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BLACK+WHITE PHOTOGRAPHY

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© Vicki Painting

EDITOR'S LETTER NOVEMBER 2018

SOMETHING TO SAY

*'But because we are dealing
with images, what we have
to say does not easily
translate into words.'*

before I start to write, I have to think about what I want to say.

And that was it. I realised that, without even asking them, that each of the photographers I had been questioning did most decidedly have something to say – and that was clearly apparent in their work.

But, because we, as photographers, are dealing with images, what we have to say does not always easily translate to words. Of course, a documentary about a social situation or a war, has something quite obvious to say – but for many of us, the images we create are more about our world view than anything else. Surely what we are attempting to communicate is how we see the world – and that has profound meaning because no two world views are alike. What we are saying comes from deep inside ourselves and is totally individual.

Sometimes I look at a photograph and I don't see that – I have to question what the photographer is saying. Often, that is because the picture is a parody of other pictures – it is not coming from that place inside the photographer that has something to say. And that's disappointing. Much better to see a picture that is the one picture that that photographer can take – the one they felt the need to take, or the one they took the most pleasure in, or the one that they take again and again. That's the one from the heart. And it has something to say.

Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

was asked recently: why do you take photographs? It was a simple enough question but the more I thought about it, the more complex was the answer. The first, and most obvious, reply would be: because I like doing it. But that felt a little inadequate, so I asked fellow photographers why they took pictures.

At first, they looked a bit puzzled – why was I asking such a silly question? There were mumbles about being passionate about photography but, as I find this a little vague and clichéd, I pressed them (and myself) further. The next response tended to be a little more focused and ranged from: I like showing my pictures, to: I think being creative is important.

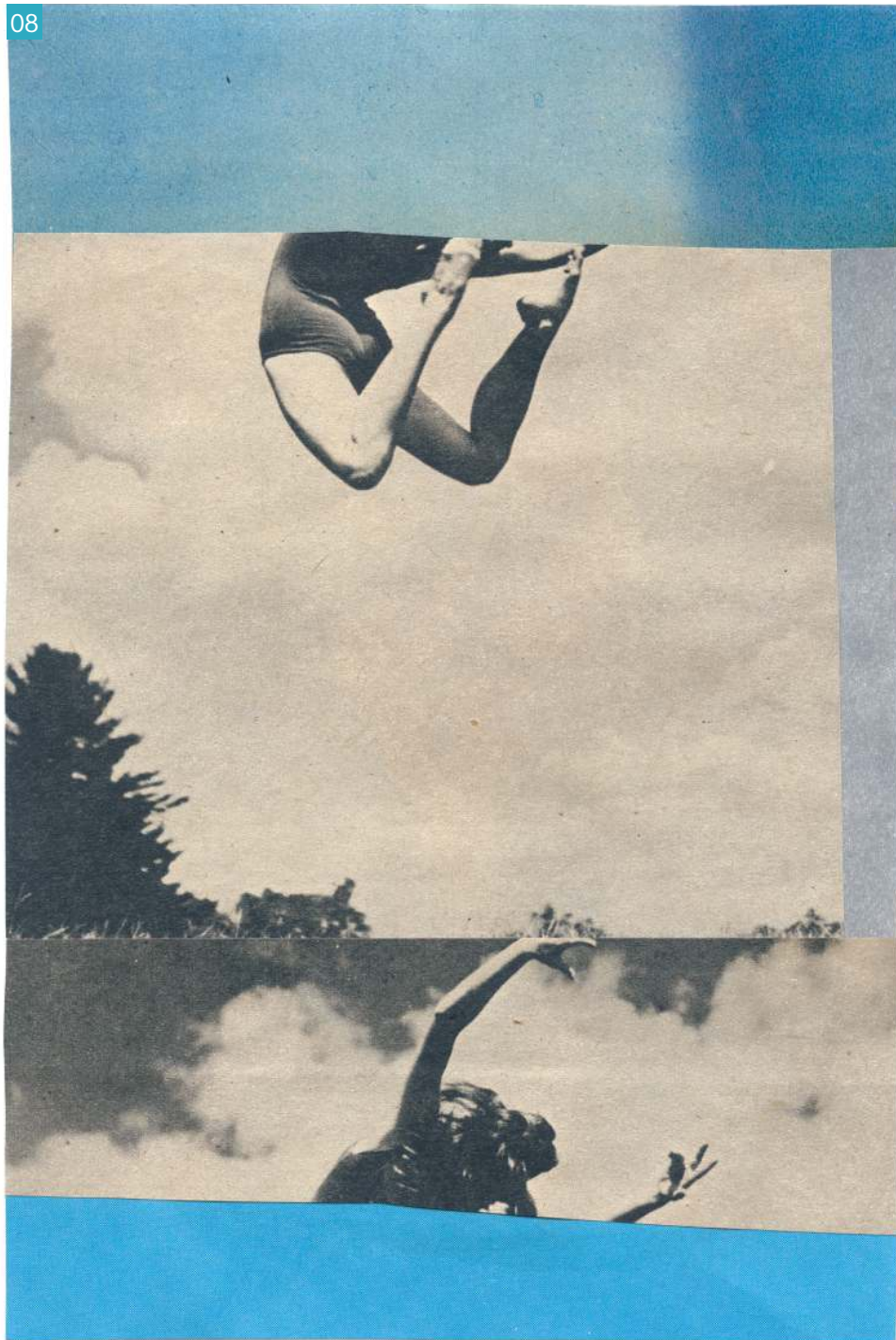
But really, when you think about all the knowledge you need to acquire, all the time you spend, not to mention the often quite huge sums of money you invest in photography, there must be something more definite that drives us. So I pushed on.

Because I am a writer as well as a photographer, and believe that the parallels between the two skills are very close, I thought about my writing instead of my photography. What I concluded was that,

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© Katrien de Blauwer

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© Giacomo Brunelli

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© Seamus A Ryan

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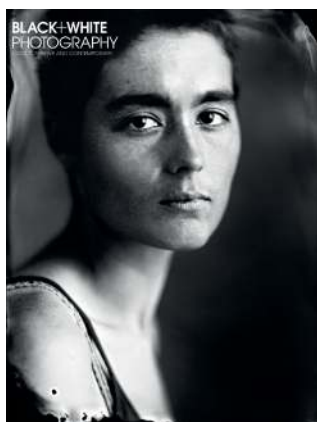
© Paul Hart

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© Jane Zhang



© Vicki Painting



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© Martin Bruntell

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HIGH CONTRAST

An award set up to encourage new approaches to photography is now taking applications. The Jerwood/Photoworks Awards provides two photographers with £10,000 to support new work, plus access to a production fund, support from experts and an exhibition in London and on tour. Website: photoworks.org.uk. Deadline: 5 November.

Austrian photographer Erich Lessing has died. Born in Vienna in 1923, he photographed the Allied occupation of Vienna, the reconstruction of Germany after the war and life under communist rule in eastern Europe. He was invited to join Magnum by founder David Seymour in 1951 and became a full member in 1955.

Tate Modern in London has announced its new senior curator in photography. Dr Yasufumi Nakamori will lead development of the Tate's photography collection and exhibitions. He was previously head of photography and new media at the Minneapolis Institute of Art. The Tate's photography collection has increased five-fold in the last decade.

Work by top photographers will be shown at the Photo North Festival, Harrogate, from 9 to 11 November. The festival includes exhibitions, workshops, seminars and book signings by Anastasia Taylor-Lind, Jane Hilton, Jocelyn Bain Hogg, Tom Oldham, Tom Stoddart and others.

Pulitzer Prize-winning photojournalist Lynsey Addario is among the speakers at a one-day event on women in photography organised by Reuters and the International Center of Photography. *Women in Focus* is at the Ned Hotel, London, on 13 November and features female photographers, editors and leaders in photojournalism.



One of the donated pictures – *Water Babies*, 2006 by Stefano Azario. © Stefano Azario

SUPPORTING CHARITY

Pictures by big name photographers have been donated to a special auction for charity.

Photographs from the Lee Miller Archive, Ernst Haas Archive, Rick Guest, John Swannell, Julia Fullerton-Batten, Jason Bell, Clare Park, Colin Jones, Gered Mankowitz and more have been donated to an event called *Photographers v Prostate Cancer: The Dance Project*.

Organised by photographer Richard Dunkley, the event features 20 collectable dance-inspired pictures plus live flamenco and the first London

screening of *Spanish Dancer, London Life*, a new film directed by Richard Dunkley.

Richard, who is a prostate cancer survivor, said: 'It is easy to celebrate the pictures and the entertainment we are offering, but the real issue is prostate cancer is rampant, killing a man every 45 minutes, thousands a year, and men must wise up and get regular check-ups for early diagnosis.'

The event is at the Regent Street Cinema in London on 1 November. Tickets £50. Bid online by going to givergy.uk/prostatecanceruk.



KEY BOOK DISPLAYED

One of the first photography books ever produced is on display in London.

Photographs of British Algae features cyanotypes by Victorian botanist Anna Atkins, who is believed to be the first woman to create a photograph.

The book has 457 plates and is at the Horniman Museum as part of *The Lore of the Land* exhibition, which also features work by artist Serena Korda.

The exhibition runs until 29 April next year.

Photographs of British Algae by Anna Atkins.
Image courtesy of the Horniman Museum and Gardens.



Ice Patterns and Winter Sunset, Allt Dearg Beag, Isle of Skye by Christopher Rutter.

BEST IN THE LAND

The best pictures from this year's Landscape Photographer of the Year can be seen in a new book.

The annual competition is organised by renowned landscape photographer Charlie Waite and is designed to encourage a connection between people and the landscape. The shortlisted and winning pictures range from craggy mountain peaks to modern cityscapes.

Landscape Photographer of the Year: Collection 12 is published by AA Publishing, price £25.

© Bob Dawson



Poetic Thoughts by Bob Dawson.

HEAD EAST

Galleries and venues across east London have photography on display as part of Photomonth, which runs until 30 November. Highlights include *Women in the 21st Century*, a celebration of 100 years since some women gained the vote; *Windrush: Portrait of a Generation* by Jim Grover; and *Isle of Dogs: Before the Big Money* by Mike Seaborne.



Untitled from the series Londoners by Max Barstow 2017.

ON THE SHORTLIST

Black & white photographer Max Barstow has been shortlisted for the Taylor Wessing Portrait Prize. The prestigious competition attracted entries from nearly 2,000 photographers. Judges selected Max Barstow, Enda Bowe, Joey

Lawrence and Alice Mann for the shortlist.

More than 50 of the best portraits can be seen at the National Portrait Gallery in London until 27 January. Also shown will be new work by Japanese photographer Rinko Kawauchi.

FESTIVAL OF PHOTOS



©Helén Petersen from the series Anywhere was, #2. Courtesy of L A Noble Gallery / FIX Photo Festival

Pictures by photographers such as Chris Steele-Perkins, Shahidul Alam and Helén Petersen will be shown at the FIX Photo Festival in London.

The free festival, now in its third year, is produced and curated by Laura Noble, director of the L A Noble Gallery, and runs at the Menier Gallery from 28 November to 1 December.

A symposium, *Women FIX Photography*, will discuss the role of women in a male dominated genre and features Laura Noble, Del Barrett from the RPS, artist Chloe Rosser and Jude Hull from Christie's. It's on 30 November and all genders are welcome. Other attractions include the FIX Photo Festival awards, book signings and a portfolio review day.





MAGNUM OPUS

Black+White Photography has been invited by **Magnum Photos** to choose one picture each month from their archive to discuss, dissect, examine and consider. This month Elizabeth Roberts has singled out a picture by **Jean Gaumy**.

The entire story behind this picture is captured in the face of the fisherman in the foreground as he leans against a rough, barnacled wall, cigarette in hand. His downcast eyes and the heavy lines of his face reveal the unspeakable weariness that he is feeling. He is a man at the end of his limits.

Almost too tired to lift the cigarette to his mouth, he stands, cold and wet, exhausted and dejected. It is the late 1990s and the fishing industry is in a bad state following the drastic overfishing earlier in the decade. All the struggle and hopelessness of the time are drawn together in this lone figure.

Our eyes focus on his face, unable to leave it, even though the lines of the photograph demand that we follow them out to the tiny corner of the open sea – the enemy and the source for the fishermen. As soon as we reach it, we return again to his face, instinctively knowing that this is where we must be. The link is inevitable and impossible to break.

His hood and clothing make the perfect frame. His eyes are downcast, his shoulders hunched against the cold. His hand that holds the cigarette, free of the glove that covers his other hand, is listless, swollen with cold and hard work. He's had enough.

We see from the wall and the deck that this is a hard working vessel that does daily battles with the sea. The man behind him, presumably a fellow fisherman, gazes impassively out of the frame. We don't know whether he is watching something or just staring at the sea. The indifference he exudes contrasts with the emotion of the other. Their eyes look in different directions, with no communication between them, even though they are physically close. There is no sense of them sharing their break, a companionable cigarette. Their aloneness becomes accentuated as we look.

We have to wonder what has happened before and what will happen after, how their lives will go on.

The use of black & white emphasises the sadness of the picture, the pain and loneliness. It accentuates our emotional connection with the man in the foreground in a way that colour might well make us feel differently. Suppose their clothing were yellow and the boat painted blue? It would make us more hopeful, less despairing. In black & white we experience something of his despondency.

And what of us, the audience, the onlookers to this moment of private anguish? We experience it intimately, hardly aware that we are taking the place of the photographer as he holds the camera up and takes the shot, the man oblivious to the moment, lost in his own thoughts, private and alone.

THE CUT IS THE CLICK

All images
© Katrien de Blauwer

For **Katrien de Blauwer** the effects of a troubled childhood have driven her to produce work of singular beauty and subtle meaning. Vicki Painting looks between the cuts and folds to discover the hidden truth.



08
B+W

start with emotions...love, pain, loneliness...the past is present for me,' explains Katrien de Blauwer. The often powerful autobiographical pieces she produces speak beyond the particular as these universal experiences provide a way into the work for her audience and de Blauwer is happy that it should be open to interpretation. Yet what emerges over the course of our conversation in her apartment in Antwerp when she insists: 'I am telling a story which is mine,' is that first and foremost her work is therapeutic. For many years she had been producing these images and hiding them away in boxes inside the cupboards in her studio, convinced that they would be of no interest to anyone but her. The absolute need to make these small intimate

narratives being such that she tells me that: 'I start to feel ill if I am away from my studio for more than a few days,' and then, tellingly: 'The work gives me peace.' It's almost as if there is a dichotomy at play here; she is now happy that she has the freedom to focus completely on her work, but at the same time this compulsive need seems to weigh on her.

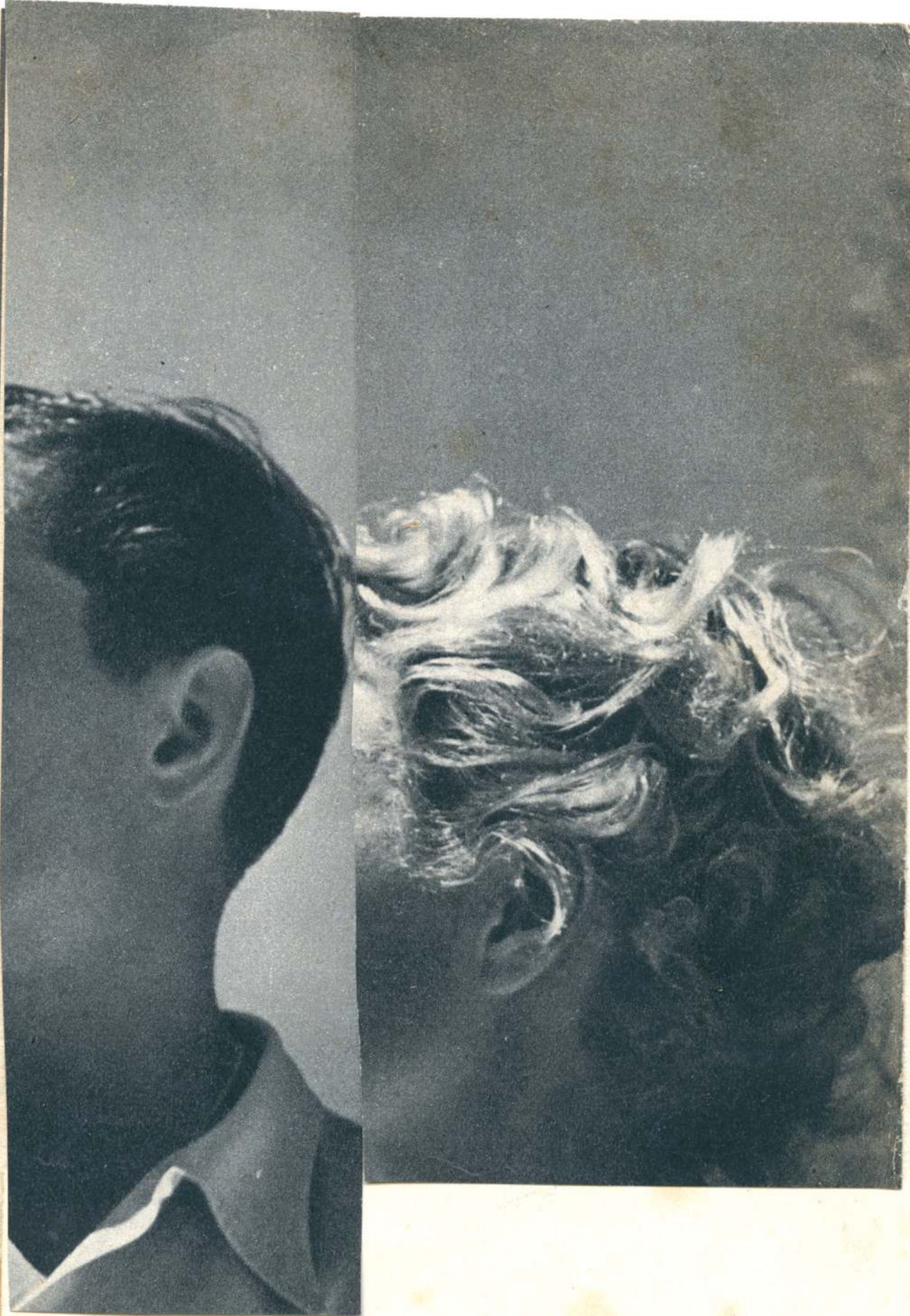
De Blauwer has chosen to tell her story through her work in such a way that keeps us, the viewer, engaged but at just the right distance. She achieves this by drawing on an archive of vintage material from the mid 20th century, a period she is drawn to in terms of fashion and styling. A lack of personal connection to the women in these magazine and catalogue pages – and it is overwhelmingly women who find their way

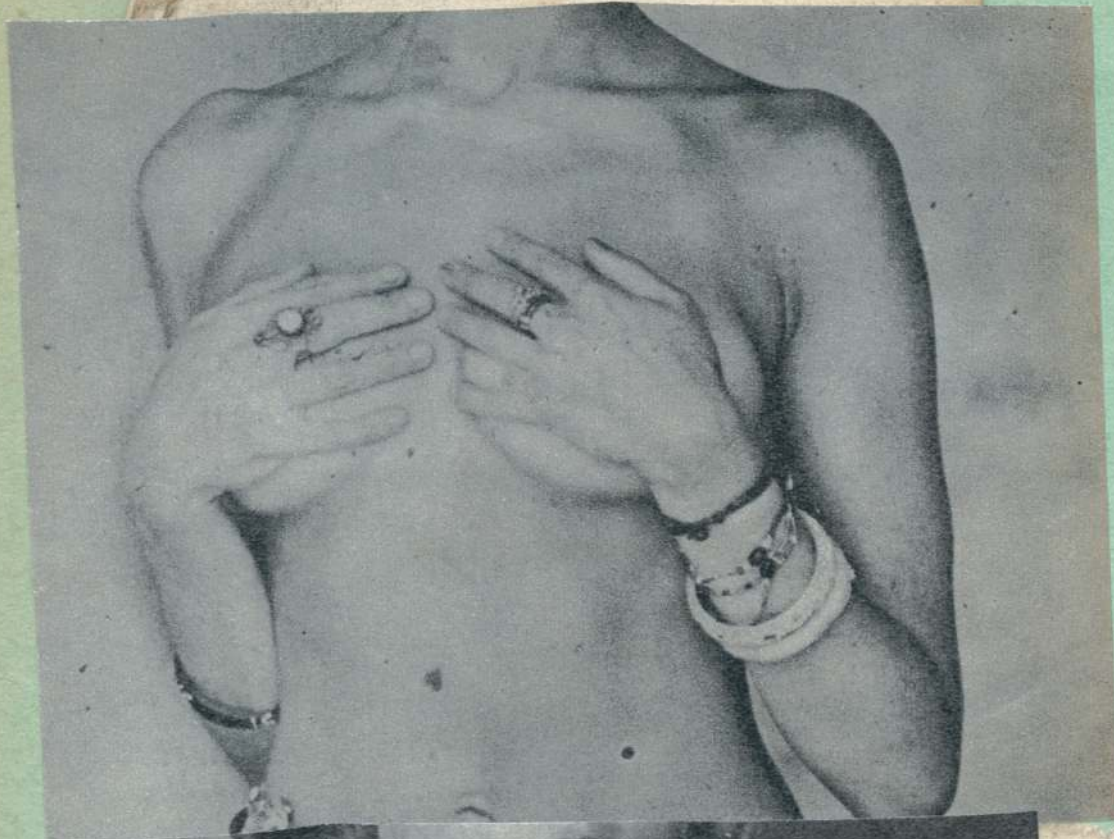
into her work – imbue the resulting images with a mixture of intimacy and detachment creating tension. Often present in the selection and combination of these elements is a sly humour that serves to deflect. She tells me that her role is neutral, that: 'I am an intermediary between my own story and these anonymous figures,' but it feels more that she is actively translating her past and in doing so, giving meaning to the present.

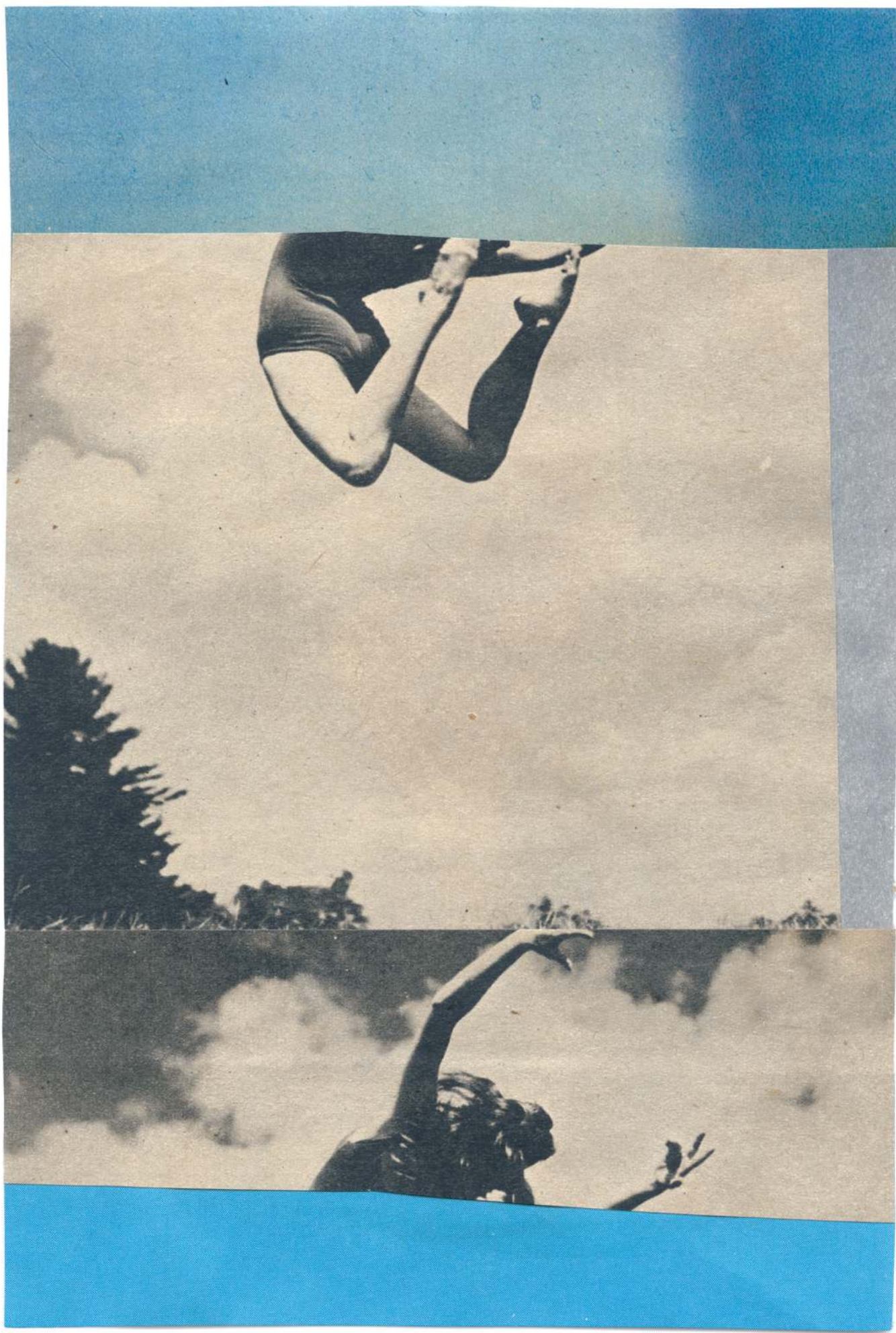
De Blauwer describes herself as 'a photographer without a camera.' We discuss how her technique might align with photography as we search for similarities between the two processes. We explore the idea of the decisive moment, that instant when everything falls >

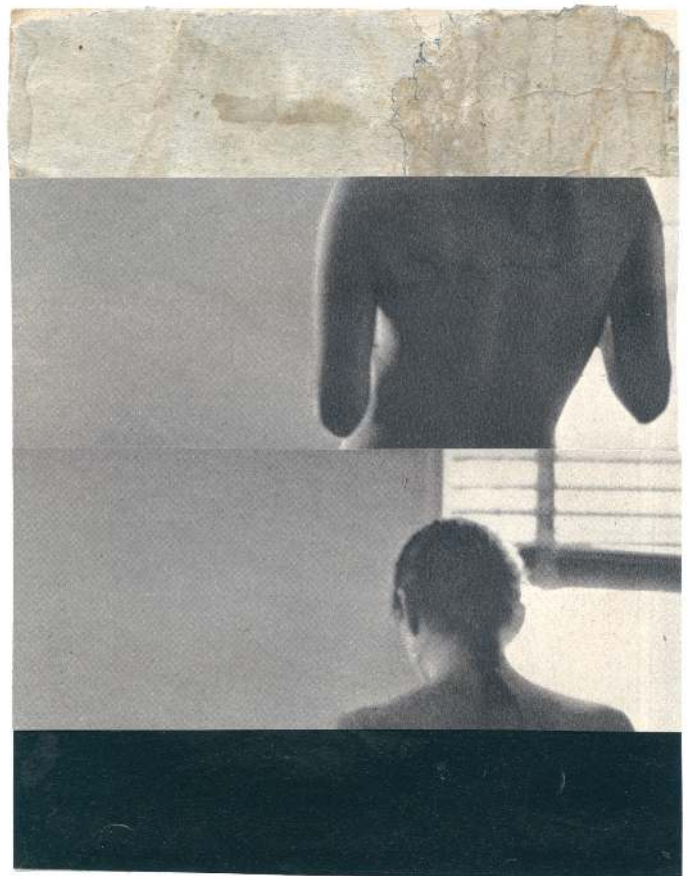
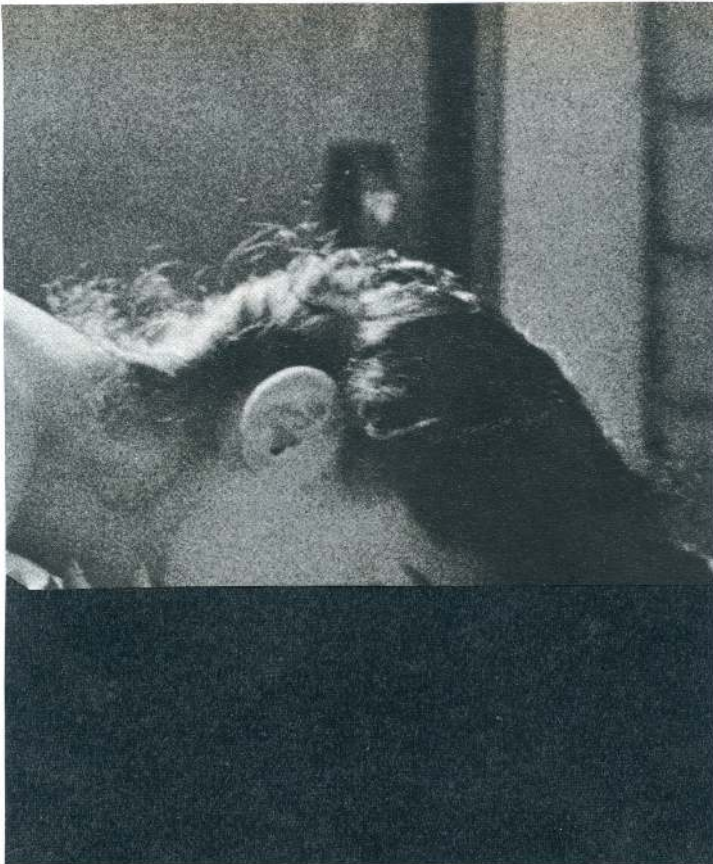


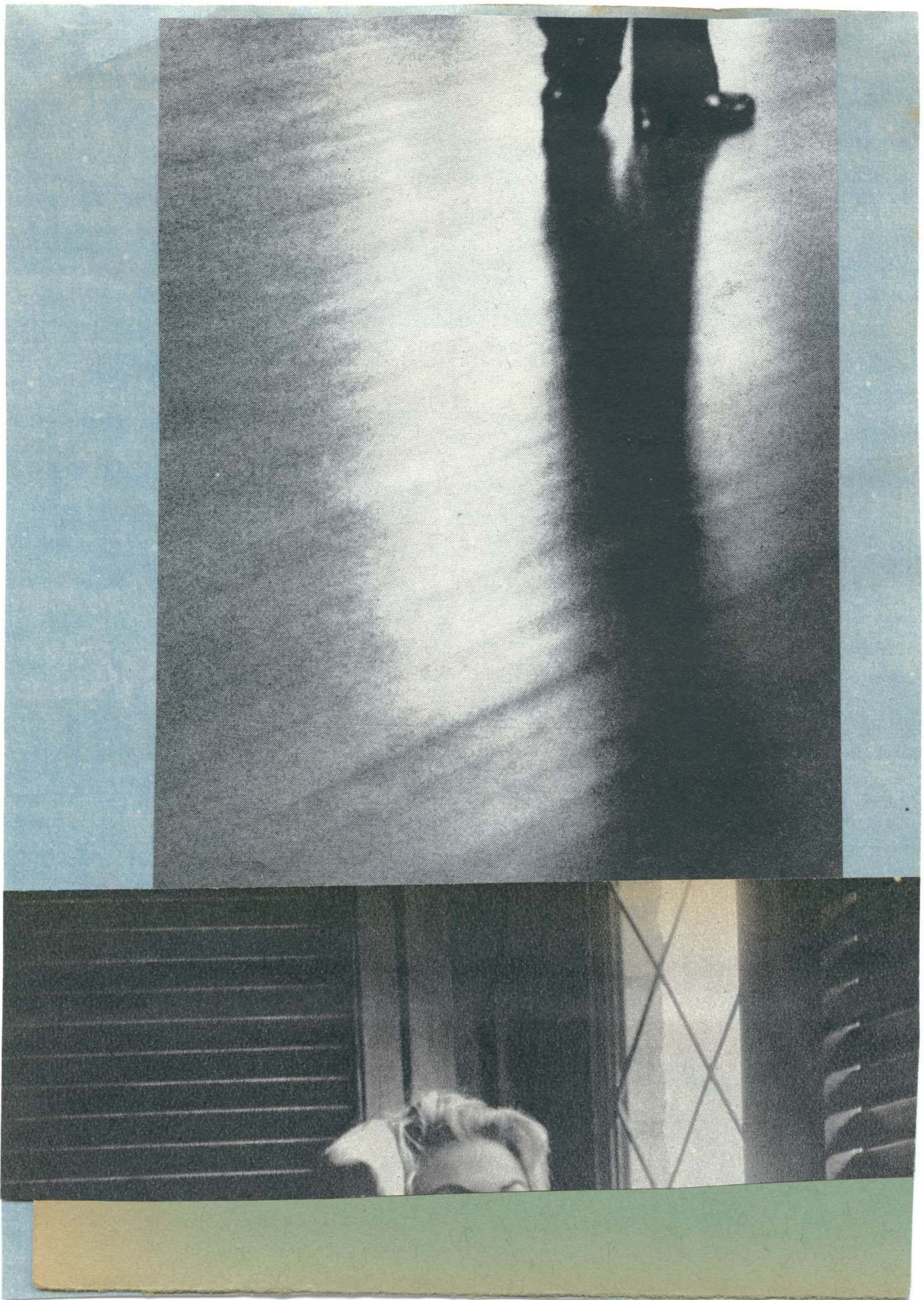














◀ into place, a fleeting moment which can't be recaptured when taking a picture. For de Blauwer 'the cut is the click' of the camera and where she decides to make that cut into her material is all important, it is her decisive moment and she has only one chance to get it right. She is amused when I tell her I imagine that this might be a slow deliberate process and wonder if she agonises over the best spot to wield her scissors. 'If I think too much it doesn't work...it's spontaneity which drives the process,' she reveals. This is a process which is fast and furious, pages are roughly torn from their source, and are then cut into pieces quickly and instinctively while being sorted as she goes along. The final part of the process or technique is the selection of the base on to which the cut pieces are glued, and these have to be papers which are in some way imperfect, stained, torn or printed with fading text, showing traces of previous human contact. These elements are brought together, and in their re-contextualisation create a new narrative. De Blauwer has no interest in interacting with any personal archives, as this might disrupt her instinctive way of working.

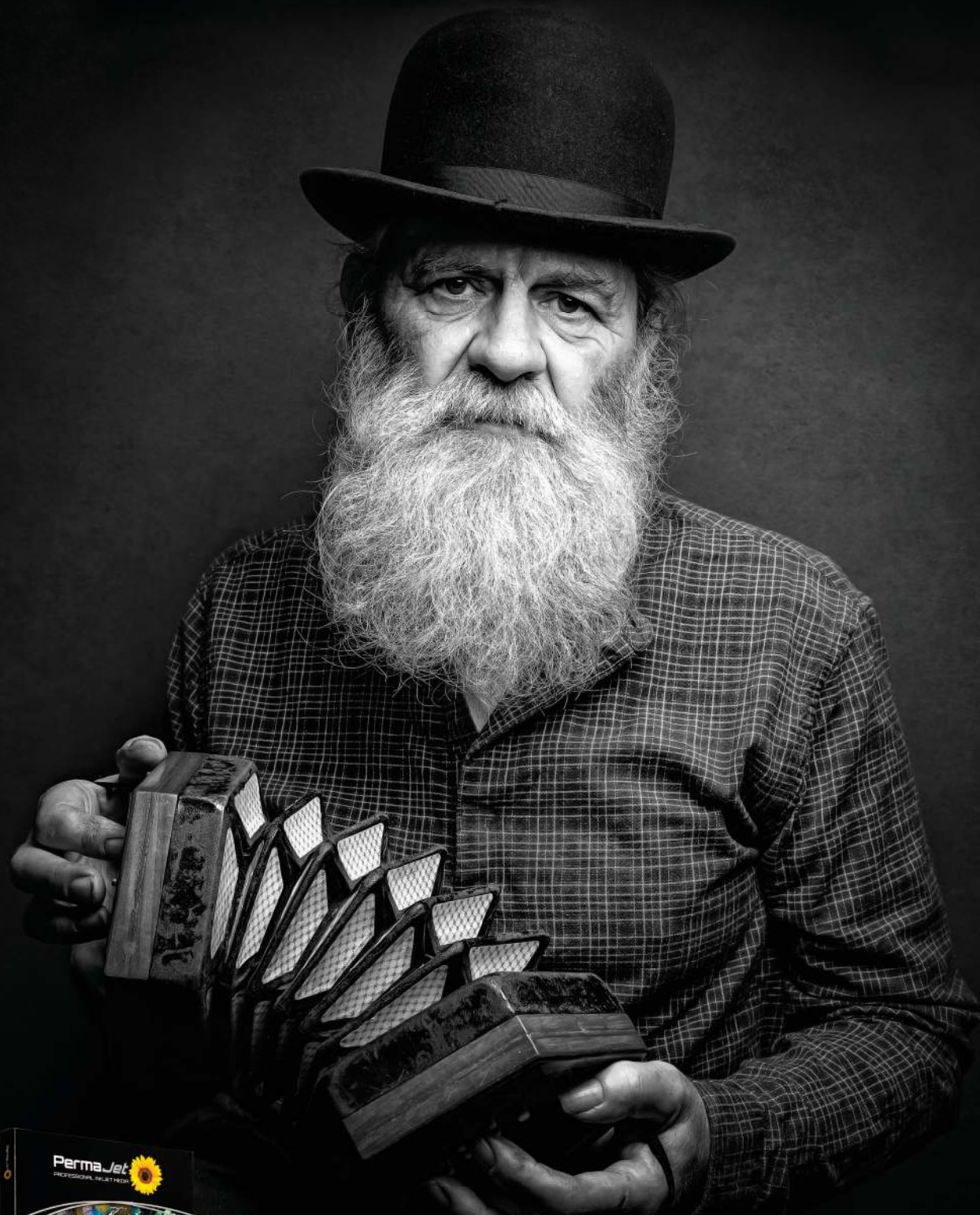
She prefers these neutral actors who allow for better emotional expression. She describes how this all comes together by chance but her nonchalance belies the complexity of the work. We are conscious that the power of the image comes as much from what has been left out and discarded as to what has been included, and the fact that these choices have been unconscious.

De Blauwer's most recent publication *When I was a Boy* offers up a number of clues about her background and her drive to create, should we, the reader, care to take notice. The book's title, the use of the blue endpapers, the splashes of baby pink throughout all seem to point to gender fluidity. De Blauwer recounts to me how she grew up in a small, unremarkable village in Belgium. She talks of the tedium of her childhood there and how she dreamed of becoming a dancer and escaping. She tells me how she was raised by her grandmother who had lost her infant son to cot death and when de Blauwer came into her care sought to alleviate this loss

by dressing her as a boy, cutting her hair short and denying her any form of female expression. Looking again at the book, the hint of what it contains before I became aware of this remarkable story is clearly fleshed out in the subtle layering of de Blauwer's images.

Just before I leave, de Blauwer takes me into her studio and shows me the cupboards which are bursting with the many boxes containing her work. There are notebooks too, filled with exquisite mini collages which she hopes to find a way of exhibiting at some stage. One wall is covered with an expansive mood board, an eclectic selection of inspirational scraps. She tells me that her work often surprises her. We agree that it is like she is engaged in a dialogue with it, in the way she comes back to it, to revisit ideas and find something fresh that will ultimately inspire something new. 'It is like learning a language and becoming fluent,' she says. 'The work is telling me something, it is becoming clearer.'

Katrien de Blauwer Retrospective is on at Ffotogallery, Turner House Gallery, Plymouth Road, Penarth from 26 October to 8 December.



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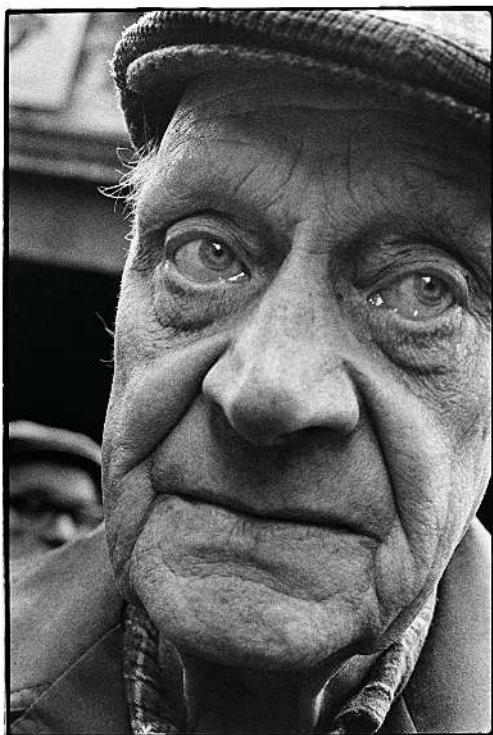
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All images
© Paul Trevor

A storyteller with a keen interest in social issues and collaboration, **Paul Trevor** was not afraid to reveal the less palatable side of the UK in the 1970s and 80s, as Tracy Calder discovers.

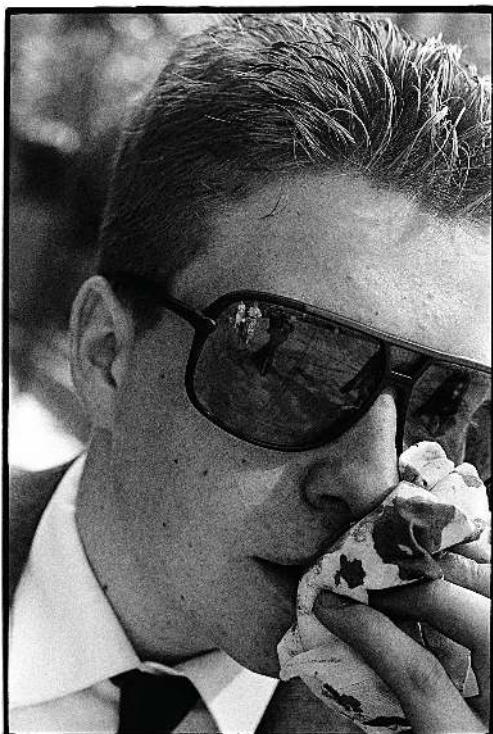


Brick Lane

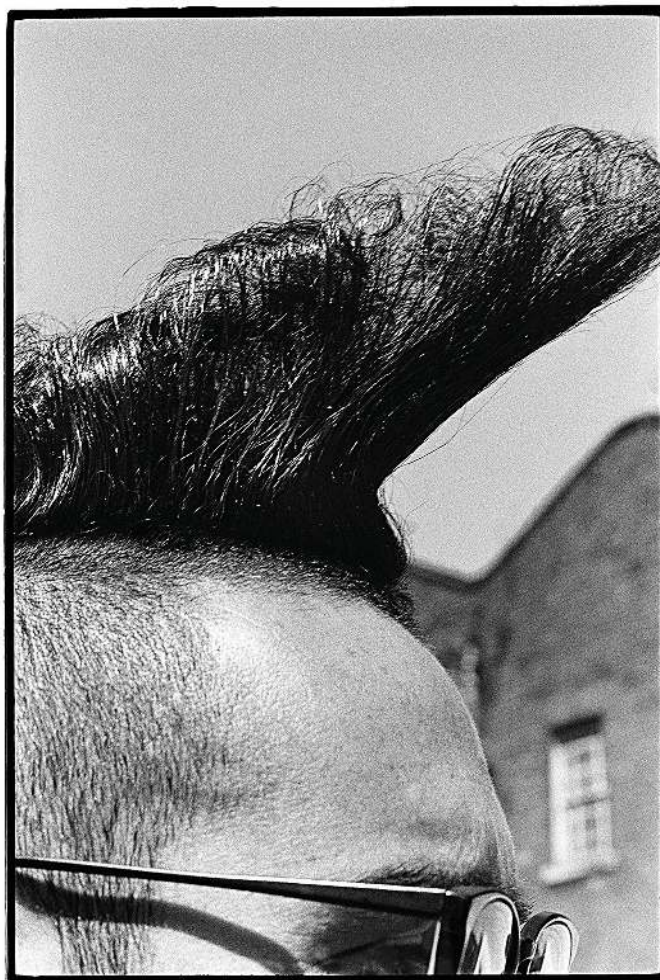
Established in 2014, the Martin Parr Foundation found a permanent home in a live-work factory conversion in south-east Bristol last year. Parr spent 18 months looking for a suitable location for the studio, gallery, library and archive, and partly funded the project through the 'sale' of 12,000 photobooks to Tate earlier in the year. (The collection was part gifted to Tate by Parr). The Foundation aims to support and promote photography from the British Isles, whether created by British and Irish photographers or shot by international artists. On a personal note, Parr hopes to use the Foundation to champion overlooked bodies of work such as Paul Trevor's

In Your Face, which will be displayed at the gallery this autumn.

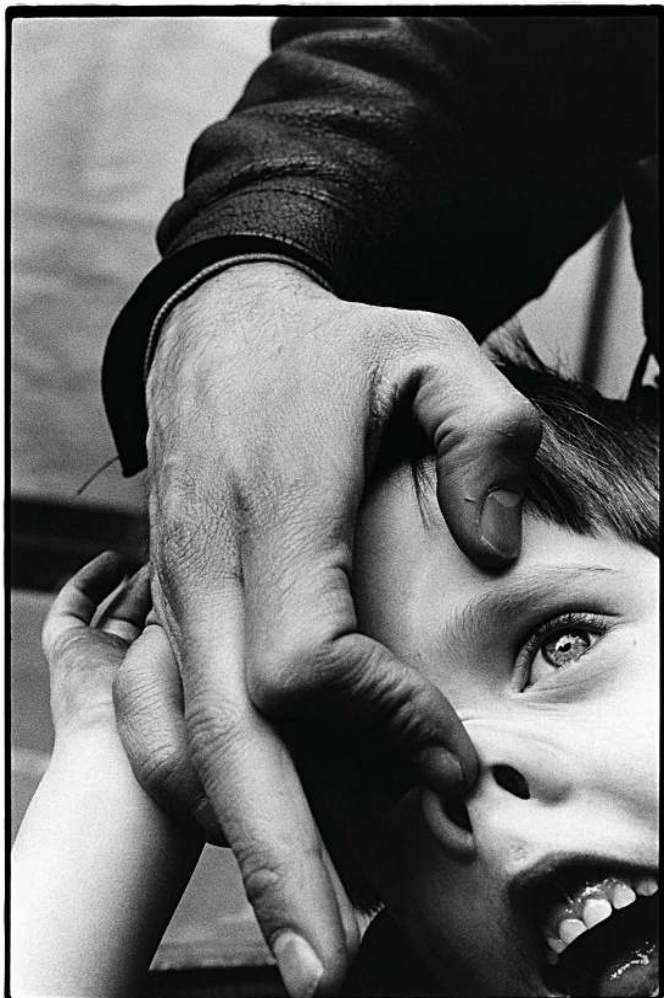
Paul Trevor took up photography at the age of 25, having quit his job as an accountant. As a teenager he excelled at table tennis and suggests the rapid hand-eye coordination he developed translated well to his photography. The young photographer was a storyteller at heart, with a keen interest in social issues in the UK. Eager to pursue projects that mattered to him, he co-founded the Exit Photography Group in 1972 alongside Nicholas Batty, Diane Olson and Alex Slotzkin (Magnum photographer Chris Steele-Perkins became a member shortly afterwards). Over the following decade – with various changes to the



The City



Brick Lane



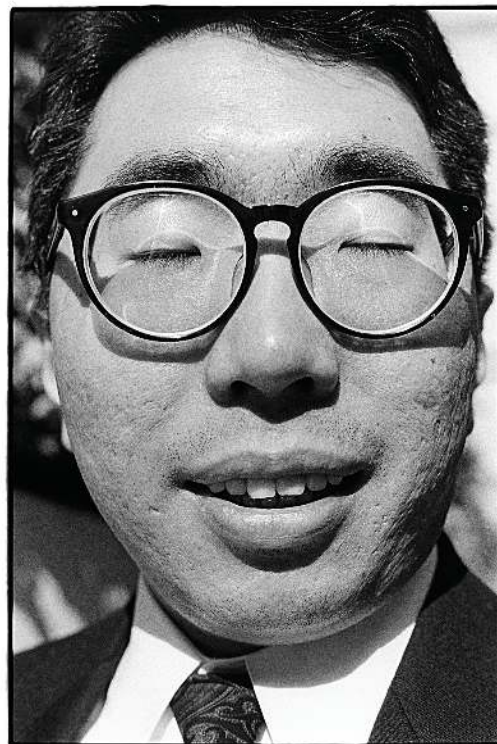
Brick Lane

original line-up – the group produced two excellent documentary books: *Down Wapping* and *Survival Programmes: In Britain's Inner Cities*, as well as various exhibitions of their work.

The pictures that the Exit Photography Group created revealed the shocking extent of inner-city poverty across Britain during the 1970s. Each of the artists made images in London and Glasgow, as well as a city of their choosing – Paul Trevor opted for Liverpool. In an article for Photoworks, Chris Steele-Perkins remembers the time with some fondness. ‘There was a different relationship that people had to photography then, compared to now,’ he suggests. ‘People welcomed us into their homes, litres of tea were drunk. We slept on floors, friends’ sofas, cheap B&Bs.’ The project was ambitious, and the results were sobering.

While working for the group in 1977,

Paul Trevor took some experimental shots of people going about their daily business in Brick Lane market in London. A departure from his usual style, these were taken at close range, invading the subject’s personal space. In the 1980s, he decided to develop the idea further, and focused his attention on two locations: Brick Lane and the City’s financial market just a mile or so away. ‘The idea was to say something about the two places without having to show what people did,’ he recalls. ‘The story would be in people’s faces.’ This was Thatcher’s era, and the contrast between the locations (and their inhabitants) is plain to see. Images of elderly ladies, their hair tamed by headscarves, can be viewed alongside yuppies with their brick-like mobile phones and tight collars. Paul Trevor completed the project in 1992. *In Your Face* features more than 50 images from the series, and marks the first time that this body of work has been exhibited in nearly 25 years.



The City



The City

IN YOUR FACE

is on show until 22 December at the Martin Parr Foundation, 316 Paintworks, Arnos Vale, Bristol, BS4 3AR. The Foundation is open to the public from Wednesday to Saturday, 11am to 6pm, martinparrfoundation.org

IN THE FRAME

If you would like an exhibition to be included in our listing, please email **Elizabeth Roberts** at elizabethr@thegmcgroup.com at least 10 weeks in advance.

LONDON

ARTS CLUB

To January 2019

Sory Sanlé

Black & white images shot between 1965-85 documenting the newly autonomous country of Burkina Faso. Email art@theartsclub.co.uk for appointment.

40 Dover Street, Mayfair W1S

▣ theartsclub.co.uk

ATLAS GALLERY

To 1 December

Masterpieces of Soviet Photography

Iconic Russian photography featuring works by Alexander Rodchenko.

49 Dorset Street W1U

▣ atlasgallery.com

FOUR CORNERS GALLERY

2 November to 9 February 2019

East End Suffragettes:

The Photography of Norah Smyth

Remarkable photographs, taken 100 years ago.

121 Roman Road E2

▣ fourcornersfilm.co.uk

HACKELBURY FINE ART

To 10 November

Alchemy

Three generations of camera-less photography by Garry Fabian Miller, Pierre Cordier and Nadezda Nikolova-Kratzer.

4 Launceston Place W8

▣ hackelbury.co.uk

HEMPSTEAD MAY GALLERY

To 18 January 2019

Deeper: Alastair Thain

Large-format fine art prints celebrating the portraiture of Alastair Thain.

65 Dalston Lane E8

▣ hempsteadmay.com

HENI GALLERY

19 October to 25 November

Bailey's Peru

An evocative collection of images taken by David Bailey while on location for *Vogue* and *Tatler* in 1971 and 1984.

6-10 Lexington Street W1F

▣ henipublishing.com

HUXLEY-PARLOUR

15 November to 21 December

Miles Aldridge/Todd Hido

The exhibition will juxtapose Aldridge's vibrant interiors with the suburban



Baby's Breath by Robert Mapplethorpe, 1982
© Robert Mapplethorpe courtesy of Huxley-Parlour

MASTERS OF PHOTOGRAPHY 2018

24 October to 10 November

An annual exhibition of works by artists who have impacted the history of photography, this year includes David Goldblatt, Irving Penn, Ruth Orkin and Daido Moriyama among others.

HUXLEY-PARLOUR

3-5 Swallow Street W1B ▣ huxleyparlour.com

American at night shots by Hido.

3-5 Swallow Street W1B

▣ huxleyparlour.com

ICONIC IMAGES GALLERY

9 November to 15 January 2019

Terry O'Neill: Rare and Unseen

A show of images from O'Neill's extensive archive to coincide with the book of the same name.

13A Park Walk, Chelsea SW10

▣ iconicimages.net

IMPERIAL WAR MUSEUM

To 31 March 2019

Making a New World

Art, photography, film, live music, dance and conversations that explore themes of remembrance and how the First World War has shaped today's society.

Lambeth Road SE1 6HZ

▣ iwm.org.uk

MUSEUM OF LONDON

To 11 November

London Nights

Contemporary and historical images that focus on London after dark.

150 London Wall EC2Y

▣ museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

18 October to 27 January 2019

Taylor Wessing Photographic Portrait Prize 2018

The prestigious international photographic award.

St Martin's Place WC2H

▣ npg.org.uk

PHOTOGRAPHERS' GALLERY

26 October to 24 February 2019

Roman Vishniac: Rediscovered

Work that spans more than five decades, ranging from European modernism in the

1920s to colour photomicroscopy in the 50s and 60s.

26 October to 24 February 2019

All I Know is What's on the Internet

A group show examining digital knowledge through 21st century photography.

16-18 Ramillies Street W1F

▣ tpg.org.uk

PHOTOFUSION

To 16 November

Interventions & Interruptions

Four artists with divergent individual practices.

17A Electric Lane, Brixton SW9

▣ photofusion.org

PROUD CENTRAL

To 18 November

The Kinks are the Village Green Preservation Society

Celebrating the 50th anniversary of the Kinks' sixth studio album.

32 John Adam Street WC2N

▣ proud.co.uk

THE QUEEN'S GALLERY, BUCKINGHAM PALACE

9 November to 28 April 2019

Shadows of War: Roger Fenton's Photographs of the Crimea, 1855

Images from the Royal Collection.

Westminster SW1A

▣ royalcollection.org.uk

NORTH

BOWES MUSEUM

To 6 January 2019

Catwalking: Fashion through the lens of Chris Moore

Fashion from when Parisian salons opened their doors in the late 1960s.

Newgate, Barnard Castle

▣ thebowesmuseum.org.uk

DARLINGTON TOWN HALL

17 December to 22 February 2019

Almost a Memory

Images by Chris Walker of an abandoned north east farmstead re-absorbed by nature.

Feethams, Darlington

HEPWORTH WAKEFIELD

To 22 April 2019

British Photographs from the Hyman Collection

Leading British photographers explore our relationship with the natural world.

Gallery Walk, Wakefield
thehepworthwakefield.org

NEW ART EXCHANGE

To 16 December

Africa State of Mind

Contemporary African photography
curated by Ekow Eshun.

39-41 Gregory Boulevard Nottingham
nae.org.uk

NORTHERN GALLERY FOR CONTEMPORARY ART

26 October to 6 January 2019

Dan Holdsworth:

Continuous Topography

18 January to 17 March 2019

Dan Holdsworth: Spatial Objects

Work that reveals two sharply contrasting
visions of landscape in the digital age.

National Glass Centre,
Liberty Way, Sunderland
ngca.co.uk

SOUTH

DIMBOLA MUSEUM & GALLERIES

To 16 December

The Sky Traveller

The aerial photography of Captain Alfred
G Buckham (1879-1956).
Terrace Lane, Freshwater, Isle of Wight
dimbola.co.uk

THE NOVIVUM

24 November to 10 March 2019

A Celebration of People and Places

Photographs by Chichester Camera Club
both contemporary and archival.

Tower Street, Chichester
thenovivum.org

EAST

RAF RADAR MUSEUM

To 10 November

Malcolm English Photographs

Images of military aircraft.

Nr RRH Neatishead, Horning, Norfolk
radarmuseum.co.uk

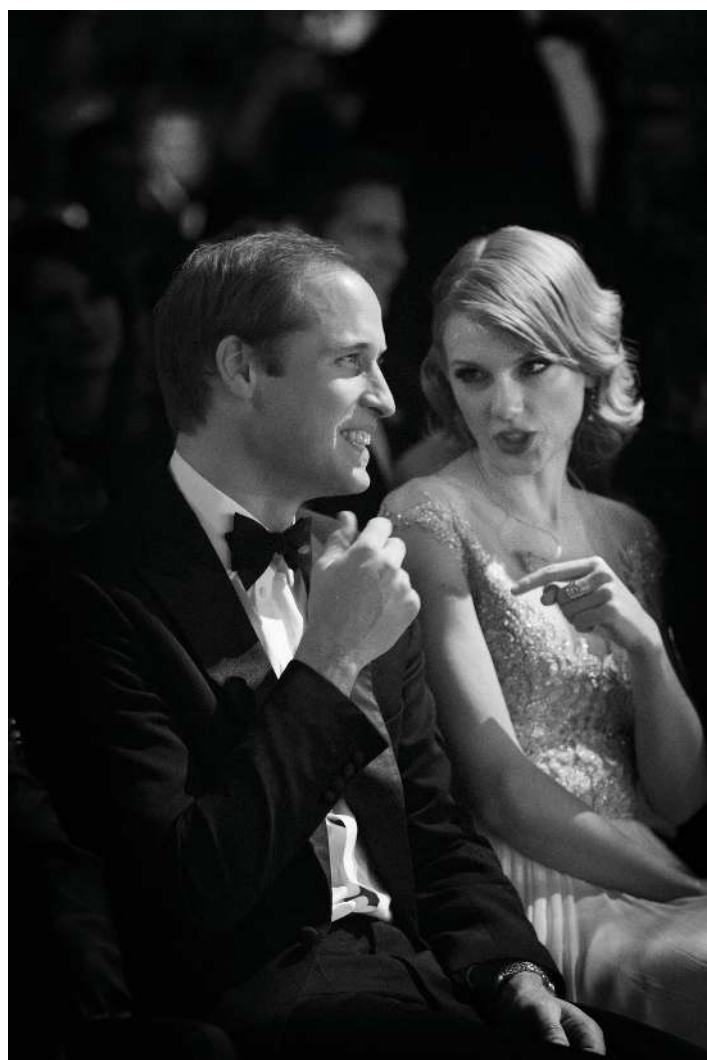
WEST

PAINTWORKS

To 22 December

In Your Face

Close-ups of people on the streets of London



Prince William and Taylor Swift, Kensington Palace, 2013
© Phil Griffin

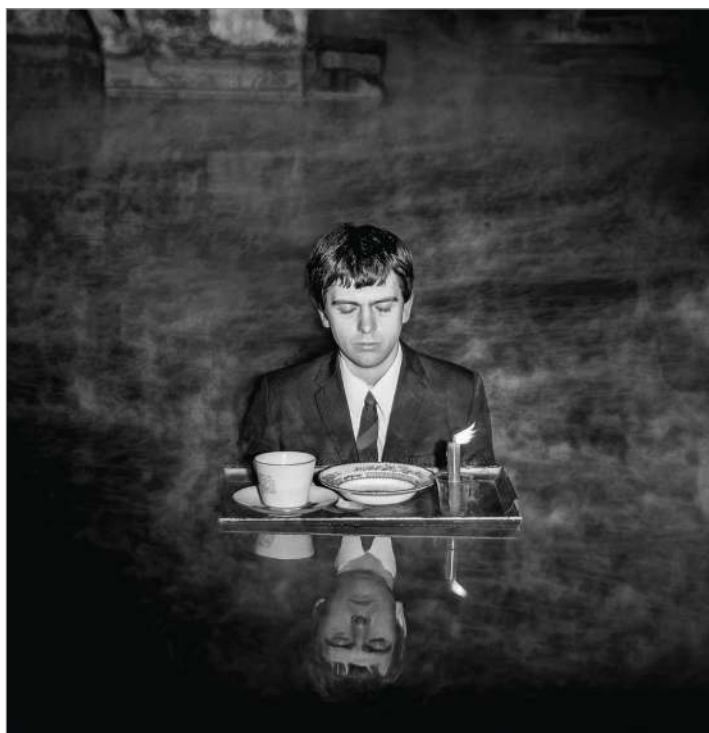
UNSEEN ICONS BY PHIL GRIFFIN: 25 YEARS IN FILM & PHOTOGRAPHY

24 October to 23 November

Intimate portraits that undermine the preconceptions of these
celebrated people.

BROWNSWORD HEPWORTH GALLERY

15 Walton Street, Chelsea SW3
brownswordhepworth.co.uk



Peter Gabriel in pool in Bath
© Clive Arrowsmith

PETER GABRIEL REFLECTIONS

1 December to 3 February

Iconic photographs of Peter Gabriel taken in Bath by internationally
acclaimed photographer Clive Arrowsmith in the 1970s along
with other images from his extensive body of work.

MUSEUM OF BATH ARCHITECTURE

Countess of Huntingdon's Chapel, The Paragon, The Vineyards, Bath
museumofbatharchitecture.org.uk

by Paul Trevor at the Martin Parr Foundation.
Amos Vale, Bristol
paintworksbristol.co.uk

SCOTLAND

SCOTTISH NATIONAL PORTRAIT GALLERY

To 13 January 2019

Planes, Trains and Automobiles

National Galleries of Scotland images.

1 Queen Street, Edinburgh
nationalgalleries.org

WALES

ABERYSTWYTH ARTS CENTRE

To 11 November

Iceland. An Uneasy Calm

Tim Rudman's remarkable work.

Aberystwyth, Ceredigion

aberystwythcentre.co.uk

FFOTOGALLERY

26 October to 8 December

Katrien de Blauwer Retrospective

Photographic collages.

Turner House, Plymouth Road, Penarth

ffotogallery.org

NATIONAL MUSEUM CARDIFF

To 11 November

Women in Focus

The role of women in photography.

Cathays Park, Cardiff

museum.wales

AMERICAN CONNECTION

When **George Krause** served in the army in the 1950s he used his spare time to photograph a racially segregated community. It was the start of a lifetime of photography, as Susan Burnstine reports.

While thumbing through a photography magazine years back, I happened upon an image shot by photographer George Krause that stopped me in my tracks. The image, entitled *FountainHead*, expressed the pure joy of being a child while also exhibiting a haunting quality that invites questions of existence, mortality and the fragile line between. This initial introduction to Krause's remarkable library of work took my breath away and still does to this day.

During the 1950s Krause studied painting, drawing and photography at the Philadelphia College of Art (PCA), then served in the army from 1957 to 1959. While stationed in Columbia, South Carolina, he worked as a photographer for a counter-intelligence unit and spent most of his free time photographing racially



Fingernails, Houston, 1975.

segregated communities in the area, including a section of Columbia called Black Bottom.

'The streets, the houses, the faces, the clothes they wore, the spirit there was unlike any

black community I knew back in Philadelphia. And the people who lived there were as curious about the white stranger with the camera as he was of them,' he says. 'Not many had had a

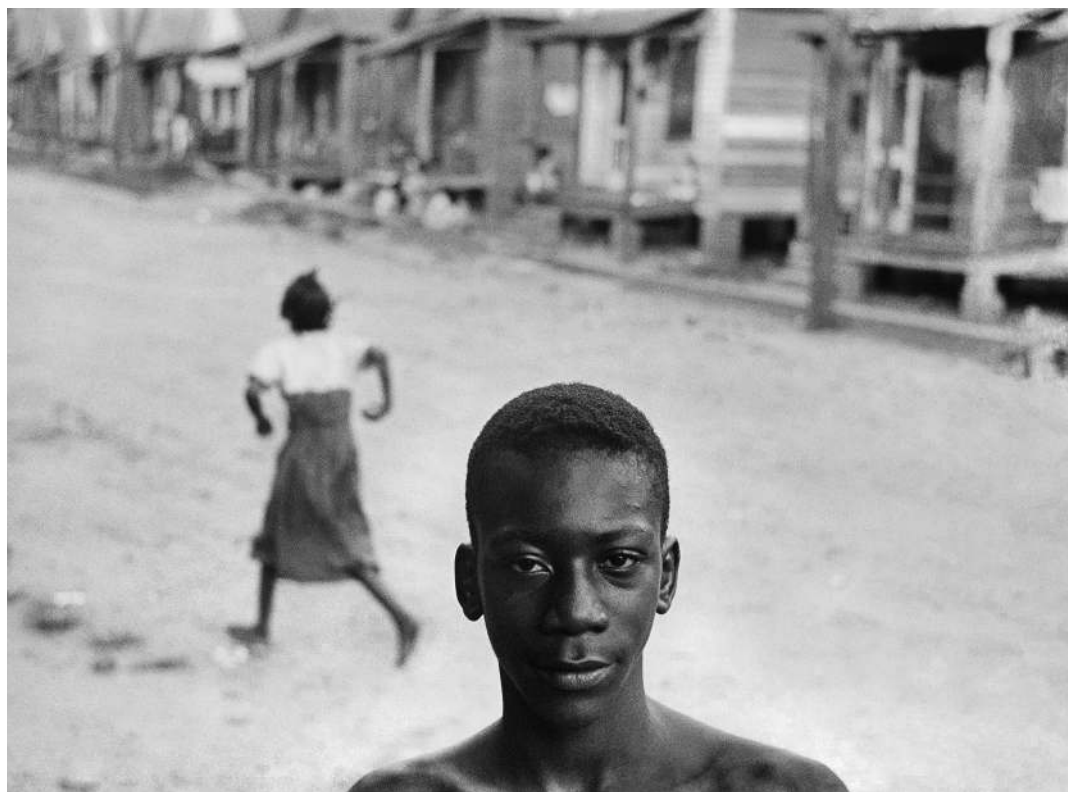
'The people who lived there were as curious about the white stranger with the camera as he was of them.'

photograph taken of themselves. On weekends I would return to Black Bottom and give them their photographs I had taken the week before. They called me the Picture Man. It was a most positive and happy collaboration.'

After Krause left the army he returned to the PCA and enrolled in a photography class taught by Sol Libsohn, one of the two founders of the Photo League. He worked as an assistant in a commercial photography and advertising studio for a few years and then started receiving assignments for magazines such as *Sports Illustrated*, *Holiday* and *Show Magazine*. In 1963 he received the first Fulbright grant awarded to a photographer.

Krause had considerable success in advertising while also teaching photography part-time. 'The downside was the advertising photography and teaching part-time left no time for my own work,' he says. 'Then one miserable day, I was rushed to the emergency ward with a ruptured appendix. My doctor said the tags under my images in museums could have read "George Krause 1937-1975". So Krause decided it was time to change his way of life. 'I chose to give up the high life and become a full-time teacher with a fixed schedule allowing time for my personal work.'

Twenty-five years after photographing in Black Bottom, Krause revisited the area. 'I was saddened to find the people changed. Everyone seemed angry, suspicious and resentful. Often the residents would ask, "What are you going to do with those pictures or how much money are you going to get for them?"' Fortunately, with the beginning of the new century Krause has sensed a return to the earlier more positive spirit and he is once again enjoying photographing people in the streets.



Black Bottom, South Carolina, 1958.



FountainHead, Philadelphia, 1970.

Krause shot his early street images using an old Leica IIIIf with a Summicron collapsible f/2 lens. He says he would still use the camera but for issues such as difficulty loading the film and the occasional scratches on the film from the pressure plate. Later he changed to using a 35mm Pentax and a Takumar lens. He has also used half-frame

cameras, a Pentax 67, 4x5 and 8x10 cameras. In 2003 he closed his analogue darkroom and now shoots with a variety of DSLRs.

Krause earned many notable awards throughout the years, including a Fulbright-Hayes to Spain in 1963, multiple Guggenheim fellowships in 1967, 1976-77, the First Prix de Rome in Photography in 1976-77 along with various other grants. In

1975 he created the photography program at the University of Houston. He retired in 1999.

Presently Krause is focusing on two series, SFumato Portraits and SFumator Nudes. In 2011, 2012, 2014 and 2016 he had exhibitions where more than 60 life-sized Sfumato Nudes hung in the centre of a large room to create a walk-through maze.

📧 georgekrause.com

EXHIBITIONS USA

CHICAGO

Art Institute of Chicago

Until 3 February

Seven Portraits by David Hartt

📧 artic.edu

HOUSTON

Catherine Couturier Gallery

Until 16 February

Patty Carroll: Anonymous Women

📧 catherinecouturier.com

LINCOLN

deCordova Museum

Until 10 March

Larry Fink: Primal Empathy

📧 decordova.org

LOS ANGELES

The Getty

Until 10 February

Sally Mann: A Thousand Crossings

📧 getty.edu

Annenberg Space for Photography

Until 13 January

The National Geographic Photo Ark

📧 annenbergphotospace.org

NORFOLK

Chrysler Museum of Art

Until 31 March

Looking Back to the Future

📧 chrysler.org

PORTLAND

Blue Sky Gallery

Until 3 February

Manjari Sharma and Irina Rozovsky

Ashley Miller: Sweet Things

📧 blueskygallery.org

ROCHESTER

Eastman Museum

Until 21 April

A History of Photography

📧 eastman.org

WASHINGTON DC

Smithsonian American Art Museum

Until 27 January

Diane Arbus:

A Box of Ten Photographs

📧 americanart.si.edu



Skellig Béal, 2017 - Digital black & white fibre based print with bespoke white box frame.

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NEWS

FRED W MCDARRAH: NEW YORK SCENES

Introduction by Sean Wilentz

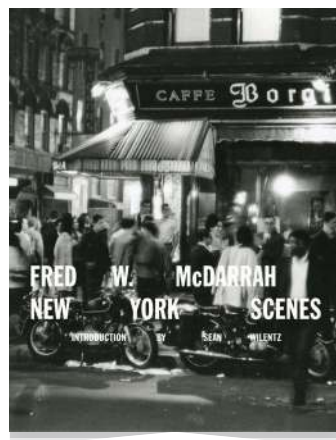
▣ Abrams
▣ Hardback, £30

From 1950 to the late 1960s, Fred W McDarrah made a remarkable record of Greenwich Village – it was a time when artists, writers, poets and painters gathered with intellectuals and anti-war protesters to have their say, to perform and be heard in this legendary area of New York. It was a time of new found freedom for the young, throwing off the conventions of their parents and experimenting with everything from writing and music to fashion and sexuality.

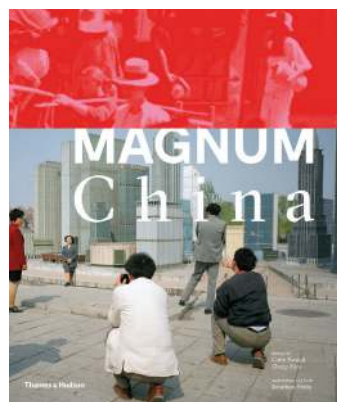
What a time it must have been to photograph with so many people who later became famous – the Beat Poets, Bob Dylan, Andy Warhol, the list could go on. And now, in retrospect we have that history before us, in black & white, captured casually from day to day.

A fascinating dip into the past that will reveal much about how our own times have developed.

Elizabeth Roberts



ON THE SHELF



MAGNUM CHINA

*Edited by Colin Pantall
and Zheng Ziyu*

▣ Thames & Hudson
▣ Hardback, £48

Each historical period is introduced by Jonathan Fenby who gives us background historical information, enhanced by timelines and maps.

This is an important book for anyone interested in China and its place in the world, told by historians, social commentators and artists.

Elizabeth Roberts

'This is an important book for anyone interested in China and its place in the world, told by historians, social commentators and artists.'

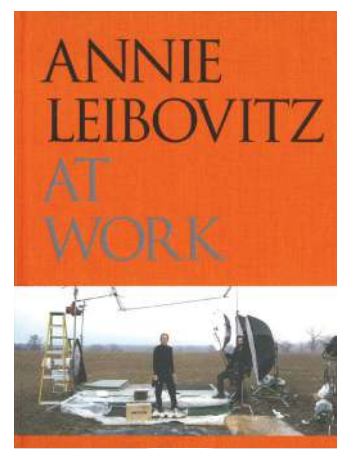
Engaging, informative, intimate and beautiful, this revised and updated edition of the original, published in 2008, not only reveals the photographer, her work and her practice, it also reveals her as a person. Through her own words we learn how she started out in photography, the assignments – and they are as varied as they could be, from photographing John Lennon and Yoko Ono to covering the war in Sarajavo – through 50 years of her legendary career. Each chapter focuses on a chapter in her own photographic life from her coverage of Nixon's resignation and the days of going on tour with the Rolling Stones to her documentary work, portraiture and fashion work.

Endlessly fascinating, the book is dense with information and lush with pictures, the quality of which is unmatched. We learn about her technique and approach, her reflections and advice, given with warmth and engagement.

Elizabeth Roberts

From early on in its history Magnum photographers have taken a keen interest in China, beginning with Robert Capa and Henri Cartier-Bresson's coverage in the 1930s. Marc Riboud, René Buri and Eve Arnold were to follow, and then Martin Parr, Chien-Chi Chang, Jim Goldberg and others.

The result is an impressive book that records, in depth, the social history of China from the 1930s to the present day. Ordered chronologically, the key periods of Chinese history are revealed, documented in diverse styles and approaches but giving an overall insight into the Chinese people and the society they inhabited and how it changed over the years.



ANNIE LEIBOVITZ AT WORK

Annie Leibovitz

▣ Phaidon
▣ Hardback, £39.95

METROPOLE

Lewis Bush

▣ Overlapse
▣ Softcover, £30

An immensely sobering piece of work from Lewis Bush that focuses on the city of London and how it has been taken over by corporate developers and sold on to absentee investors, leaving Londoners unable to afford to live in the city they were born in.

Bush, a photographer, writer, researcher, educator, and a Londoner himself, spent many nights walking the streets, photographing the luxury residential buildings as they were being erected. Using double exposures, he conveys the complexity and enormous power that lies behind these constructions and what it means for Londoners on lower incomes – and the sense of loss that many are experiencing as the change engulfs the city.

This is a heartfelt project, taken to a well resolved conclusion in a book with full bleed pictures, interspersed with 12 loose photographic inserts. Its Swiss binding with exposed orange thread gives it a modernity and energy that reflects its content.

Elizabeth Roberts

'This is a heartfelt project, taken to a well resolved conclusion.'



FEATURE

THE CITY STREETS

All images
© Giacomo Brunelli

Italian street photographer **Giacomo Brunelli** is known for his distinctive film noir work with both people and animals. Here we find him on the streets, close up and impersonal, stalking his subjects like a hunter and shooting at close range.











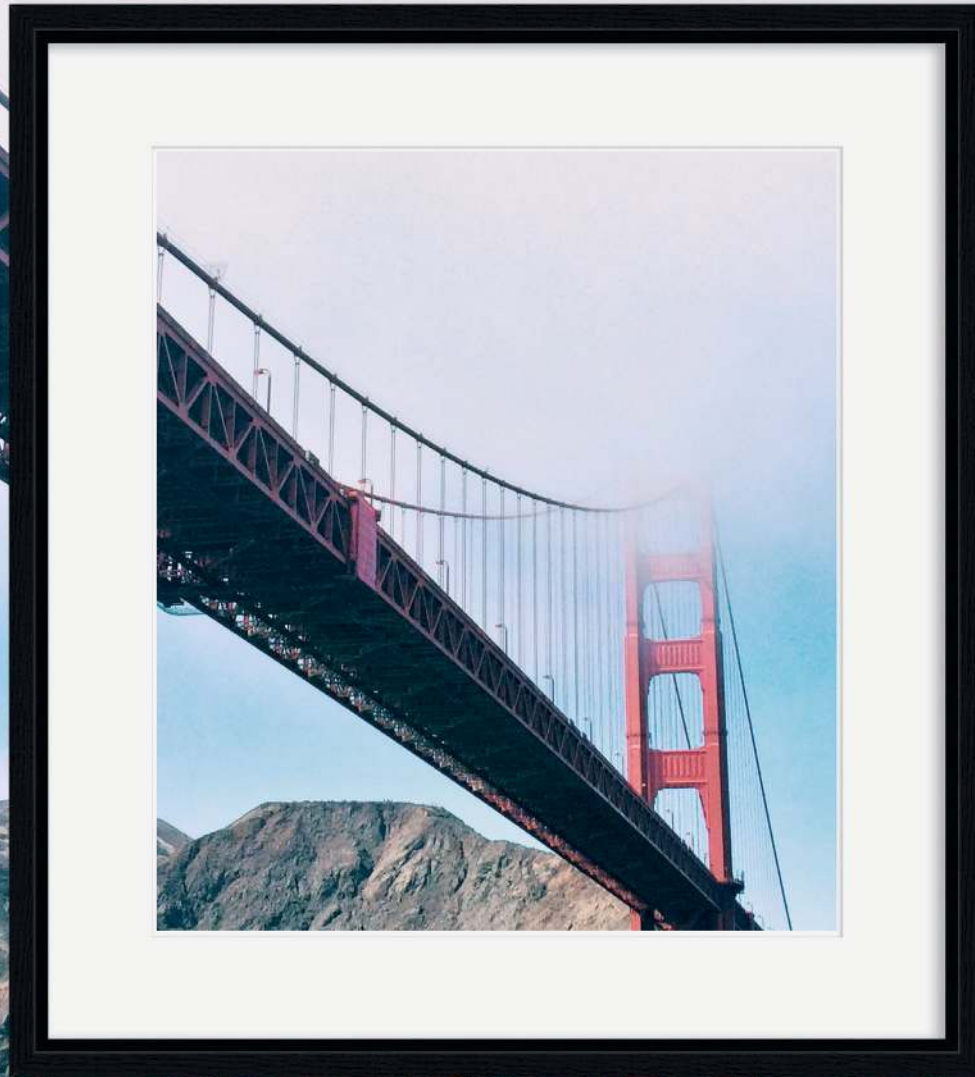




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FORMS OF EXPRESSION

Seamus A Ryan draws on a variety of methods to create his beautiful platinum-palladium prints, but it's always the picture that counts. Here we share some of his latest work and learn more about his approach.

B+W: You seem meticulous in your approach. What is it that interests you in taking these kinds of pictures in this particular way?

Seamus A Ryan: I'm very rarely searching for perfection in my photography, be it subject matter or technical excellence. I'm just looking for something that either moves or interests me. I concentrate on engaging myself and trust there is an audience for it somewhere.

One area I am thinking I will have to be a bit more meticulous is in my dead flower series, as these images tend to be large prints of small objects. Tiny details are writ large, so I am planning on getting a magnifying glass with a rim light, much like people doing fine needle work would use, so I can brush away fine spiderwebs and dust from the flowers.

B+W: One of your pictures (*Dried Hosta Leaf*) is taken using scanography, can you tell us a little bit about this?

SR: Scanography is where you use a scanner as your camera. You place 3D objects on the scanner and scan it. You need to play around with your scanner settings to make sure you get the most information you can, which tends to make the image look quite flat and dull – much like a Raw image. You then import it into your software and edit it to personal taste.

B+W: How do you merge traditional and contemporary practices?

SR: I was very lucky to be mentored by the great B&W printer Melvin Cambettie Davies and he instilled in me the love for a beautiful print. Having moved away from London, I am unable to utilise Melvin's darkroom and

knowledge so I've taught myself to print in other alternative processes – yes, sadly I now consider silver gelatin to be an alternative process. Starting with cyanotype for its cost effectiveness, I worked out how to produce digital negatives and how to coat papers. I then taught myself how to print in platinum-palladium. The experimentation still cost a fortune but at least I learnt from the many mistakes I made.

None of this is meant to say these are better than inkjet printing. They are all equally valid forms of expression, you just need to figure out which process best suits a particular image. So I use film, digital cameras and scanners to generate images that are all digitised – this allows me to output them in any medium I choose. I am looking forward to learning orotones next.







Dried Hosta Leaf





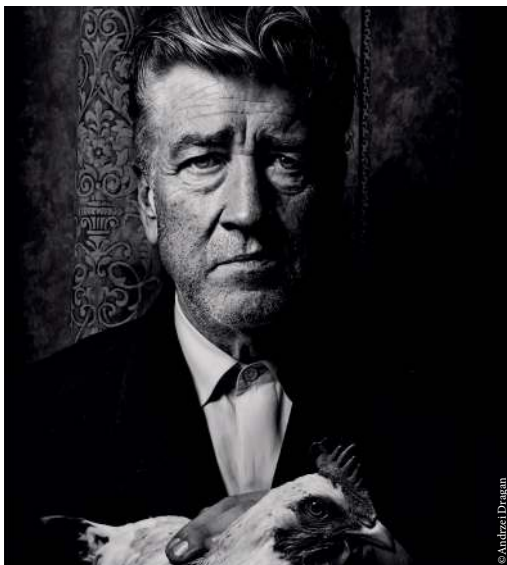
Shell



Hahnemühle

PAPER MAKES THE DIFFERENCE

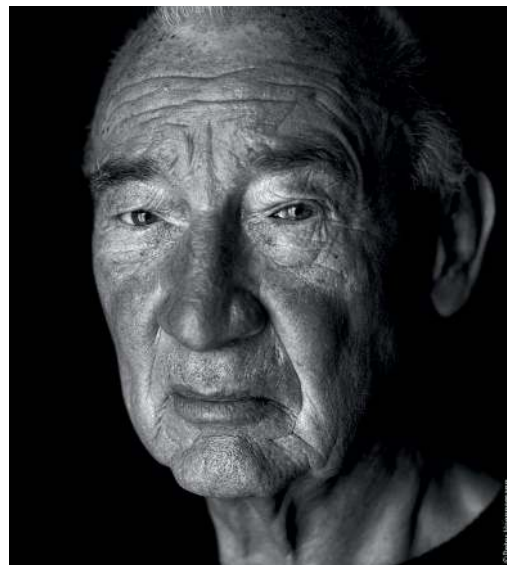
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COMMENT

REFLECTIVE PRACTICE

The way in which women are portrayed in our society has always been problematic but, as **Vicki Painting** points out, as a woman ages the issues become even more complex. The answer might well be in co-operation...

@vickipaintingphoto



'I FEEL A RESPONSIBILITY TOWARDS THE SUBJECTS OF MY GAZE, AWARE THAT IT HAS BEEN FORMED UNCONSCIOUSLY THROUGH DECADES OF STEREOTYPING AND HOWEVER HARD I TRY NOT TO FALL INTO FAMILIAR TRAPS I'M AFRAID THAT I MIGHT.'



Portraits of Elizabeth Morris, 63, social worker. © Vicki Painting

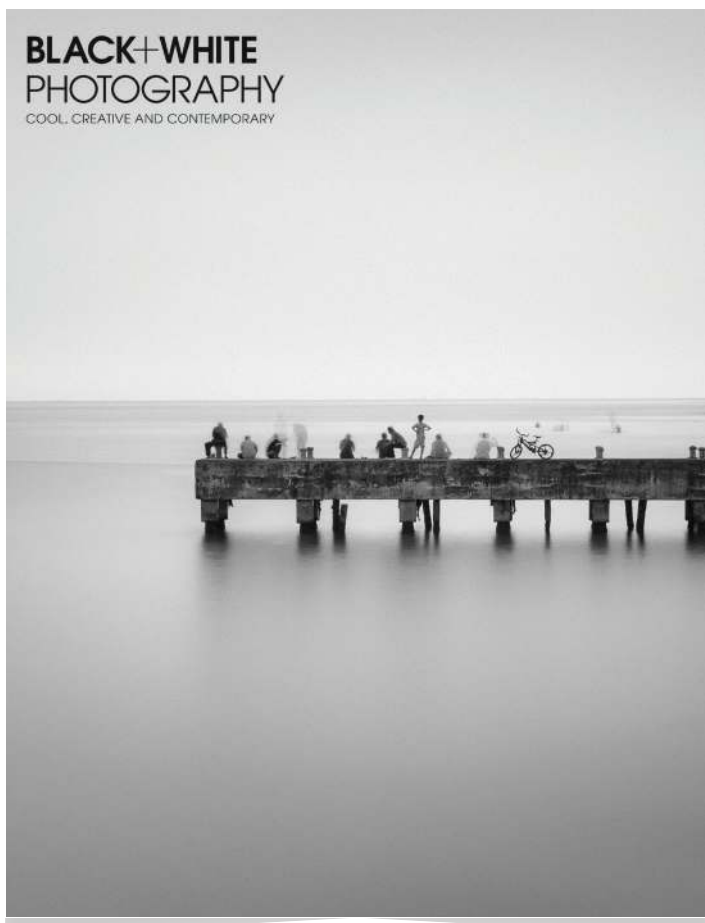
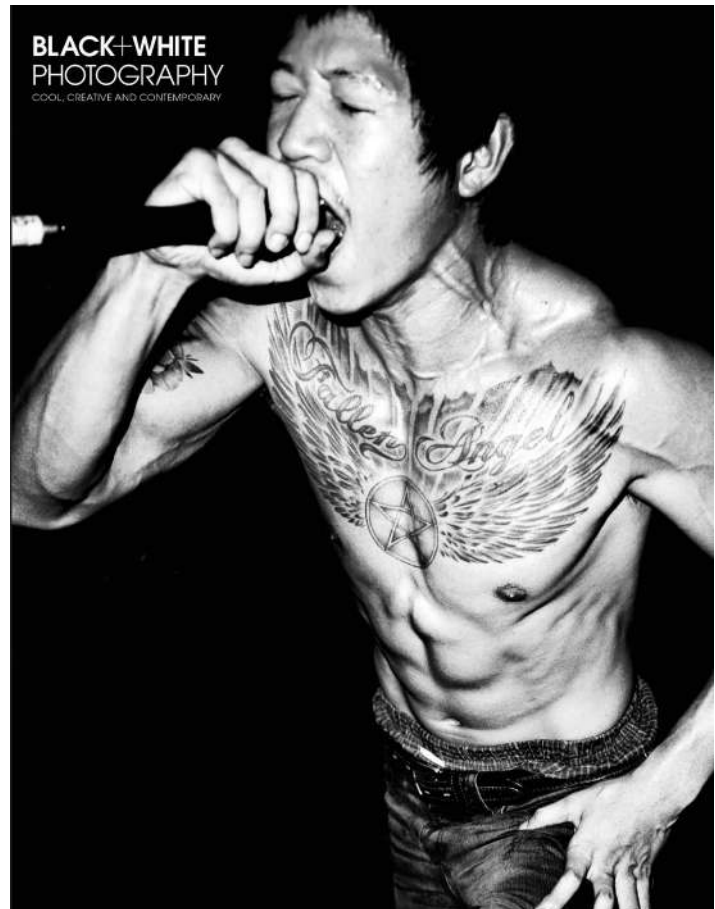
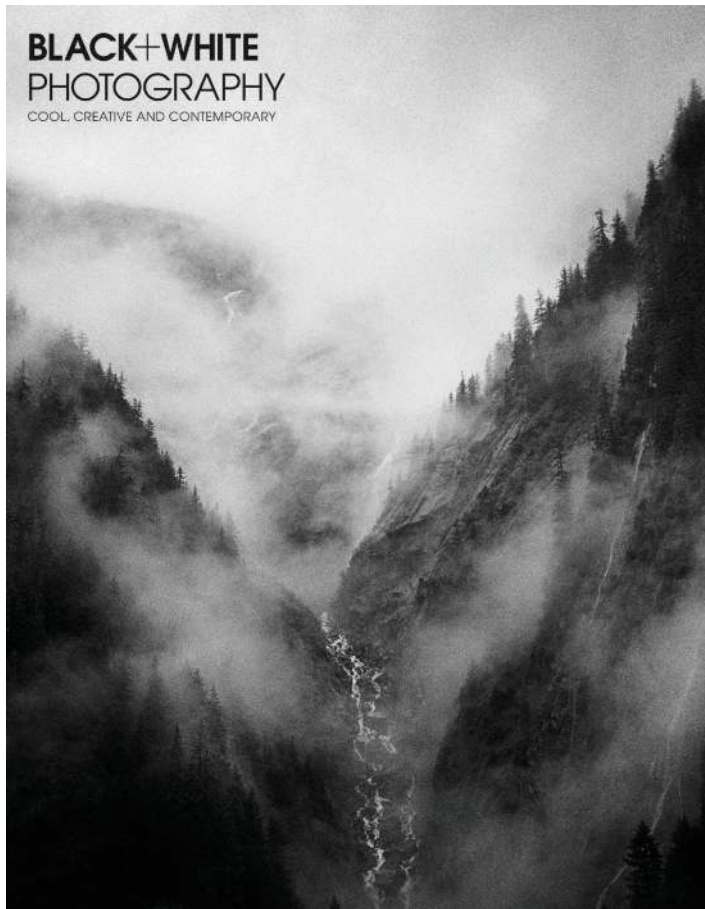
Representations of older women in the media, or indeed a near lack of imagery which might reflect mine and their experiences, have been troubling me for some time, both as a woman and as a photographer. Currently making work around this theme, I have begun a series of portraits of women aged between 50 and 70, a period which many would attest to as the age of invisibility, a cohort of women who although very much present in the world, are curiously missing, doubly odd when images of women are so prolific – but look again and see that this mass of imagery features overwhelmingly younger women.

How we are represented, within the reductive range of images on offer has profound implications for all areas of our lives. I acknowledge that representations of women of every age and situation can be problematic, but the added obstacle of

ageism intertwined with sexist attitudes piles on another wearying layer leading to marginalisation. However, rather counterproductively, stepping over the threshold into 'old old' age seems to offer more visibility, as a new type of imagery emerges where the 'cool older woman' is increasingly championed. In 2005 we saw fashion houses and editors suddenly sit up and take notice. The campaign by Céline in which Joan Didion, the writer, intellectual and seventies icon, was photographed by Juergen Teller, began a trend following on with Saint Laurent who featured the singer and artist Joni Mitchell. These photographs were able to illustrate something about the women other than their being merely decorative; their strength of character and power shines out. Of course, these women who are powerful in their own right were being used to front advertising campaigns, so our celebration of them is perhaps tainted by their placement to sell expensive clothes – clothes aimed at a younger audience.

The hinterland of late middle age seems not to be as compassionate or frankly cutting the same slack afforded to these celebrated septuagenarian and octogenarians. For those in their middle years the media instructs that this is the time when women should really be making their last ditch attempts to stay young as this is their only hope of remaining visible.

The women I have photographed attest to this fear, their worry being that I will make them look old and there can be no worse crime. I can understand, I prefer to stay firmly behind the camera myself, the few forays in front of it recently do nothing to reassure me that I am not turning into my mother. In making these pictures, I feel a responsibility towards the subjects of my gaze, aware that it has been formed unconsciously through decades of stereotyping and however hard I try not to fall into familiar traps I'm afraid that I might. My goal is for a kind of honesty on both sides, so I will sit it out and wait for them to simply be themselves.





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B+W
2018

STRAIGHT TALKING

In the rapidly changing world of photographic print media, giving your work a monetary value can be difficult – but that doesn't mean to say you should give it away for free. **Chris Gatum** on getting a fair price.

How much is a photograph worth? This is a question I've found myself asking quite a lot recently, as – after two-plus decades – it's once again dawned on me that beyond the occasional appearance in books and magazines, the negs and slides in my archive boxes and the image files on my hard drives aren't really doing much else, and I perhaps owe it to myself (and to the bank) to at least try to recoup something for the time, money and effort I've ploughed into making

pictures over the years. Put simply: they owe me.

But what if my photographs are worth nothing? I don't mean that they don't sell (that's a risk with any commodity, but it doesn't necessarily make it valueless), but what if the perceived value of my pictures is absolutely zero? This may sound unrealistically pessimistic, but since 2002 photography related publishing has been my primary source of income, be it writing for photography magazines (where I started) or editing, project managing and authoring photography books (my current

freelance vocation). During this time – and especially in the last five-or-so years – it has become more and more apparent that within this industry there is an increasing trade in 'free' photographs. I'm not talking about people 'lifting' images and reusing them without permission (believe me, no publisher wants to be on the wrong end of a copyright conflict), but about an increased willingness for publishers to request and expect images to be available to them at no cost.

Not so long ago I was approached by a publisher

who wanted to make a book showcasing the work of a number of photographers at the top of their game. My brief was to identify a suitable spread of snappers, arrange to get their work in for the book (along with a few words about who they are and what they do), kick it all into a publishable state and send a not-too-shabby invoice to claim my reward. Everything about the project appealed until I asked what the budget was for the dozen or so photographers who would effectively be making the book happen. The response boiled down to: 'a copy and a credit'. >



Above This shot was taken on a work trip for an employer, so you could argue that any time and effort involved in taking it has been paid for already. However, does that make it worth nothing more than a credit? In the eyes of some publishers that would seem to be the case.

Opposite I've rarely sold my work in the past, mainly because I've never made a concerted effort to. However, this shot is an exception: it was one of a handful that I put on an 'art sales' website more than 15 years ago and eventually forgot about until someone ordered a print!



At that point things stalled. The fact that I was being asked to contact photographers who have been doing this for years, have made a name for themselves in their chosen area, and whom I admired, was actually irrelevant: I would be embarrassed telling anyone their photographs had so little perceived value that I would basically be doing them a favour by getting them into print (even though, paradoxically, I would be choosing their work based on it being of the highest possible standard).

So at that point I politely declined the project, turning down a potentially enjoyable and lucrative freelance gig out of principal, despite having nothing

else in the pipeline other than an imposed work holiday and corresponding gap in my finances. Needless to say, the publisher quickly found a more amenable replacement for the project and – to rub salt in my workless wounds – decided that perhaps the photographers contributing to the book should be paid after all.

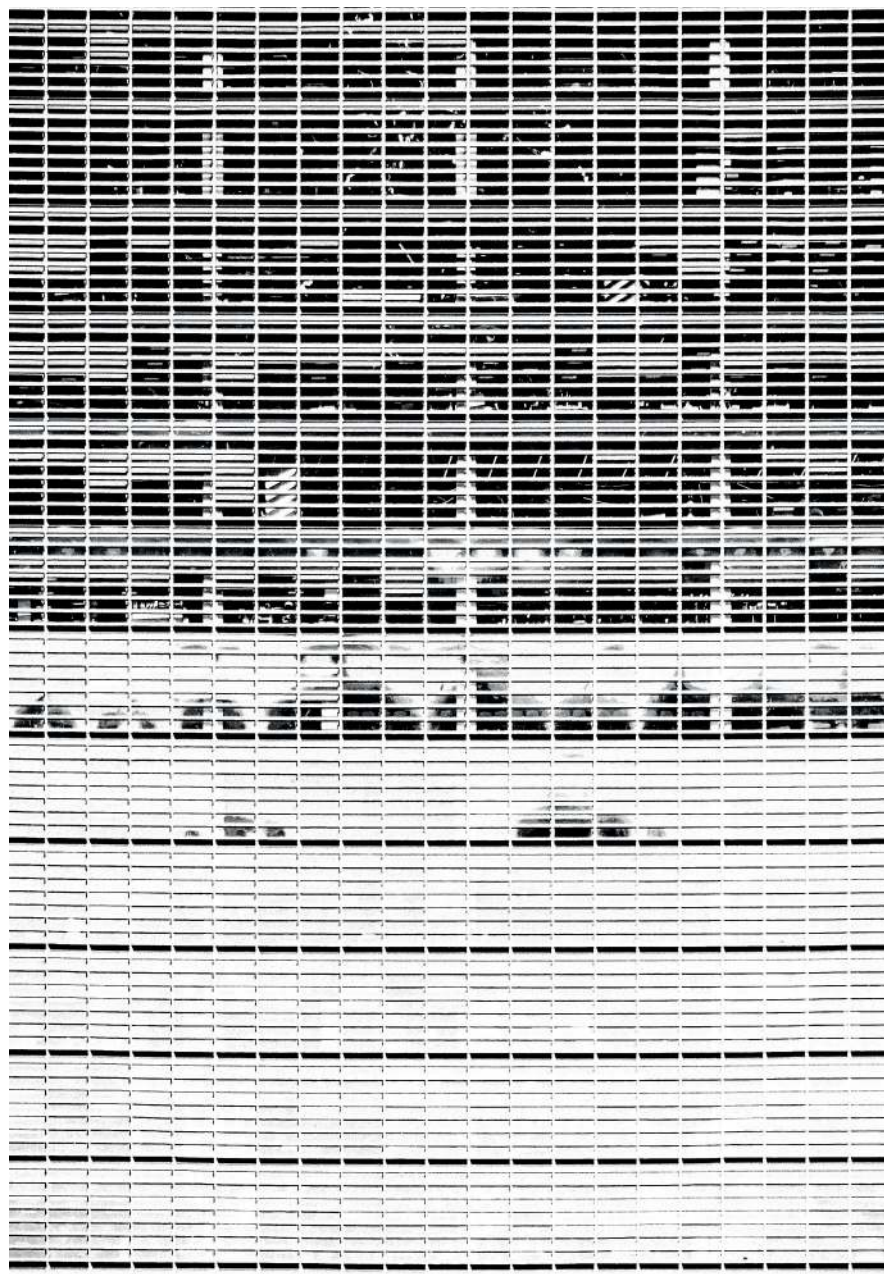
In some small way I like to think that my loss led to their gain, but this practice is becoming increasingly prevalent. As a photographer, it is easy to condemn, as it not only insults the individual who has invested his or her own resources in the

creation of an image, but also sets a very dangerous precedent: if publishers increasingly believe that the basic value of a photograph is 'nothing' that doesn't bode well for future financial negotiations.

Yet while my recent outrage and principals might set me up for martyrdom, I've also been on the other side of this particular fence. In the full-time employ of a different publisher I also sent emails offering a 'copy and a credit' in return for what were quite often stunningly original photographs from highly talented photographers.

The problem is, traditional book and magazine publishing is dying. No matter how you dress it up, the number of people who are willing to pay for printed pages about photography is shrinking as new technology takes over and instant gratification can be found online. You don't need a degree in economics to appreciate that as audience sizes dwindle, so too do the budgets that ensure ink hits the page. When it comes to photography books (and magazines), one of the easiest ways for publishers to tighten their belts is to cut the origination costs, so authors get paid less (or get paid nothing up front, but a percentage of sales) and attempts are made to source images at the

Below As far as I am aware, the only connection between Andreas Gursky and myself is a surname beginning with G, so I know my work isn't worth millions. But I do fundamentally believe that it has some value, as do your photographs.



lowest possible price. And zero is about as low as you can go.

'Boo hiss! Nasty publishers!' you might cry, but the biggest problem is that this crisis – and it is a crisis – is not wholly down to soulless publishing houses looking to exploit the efforts of photographers. Sure, some (not all) publishers are trying to get something for nothing to maximise their profits, which doesn't leave a nice taste in the mouth, but they are only asking a question. They aren't holding metaphorical guns to people's heads and mugging them for their pictures.

No, a greater part of the problem is that there are photographers who are willing to hand over their work for nothing

more than a printed URL that will ironically appear in a medium with an increasingly strangled distribution. And as soon as publishers know they can get pictures for free, they will increasingly ask for them and increasingly see 'gratis' as the de facto baseline value of a photograph. I know this because I've sat in meetings discussing this exact thing and been made painfully aware that protestations were futile.

Now, it would be easy at this point to lay blame at the door of the naïve hobbyist, for whom the opportunity to see their work in print is indeed more exciting than a paycheck, and there are plenty

of these people out there for whom a little flattery will go a long way. But in my eyes they aren't the main culprits. Far worse are the professional photographers who are willing to devalue their efforts. These are people who make – or at least claim to make – a living out of taking pictures, yet give their work no perceived financial value in a questionable attempt to gain exposure. I have no issue with people trying to get their name more widely known, but supplying professional images for free sets a perceived value not only for their work, but also for the work of their peers. The net result? The requests for free images will intensify and the value of a photograph will be driven down.

So what's the answer? Well,

my personal approach is a polite 'no thank you' to any such request. It doesn't matter who's asking or what the use is, that's my unwavering reply. Why? Because I know that every photograph I have ever taken has some financial value, even if it's just the cost of a frame of film, the seemingly inconsequential wear-and-tear of the shutter mechanism or 1/250sec of my life. More than that, I know that your photographs have value as well, and I hope that if we all resist these requests – no matter how flattering they may be – the message will be heard and the rot can be stopped. If not, we may lose yet another option when it comes to converting images into coin...



FEATURE

THE FLAT COUNTRY

All images © Paul Hart

In edited extracts from the introduction by Francis Hodgson to **Paul Hart's** latest book on the Fens, *Drained*, we discover the photographer's love of the landscape, its history and its strange allure.



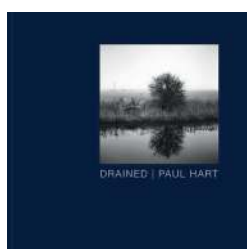


'The flat Fens are maybe the least known corner of England, even to the English. The Fens are alien, mysterious. In some very real part of English psychology, the Fens are foreign.'



'A stand of trees. A blinded house or chapel, hardly used. The economic activity here is in the mud, the amazingly fertile mud, and for most days of the year it just needs to be left to itself. Then there'll be a lot of noise and bustle, and a load of cabbages will be lifted in a day, and silence will descend on the mud again.'

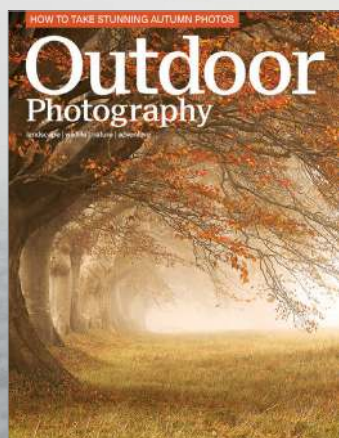




Drained by Paul Hart is available at £35 but the publisher Dewi Lewis is offering it to Black+White readers for the discounted price of £30 + free delivery. Go to devilewis.com with the code BW5.

Signed copies are available from the artist at £35 + free delivery. Go to paulhartphotography.com

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LANDSCAPE COMPOSITION

Composition provides the foundations on which great landscapes rely, but once you convert to black & white those foundations need to be stronger than ever. **Lee Frost** offers his 10 top tips.

Landscape photography has always been perceived as an easy option – head into the countryside, find an attractive scene, set up your camera and fire away. Mother Nature's done all the hard work; all you're doing is recording it. Right?

If it were that easy we'd all be master landscape photographers. But clearly we're not, so there must be more to it than meets the eye. Which of course there is – quality of light, viewpoint, timing, a little technical skill and, last but not least, composition.

Composition is the holy grail of photography; the missing link between an average snap and a creative masterpiece. A well-composed landscape shot in average light will beat a badly composed landscape shot in great light any day of the

week, especially when the final image is monochrome. Why? Because without a strong foundation creativity crumbles, and composition is the foundation of every photograph we take.

Good news though. Composition isn't rocket science, so you needn't be a genius to master it. Common sense, consideration and concentration, that's the crux of it. Everything's out there – all you have to do is decide which bit you want to capture and how you're going to arrange it in your camera's viewfinder.

There are some tried and tested tricks that can help you out, but nothing beats trial, error and risk-taking. Oh, and my 10 compositional commandments. Read them, remember them, then forget them!



EMBLETON BAY, NORTHUMBERLAND

If it's dynamic and deep compositions you seek, then an ultra-wide lens is the tool for the job.

Canon EOS 5D MKIII with Samyang 14mm lens, 0.6 ND grad, 8secs at f/11, ISO 100

1 GO WIDE

Although telephoto and telezoom lenses have their place in landscape photography there's no denying that when it comes to the wow factor, wide lenses win hands down every time. Why? Because they give us a view of the world that the naked eye simply can't match. They bend, stretch and distort the truth and the wider you go the better it gets. Elements near the camera loom large and dominate the composition while everything else appears to rush away into the distance at breakneck speed, creating a dramatic 3D perspective that makes you feel as though you could

jump up and walk right into the scene. Slight changes of viewpoint also make a huge difference to the juxtaposition of elements while the extensive depth of field you get at small apertures such as f/16 and f/22 also guarantees front to back sharpness.

I use the wide end of a 16-35mm zoom lens on a regular basis. For non full-frame sensors, look at zooms with a range of 10-20mm or 12-24mm. You can't beat them when it comes to capturing a strong sense of place and creating images that are in your face.



NEAR VIK, ICELAND

The lines and textures in this lava shelf not only add interest to the foreground of the composition, they also carry the eye into and through the scene to the distant rock stacks.

Canon EOS 5D MKIII with 17-40mm zoom lens, 1/80sec at f/11, ISO 400

2 FILL THE FOREGROUND

Photographs are two-dimensional representations of three-dimensional objects, but with landscape it's important to try to make your images look three-dimensional if you want the viewer to feel like they're really there.

Using a wideangle lens to exploit foreground interest goes a long way to achieving this because as well as providing a logical entry point into the image it also helps to add a sense of depth and scale – if that rock filling the foreground looks bigger than the cottage in the distance, the cottage must be far away, hence distance and depth are implied and a three-dimensional feel is achieved.

Any features you find in the landscape, natural or man-made, can be used as foreground interest – rivers, streams, paths, rocks and boulders, ripples in sand, fences, walls, trees and so on.

3 CLOSE AND LOW

If you want to make the most of foreground interest, get close and low. Shooting from your natural eye-level is fine, but when the camera's six foot off the ground, interesting elements that are at your feet will lose their impact. Six foot is a long way away in wideangle lens terms.

Kneel down and get in close, however, and the composition will instantly come to life. That humble rock suddenly becomes a giant boulder that dominates the composition and you've bagged a dramatic shot simply by bending your knees.

Ultra-wide zooms offer bags of depth of field if you stop down to f/16 or f/22, so you can include elements in the foreground that are literally inches from the lens. It takes a certain confidence to get in that close, like you're invading the landscape's personal space, but try it and see what happens.



NEAR MERZOUGA, MOROCCO

In order to emphasise the texture in these sand ripples, and exaggerate scale to add impact to the composition, my camera and wideangle zoom was only 30-40cm above the dune.

Canon EOS 5D MKIII with 17-40mm zoom lens, 1/80sec at f/11, ISO 100



4

4 LEAD-IN LINES

The most potent foreground interest occurs in the form of lines, because the viewer can't resist following them to see exactly where they go.

Lines can be both natural and man-made. Paths, tracks, roads, railways lines, fences, walls and avenues of trees all make great man-made lines. Rivers and streams are ideal natural lines.

Diagonal lines are incredibly useful in composition, especially if they travel from the bottom left of the frame to top right, because that's the natural way in which the human eye looks at a photograph. Bottom right to top left isn't as effective. Converging lines are even better. Stand in the middle of a deserted road and look along it through a wideangle lens. The effect of the parallel sides converging dramatically into the distance is dizzying and arresting. Including the vanishing point where those lines appear to meet on the horizon will bring the composition to a satisfying conclusion.

Lines don't have to be straight of course. The meander or zig-zag of a stream as it travels away from the camera is visually far more interesting, and takes the eye on a slow, scenic journey rather than racing from A to B at full speed.

NEAR VIK, ICELAND

Try looking at this shot and not following the converging lines created by the tyre tracks in the volcanic soil.

You can't! That's why lines are such powerful aids in landscape composition. Canon EOS 5D MKIII with 17-40mm zoom lens, 1/60sec at f/16, ISO 400

'Diagonal lines are incredibly useful in composition, especially if they travel from the bottom left of the frame to top right, because that's the natural way in which the human eye looks at a photograph.'



5

5 BE SQUARE

Just because your camera has a rectangular-shaped sensor, don't feel that your images always have to stay that way. Increasingly these days I crop my black & white landscapes to the square format. Why? Because square images have a sense of serenity about them. They're easy on the eye – quiet and calm – and appear much more balanced than rectangular images due to the natural symmetry of the square.

Maybe part of it is also that those images could have been shot on film using a medium-format camera. I never try to hide the fact that I shoot entirely with digital cameras these days, but there's something traditional and nostalgic about square landscapes.

NEAR CRASTER, NORTHUMBERLAND

I shot this scene in full-frame 3:2 format, but did so intending to crop it to a square. The result is an image that's much more balanced and restful to look at.

Canon EOS 5DS with 16-35mm zoom lens, 10-stop ND filter, 120secs at f/16, ISO 100

6 A SENSE OF SCALE

OK, look at the image here and put your finger over the house. Does the composition look better or worse? It's a no-brainer really. Remove house and you remove all sense of scale. The image loses its drama. The cliffs could be five feet high or 500. We have no way of knowing. But take your finger away and the effect is instantaneous. The house is small, dwarfed by the rocks. Which can mean one of two things. Either the house itself is very small or the cliffs are very big. I know which one my money's on! Adding a sense of scale like this also adds drama because it helps the viewer put the scene into perspective.

7 BOLDLY GO...

I'm a sucker for dark, brooding tones in my black & white landscapes. I like to push mood to the limit in pursuit of images that say what I want them to say, and the funny thing is, other people seem to like them.

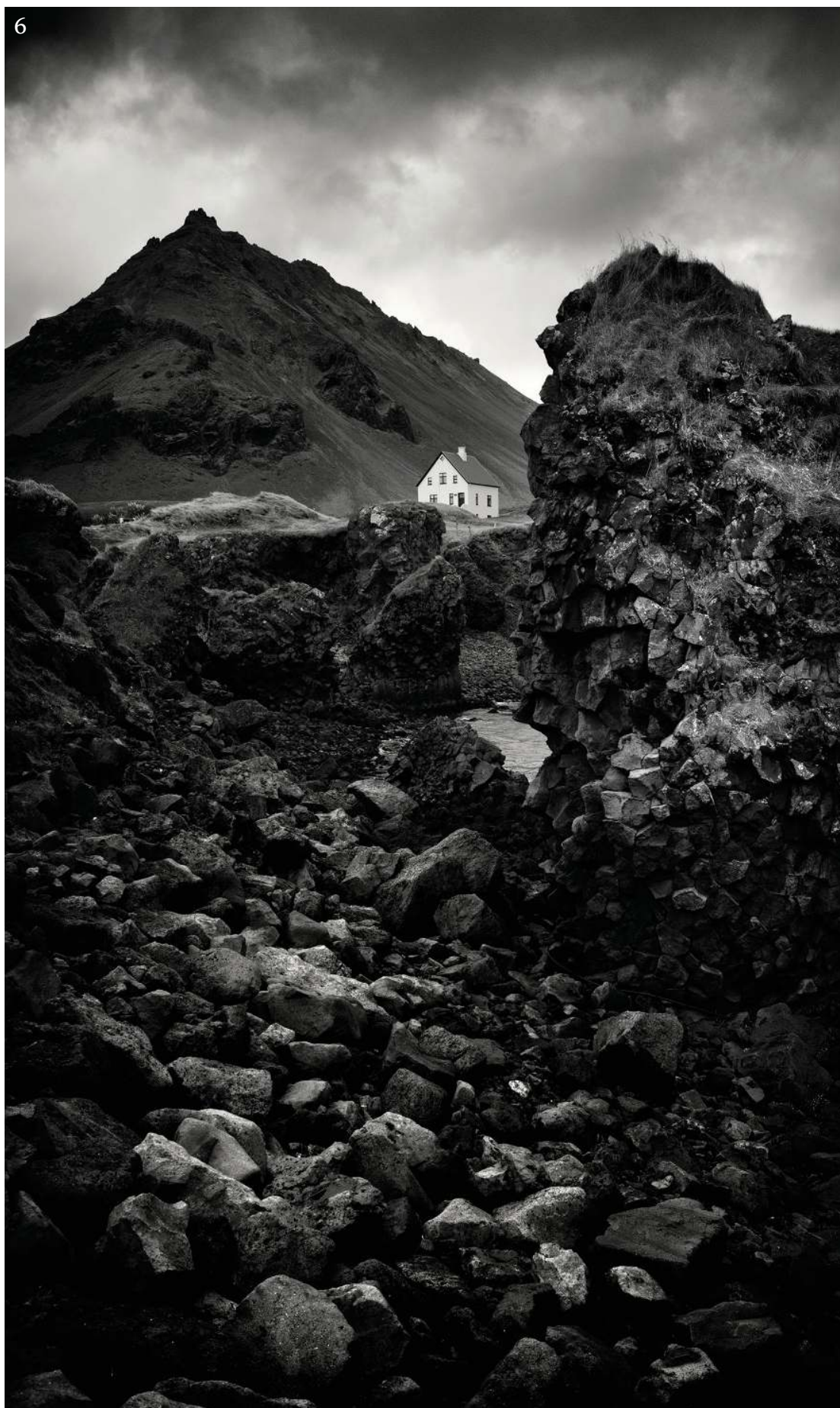
The days of split-grade printing and much waving around of hands are long gone, of course, and these days Silver Efex Pro caters for my digital darkroom needs. I'll let you into a secret. If you want mean and moody, open a colour image in Silver Efex Pro, apply the high structure preset and maybe the red filter preset, save it, flatten the layers, then run it through Silver Efex Pro again and apply the high structure preset a second time. It's a killer. Just don't tell anyone else, OK?



HOLY ISLAND, NORTHUMBERLAND

I visualised this shot before I took it. I knew the dark tone of the fisherman's hut and the stormy sky would make a mean and moody image.

Canon EOS 5D MKIII with 70-200mm zoom lens, 1/80sec at f/11, ISO 100



ARNARSTAPI, ICELAND

It's the house that makes this composition. Remove it and the drama of the scene is lost because there is no point of reference.

Canon EOS 5D MKIII with 24-70mm zoom lens, 1/60sec at f/8, ISO 400



8

NEAR SEAHOUSES, NORTHUMBERLAND

This was one of the most unusual and dramatic skies I'd ever seen.**The landscape itself was almost irrelevant, which is why I included so little of it!***Canon EOS 5D MKIII with 24-70mm zoom lens, 1/400sec at f/8, ISO 200*

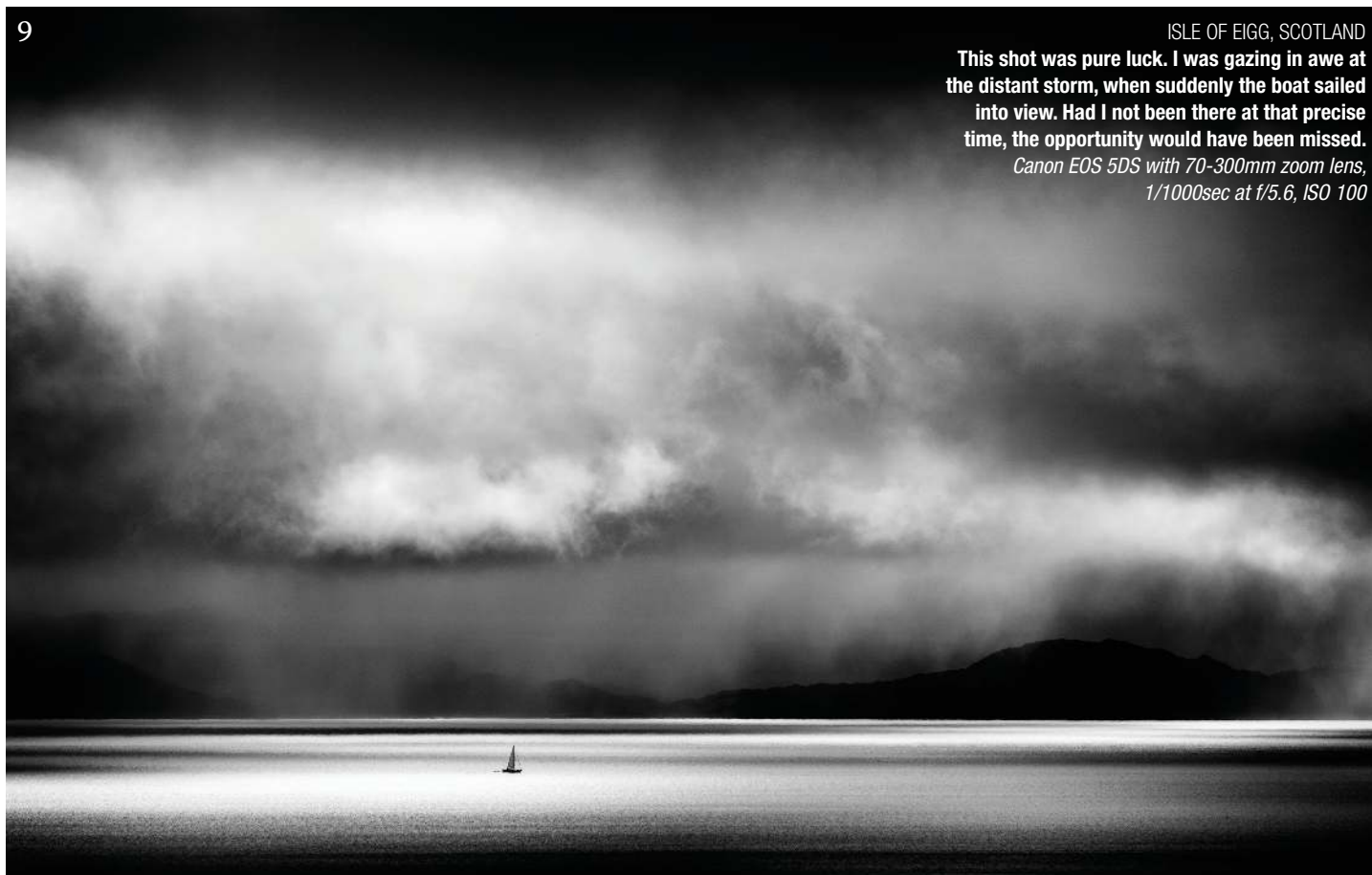
8 CELEBRATE THE SKY

The sky can kill or cure a landscape image. On dull, grey, overcast days it's about as appealing as gout, and the less you include in a composition the better. But when there are big storm clouds rolling across the heavens or rafts of cotton wool drifting on the breeze, there's only one thing for it – 'Goodbye foreground, hello heavens!' It's time to crane your neck and reverse convention. The landscape adopts a minor role, merely adding scale, while the sky takes centre stage and all the glory. Time to dig out that ND hard grad, no?

9 TAKE A CHANCE

Chance favours the prepared mind. If you've got your wits about you and you're in control, you'll be well prepared to make the most of chance. In photography, chance can lead to amazing images.

My most satisfying shots are the ones I didn't expect to take – those fleeting opportunities that suddenly appear and make the hairs on the back of my neck stand up. A brief burst of light from a cloudy sky, a solitary figure appearing in an otherwise empty scene, the wind momentarily dying to reveal perfect reflections in a mirror calm lake. These are all chance occurrences, and if you'd been anywhere else at that moment in time you would have missed them. Serendipity – that's what it is.



9

ISLE OF EIGG, SCOTLAND

This shot was pure luck. I was gazing in awe at the distant storm, when suddenly the boat sailed into view. Had I not been there at that precise time, the opportunity would have been missed.

*Canon EOS 5DS with 70-300mm zoom lens,
1/1000sec at f/5.6, ISO 100*



DYRHÓLAEY, ICELAND

Placing the rock arch and stack in the centre of the frame technically breaks the rules of composition, but the result is a simple, gentle image.

Canon EOS 5DS with 24-70mm zoom lens, 105secs at f/8, ISO 100

10 BREAK THE RULES

Rules are made to be broken, so once you've mastered the rules of composition you can get out there and break them all.

Actually, there are no rules really, only guides that are intended to help you produce images that are pleasing on the eye. But you won't always want to please the eye – sometimes you might want to upset it. So, while the rule of thirds is a great help when you can't decide where to place your focal point, don't be afraid to stick it slap bang in

the centre of the image. Sometimes that's the best place for it. Same with the horizon. A third down is generally agreed to be the place for it when you want to emphasise the foreground and two-thirds down to emphasise the sky. But right across the middle is fine too if it suits the scene. That's the key – if it suits the scene and what you're trying to say about it. Breaking the rules is fine, but only when you do it with intent, rather than because you weren't thinking straight!

TECHNIQUE
PROJECTS
IN VISUAL
STYLE 17

CREATING A CLOUD HANG

If you're tired of seeing prints arranged in a linear display, why not consider creating a cloud hang instead? It allows you to be more creative with the presentation of your pictures. **Tim Daly** shows you how.

Nowadays the display and presentation of your finished photographs can be much more interesting than a black frame with a white window mount. Many contemporary photographers dispense with frames altogether and some favour a less rigid kind of wall display too. While we might all be more familiar with a linear series of framed prints – set on the wall at the same height in a long, straight line – there are newer and more eye-catching methods you can try to make your project more interesting. The term *cloud hang* is

loosely used to describe an asymmetrical layout where images are grouped together as prints or frames in clusters rather than lines. Based largely on the kind of display found in a traditional arts club, the style embraces differences in size and shape alongside the functional requirement to put up lots of work on the wall. Think of the Royal Academy of Arts' Summer Exhibition which crams in work from floor to ceiling and you've got the picture. For this project we're going to explore the principles of the cloud hang and show you how easy it can be to make one.

SECTION 1: THEMES TO CONSIDER

Pick a series of images that you've got already, choosing a subject or project that has lots of different kinds of shots.

If you've got a set of images put aside to make a book, this is an ideal starting point.



1 START WITH AN INVISIBLE GRID

The easiest way of approaching this kind of hang is to base your display on an invisible grid. If you've not got finished or framed images at this stage you can always use inkjet prints or photocopies of them. On your chosen wall space, mark out a grid lightly with an HB pencil or use lines of low-tack masking tape if you don't want to mark the wall. Use the grid to equalise the distance between prints and their placement in relation to each other.

In this example I've created a simple arrangement based on a '+' shape. Although the images haven't been exactly aligned along the same horizontal and vertical lines, they do seem to fit together into a pleasing shape.



2 MIXING DIFFERENT SIZES TOGETHER

Visually, the interesting thing about a cloud hang is that it can accommodate different print sizes and shapes into the same arrangement. When completing a project for exhibition we usually make final prints that are all the same size. Yet for a richer visual statement it's sometimes better to do the opposite. Contemporary photographers such as Wolfgang Tillmans and Jim Goldberg have created exhibitions of their work using really inventive approaches to their print size and placement. Yet the difficult part of this process is the beginning, as this example shows, when everything seems to be in the wrong place. Keep moving your prints around until you see shapes emerging. Use the camera on your smartphone to record each arrangement so you can later reflect and go back if you need.

INSPIRATIONAL QUOTE

'I can't stand these damn shows on museum walls with neat little frames, where you look at the images as if they were pieces of art. I want them to be pieces of life!'

W.Eugene Smith



3

3 CLOUD HANG AS A WORK IN PROGRESS

For less formal displays, such as when you are working on a live project, use the cloud hang as an alternative to contact sheets. As your project progresses, affix your prints to a blank wall in your house, adding and removing as you go. This way of working ensures you'll be looking at your work for sustained periods of time. If you don't have a large white wall to use, consider laying out your prints on a tabletop or in a large frame. Many photographers who prepare images for book layouts use informal layout groupings to help them decide chapters, sections and sequences. Getting your images off your computer and on the wall will make editing much easier.



4

4 WALL AS VIEWFINDER

To help visualise your cloud hang layout better, think of your chosen wall as the viewfinder of your camera, with each print acting as a separate element of a composition. Just like designing a double-page spread in a photobook, you can create something new when images are placed near each other. Whether we are making a collage, a book layout or a cloud hang, the principles of composition are always the same. Finally, look at the way line and tone run into each other when images are placed side by side, as this example shows.



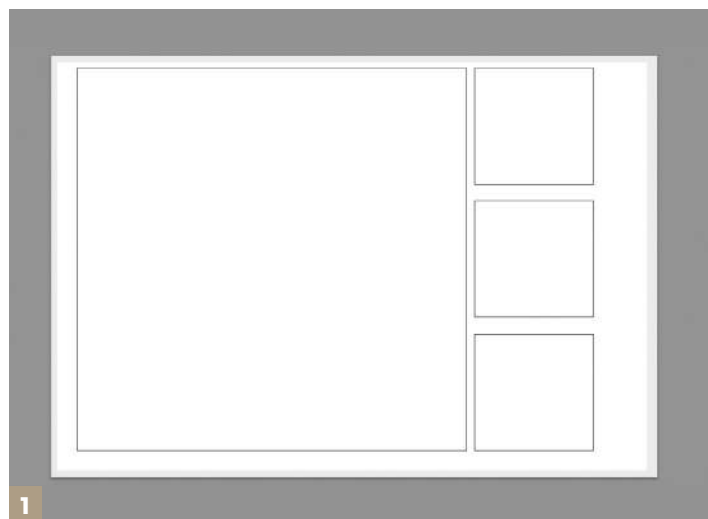
5

5 USING FRAMED PRINTS

Prints that have already been framed can create a visually exciting cloud hang too, whether they are uniformly sized or not. The traditional approach to hanging frames is to lay them out in lines or to double hang. Yet if you start to mix them up you can achieve something very different. Basic black frames can be purchased cheaply from Ikea and these are often available in multiple sizes with a pre-cut mount. Experiment with a mixture of square, portrait and landscape frames until you create a cluster. Remember, the outer edges don't need to line up but do try aligning some of the frame edges, as shown.

SECTION 2: REHEARSING YOUR HANG IN LIGHTROOM

If you haven't made your final prints yet, you can easily preview potential hangs beforehand using Lightroom's print module.



1 USING LIGHTROOM'S PRINT MODULE

This process allows you to visualise your creative cloud hang by using a custom print template. Start by dragging your chosen images into a new Collection and include all possibilities at this stage. Make sure they are cropped to the right shape before laying out, creating a virtual copy if you need to. Next, select the images and then click on the print module. Make sure you've set your page setup to landscape to mimic the look of your chosen wall space. Next, from the left hand template browser menu, choose the custom 4 square template as shown. This template becomes your wall and the empty cells are your frames.



2 CELLS AND IMAGES

In the rulers, grid and guides menu turn on show guides and page grid to make the process of lining images up much easier. At this early stage it's important to get as many of your chosen images on to the layout, so simply drag an image from the filmstrip into one of the boxes. Once it arrives, right click and choose match photo aspect ratio to make the box the same shape as the image.



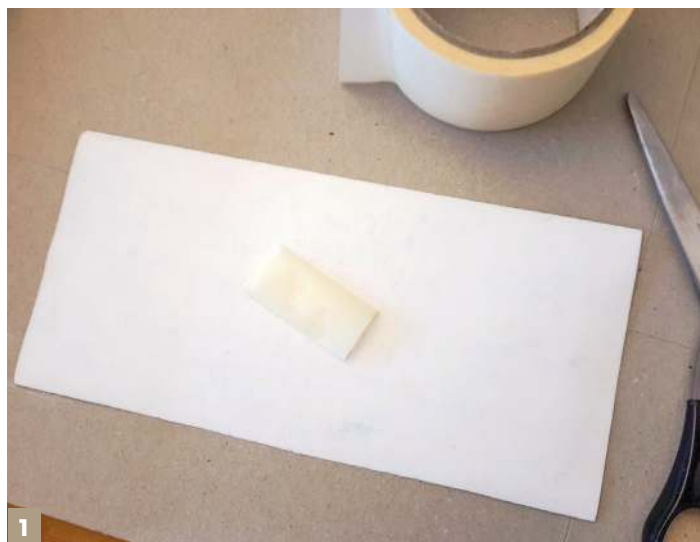
3 ARRANGING THE LAYOUT

To enlarge or reduce an image while maintaining its aspect ratio, shift click on a corner and pull inwards to reduce or outwards to enlarge. To move the image into a different area of the layout, simply click in the centre of the cell and drag into place. You can add more empty cells to your layout by using the add to package function in the cells menu, using the drop-down menus to pick the size. If Lightroom thinks there's not enough room for extra cells, it creates a second layout page alongside, but you can simply drag cells from one page to another. Experiment with image sizes and placement and make a design to be printed out as a hanging plan. Of course, if you want to create a version of this to display on your blog or Instagram, choose Print to: Jpeg File in the print job menu and upload the resulting file.

SECTION 3:

REHEARSING YOUR HANG WITH REAL PRINTS

If you've already got a box of prints to work with, you can easily develop a layout using the following tips.



1 STICK WITH TEMPORARY ADHESIVE

Choose the prints you want to work with and then, using decorator's low-tack masking tape, place a loop on the reverse side, as shown. This kind of masking tape is good enough to hold even the heaviest prints in place and won't mark your chosen wall, or more importantly, your valuable print. Choose a plain white wall that allows enough space to step back and scrutinise your layout.



2 FIRST FIX

The first phase of making a cloud hang is to place your images on the wall and see what relationships, if any, exist between the different prints. An easy way of starting is to group together the same shapes and sizes, or even subjects if appropriate. At this first fix stage, you'll need to keep pulling prints off the wall and refixing them until a pattern starts to emerge. In this early example, I've not yet found the right balance or rhythm.



3 KEEP MOVING UNTIL IT'S CORRECT

As you keep moving prints around you'll start to notice how important the gaps are between adjoining prints. See if you can unify the gaps across your layout using a tape measure if it helps. Next, try and see if there are any gaps that can be filled with prints of a certain shape. In this example, I've got the same images as the previous step, but they have been rejigged into a more balanced composition.



4 FINAL

For my final layout I've grouped together lots of different images in different sized frames.

INSPIRATIONAL ARTISTS

► Jim Goldberg ► Robert Frank ► Wolfgang Tillmans

A FORTNIGHT AT F/8

It seems like the easiest thing in the world to do but so often we undermine ourselves by not adhering to it. **Tim Clinch** on how to keep it simple and focus on what really counts.

timclinchphotography.com
@clinchpics

It was the architect Mies van der Rohe, one of the founding fathers of the Bauhaus movement, who came up with two of the most important sayings about 20th century architecture. We all know the first: 'Less is more.' The second is less well known but equally powerful: 'God is in the details.'

Both quotes have been used primarily about architecture, but they are equally appropriate when thinking about photography. The first is summed up by my

attitude to the dreaded 'styling' when shooting food or still life as, slightly less eloquently: 'If in doubt, leave it out.'

We've all been there – a nice still life all set up, camera on a tripod, everything looking good, the lovely soft light washing over it which is just about perfect, when that annoying little styling devil hops up on our shoulder and starts whispering: 'Don't you think a nice vase of flowers in the background would make it look better?' Or 'Why only

three apples Timmy...how about another one?' And: 'Yeah... apples, very good but how about if you lay that nice old knife you bought at the flea market last week next to them?'

No, no and no again. Less is more. If in doubt, leave it out – KISS (Keep it Simple, Stupid). The question I always ask myself as I waver slightly about whether or not I should add something else to my picture is: 'WWCJD?', which stands for: 'What would Charles Jones do?'

I've talked about Jones before so bear with me, but he is one of my photographic heroes.

He was not a photographer but a vegetable gardener and his attitude was that if he wanted to photograph, say, a cauliflower he would choose a nice one, pop it on a cloth background and take its picture. That was it. The styling devil had long since given up and gone home and Mister Jones' pictures were all the better for it. The answer to the question 'WWCJD?' is 99 times





WHAT TIM DID THIS MONTH

▣ I love wit. I was brought up reading the likes of James Thurber and Patrick Campbell, authors who were never 'fall about laughing' funny but possessors of a gentler humour. One of the greats has recently died – the American playwright Neil Simon. One of my favourite quotes of his is something that we should all apply to our photography every time we take a picture: 'If no one ever took risks, Michaelangelo would have painted the Sistine floor.'

▣ The pictures this month are all from a book I shot a few years back called *Spanish Style* and are all examples of what I mean about shooting details. All four of them are, on their own, relatively inconsequential images but are, in the context of the stories in the book, invaluable. They put each story smack bang in the region of Spain where they were shot, and punctuate the larger, wider and more grandiose photographs perfectly. The salt and pepper in the recipe.

▣ The photographer I have chosen this month is Thomas Hoepker, a German photographer and member of Magnum Photos known for stylish colour photo features. Perhaps most famous for his amazing image of people watching the unfolding 9/11 disaster from the safety of Brooklyn, his travel photography has been published worldwide – a great example of the travel photographer undertaking any discipline with ease.

▣ See more of his work on the Magnum website at magnumphotos.com.

out of a hundred, nothing.

So, on to the next quote, which is, I believe, more and more the key to making travel photography work: 'God is in the details'. Travel photography, which makes up the vast majority of my commissioned work these days, is an interesting subject, mainly because it is such a difficult thing to pin down. As opposed to still life, portrait, food or landscape photography, there is not a single image that one can look at and say *that* is travel photography. Indeed, this is what makes it the challenge it undoubtedly is.

On my travel assignments I regularly shoot all of the

forementioned disciplines on one assignment. The thing I have found that pulls any story together is the details. I can't quite put my finger on the reason but, looking, as I do, at a lot of people's travel stories on the workshops and portfolio reviews I do, any story that does not contain at least one or two details simply doesn't work.

A simple picture of a door knob, a window, a hand holding a hat, or whatever it may be, seems somehow like good punctuation in a book. When it's there you don't really notice it, but when it's missing it throws the whole thing slightly off.

Try it for yourselves. Go out

and shoot a story of a particular place, near or far, abroad or at home. It could be about a particular region of Crete, where you spent your summer holidays, or it could be about your local bus garage. Limit yourself to between 16 and 20 images. Tell a story.

Try it without details, then lose three or four of the wider shots and add in some details – close-ups of hands pouring water from a jug, the face of a Cretan goatherd, the oily hand of a mechanic changing a spark plug at the garage, or the slightly chipped logo on one of the buses. I guarantee that it will, like good punctuation, make the whole thing flow just that little bit better.

IN SEARCH OF MEANING

All of us, at one time or another, have questioned why we take photographs but there is no simple answer. Here **Eddie Ephraums** looks at the complexity of image-making and how it engages the viewer.



I have just given a B&W print to my mother's wonderful carer. It's a photograph I took back in 1988, at a time when the landscape element of my photography looked quite different to today. The image is of a traditional, thatched black house on the Isle of Skye – a somewhat pictorial scene, with moody lighting and printed in a dramatic style. The same image hangs on my mother's staircase, which is how her carer got to see and like the print. Its prominent position also means I notice it every time I visit. Normally I look at it with a certain fondness, but on my latest visit the

LOOKING BEYOND THE OBVIOUS

We're all familiar with the experience of walking along a river bank. But how do we turn that simple human pleasure into something photographic, that others would like to hang on a wall or keep on a photobook shelf? Do we try to depict the experience in a universal but maybe more exaggerated way (perhaps through post-processing techniques) or do we go for something mentally more challenging?

picture made me feel strangely uncomfortable. I wondered why.

I looked at the black house print as objectively as I could. Naturally I was pleased that my mother and her carer both liked the image. I also reminded myself that of all the images I have made, it has still generated the most income from print and stock sales, and from

commissions too. So what was the problem? The photograph is an authentic expression of who I was as a photographer and printer at an important stage in my photographic development; every print in the edition was painstakingly crafted in the darkroom, involving many different exposures and unpredictable chemical toning

processes. Somewhere I still have a stack of work and reject prints to prove it. So, was my issue to do with printing? Did I feel my current inkjet prints aren't equally crafted? Maybe I don't make them with the same passion and purpose as darkroom prints, when all it takes is the push of a button? Or was there more?

I asked myself if there was something about the picture that I didn't see in 1988, but which I was subconsciously aware of now. Looking for some insight, I turned to my collection of photobooks and happened upon Stephen Shore's ›



**MAKING PERSONAL IMAGES
THAT ALSO SPEAK TO OTHERS**

In our desire to create better, more individual-style photographs, we are in danger of making images or photobooks that appeal to an audience of us and us alone. Today's on-line, one-off, book publishing set-ups make this all too possible. So, how might 'better' look? Does it mean being more intelligent with our visual ideas? If so, where and how do we draw the line? We've all seen images with 'clever' captions that leave us cold, feeling the photographer is in a world of their own.



◀ *The Nature of Photographs.*

Re-reading the book reminded me of the way photographs work, on what he calls physical, depictive and mental levels. There is a crafted physical quality to the black house silver gelatin darkroom print that draws me in and then around the image, in a way that I love, but which I feel can be lacking with inkjet prints. Also, the subject slightly bothers me. I find it a little too obvious. Looking at the image on this depictive level, I think of what Shore says, '... a photographer starts with the messiness of the

A UNIVERSAL SEARCH FOR MEANING

Fundamentally, photography is about a search for meaning and finding our place in the world, whether we are the photographer or the viewer. The role of photography isn't necessarily to depict this place or to provide the meaning we are searching for (by giving the answer we may quickly bore the viewer). Instead, it might be to challenge and therefore engage the viewer, perhaps by showing an image of the exact opposite.

world and selects a picture.' The iconic black house is what I chose to depict as my subject back then. It was a subject that any other photographer standing in the same location would also have seen. Thinking about Shore's mental level: what if I had looked a little harder at the mess? What could I have

made of the location that went beyond the obvious? And now? What would I depict – and how?

Nowadays, I make photobooks as well as prints, so I might look for a story that tries to engage or challenge the viewer's perceptions, rather than trying to say the more obvious in a single, all-defining image. Also,

and perhaps most importantly, looking back to the late 1980s I realised that I put my work out there much more than I do today, organising exhibitions, talks and the like. Then it wasn't just about the image inhabiting a world of its own, as it might on my computer or somewhere in today's virtual reality, but a real place where photography, the viewer and I could meet. Perhaps it's time to put on a show again, to hang new work in an exhibition – and on a family staircase wall.

► envisagebooks.com

OPEN STUDIO WORKSHOPS



**THE CENTRE
FOR CREATIVE
PHOTOGRAPHY**

Creative space...

Mar 4-10, 2019

THE ART OF THE EDIT

ELIZABETH ROBERTS, EDDIE EPHRAUMS & ADRIAN HOLLISTER

Work on a location photo project, learning how to develop and refine your processing, editing, sequencing, printing and image presentation skills for portfolios, panels, books and exhibitions.

Mar 20-26, 2019

A MINDFUL APPROACH TO PHOTOGRAPHY

PAUL SANDERS, EDDIE EPHRAUMS & ADRIAN HOLLISTER

Being totally present and aware is paramount to the creation of images that truly capture your sense of place. Learn how to develop your unique ability to see and how to create pictures that reflect your personal vision.

Oct 28-Nov 3, 2019

LANDSCAPE AND CULTURE

EDDIE EPHRAUMS & ADRIAN HOLLISTER

A unique opportunity to create a photographic record of this beautiful island that goes beyond just the landscape. Learn about and also photograph aspects of the culture that make this island so interesting.

Nothing matches the creative buzz and collective experience of a small group OSW residential workshop

Our unique range of outcome-based workshops cover the practical, creative and aesthetic considerations of being a photographer. You will be inspired, motivated, encouraged and pleasantly challenged.

The Open Studio Photo Workshop Centre (pictured above) overlooks Loch Ewe, in NW Scotland, looking towards the Torridon mountains and the Outer Hebrides. With its own sea-view cafe, lecture room and fully equipped imaging studio, it makes the perfect photo location workshop centre.

www.openstudioworkshops.com
info@openstudioworkshops.com



SMART GUIDE TO PHOTOGRAPHY

All images
© Tim Clinch

There are many ways you can process your smartphone pictures before sharing them online, but it's always interesting to hear how other people do it. Here **Tim Clinch** shows you his method.



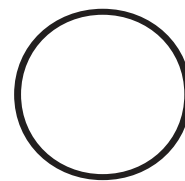
Before I go any further this month, may I thank you for all the feedback I get from this column. From emails and from comments on my Instagram feed (find me on @clinchpics),

there comes a constant stream of comments and information that are mainly positive. Thank you, keep 'em coming and apologies to those I have not replied to.

Recently there have been several requests for me to take you through my workflow and how I decide which treatment to apply to the photography I use in this column. I have chosen an image to demonstrate this. I will start with a few constants of how I shoot – I'm not saying I'm right, simply what suits me.

I always shoot in colour and on the native camera of my iPhone 8 Plus. I always process using the Snapseed app and I convert to B&W last, once I have the image where I want it in colour. If I want to put any of my images through VSCO, which has some wonderful filters and a superb range of B&W effects, I will do this once I have my image exactly where I want it in Snapseed.

I also tend to crop my vertical images to a 5x4 size, and leave my horizontal images the size they come out of the camera – again, personal preference and not a rule.



K, so the image in this article is of a table setting under dappled light in my garden.

1: The original was shot in the native

camera on my iPhone and in colour.

2: Next, I cropped it to 5x4.

3: I added details, moving the slider up to 80%. Make sure your image can handle this. In this case it can, but be careful.

4: I then dialled the highlights up by 40% using the tonal contrast slider.

5: I converted the image to B&W, using the contrast filter.

6: Finally, I took the highlights down by around 40%. The highlights slider can be found in the tune image toolbox.

So, there you go. This is what I do to pretty much every picture I take on my phone and put on my Instagram feed. The percentages will vary depending on the image, but as a rule I will start here. I have not included any straightening or spot removal here as these will be



apparent to you as you look at your image, although I should point out these are easily sorted out in Snapseed using the rotate or perspective sliders and any minor retouching or spot removal are again easily achieved by using the brush tool. It's up to you to find a workflow that suits the way you shoot, but once you have – stick to your guns.

One very important rule is to think about where your image is destined. The image I have chosen is on my Instagram feed, and worked well – but always remember the vast majority of Instagram feeds are looked at on a smartphone, which is by definition small. So choose wisely.

Looking through Instagram, I find there is a huge difference between photographers who shoot specifically for their feed and those that do not. A trap many people fall into is thinking that some pictures shot on their camera, which look great on a computer screen or as a large print, will necessarily work just as well when viewed small on a smartphone.

Choose well and make sure your images not only stand out as individual images, but also work as a body of work on your grid.

INSTAGRAMMERS OF THE MONTH

■ I have two recommended Instagrammers this month. The first is a bit of an Instagram star and shoots entirely on his iPhone – Matt Inwood (@matt_inwood). Matt spent many years as a designer and art director before getting bitten by the mobile photography bug. He is mainly a food photographer but also shoots beautiful portraits. His Instagram feed is a joy and further evidence of the huge leap this amazing medium has made of late. He is an absolute master of Instagram and shows perfectly how to use the small size to its absolute maximum.

■ The second Instagrammer is the exception that proves the rule – Harry de Zitter (@harry_de_zitter). Not many photographers deserve the epithet 'great' but Mister de Zitter is one of them. A commercial photographer for many years, I doubt that a single image on his feed was taken on a phone, but his exquisite eye and his mastery of editing what he puts on it should be a lesson to us all. This is beautiful, strong, impressive photography. It's always a joy to watch someone who is still absolutely at the top of his game.

■ It is also testament to the fact that if the likes of Harry de Zitter are taking Instagram seriously then we all should be.



'There is a huge difference between photographers who shoot specifically for their feed and those that do not.'





SAMSUNG SMARTSHOTS

The one camera you always have with you is on your phone, and we want to see the pictures you take when the moment is right. **We have three Class 10 32GB Micro SDHC EVO Plus cards to give away each month.** With a transfer speed of 95Mb/s, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.



© ANDY STURT



© JUANITO PAULO DEITA



© CRIS PINEDA



© EOIN O'NEILL



WINNER © PAUL VREELAND



WINNER © JOHN PARKER



WINNER © MARTIN BRUNTNEILL

SUBMIT YOUR PICTURES

Submit your hi-res pictures through our website at: blackandwhitephotographymag.co.uk or via Twitter by tagging us **@BWPMag** and using the hashtag: **Smartshots**. If you are submitting via Twitter we will contact you for hi-res if you are chosen.

SAMSUNG www.samsung.com/memorycard



YOUR B+W

All images
© Jane Zhang

SALON

In our search for some of the best work by black & white aficionados, we discovered **Jane Zhang's** intriguing depiction of people on the city streets, going about their lives, anonymous and alone.

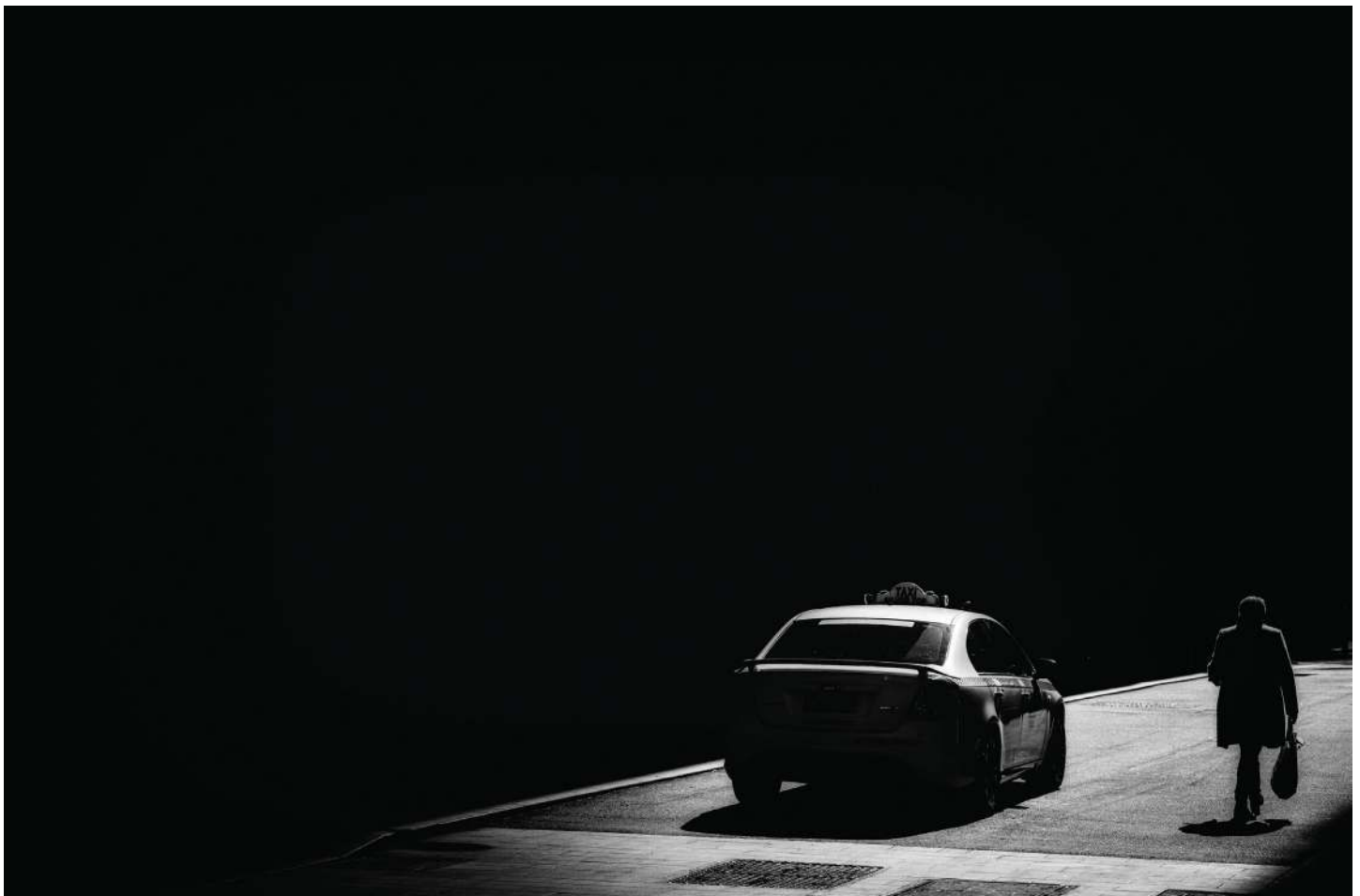


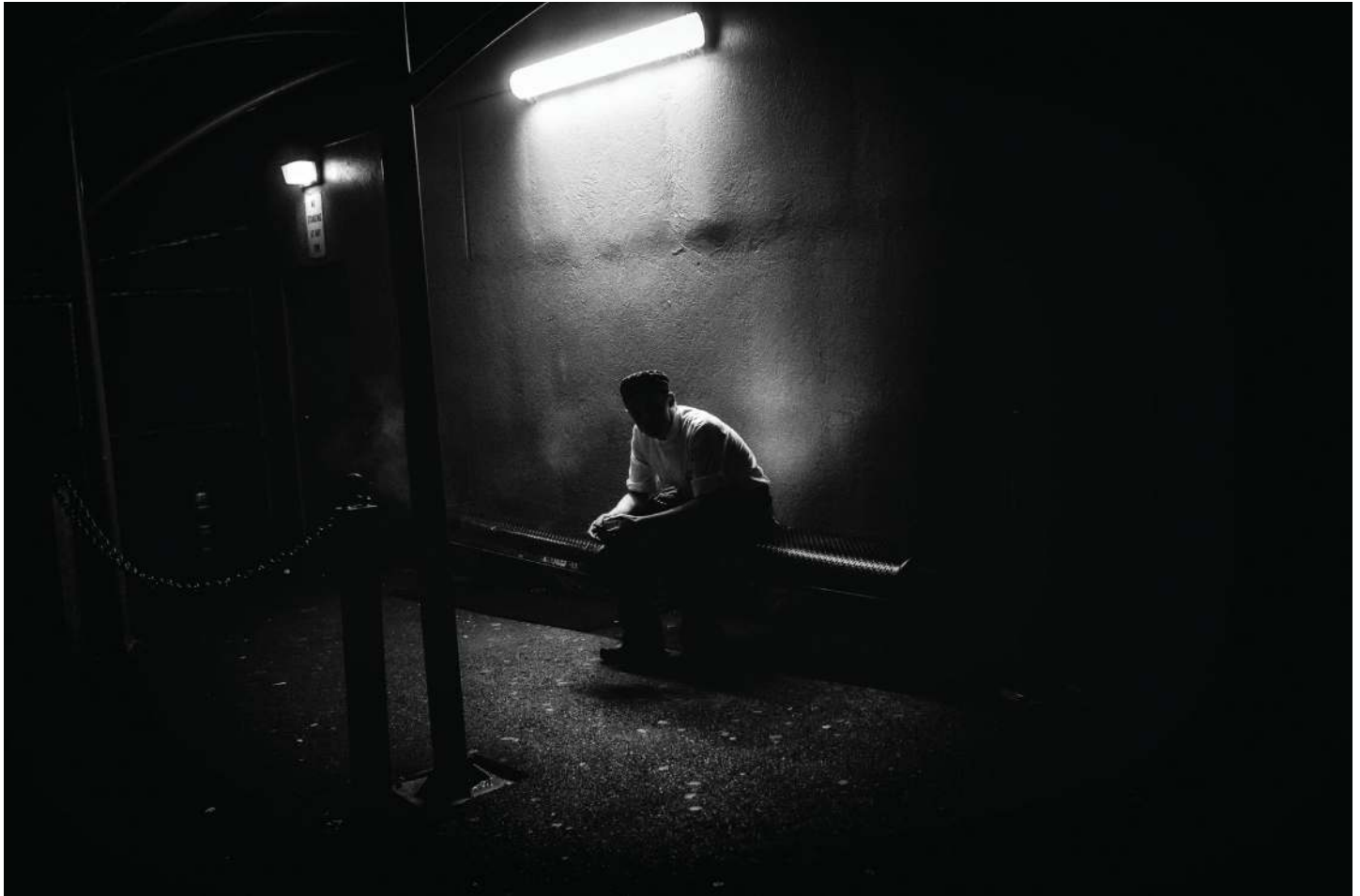
'For this project, which I called Anonymous, I used light and shadow on the streets of Melbourne to showcase how identities of individuals could be lost in a vast city that is crowded with strangers. The identities of the people photographed are purposefully obscured, just like our real selves.'

SUBMIT YOUR WORK TO SALON

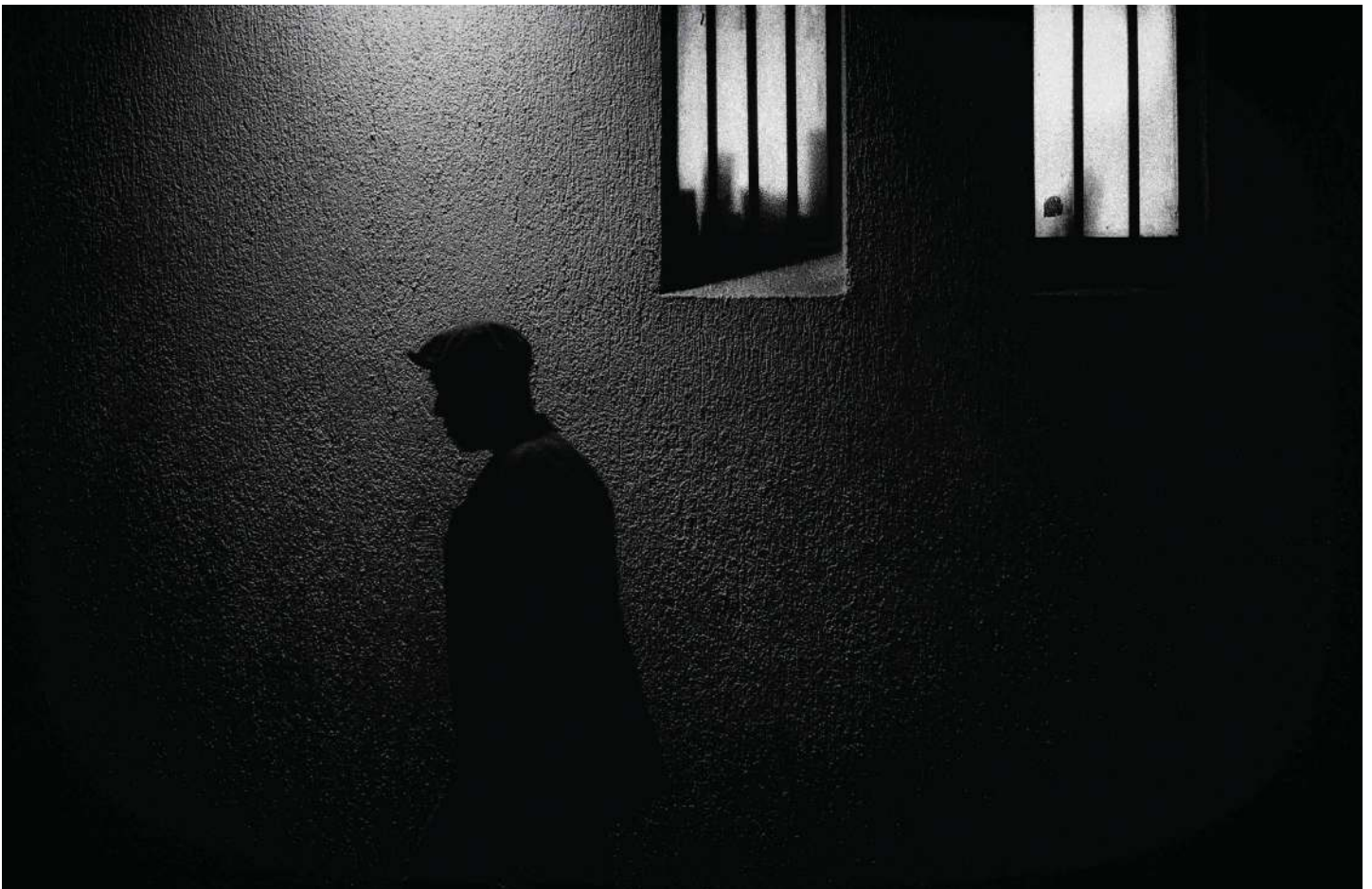
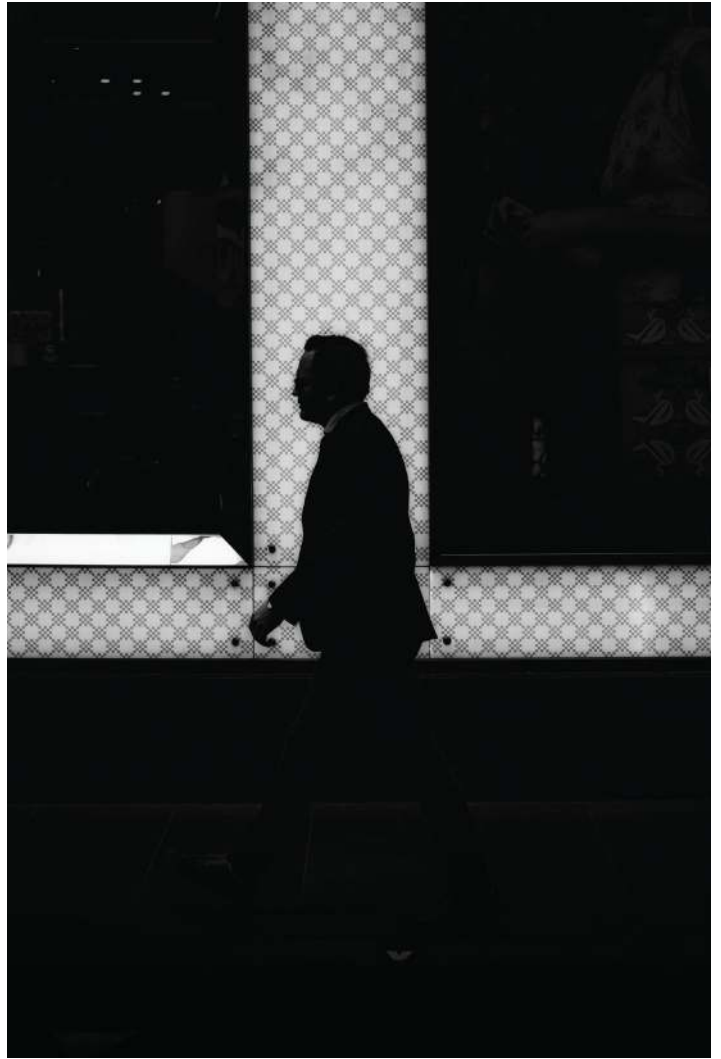
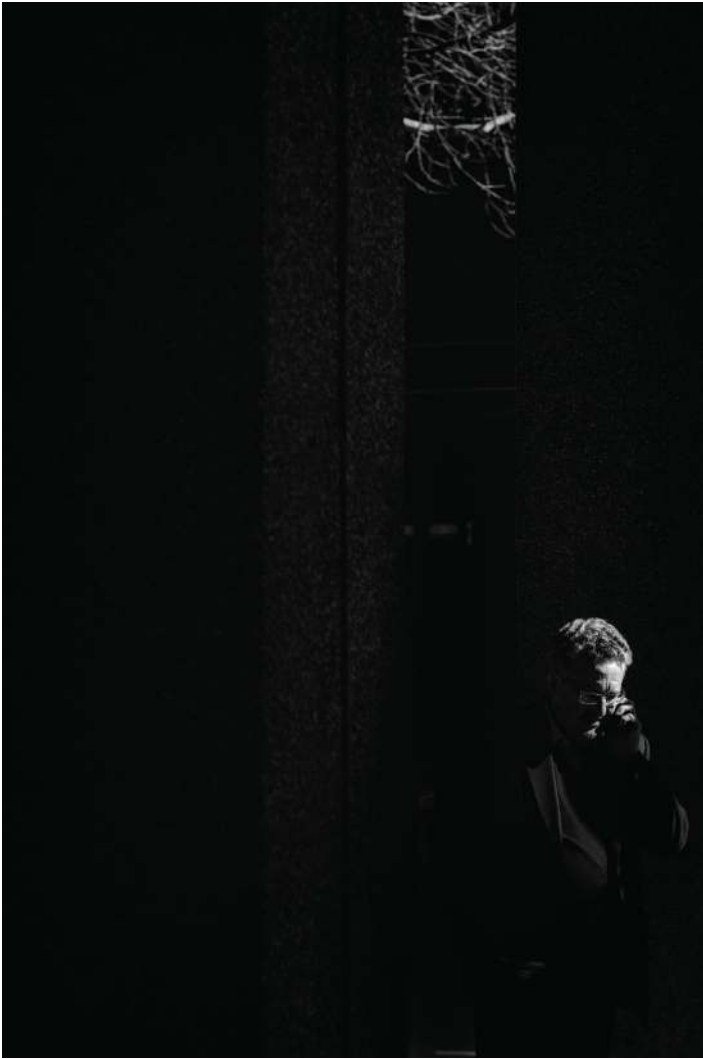
We are looking for stories told entirely in pictures. If you think you have just that, submit a well edited set of between 10-15 images online at blackandwhitephotographymag.co.uk.

Turn to page 86 to see how you can submit your work.



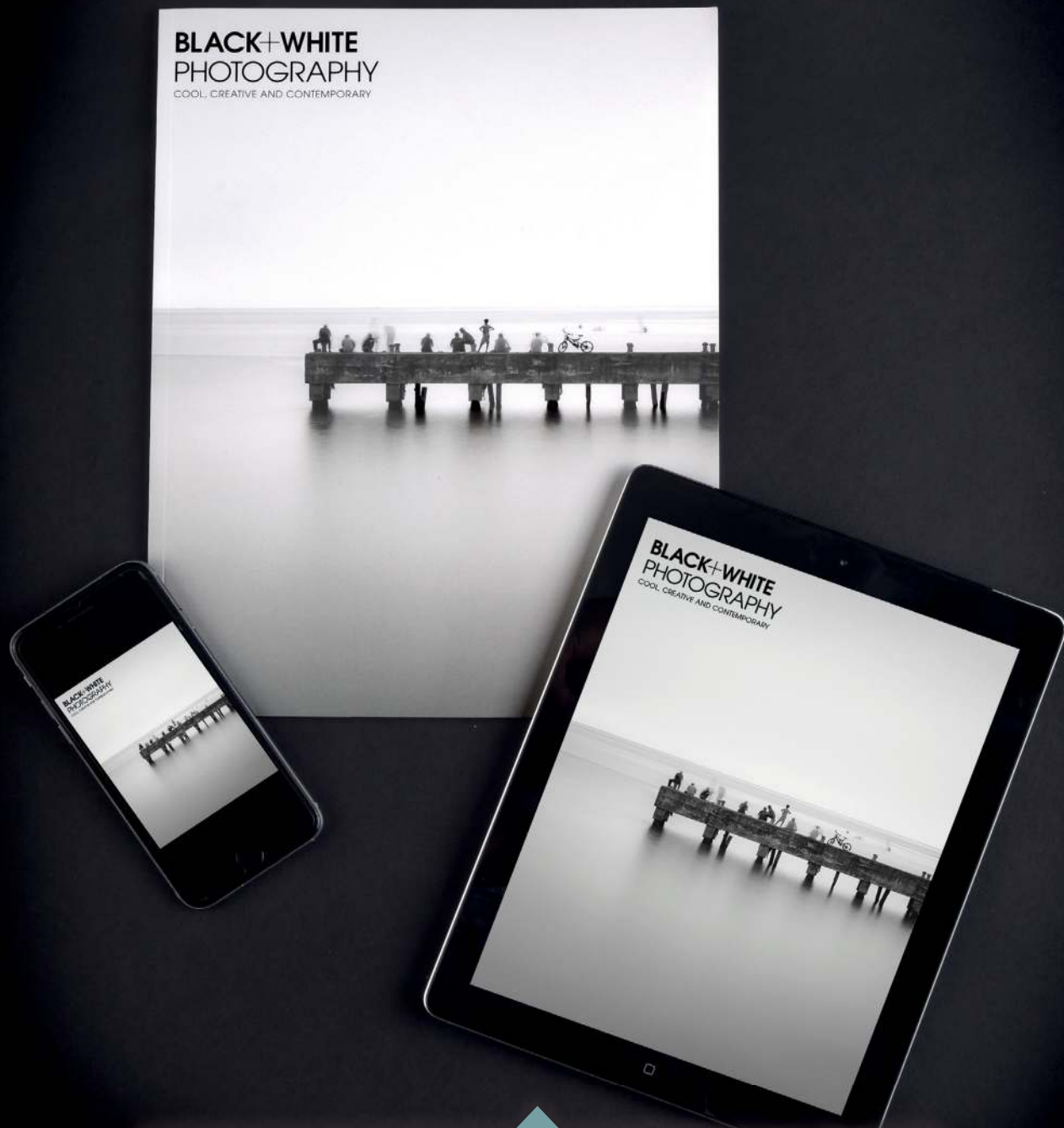






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CHECKOUT

Besides being places to hire, darkrooms are great places to learn about the craft and improve your skills with the help of an expert. **Daniel Calder** sheds light on six darkrooms from around the country.

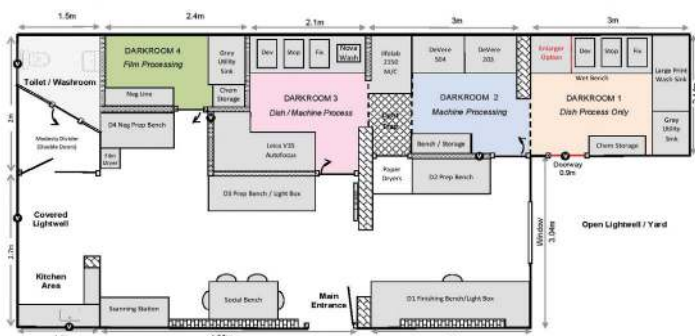


BLACK & WHITE BASEMENT

Personal service

Not far from London's Abbey Road Studios and Lord's cricket ground, Black & White Basement offers a helpful, personal service to photographers seeking film processing, print making, tuition or darkroom hire. Set up and run by Keith Lyons, the basement has enough room for a kitchen area and social table along with four darkrooms. The impressively equipped space features a DeVere 504 and 203 enlarger, and a Leica V35 / Ilc autofocus enlarger, all fitted with multigrade heads for 35mm, medium-format and 5x4 sheet formats. Film processing can be done the traditional way with dishes or with an Ilfolab 2150 automatic processor, which delivers dry-to-dry prints in just 80 seconds.

A full day's (10am to 5pm) darkroom hire, with chemicals included, costs £60 or you can book four hours for £40. Dave Champion, who has more than 30 years' experience as a commercial photographer and printer, oversees the printing and offers basic guidance if required. But if you're looking to improve your skills, Dave also passes on his expertise in one-to-one workshops that cost £150 a day or £100 for four hours, with a £50 surcharge for weekends. He also offers tuition for two people for £225.



A photographer can happily spend all day below ground at B&W Basement thanks to the fine facilities.

SPECIFICATIONS

Location	London
Opening hours	Monday to Friday 9am to 5.30pm
Darkroom hire cost	£60 per day
Membership	No
Contact	bwbasement.com / 020 7624 2244

LIGHTBOX DARKROOM

Open all day

The Lightbox Darkroom is a newly established venture, located at West Kirby Arts Centre in Wirral. The driving force behind it is Martin Chapman Fromm, a designer and creative director who now runs a digital agency. One of Martin's passions is film photography and he set up the darkroom to share this passion with others.

The ably equipped darkroom can develop and print 35mm, medium-format and 4x5 large-format photographs in black & white and colour.

A De Vere 504 enlarger with an Ilford 500H multigrade head and a Durst M605 enlarger carry out the duties.

To access the darkroom you will need to become a member, which costs £15 a month or £120 a year. Once you have joined there are no hire fees. The Lightbox Darkroom is open seven days a week, from 9am to 10pm. Each day is divided into a morning, afternoon and evening session of four hours, with the 6pm to 10pm slot being particularly useful.

Professional photographers only need a 20-minute safety induction before their first session, but anyone else will need to take the Darkroom Film and Print Development workshop, which takes a day and costs £40. Once completed you can book sessions through the online calendar.

Lightbox is run as a membership scheme, whereby you pay monthly or yearly for access to the darkroom.



SPECIFICATIONS

Location	Wirral, Merseyside
Opening hours	Tuesday to Sunday 9am to 1pm, 1.30pm to 5.30pm and 6pm to 10pm; Monday 6pm to 10pm only
Darkroom hire cost	£15 per month or £120 per year
Membership	Compulsory
Contact	lightbox.photo



PHOTOFUSION

Membership community

Located in Brixton in London, Photofusion provides outstanding facilities for analogue and digital photography as well as a gallery, training courses and a lively series of talks and events.

A strong membership program offers socialising and networking opportunities along with discounts on hire fees and courses. A year's membership costs £50, or £25 for students.

The darkroom features six black & white enlargers and three colour enlargers for 35mm to 5x4 negatives, as well as a single De Vere enlarger for 10x8. Skilled technicians provide a brief induction to the equipment and are available to help throughout the session. A day's hire costs £40 or £32 for full members and £27 for student members, but you will need to bring your own paper, tools, gloves and so on, while Photofusion supply the chemicals and trays.

For those wishing to learn the fundamentals as well as a few advanced techniques, an intensive darkroom workshop with master printer Nick Jones can be taken for £170. This is a group exercise with pupils having access to their own enlarger. There's also a follow-up intermediate course and a number of workshops on alternative processes. One-to-one tuition is available from £130 for three hours plus hire fee.



A contemporary gallery space complements the facilities at Photofusion.

SPECIFICATIONS	
Location	London
Opening hours	Tuesday to Saturday 11am to 5pm + Thursday 6pm to 10pm
Darkroom hire cost	£40 per day
Membership	Optional
Contact	photofusion.org / 020 7738 5774

STILLS

Excellent facilities

The Stills Centre for Photography in the heart of Edinburgh is a magnificent resource for the photographer. Established in 1977, it is an exhibition and educational space that caters for analogue and digital practitioners. Beneath the gallery, the communal black & white darkroom houses six LPL enlargers, while other individual darkrooms feature large-format LPL enlargers.

The excellent facilities are available to anyone, but before you start you'll need to complete a one-hour induction costing £20. After which, you can purchase a day (£12) or monthly (£45) pass that allows you to move between all the areas, including the digital lab and video editing suite. Specialist technicians are around if you need help, but if you'd like further guidance you can book a technical support session for £12.

Stills offer a wealth of courses including a weekly three-hour session, over four-weeks, called Darkroom Photography: Intro to Black & White, alongside a follow-up one-day workshop. There



are also a number of weekend workshops on alternative processes. Specialised tuition adapted to your needs is also available, either for individuals (£135 for three hours) or groups of up to eight people (from £39 per person).

'The Stills Centre for Photography in the heart of Edinburgh is a magnificent resource for the photographer.'



The well-stocked darkroom at Stills in Edinburgh contains LPL enlargers for 35mm, medium-format and large-format film.

SPECIFICATIONS	
Location	Edinburgh
Opening hours	Monday to Thursday 11am to 9pm and Friday to Sunday 11am to 6pm
Darkroom hire cost	£12 per day or £45 per month
Membership	Optional
Contact	stills.org / 013 1622 6200



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BRISTOL FOLK HOUSE

Diverse courses

The Bristol Folk House is a thriving educational centre that provides a diverse range of courses, hosts live music events and boasts a relaxed, organic cafe serving great food.

The darkroom has enough space for seven black & white enlargers for 35mm to large-format negatives. Technical support is on hand and all the chemicals are provided – you only need to bring the paper. Like most darkrooms, you must take a short induction before starting, but in this case it's free. Thereafter you book an enlarger and each session is charged at £7 an hour, which can be reduced to £5 an hour if you become a member. Membership costs £30 for six months or £40 a year.

There are plenty of courses to choose from if you're just starting out in the darkroom. For example, Wendy Leocque offers a six-week (15 hour) Darkroom Discovery course for £106.75 as well as a Darkroom Taster day for £32.75, while John Taylor teaches a day's Black & White Film Developing workshop and a Printing workshop for £38.75 each. Photographers with a little more experience may be interested in Sophie Sherwood's Painting with Chemistry one-day workshop, which teaches how to make chemigrams.



The Bristol Folk House darkroom provides all the chemicals for your visit – you only need to bring the paper.

SPECIFICATIONS

Location	Bristol
Opening hours	Monday to Thursday 9am to 9pm and Friday to Saturday 9am to 5pm (during term time)
Darkroom hire cost	£7 per hour
Membership	Optional
Contact	bristolfolkhouse.co.uk / 011 7926 2987

ADRIAN ENSOR

Master printer

Adrian Ensor is a master black & white printer with more than 45 years' experience as well as an exhibiting photographer. Having twice won the Ilford Printer of the Year award, he has the skills to match the knowledge. From his basement darkroom in Fitzrovia, London, he teaches two workshops: Black & White Printing, and Toning. Tuition is on a one-to-one basis and costs £250 a day (10am to 6pm) or £450 for two days combining the two workshops.

Each workshop is tailored to your ability, and it sounds like Adrian is a pleasure to be around. He tries to simplify the process, teaching you how to assess your negatives before passing on the techniques 'that allow the light and subject to emerge fully from the negative'. The toning workshop explores the thiocarbamide process, as well as selenium and gold toning.

The darkroom is equipped with a De Vere 504 enlarger with multigrade head, which accepts 35mm to 5x4 negatives. It is possible to hire the darkroom but most people will need to do

an introductory day first with Adrian, and this costs £140. From then on the darkroom costs £80 a day, including developer and fix.



Adrian Ensor passes on his 45 years of printing experience at his eponymous darkroom.



SPECIFICATIONS

Location	London
Opening hours	By appointment
Darkroom hire cost	£80 per day
Membership	No
Contact	adrianensor.com / 020 7636 1739



Speedy-30

MANFROTTO BAGS

Designed for urban photographers, these two new bags in Manfrotto's Manhattan collection are made from rugged, high quality materials. The Mover-30 backpack is designed to hold a premium compact system camera plus lenses, laptop and more. The Speedy-30 messenger bag has space for a medium size DSLR with lenses and laptop.

► **Mover-30 - £119.95**

► **Speedy-30 - £95.95**

► manfrotto.co.uk



Mover-30



84
B+W

PANASONIC LUMIX LX100 II

Small compact camera boasting high-end specifications. Features a new 17Mp multi-aspect sensor, 3in touchscreen and Leica DC Vario-Summilux f/1.7 to f/2.8 lens. The camera offers manual controls and can shoot 4K video.

► **£849** ► panasonic.com

TESTS AND PRODUCTS

BLACK+WHITE LOVES

NEW PHOTOGRAPHY GEAR IN THE SHOPS AND ONLINE



COOPH BRAID CAMERA STRAPS

Add a little fun to your photography with Cooph's new range of camera straps. They are made with Italian leather and are available in a range of 11 different colourways.

► **€54** ► cooph.com



BENRO G2 AND G3 BALL HEADS

Benro has reinstated its popular G2 and G3 low profile ball heads at a new lower price. Made from magnesium alloy, the ball heads are designed for wildlife and sport photographers who use heavy DSLRs with long lenses.

► **G2 - £170** ► **G3 - £210**

► benroeu.com

LOWEPRO HARDSIDE CASES

New range of cases featuring Formshell exterior protection and padded interior cushioning. Suitable for compact cameras, mirrorless cameras, 360 cameras, drones and even large headphones. Dual zippers provide quick access to gear.

► **From £19.95 to £39.95**

► lowepro.com





**Fujinon
XF200mm**

FUJIFILM LENSES

Fujifilm has announced two lenses to be released this autumn. The Fujinon XF8-16mm f/2.8 R LM WR is an ultra wideangle lens offering a constant maximum aperture of f/2.8. The Fujinon XF200mm F/2 R LM OIS WR is a fast telephoto lens made of magnesium alloy. Both lenses are resistant to dust, moisture and low temperatures down to -10° Celsius.

► **Fujinon XF8-16mm - £1,799**

► **Fujinon XF200mm - £5,399**

► fujifilm.eu



**Fujinon
XF8-16mm**

MOSHI ACCESSORIES

Peripherals company Moshi has unveiled a range of accessories for photographers.

► moshi.com

MOSHI IVISOR

Screen protector for MacBook Pro and MacBook Air. Reduces glare to prevent eye strain and is washable and reusable.

► **£34.99**



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Ultra-thin portable battery that can recharge any phone or USB device. Can also supply emergency power to a USB-C laptop such as the MacBook Pro. ► **£95**

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Three-in-one adapter featuring built-in SD card reader, HDMI video adapter and dual port USB hub for storage backup and other peripherals.

► **£55**



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Lightweight multifunction backpack with crush-resistant compartment for sunglasses, headphones and delicate items. Available in charcoal black or titanium grey. Space inside for camera gear, 15in laptop plus accessories. A camera insert with customisable dividers is sold separately, price £54.95

► **£279.95**

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LAST FRAME

YOUR B+W LAST FRAME

Here at B+W we're looking out for some really stunning single images that just lend themselves to printing and mounting large scale. Each month one talented winner will have their picture given this treatment by London's state of the art printing service, **theprintspace** – it could be you!



This month's winner is Peter Sponholz (see Pic) who wins a 250x160cm print (unmounted) on to Hahnemann, an exceptional quality and highly rigid substrate. Peter can choose from a range of fine digital C-prints and have his art masterpiece in printing.

HOW TO ENTER:
Go to our website blackandwhitephotographymag.co.uk
At submit your image or send them on a CD to: Black Photography, Last Frame, GMC Publications Ltd, 30 High Street, London E9 7 9YU

theprintspace
Find out more at www.theprintspace.co.uk

Do you have a single image that you'd like printed big and hung on your wall? Send the file to us and you could win just that.



SMARTSHOTS

SAMSUNG SMARTSHOTS

The one camera you always have with you is on your phone, and we want to see the pictures you take when the moment is right. **We have three Class 10 32GB MicroSDHC EVO Plus cards to give away each month**, with a transfer speed of 95MB/s, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.



WINNER: PAUL VESPA

WINNER: JONAS ROBERT

WINNER: MARTIN STUBBS

SUBMIT YOUR PICTURES
Send your best pictures through our website at: blackandwhitephotographymag.co.uk
or via Twitter by tagging us @BWPMag and using the hashtag #Smartshots.
If you are submitting via Twitter we will contact you for the rest if you are chosen.

SAMSUNG www.samsung.com/uk

Shoot with your smartphone and send in your pictures – you could be one of three lucky winners each month who wins a Samsung Class 10 EVO 32GB MicroSD card. Upload your pictures to our website, via Twitter by tagging us @BWPMag and using the hashtag #smartshots. If you are successful we will request high-res files.

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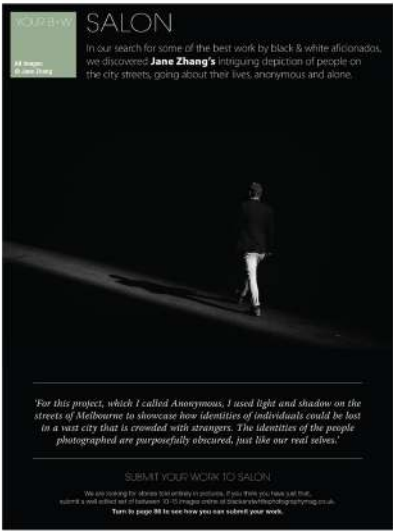
PRIVACY

If you win a prize (Last Frame or Smartshots) you agree we can give your contact details (address, email and telephone number) to the prize sponsor so they can contact you about sending you your prize. They will not use your details for any other purpose or pass them on to a third party.

SALON

YOUR B+W SALON

In our search for some of the best work by black & white aficionados, we discovered **Jane Zhang's** intriguing depiction of people on the city streets, going about their lives, anonymous and alone.



'For this project, which I called Anonymous, I used light and shadow on the streets of Melbourne to showcase how identities of individuals could be lost in a vast city that is crowded with strangers. The identities of the people photographed are purposefully obscured, just like our real selves.'

SUBMIT YOUR WORK TO SALON
We are looking for stories that bring to picture. If you think you have just that, submit a well-edited set of between 10-15 images online at blackandwhitephotographymag.co.uk.
Turn to page 98 to see how you can submit your work.



We are looking for contemporary black & white pictures that tell a story about the world as you see it. Send us a well-edited set of between 10 and 15 pictures.



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Pre-owned Leica

Leica 24-90mm f2.8-4 Vario-Elmarit-SL + hood (boxed)	Mint	£2650
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Leica M (240) Black (Complete; boxed)	Exc	£2490
Leica M240 Black Paint + Charger	User	£2290
Leica M240 Silver (Complete; boxed)	Mint-	£2890
Leica M240 Black Paint (Complete; boxed with spare battery)	Exc+++	£2750
Leica M6 Black #2423xxx	Exc++	£1290
Leica IIIg just carried out CLA and recovered leatherette by us	Exc+++	£750
Leica IIIc Converted to IIIf Black Dial with Delay Action	Exc+	£320
Leica 16-18-21mm f4 Tri-Elmar-M ASPH + hood & filter holder (no v/f)	Mint	£2590
Leica 18mm f3.8 Super-Elmar-M + hood 6 bit #2849xxx (boxed)	Mint	£1590
Leica 21mm f1.4 Summilux-M ASPH + hood	User	£2590
Leica 21mm f2.8 Elmarit-M ASPH + hood #3885xxx	Mint-	£1450
Leica 21mm f2.8 Elmarit-M #3492xxx	Mint-	£850
Zeiss 28mm f2.8 Biogon ZMT* + hood	Exc+++	£490
Leica 28mm f2.8 Elmarit-M ASPH + hood 6 bit #4043xxx	Mint	£1150
Leica 35mm f1.4 Summilux-M + hood	Exc++	£1450
Zeiss 35mm f1.4 Distagon ZMT*	Mint-	£1050
Leica 50mm f0.95 Noctilux-M ASPH + hood (boxed)	Mint-	£6290
Leica 50mm f0.95 Noctilux-M ASPH + hood Silver (boxed)	As new	£6490
Leica 50mm f2 Summicron-M Built in hood	Exc	£950
Leica 50mm f2 Summicron-M Silver Built in hood (boxed)	Mint	£1250
Leica 75mm f2 Apo-Summicron-M ASPH 6 bit #4224xxx (boxed)	Exc+	£1550
Leica 90mm f2.5 Summarit-M 6 bit (boxed)	Mint-	£750
Leica 90mm f2.8 Tele-Elmarit Slightly Hazy	Exc	£220
Leica 90mm f4 Elmar-C + hood	Mint	£270
Leica 135mm f3.4 Apo-Telyt-M #3842xxx (boxed)	User	£1390
Leica 13.5cm f4.5 Hektor Black Paint Hazy Optics but usable	User	£90
Leica 1.4X Viewfinder magnifier (boxed)	As new	£160
Sony FDA-V1K 35mm Viewfinder by Zeiss (boxed)	Mint	£190
Leica 9cm Metal Bright Line Viewfinder Chrome (Leitz Wetzlar)	Exc+++	£70
Leica 13.5cm Metal Viewfinder Chrome	Mint-	£80
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Leica R8 Silver	Exc	£290
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Leica 35-70mm f3.5-4.5 Vario-Elmar-R 3 cam (German)	Exc+	£120
Leica 80-200mm f4 Vario-Elmar-R ROM #3835xxx	Exc+++	£890
Leica Macro-Adapter-R ROM	Exc++	£370
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Voigtlander 25mm f4 Snapshot-Skopar Silver L39	Exc+++	£220
Voigtlander 35mm f1.2 Nokton VM II	Exc++	£550
Voigtlander 40mm f1.4 Nokton Classic S.C VM (boxed)	Mint-	£390
Voigtlander 75mm f2.5 Color-Heliar Silver L39 + hood & M Mount Adapter	Exc+	£150

Nikon Film Cameras

Nikon F with Eye Level Finder New Mirror Foam	Exc+++	£450
Nikon F2 with DE-1 Chrome #8027xxx	Exc+	£370
Nikon F2 Photomic AS Chrome #8021xxx	User	£320
Nikon F2 Photomic AS Chrome New Mirror Foam #8029xxx	Exc+	£420
Nikon F2 Photomic SB Black New Mirror Foam #7727xxx	Exc+	£450
Nikon F2 Photomic SB Chrome New Mirror Foam #7547xxx	Exc+++	£590

Medium / Large & Other Format

Mamiya 150mm f4.5G + hood for Mamiya 6 (boxed)	Mint-	£190
Mamiya 150mm f4.5G (Mamiya 6)	Exc++	£150
Mamiya 43mm f4.5L + V/finder	Mint-	£790
Mamiya 50mm f4.5L + V/finder	Mint-	£750
Mamiya 150mm f4.5L + hood	Mint	£350
Mamiya 150mm f4.5L	Mint-	£290
Mamiya 210mm f8N + V/finder	Mint-	£350
Mamiya ZE-702 Polarising filter	Mint-	£70
Rolleiflex 6008 Integral + 80mm f2.8 Planar PQS + RFH	Exc+++	£850
Zeiss 60mm f3.5 Distagon HFT PQ	Exc	£550
Schneider 180mm f2.8 HFT PQ + hood	Exc+++	£890
Horseman 6x9 RFH	Exc++	£90
Horseman SW617 Professional + 72mm f5.6 Super-Angulon XL with V/finder & Centre filter (boxed)	Mint-	£2990
Cambo Wide 650 + Schneider 65mm f5.6 + Schneider 90mm f8	Exc+++	£1690
Schneider 47mm f5.6 Super-Angulon (Compur 0)	Mint-	£350
Schneider 90mm f8 Super-Angulon (Compur 0) on recessed Linhof size board	Exc+++	£250
Nikon 600mm f9 Nikkor-T ED (Copal 3)	Mint	£1090
Horseman 451 6x9 RFH (5x4)	Exc+++	£120

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We also provide a mail order service. Please send your film(s) packed securely to the P.O Box address below and make sure to include your name; address and contact details for return postage.

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We also process Black and White Film!

Please check our website for details and pricing. £6 also available on request.

All of our Leica, Nikon, Canon, Medium & Large Format and compact cameras are located at Aperture Rathbone Place
For all Hasselblad equipment enquiries please contact Camera Museum; located at 44 Museum Street, London WC1A 1LY

Tel: 020 7436 1015
Tel: 020 7242 8681

Email: 27@apertureuk.com
www.cameramuseum.uk



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Cambo Wide 650 with Schneider 65mm f5.6 + (Wide 900) Schneider 90mm f8 Exc+++ £1690



Rolleiflex T White Face Rather beautiful £750



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Please contact us on 020 7436 1015 if you require any assistance or further information

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NEXT MONTH

B+W ISSUE 223 DECEMBER ON SALE 22 NOVEMBER

THE ELEMENTAL FORMS OF LANDSCAPE
BY NADEZDA NIKOLOVA-KRATZER



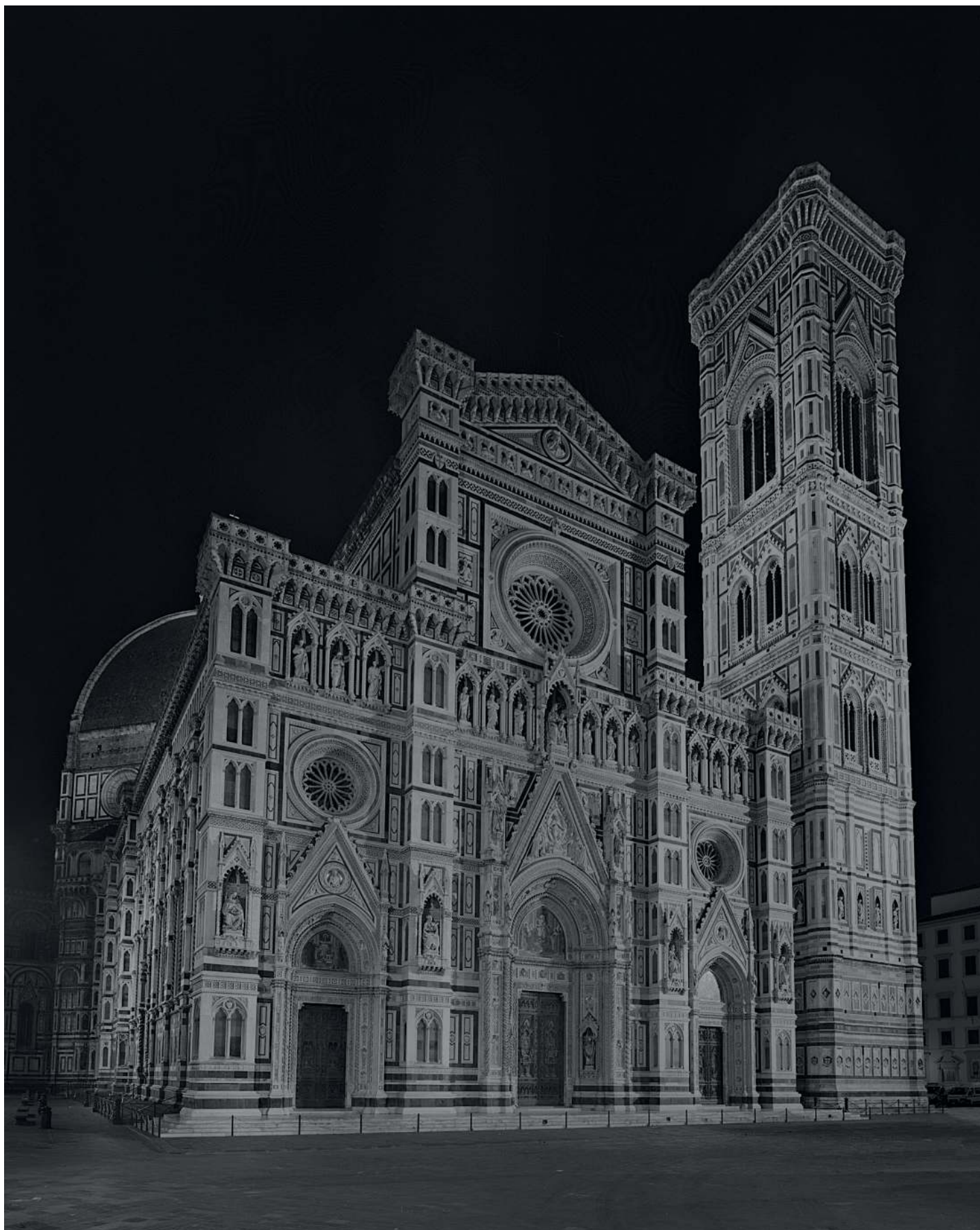
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© HIROSHI SUGIMOTO, Duomo, Florence, from The Gates of Paradise series, 2017. Courtesy of Galleria Continua (San Gimignano, Beijing, Les Moulins, Habana)

NEW WORK BY HIROSHI SUGIMOTO

Adrian Ensor

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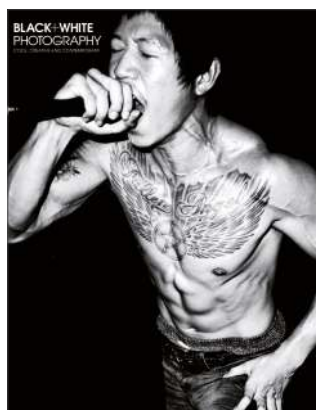
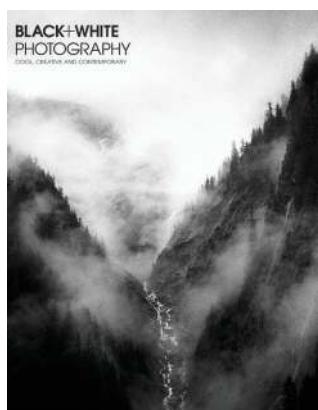
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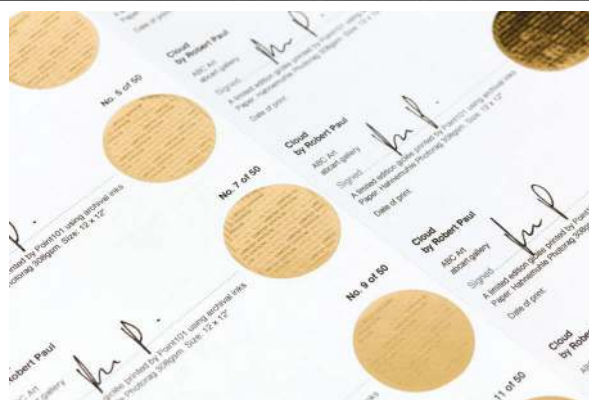
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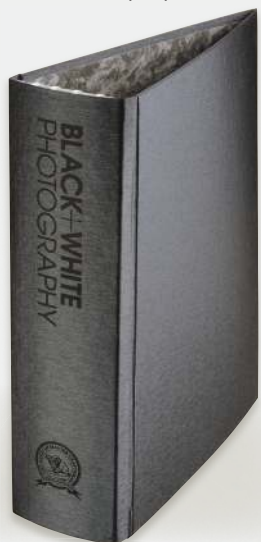
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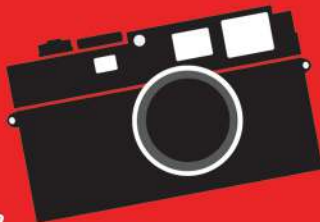
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YOUR B+W

© Felix Sanchez del Rio

LAST FRAME

Here at B+W we're looking out for some really stunning single images that just lend themselves to printing and mounting large scale. Each month one talented winner will have their picture given this treatment by London's state of the art printing service, **theprintspace** – it could be you!



This month's winner is Felix Sanchez del Rio who wins a 20x24in print dry-mounted on to Foamex, an exceptional quality and highly rigid foamboard. Felix can choose from a range of four digital C-type and seven fine art inkjet papers for printing.

HOW TO ENTER

Go to our website: blackandwhitephotographymag.co.uk to submit your images or send them on a CD to: B+W Photography, Last Frame, GMC Publications Ltd, 86 High Street, Lewes BN7 1XN



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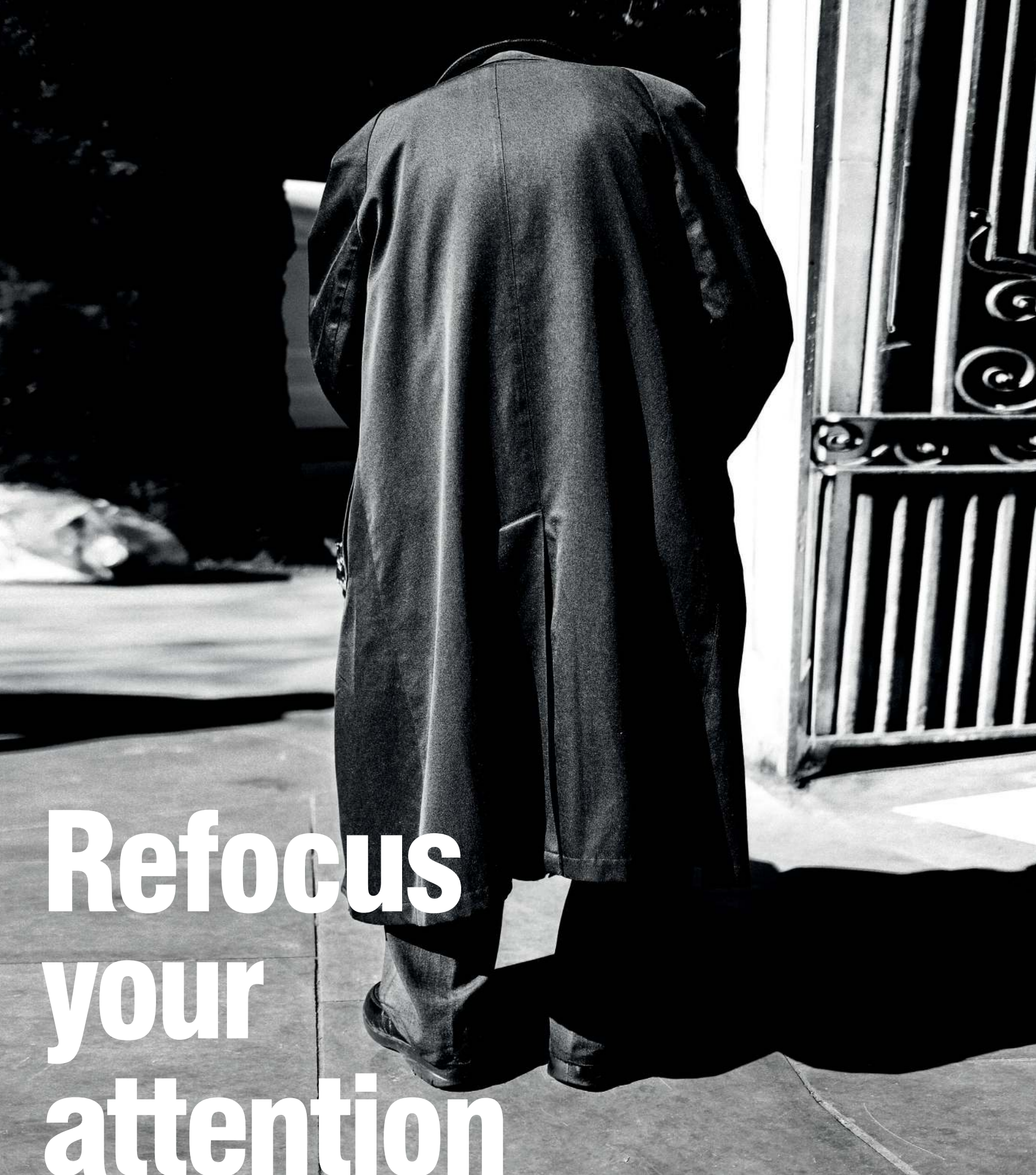
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