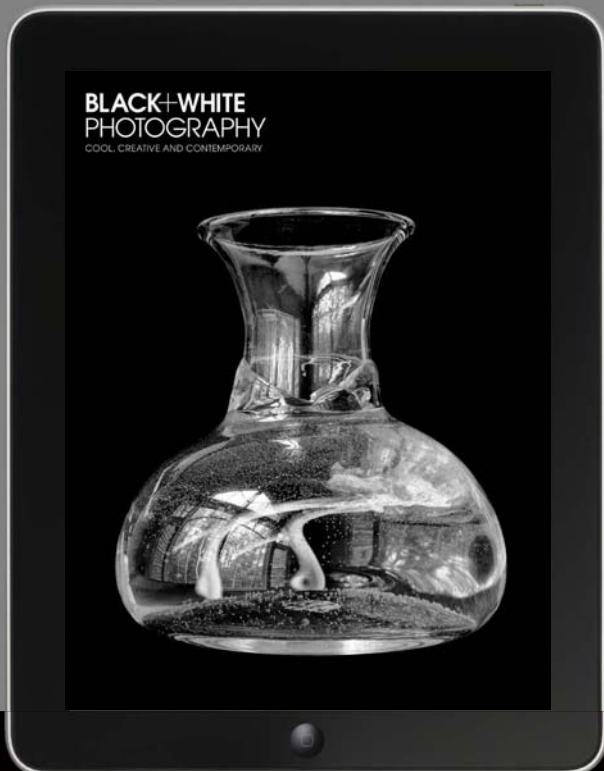
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