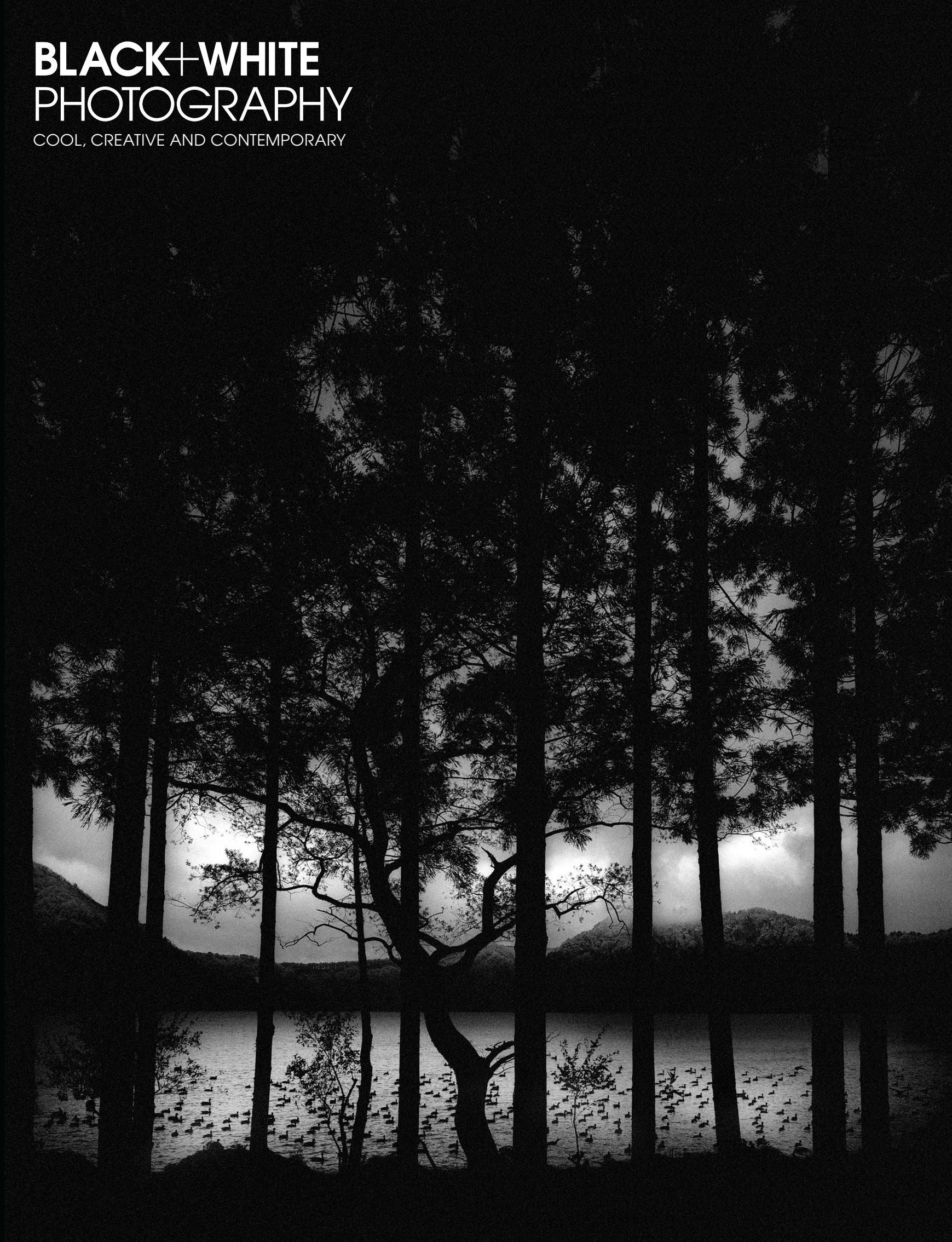


BLACK+WHITE PHOTOGRAPHY

COOL, CREATIVE AND CONTEMPORARY





*With young children to take care of there was no way I could attend university. People ask me how I manage everything; it is challenging but **studying** with the OCA makes me really **happy**.*

Photograph and words by student Sarah-Jane Field



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BLACK+WHITE PHOTOGRAPHY

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Printer **Buxton Press Ltd**
Distribution **Seymour Distribution Ltd**

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SUBSCRIPTION RATES

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Black+White Photography (ISSN 1473-2467) is published every four weeks by GMC Publications Ltd

Black+White Photography will consider articles for publication, which should be sent to the editor together with a stamped self-addressed return envelope. GMC Publications cannot accept liability for the loss or damage of unsolicited material, however caused. Views and comments expressed by individuals in the magazine do not necessarily represent those of the publishers and no legal responsibility can be accepted for the results of the use by readers of information or advice of whatever kind given in this publication, either in editorial or advertisements. No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior permission of GMC Publications Ltd. With regret, promotional offers and competitions, unless otherwise stated, are not available outside the UK and Eire.

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© Anthony Bailey



A PARADOX OF LIFE

We've had some pretty stormy weather down in the south of England lately. I'm living close to the sea, near the place I grew up, and am particularly fond of these storms that hit the coast because they remind me of my childhood.

Last Sunday I woke up to hear the wind raging outside and a look out the window told me it was a pretty wild sea out there – I'd been waiting for this as I wanted some pictures of rough sea for a project I'm working on. So off I went.

When I got to the beach I could hardly stand up, the wind was blowing so hard. I couldn't hear anything because of the sound of the waves crashing on the shingle and the salt spray had coated my glasses so that my vision was blurred. All this I am familiar with and love. However, it's not ideal for photography.

My first 10 or so pictures were out of focus. Using a rangefinder is usually quite good in these conditions as

you can focus by feel (no autofocus remember) but when you are trying to keep your balance and not be blown off your feet you can nudge the lens by accident, which is what I must have done. I soon put this right and took another 30-odd pictures before climbing back up the beach.

And that's when it occurred to me that I hadn't really experienced something that has always been precious to me – fighting the wind, feeling the power of the sea, yelling out loud with the sheer joy of it – I'd been too occupied with getting the picture.

Back home, I downloaded the images and, in the warm comfort of indoors, felt very satisfied with what I had caught – a stray bird sailing on the wind, a wave breaking on the shingle, the surface of the sea boiling. But there was still this lingering wish that I'd given myself over to it entirely so that it had remained a memory, an experience of the body, rather than an image. I'm still not sure which I would have preferred, but I know I could only have one. A paradox of life, I suppose.

Elizabeth Roberts, Editor

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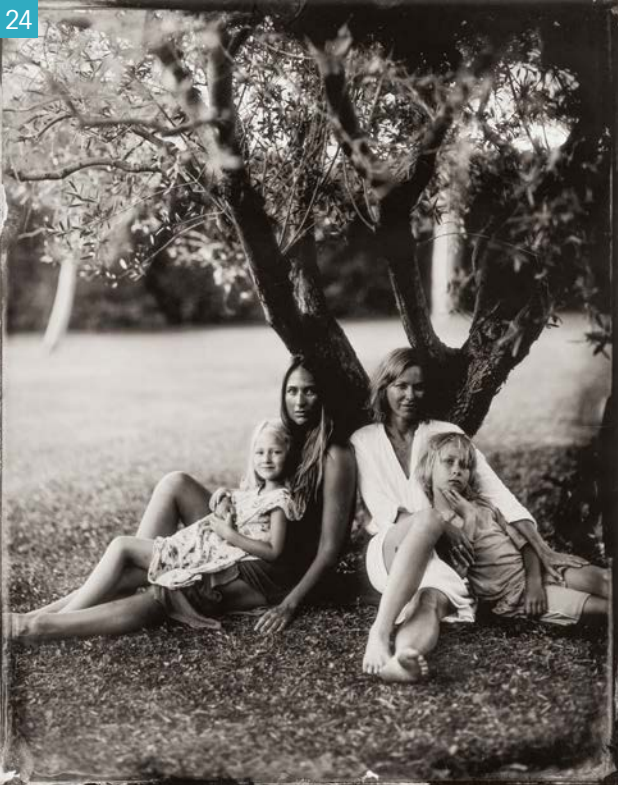
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© Krzysztof Janczewski



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© Tim Clinch



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THE BEST OF BRITISH

HIGH CONTRAST

Atlas Gallery in London has announced a joint venture with Grob Gallery in Geneva. The two businesses will work on a shared calendar of exhibitions alongside each gallery's independent programmes. The deal gives Atlas Gallery clients access to an expanded range of vintage and contemporary photographs.

▣ atlasgallery.com

Carole Callow, the acclaimed printer of Lee Miller's pictures, has announced she is to retire in 2017. Carole has been the curator of the Lee Miller Archives since 1992 and has printed the images for exhibitions around the world, as well as books and print sales. A testament to her skill is the fact that the Lee Miller Archives feel it is not appropriate to engage another estate printer.

▣ leemiller.co.uk

More than 250,000 objects from the world-class collection at the George Eastman Museum in New York can now be accessed online. The museum houses over 400,000 photographic objects from 1839 to the present day, including work by more than 8,000 photographers.

▣ eastman.org

A picture by Victorian photographer Julia Margaret Cameron has sold for \$106,250. *Portrait of Kate Keown* was sold by Swann Galleries in New York. A portfolio of pictures by Yousuf Karsh sold for \$87,500.

▣ swanngalleries.com

London Art Fair hosts a Photography Focus Day on 18 January. The event includes talks, panel discussions and tours by photography critic Jean Wainwright. The programme includes discussions of current trends and opportunities for collecting photography.

▣ londonartfair.co.uk



Smile! The Nation's Family Album © BBC.

A season of programmes celebrating British photography is to be broadcast by the BBC next year. Top of the list is *Britain in Focus: A Photographic History*, a three-part programme charting the development of British photography presented by leading photographer, picture editor and former *B+W* contributor Eamonn McCabe. He will focus on the photographers and technology that created some of the iconic photographs made in Britain. Other attractions include:

▣ *Smile! The Nation's Family Album*, which looks at the social history of the country and the cameras and technology that captured family life

from Box Brownies to Instagram.

▣ *The Man Who Shot Tutankhamun* sees photographer Harry Cory Wright recreate the techniques of British photographer Harry Burton, the British Egyptologist who photographed the excavation of Tutankhamun in the 1920s.

▣ *Photographers at the BBC* features archive TV interviews with top British photographers, including Norman Parkinson, David Bailey, Eve Arnold and Jane Bown.

▣ *What do Artists Do All Day* follows street photographer Dougie Wallace as he documents the super-rich in Knightsbridge in London.

The series will be broadcast on BBC Four in 2017.



Picture by Harry Burton

© Griffith Institute, University of Oxford

ON THE SHORTLIST

Six black & white photographers are among the 12 names selected for the prestigious Prix Pictet. The award supports photography that promotes discussion and debate about sustainability. The winner will be announced by Kofi Annan in May and will receive 100,000 Swiss Francs (around £80,000). Pictures by the winning and shortlisted photographers are displayed at the V&A in London from 6 to 28 May.



Ukrainian civilians stand behind a barricade as they watch at riot police lines near the Maidan square in Kiev 2014. Picture by Pavel Wolberg.

© Prix Pictet Space

FOX TALBOT PICTURE FOUND

An album brought to Sotheby's for valuation was found to contain an early picture by Fox Talbot. The picture of a fern was created by placing it on a sheet of paper coated with light-sensitive silver chloride. The image has been confirmed by a Fox Talbot expert. The album also contained a faded photograph showing a print signed by Fox Talbot in 1839, plus drawings and watercolours by members of his wife's family. It sold at Sotheby's in London for £56,250.



The fern by Fox Talbot.

ON THE MOVE

A collection of early photographic technology that has been in storage for years is to be moved to a museum where it can be seen by the public.

Hundreds of cameras and optical devices plus nearly 3,500 photographs were collected by James Fenton and displayed at the Fenton Museum of Photography and the Museum of the Moving Image. The collection has been in storage since 1999 but is now to be transferred to the Fox Talbot Museum in Lacock, Wiltshire, thanks to backing from the Heritage Lottery Fund and the Arts Council.



Cameras and zograscope from the collection.



© Joni Sternbach

PORTRAIT WINNERS

A large-format tintype of surfers has won second prize in the Taylor Wessing Photographic Portrait Prize.

The picture is by Joni Sternbach, an American photographer who uses early photographic processes to create contemporary landscapes and environmental portraits. Swiss photographer Claudio Rasano was the overall winner, with his picture of a schoolboy in Johannesburg. He wins £15,000.

You can see the best pictures from the competition at the National Portrait Gallery in London until 26 February. The exhibition then tours to Sunderland Museum and the Beaney House of Art and Knowledge in Canterbury.

© Patrick Zachmann / Magnum Photos



MAGNUM AWARDS

Two Magnum photographers have received awards for their work.

Patrick Zachmann won the Nadar Prize for his latest book, *So Long, China*. The book is a study of the Chinese over a 30-year period and brings together around 350 black & white and colour photographs.

Paolo Pellegrin won awards in photojournalism and multimedia from the Frontline Club for his work *Fractured Lands: How the Arab World Came Apart*.

LONDON PAST

Photographs of London by David Bailey that have never been exhibited before are on display at the Heni Gallery in Soho until 31 January.

The pictures of Primrose Hill and Camden were taken more than 30 years ago and show the shuttered cinemas, boarded railway arches and advertising hoardings of the time. They were originally published in a book that has long been sold out but is now available in a newly designed special limited edition.

The book, called *NWI*, is hand-numbered and signed by the artist. It is available from Heni Publishing, price £125.



© David Bailey

440 Buck Street 1982 by David Bailey.

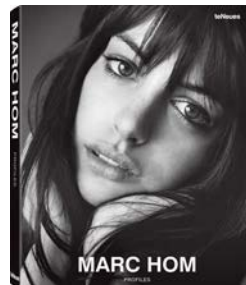
IN PROFILE

Portraits of key figures from the entertainment world by photographer Marc Hom are available in a new book.

Profiles is a collection of pictures – many of them black & white – taken over the last eight years by the Danish photographer, who has worked for some of the world's leading magazines.

Subjects include Robert Redford, Johnny Depp, Angelina Jolie, Anne Hathaway, Kate Winslet and Quentin Tarantino.

► *Profiles* by Marc Hom is published in hardback by teNeues, price £65.



ON SHOW

Known and revered for his images of warfare, **Judah Passow's** latest series puts a religious community into sharp focus to see what drives and defines it today. This winter, Jewish Museum London celebrates the work. Anna Bonita Evans reports.

All images © Judah Passow



Above **Edinburgh** Below **Lochgilphead** Opposite top **Glasgow** Opposite below **Lerwick**

Four times World Press Photo winner for his coverage of conflict in the Middle East, Judah Passow has been a working photojournalist for the past 30 years. His work has drawn attention through the drama, clarity and humanitarian message it portrays and he is revered for focusing on complex situations to produce graphic and powerful compositions loaded with metaphor.

In 2010 he published *No Place Like Home*, an extensive photographic documentation of Jewish communities in England, Scotland and Northern Ireland. Feeling there was more to explore north of the border, Passow returned to Scotland in 2013 and spent 18 months

travelling around the country.

The earliest records of Jewish people living in Scotland date back to the 1700s – for the majority of that time it has been the largest non-Christian religious group in the country.



Prestigious scholar David Daiches wrote in his 1987 autobiography *Two Worlds: An Edinburgh Jewish Childhood* that there are grounds for believing Scotland is the only European country with no history of state persecution towards Jews.

Perhaps with these facts in mind, Passow's aim was to find out what it means to be Scottish and Jewish at the beginning of the 21st century. The resulting images are in an exhibition at the Jewish Museum London. With 80 black & white pictures on show, the majority of works are from Passow's latest series, with a few taken from *No Place Like Home*.

These pictures investigate the day-to-day routines, encounters and celebrations of those belonging to the faith and how they have adapted to the current social climes, while staying true to their heritage. Beautiful and poetic, the body of work ranges from the warming to the provocative and the passive to the



dramatic. Deceptively simple on first look, the images are imbued with symbolism and storytelling.

'This project is essentially an exercise in photojournalism,' says Passow. 'I tried to put together a set of photographs that explored where tradition and identity meet.' Looking for

and capturing those moments, Passow shows people expressing who they are and how they give their life meaning through their faith. He says: 'One of the more fascinating aspects of the project was to see how much of a hold on tradition people have in the more remote quarters of Scotland.'

Be it the Scottish Highlands sheep farmer attending to her flock with the Star of David around her neck (below left), or the man during Shabbat dinner using candlesticks brought over by his immigrant mother 80 years before (below), the images highlight how the community

embraces Scottish culture and religious traditions in tandem.

'The initial premise of this project was that I would be documenting a group in decline. In fact, I discovered Scotland's Jewish community is anything but,' he says. 'Regardless of how many people there are, the community is vibrant, alive and aware of its history.'

It acknowledges the traditions of the past but has a firm eye on both the present and the future.'

Showing a proud sector of society retaining its identity from the populace, this compelling series celebrates how, as Passow eloquently puts it: 'The Jewish community has become so tightly woven in the national fabric.'



SCOTS JEWS:
IDENTITY,
BELONGING
AND THE FUTURE

...is on show until 12 February
at Jewish Museum London,
Raymond Burton House,
129-131 Albert Street NW1;
jewishmuseum.org.uk.



FEATURE

A refugee girl stands alone on the rails near a fire used for heating water at Idomeni refugee camp.
All images © Gili Yaari





Refugees' tents are located right next to the gas pumps at the petrol station of Hotel Hara in the village of Evzoni, seven kilometres south of the Greek-Macedonian border.

STRANDED IN GREECE

'They are running for their lives. They have nothing,' says Israeli photojournalist **Gili Yaari** of the asylum seekers living rough in Greece. Donatella Montrone finds out why he was moved to document their lives.

War, desperation, famine – it's what drives entire populations to flee their homelands in search of asylum in a welcoming nation. And such is the case with the migrant crisis on the Mediterranean coastline, arguably the greatest humanitarian crisis in a century. The sheer scale of it has engulfed the European Union, and where some member states have rejected the EU's relocation schemes, refusing to adopt migrant quotas, others have been on the frontline, bearing the brunt and struggling to cope with the vast numbers of refugees arriving on their shores. Italy and Greece are chief among them. 'Documentation of this crisis has

great importance – and not just because it brings to light the humanitarian tragedy as it's happening, so all the world can see. It's important for the future, because it's a record of events and will have historical importance in years to come,' says Israeli photojournalist Gili Yaari, whose series *Stranded in Greece* captures life in the makeshift refugee camps scattered throughout the nation.

'Greece has become a flashpoint for the migrant crisis in Europe,' he says. 'Many of the migrants are coming from Syria, Afghanistan and Iraq...They are fleeing wars and violence in their home countries in the hope of a better future. But when the northern Greek-Macedonian border was closed, and refugees kept coming in from

Turkey, it created a bottleneck of people, particularly along the border in Idomeni, but also in many other places. Makeshift refugee camps appeared all over the country – in Piraeus Port, at gas stations, in abandoned buildings. So, the story changed from people on the move, trying to make their way to richer European >

Opposite top **A refugee women, carrying a baby, walks on the rails as other women sit on the dock and people light fires for cooking at Idomeni refugee camp.**

Opposite below **Tents are placed on the docks and on the rails in the old train station of Idomeni. As of the end of April 2016 there were around 12,000 migrants in the camp.**





Pakistani refugees in an abandoned building, where they live, in the village of Evzoni, near the Greek-Macedonian border.

◀ countries, to static refugees, living their daily lives in the camps, with no home to return to, and no place to go. That's why I called my project *Stranded in Greece*.'

Yaari believes it's important to document the plight of refugees because 'it helps put a face to the crisis. It helps give refugees a voice'. By looking beyond the political aspects of the crisis, you see families, children and elders who have lost everything, he says. 'They are running for their lives. They have nothing and have to start from zero. And somehow it makes you reflect on your own life, on the most obvious things – like having dinner with your family, the fact that you have a family, that your children go to school, that you go to work... It makes you see your own life differently.'

As the son of a Holocaust survivor, and raised in a loving home where he says 'joy was illegitimate', Yaari is especially sensitive to the emotional condition of others – be it

'They are running for their lives. They have nothing and have to start from zero.'

happiness, pain or despair. 'My parents emigrated to Israel from Hungary, and they integrated into society, worked for their living and managed to raise a family. But it was only when I grew up that I understood I was actually raised in a house where there was no happiness, where fear and survival were a driving force,' he says of his upbringing in Beit-Shmesh, a suburb of Jerusalem. 'This has become one of my most important tools as a photographer – for sure, it's the most important driver for me to focus on photographing people. Refugee children are the most vulnerable. They are the ones paying the biggest price. Their experiences will probably impact them for the rest of their lives. One of the hardest things to see

is so many sad and desperate children.'

It's been said the migrant crisis is one of the most photographed events in living memory, but where Yaari's series differs from many other images of the crisis is that, while it strings together an evocative narrative of the displaced, each image, independent of one another, captures their desolation. One image in particular stands out, that of a small child, alone on the railway tracks, stoking a makeshift fire in a tin can. 'It was a rainy day, and the men and ▶

Opposite top **A Syrian refugee child looks through a bus window as a man reaches his hand towards him, in Piraeus Port. The man is waiting to be transferred with his family to Skaramangas camp.**

Opposite below **Syrian refugees carry firewood at a distribution point in Idomeni refugee camp. Firewood is a valuable resource for heating and cooking, especially during cold rainy days.**







◀ women were fixing their tents and looking for firewood. I saw this young Syrian girl near her family tent. She was there with some other children who later left. I was surprised to see such a young girl handling the fire. Her clothes were quite dirty and she looked sad. She was staring in the distance, ignoring my presence, and didn't communicate. Her condition touched me very deeply,' he says.

Yaari shot the series using a handheld digital camera so as to remain unobtrusive, choosing black & white because he felt colour would detract from the emotional impact. 'I wanted to concentrate on emotions and facts. Colour, in this specific story, is an additional dimension that doesn't add to that. I was shooting in many different places – Piraeus, Athens, and along the northern border in Idomeni, Polykastro, Evzonoï and Nea Kavala – so making the series black & white helped me create a more coherent body of work.'

'Refugee children are the most vulnerable. They are the ones paying the biggest price. Their experiences will probably impact them for the rest of their lives.'

As a photojournalist, Yaari is concerned about the notion of compassion fatigue, fearing the proliferation of images focusing on the refugee crisis will eventually desensitise viewers altogether, and that documenting the ongoing crisis will become ever more challenging as a result. 'It is being documented by some of the best photojournalists in the world – as well as many other photographers. This has had great impact in bringing the crisis to people's awareness and has certainly helped to influence decision makers. There are so many volunteers helping refugees in places where authorities have failed to provide decent support. They were moved by the crisis because it is being widely documented. But people are getting used to hard pictures of the same story, and publications tend to give the images less space over time. This will make it more challenging to document the crisis in a way that will have an impact. I am really hoping my series will make a small contribution to raising awareness. If my images touch people in a way that compels them to act, to help the refugees in any possible way, then I would consider that an achievement.' >

A Syrian refugee child stands in a field next to the Idomeni refugee camp at sunset. According to statistics provided by UNHCR, nearly 40% of migrants arriving into Greece in 2016 were children.

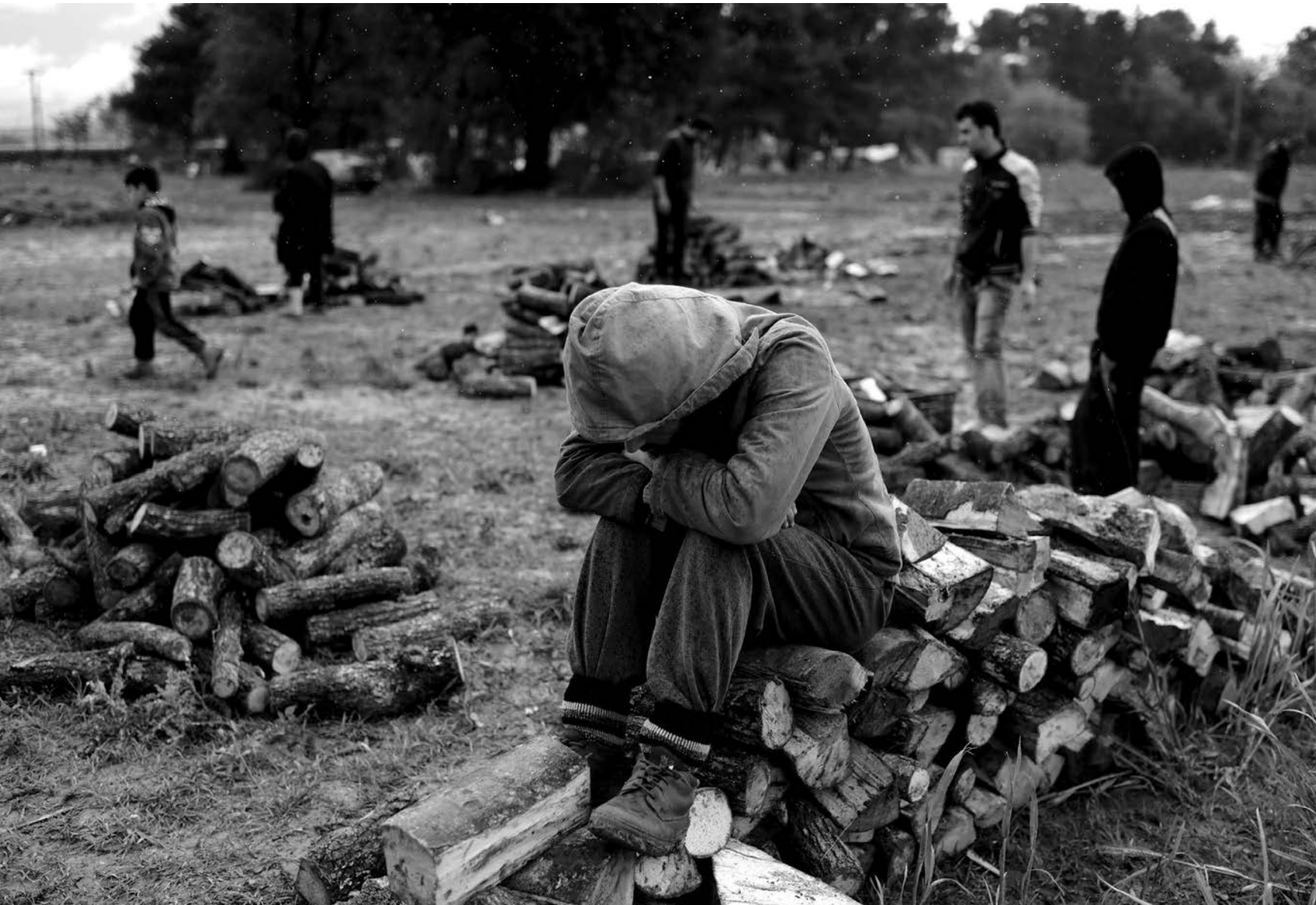
◀ Gili Yaari is an award-winning photojournalist specialising in documentary and news photography. His work focuses on social and humanitarian issues, as well as contemporary Israeli issues. His work has appeared in the *New York Times*, *Wall Street Journal*, *Le Monde*, *Corriere Della Sera*, *Guardian* and countless other international and Israeli magazines and dailies. To find out more about Yaari's work, visit his website at giliyaari.com

Right Laundry hangs near a field at the outskirts of Idomeni refugee camp.

Below A Syrian refugee takes a rest on a woodpile in a firewood distribution point at Idomeni.



'But people are getting used to hard pictures of the same story, and publications tend to give the images less space over time.'





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INSPIRATIONAL PHOTOGRAPHY
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We're proud of our reputation for providing expert photography tuition on our workshops and photo tours. Whether you are just starting out or have been shooting for years, our aim is to help you streamline your photography to enable you to achieve the images that you dream of creating. Black + White photography techniques are no exception and we'll show you camera techniques and image editing for monochrome. We'll let you into all our photography secrets, such as lowlight photography techniques, using filters for black + white, multiple exposures, focus stacking and much, much more.

Here in the Channel Islands we have a vast array of beautiful landscapes and seascapes. There's no shortage of locations to work with - whatever the weather. Our gorgeous landscapes are dotted with offshore forts and castles from many different eras in history as well as intriguing WW2 structures built during the German occupation of the Channel Islands. We have private access to historical sites as well as boat trips to idyllic offshore reefs that can't fail to provide you with images you will cherish. Join us for a photography workshop you will remember forever.



Born and brought up in Jersey, Andy worked at the top of the photography business in the UK and has now returned to his island home to lead photography workshops and continue with commercial photography.

"Knowing the best locations and working with the tides means that our clients get the best opportunities for the best photos"

Andy Habin



Photography Workshops & Tours in the Channel Islands and beyond

ON THE SHELF

CLOSER

Tomasz Gudzowaty

- ▣ Steidl
- ▣ Paperback, £78

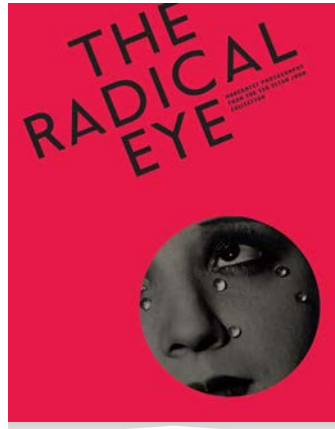
There are places on Earth that look as if Genesis only happened a short while ago,' Tomasz Gudzowaty writes, and his dusty, savage images of nature could just as well be ancient paintings.

Shot from within the brutal melee of the animal kingdom's cruellest environments, from the Serengeti to Antarctica, Gudzowaty's latest collection is a rare example of where 'epic' is an appropriate word.

Wildebeest feature prominently. Such spectacular scenes are hard to believe; hundreds of horns and hides entangle in grainy wideangle shots of their brutal migration, crashing down sheer slopes into crocodile-infested rivers, bolstering their number by journeying the plains with zebra. Elephant seals roar and vultures swoop on carcasses.

A silent Attenborough documentary, without the nice bits, its production on large-format, black matt paper is impeccable.

Simon Frost



THE RADICAL EYE

Edited by Simon Baker and Shoair Mavlian

- ▣ Tate Publishing
- ▣ Hardback, £40
- ▣ Paperback £30

works by Dorothea Lange, André Kertész, Edward Steichen and Man Ray; portraits of Edward Weston and Tina Modotti by each other; bold experiments by Harry Callahan, Maurice Tabard and Gordon Coster; nudes by Rodolf Koppitz and Dora Maar; powerful reminders of the Great Depression by Walker Evans and Ilse Bing.

The modernist period saw photographers use the lens to show the world as it had never been seen before. This book celebrates their extraordinary achievements.

Mark Bentley

From 1977 to a week before the Twin Towers fell in 2011, Richard Sandler would walk across New York and Boston to document the cities ever busy street life. On first look the photographs might not appear particularly out of the ordinary, yet seeing the same locations over a 25-year period, and their changes, means there's more to take from these images as a collection than as individual works.

Careful editing emphasises these pictures' depiction of America's tumultuous recent history. The images of the Reagan years are especially poignant, as there we see the gap between rich and poor was vast, those on society's fringes were neglected and the Aids epidemic led to paranoia and prejudice.

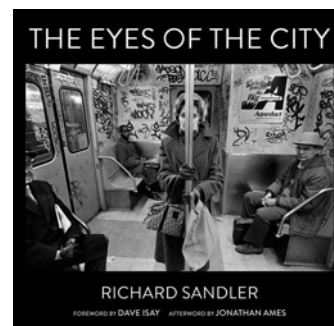
No-one escapes Sandler's critical eye and, at times, his pictures could be seen as cruel, blurring the line between his role as an objective recorder of city life to being just plain unkind. What side his pictures sit I'll leave up to you to decide.

Anna Bonita Evans

Tate Modern's current photography exhibition, *The Radical Eye*, has garnered five-star reviews in the press – and justifiably so. Drawn from the extensive photography collection of Sir Elton John, it provides a fabulous opportunity to see beautiful prints of some of the best photography of the early 20th century.

This book, edited by the exhibition curators Simon Baker and Shoair Mavlian (who also writes for *B+W*), continues the high quality of the exhibition while adding engaging interviews, essays and biographies to give context to the pictures.

And what pictures they are. Here we have some of the great



THE EYES OF THE CITY

Richard Sandler

- ▣ powerhouse Books
- ▣ Hardback, \$49.95

THE GOLDEN DECADE:

PHOTOGRAPHY AT THE CALIFORNIA SCHOOL OF FINE ARTS 1944-55

Ken Ball and Victoria Whyte Ball

- ▣ Steidl
- ▣ Hardback, £50

After the Second World War the California School of Fine Arts (CSFA) received \$10,000 to establish one of the country's first photography departments. Director Douglas MacAgy invited Ansel Adams to direct the programme, with other instructors including Edward Weston, Dorothea Lange, Imogen Cunningham and Minor White (who later headed the department). It was an exciting time for the medium, promising extreme creativity and change.

In the 1980s three former students wanted to create a book about their experiences and this is the impressive result. These 416 pages present 35 mini-portfolios created by students during 1945-55 – an era many see as the school's high point. The imagery, all B&W and largely documentary with some landscape, is remarkable in its diversity and testament to the instructors encouraging each pupil to refine their own vision. This is a thoughtfully produced book shedding light on an influential period of photography's history.

Anna Bonita Evans



INFORMAL BEAUTY: THE PHOTOGRAPHS OF PAUL NASH

Simon Grant

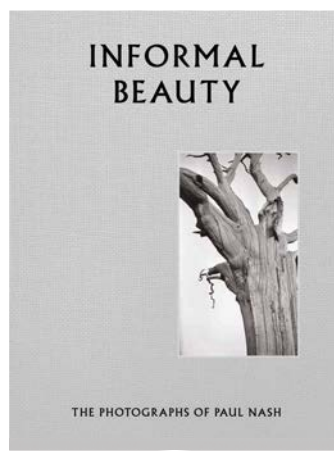
▣ Tate Publishing
▣ Hardback, £16.99

Best known for his colourful, quasi-surrealist paintings of the English countryside, Paul Nash also took pictures. Previously his photographs have purely been acknowledged as illustrative aids for his paintings, yet revisiting his archive today shows how pioneering his images were for the time.

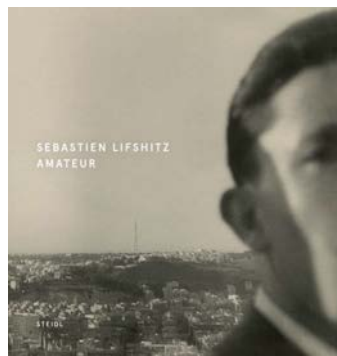
Informal Beauty is published to celebrate this new interest in Nash's photographs and the recent digitisation of the Tate archive's collection of his work. Presenting 140 of his B&W images, this book – cloth-bound and a little larger than A5 in size – includes landscapes, portraits and travel imagery from 1930 to Nash's death in 1946.

The images, all taken on his 1A pocket Kodak series 2 camera, reveal themes he returned to: shadows, abstract shapes and patterns; as well as our imprint on the landscape and man-made structures – often industrial. His tree images are particularly beautiful.

Anna Bonita Evans



'Informal Beauty is published to celebrate this new interest in Nash's photographs'



AMATEUR

Sébastien Lifshitz

▣ Steidl
▣ Hardback with slipcase, €75



they meant to them. This is an immense poetic collage and can be returned to and engaged with again and again.

Anna Bonita Evans

Just 17 years-old when he turned his lens on the artists, musicians, actors and writers who frequented the infamous Factory studio, Shore offers an insider's perspective on the development of Andy Warhol's art and persona and the vibrant New York arts scene of the late 60s.

Sharing an interest in experimental film, Warhol and Shore first met in 1965 after a screening of the photographer's film *Elevator*. For the next two years, Shore became a regular at the Manhattan studio, capturing creative luminaries from Lou Reed to Edie Sedgwick, Paul Young and Warhol himself at a remarkable moment in a bizarre place.

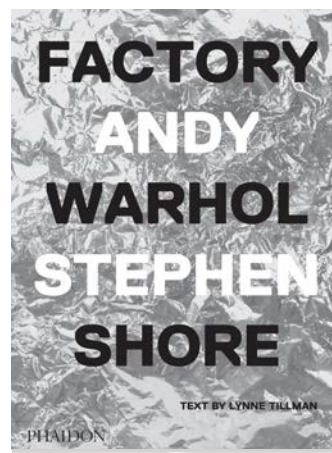
Interviews with sixteen Factory members (including John Cale, Paul Morrissey and Gordon Baldwin) contextualise Shore's intimate photographs. Their unique memories and first-hand accounts give voice to a culture candidly captured in this carefully curated selection of photographs and never before published contact sheets.

Jemima Greaves

Since he was a boy French filmmaker Sébastien Lifshitz has been fascinated with forgotten, lost and discarded photographs. For 20 years he searched flea markets, photo galleries and the internet, gathering pictures of interest as he went. Now his vast collection has been collated into a beautiful four-part volume set published by Steidl.

Setting itself apart from other found photography collections, these aren't random sets of disparate images. Strong themes – such as the uncanny, beach life, empty places and blur – run throughout and Lifshitz constructs clear stories that he builds in each book.

Devoid of text, there's no introduction to contextualise the images, perhaps to echo Lifshitz's own experience when sourcing them and emphasising their enigmatic sense. We're invited to imagine where the photographs have been made, who their creator was and what



FACTORY: ANDY WARHOL

Stephen Shore

▣ Phaidon
▣ Hardback, £39.95



MAGNUM PHOTOBOOK: THE CATALOGUE RAISONNÉ

Fred Ritchin and Carole Naggar

▣ Phaidon
▣ Hardback, £49.95

Since the founding of Magnum Photos in 1947 the photobook has played a vital role in the agency's identity. For its members the photobook was (and still is) a tool to assert their independent vision, report a subject extensively and highlight differing points of view to communicate their message in an in-depth way.

Out of the 1,300 photobooks in Magnum's archives, 100 are explored in this impressive catalogue. Authors Fred Ritchin and Carole Naggar's methodical approach offers a true insight into the creative process behind seminal works such as Robert Capa's *Death in the Making* and Henri Cartier-Bresson's *The Decisive Moment*.

With covers and spreads from each title and a mixture of B&W and colour, there are also contemporary works where photographers have re-explored the photobook to display their ideas – such as Alec Soth's *Sleeping by the Mississippi* and Olivia Arthur's *Stranger*.

The definitive record on the subject, this is a refreshing approach to reevaluating and celebrating Magnum's history.

Anna Bonita Evans

IN THE FRAME

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

LONDON

ATLAS GALLERY

To 28 January

The Psychic Lens: Surrealism and the Camera

Vintage prints that tell a story of surrealism through photography.

49 Dorset Street W1U

▣ atlasgallery.com

BEETLES+HUXLEY

To 23 December

Masters of Photography

Prints by some of the world's most influential photographers.

3-5 Swallow Street W1B

▣ beetlesandhuxley.com

DADINAI FINE ART

To 16 January

Bob Marley: A Rebel Prophet

Photographs of the rebel and musical poet by Esher Anderson.

30 Cork Street W1S

▣ dadinaifineart.com

ESTORICK COLLECTION OF MODERN ITALIAN ART

13 January to 19 March

War in the Sunshine:

The British in Italy 1917-1918

Fifty images by war photographers WJ Brunell and Ernest Brooks.

39a Canonbury Square N1

▣ estorickcollection.com

FOUNDLING MUSEUM

3 February to 30 April

Child's Play

A major new project by Mark Neville exploring childhood play.

40 Brunswick Square WC1N

▣ foundlingmuseum.org.uk

FRITH STREET GALLERY

To 13 January

Dayanita Singh:

Museum of Shedding

A new body of work by this exceptional photographer.

Golden Square W1R

▣ frithstreetgallery.com

HAMILTONS GALLERY

To 27 January

Herb Ritts: Super

Work from the acclaimed American fashion photographer.

13 Carlos Place W1K

▣ hamiltonsgallery.com



© Man Ray Trust/ADAGP, Paris and DACS, London 2016

THE RADICAL EYE: MODERNIST PHOTOGRAPHY FROM THE SIR ELTON JOHN COLLECTION

To 7 May

An unrivalled selection of classic modernist images from the 1920s to the 1950s.

TATE MODERN Bankside SE1 ▣ tate.org.uk

HENI GALLERY

To 31 January

David Bailey NW1

Images of the suburban decay of Primrose Hill and Camden, shot 34 years ago.

To accompany the publication of a book.

6-10 Lexington Street, Soho W1F

▣ henipublishing.com

JEWISH MUSEUM LONDON

To 12 February

Scots Jews: Identity, Belonging and the Future

Judah Passow's portraits of Scotland's diverse and complex Jewish community.

Raymond Burton House,
129-131 Albert Street NW1

▣ jewishmuseum.org.uk

NATURAL HISTORY MUSEUM

To September

Wildlife Photographer of the Year

Enjoy the world's best nature photography displayed on backlit panels.

Cromwell Road SW7

▣ nhm.ac.uk

NATIONAL PORTRAIT GALLERY

To 26 February

Taylor Wessing Photographic Portrait Prize 2016

Portraits by some of the most exciting contemporary photographers from around the world.

St Martin's Place WC2H

▣ npg.org

PHOTOGRAPHERS' GALLERY

To 15 January

When Frost was Spectre-Grey

A group exhibition of winter landscapes.

To 15 January

Feminist Avant-Garde of the 1970s

Works from the Verbund Collection.

To 15 January

Simon Fujiwara: Joanne

Fujiwara's new film depicts the many faces of his former secondary school teacher.

To 15 January

Anonymity isn't for Everyone:

Haley Morris-Cafiero

A single image to which visitors are invited to respond.

To 27 January to 26 March

Gregory Crewdson:

Cathedral of the Pines

A new body of work by the acclaimed American artist.

16-18 Ramillies Street W1F

▣ tpg.org.uk

PROUD CAMDEN

To 8 January

40 Years of Punk:

Photographs by Adrian Boot

Celebrating the legacy and continuing influence of London's punk scene.

Horse Hospital, Stables Market,

Chalk Farm Road NW1

▣ proud.co.uk

PROUD CHELSEA

To 15 January

Reality is a Dirty Word

A captivating look at post-war London through the lens of filmmaker Ken Russell.

6 January to 5 February

Bowie by Duffy

A celebration of the dynamic relationship between two of the century's greatest artistic innovators.

161 King's Road SW3

▣ proud.co.uk

SOMERSET HOUSE

To 15 January

Malick Sidibé

The first major solo exhibition in the UK of the late Malian photographer.

Strand WC2

▣ somersethouse.org.uk

SOUTHBANK CENTRE

To 23 December

Light up the Room:

Portraits by Rankin

A collaboration between the fashion photographer and UK jewellery designers.

Belvedere Road SE1

▣ southbankcentre.co.uk

TATE BRITAIN

To Autumn

Stan Firm Inna Inngan:

Black Diaspora in London 1960-70s

Recently acquired works by eight photographers who came from the Caribbean and West Africa to live in London.

Millbank SW1P ▣ tate.org.uk

TATE MODERN

15 February to 11 June

Wolfgang Tillmans 2017

An exhibition that focuses on work by this exciting and innovative artist since 2003. Level 3, Boiler House & Tanks Studio, Milbank SW1P tate.org.uk

V&A

To 19 February

A History of Photography: The Body

Since the invention of photography, the camera has focused on the body as a subject of artistic expression and scientific examination.

Cromwell Road SW7

vam.ac.uk

NORTH MANCHESTER ART GALLERY

To 29 May

Strange and Familiar: Britain as Revealed by International Photographers

Over 200 photographs by some of the leading 20th century photographers.

Mosley Street, Manchester

manchesterartgallery.org

NATIONAL MEDIA MUSEUM

To 8 February

Fox Talbot: Dawn of the Photograph

A unique exhibition that explores the work of pioneer Fox Talbot.

Little Horton Lane, Bradford

nationalmediamuseum.org.uk

NEW ART EXCHANGE

To 31 December

My Granddad's Car:

Journeys to Pakistan and Nigeria

An exploration of migration, heritage and personal histories from Karl Ohiri and Sayed Hasan.

Gregory Boulevard, Nottingham

nae.org.uk

SOUTH NORTH WALL ARTS CENTRE

1 to 19 February

Ken Russell's Teddy Girls and Boys

Images that capture fledgling youth culture in London.

South Parade, Oxford

thenorthwall.com

QUEENS PARK CENTRE GALLERY

9 to 27 January

Chiltern Imagez

Photographic Exhibition

A show of work by members of camera clubs within the Chilterns Association.

Queens Park, Aylesbury, Bucks

qpc.org



© Paul Hart

WHEN FROST WAS SPECTRE-GREY

To 15 January

An exhibition of winter landscapes featuring Evgenia Arbugaeva, Tamas Dezso, Paul Hart, Nicholas Hughes, Martina Lindqvist, Simon Roberts and Pentti Sammallahti.

PHOTOGRAPHERS' GALLERY

16-18 Ramillies Street W1F tpg.org.uk



© David Seymour/Magnum Photos

CHILDREN'S WORLD

To 27 January

Vintage photographs from David 'Chim' Seymour's Children of Europe series go on display for the first time in the UK.

MAGNUM PRINT ROOM

63 Gee Street EC1V magnumphotos.com

EAST SOMERSET MAUGHAM GALLERY

8 to 14 February

Journeys: Open Studio Photographers

An exhibition that explores the photographic journeys of a group of photographers who met for the first time in NW Scotland in 2016.

The Horsebridge Centre,
Whitstable, Kent

horsebridge-centre.org

NORWICH CASTLE MUSEUM & ART GALLERY

To 22 January

Fishermen & Kings:

The Photography of Olive Edis

Olive Edis was a pioneering British photographer.

Castle Hill, Norwich

museums.norfolk.gov.uk

SCOTLAND SCOTTISH NATIONAL PORTRAIT GALLERY

To 3 April

The View from Here:
Landscape Photography

From the 1840s to the present day.

1 Queen Street, Edinburgh

nationalgalleries.org

NORTHERN IRELAND

BELFAST EXPOSED

To 14 January

Welcome to Belfast

Martin Parr's documentation of the tourist industry.

The Exchange Place,
23 Donegall Street, Belfast

belfastexposed.org

WALES ABERYSTWYTH ARTS CENTRE

To 14 January

British Wildlife Photography Awards

Beauty and diversity in the natural world.

Aberystwyth University

Penglais Campus, Aberystwyth

aberystwythartscentre.co.uk

Send your international
exhibition details to

anna.evans@thegmcgroup.com

AMERICAN CONNECTION

susanburnstine.com

Julia Dean was once an apprentice to Berenice Abbott and is now an acclaimed photographer and teacher. She talks to Susan Burnstine about her passion for shooting on the streets of Los Angeles.

22
B+W

When considering street photography across America, New York City is usually the first location to come to mind for most, while Los Angeles tends not to be as prominently represented despite

years of talents shining through.

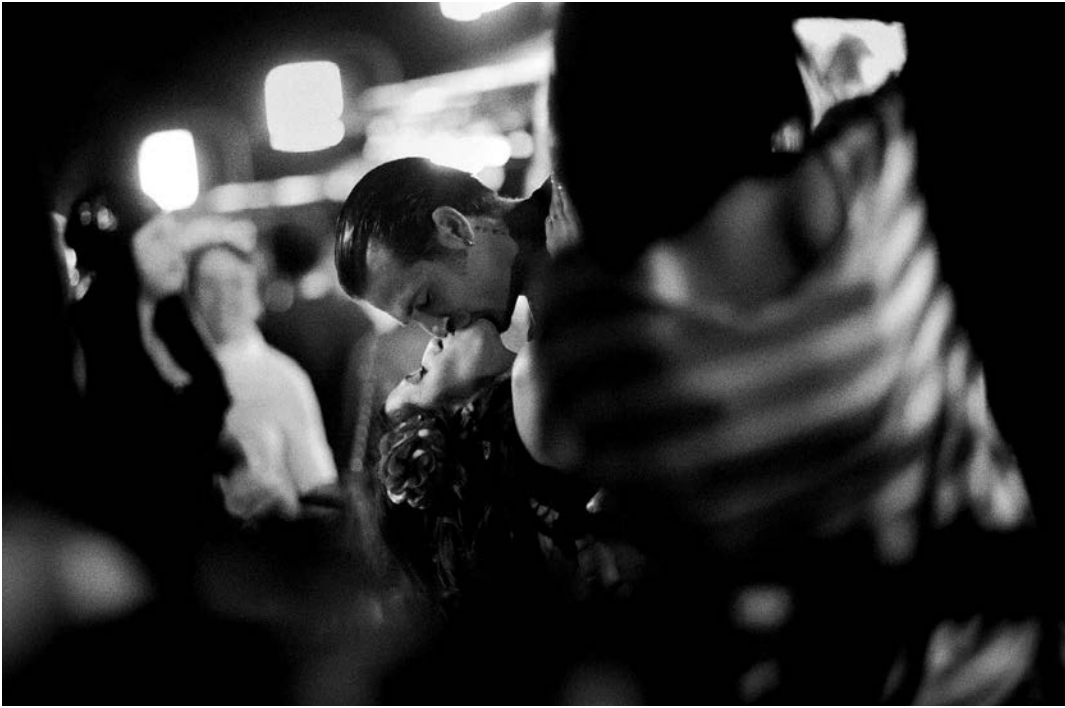
It's hard to determine why that is, but perhaps it's because the city's sprawling landscape prevents it from being conducive to imagery made in classic urban settings or within culturally and visually rich southern towns.

But in recent years there has been one notable Los Angeles treasure prolifically capturing the streets of downtown Los Angeles – photographer and educator Julia Dean.

For the past 17 years Dean's name has been synonymous

with the Los Angeles photo community's best place to attend workshops – the Julia Dean Photo Workshops (JDPW), which transitioned to a non-profit organisation and was renamed the Los Angeles Center of Photography (LACP) in 2013.





Ever since Dean began teaching at university level 34 years ago in her home state of Nebraska, her inspirational teaching style has motivated countless photographers. And fortunately for many, she shows no signs of ever slowing down. Dean says, 'Throughout my entire 20s, I criss-crossed the USA in my old beat-up car, a tent, little money, and a Texaco credit card. I was a vagabond, a wanderer and I didn't know what I wanted to do (other than photography), until I stumbled into teaching.'

During those years, she had a list of interesting jobs, including being an apprentice for the legendary photographer Berenice Abbott, a clerk for the Associated Press during the 1980 Lake Placid Winter Olympics, a photo editor with AP in New York, a white-water rafting photographer in

West Virginia and also a ski photographer in Colorado. After Dean's first photography teacher and now long-time friend George Tuck asked her to teach his summer class at the University of Nebraska, she has never looked back.

Once she began teaching, she discovered a passion for photographing and writing about socially concerned topics. 'For many years,' she says, 'I travelled the world on one thin dime while on freelance assignments for various relief, non-profit or religious organisations that were doing humanitarian work around the globe. The assignments didn't pay that well, but what I didn't make in salary was made up by the opportunity to meet and learn about the lives of people from so many different countries.'

In 1994, Dean moved to Los

Angeles with little money and no job. Remarkably, only four years later she opened the Julia Dean Photo Workshops. After JDPW transitioned to LACP, she accepted the position of executive director and currently continues to teach.

Dean gave up travelling and photojournalistic missions to focus on building JDPW 17 years ago, but was able to satisfy her desire to travel by leading a number of travel workshops. After returning from one of these, she had a revelation that inspired her to start shooting street photography in Los Angeles. She made that decision in November 2010 and hasn't left home without a camera since.

In 2011 she moved downtown with her partner, Jay Adler, so she could immerse herself in her project. 'Bernice Abbott told me that you must always have a personal project. And I do. For life. The streets of downtown Los Angeles.'

Dean offers three highly sought after street shooting classes for LACP. Additionally, she founded an event called Street Week for LACP that includes a competition, workshops, lectures and an exhibition. The next event takes place from 29 January to 5 February, 2017.

▶ juliadean.com

EXHIBITIONS USA

BRUNSWICK

Bowdoin College Museum of Art

Until 29 January

Robert Frank: Sideways

▶ bowdoin.edu

CHICAGO

Catherine Edelman Gallery

Until 25 February

Serge Najjar:

A Closer Look at the Ordinary

▶ edelmangallery.com

DES MOINES

Des Moines Art Center

Until 22 January

Vivian Maier:

Through a Critical Lens

▶ desmoinesartcenter.org

HOUSTON

Catherine Couturier Gallery

Until 18 February

Susan Burnstine

▶ catherinecouturier.com

NEW YORK CITY

International Center of Photography

Until 27 January

Winning the White House

Featuring Cornell Capa, Grey Villet, Elliot Erwitt, Bill Eppridge, Chris Buck, Stephen Crowley, Ken Light, Mark Peterson, Antoni Muntadas and Marshall Reese

▶ icp.org

ROCHESTER

Eastman Museum

Until 30 April

A History of Photography – from daguerreotypes to digital prints

▶ eastman.org

TUSCON

Center For Creative Photography

Until 29 April

Flowers, Fruits, Books, Bones – still lifes from the Center's collection

▶ creativephotography.org

WASHINGTON DC

Arthur Sackler Gallery

Until 12 February

Gauri Gill: Notes from the Desert

▶ asia.si.edu



WHEN THE PAST SPEAKS

For eight years **Mark Luscombe-Whyte** refined the wet plate collodion process by taking images of his neighbours in rural France. The results go beyond a simple translation of a technique to a set of portraits full of narrative. Anna Bonita Evans reports.

All images © Mark Luscombe-Whyte



Above **Jaz** Opposite **Ruby and Miv** Overleaf Left **Joy** Right **Samantha**

It was an afternoon in early autumn that Mark Luscombe-Whyte and I first spoke about his wet plate collodion portraits. Mark is based in Cévennes, an idyllic mountainous region in the south of France known for its stunning scenery, vibrant light and delicious honey. As we connected over Skype I find he's in the middle of sorting and cleaning his collodion plates in preparation for a show in Saint-Tropez.

With the last of the summer sun shining into his sitting room and the culmination of eight years' work around him, the scene was set for an interesting chat. The plates – or as Mark refers to them 'his 19th century Polaroids' – have a beauty and majesty that can only be created by a true master of the craft. Also impressive in volume (there are hundreds), the portraits are from his personal series of expatriates and their children and grandchildren who live locally

that he's befriended over the years.

These pictures show Mark's interpretation of a historical photographic printing process that has recently become hugely popular – attracting hundreds of photographers back into the darkroom. But Mark's interpretation and skill is different to the majority. Photographing out of the studio in ambient light and incorporating close by elements into each frame, these pictures are full of narrative and personality because of Mark's talent as a photographer rather than the process he uses.

'The look you get through wet plate isn't particularly flattering, it can make a subject look 10 years older than they are – or as if they've spent a lot of time under a sunbed – but I still couldn't get it out of my mind.'

The collection's strength is testament to Mark's passion for this 165-year-old process which began after seeing a tintype picture by Joni Sternbach from her *Surfland* series. 'It was a really odd feeling but I fell in love with this image – I had a serious crush on it. I then became obsessed with the process and read everything I could find.' He goes on: 'The look you get through wet plate isn't particularly flattering, it can make a subject look 10 years older than they are – or as if they've spent a lot of time under a sunbed – but I still couldn't get it out of my mind.'

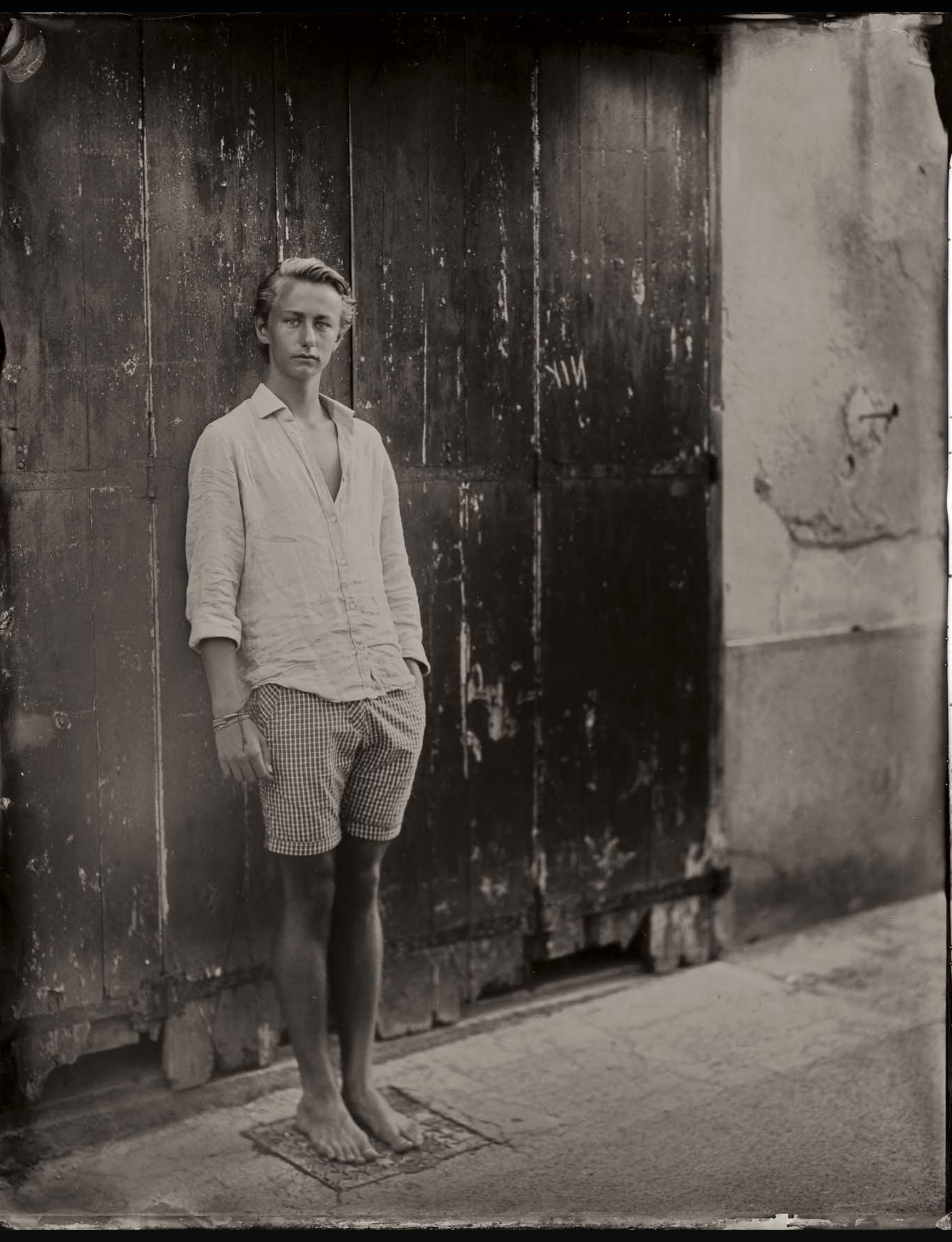
After completing an introductory course in Manchester, Mark decided to take wet plate seriously: 'I thought if I'm going to do this I'm going to do it properly, so after six months of gathering specialist equipment I enrolled in a course with George Eastman House's head of photographic processes Mark Osterman and his wife Frances Scully Osterman.' Although based in America, Mark and Frances were teaching a course at Lacock Abbey – once home to William Henry Fox Talbot.

'Mark and Frances are two of the most knowledgeable people on the subject of historical photographic processes and I think they're largely responsible for this collodion revival we're experiencing.' >













Previous pages Left **Freddy** Right **Denise** Above **Elodie**
Opposite **Naomi Watts and Jeanann Williams and children.**

◀ After a further course at George Eastman House in New York, Mark continued to experiment for another two years. 'Despite a lot of people liking the imperfections in wet plates, I figured you've got to learn how to do something perfectly to then start experimenting.' With his high standards the learning curve was a long and challenging one before Mark felt confident to pursue his first series – the results of which you see here.

Showing me the signature thumbprint he leaves at the drip point on each plate, Mark also refers to the curious scratches and blemishes that can unintentionally appear. He comments how the labour-intensive technique has hardly changed since its inception. Formulated in 1846, collodion was first used (and still is) in medicine to close small wounds or keep surgical dressings in place. It was in 1851 that

'I often think about what potters say: when throwing a pot it's the first 1000 that are the hardest. It's the same with collodion.'

Englishman Frederick Scott Archer found that the highly flammable, syrupy solution could also hold light-sensitive chemicals on glass, making its tough but flexible coating the perfect compound for photographic plates.

From preparing and shooting to developing and then fixing a plate, Mark explains how each stage of the process is highly complex (and potentially dangerous) and can go wrong at any time: 'Around half of the plates I shoot are duff and there is no rhyme or reason why they don't work. Anything can contribute to a plate not working: light leaks, temperature, dust particles, a wrong ratio of chemicals.

If there's an imbalance you soon know as when you're developing the plate the image just washes away – it just melts before your eyes – it's awful!

'I often think about what potters say: when throwing a pot it's the first 1,000 that are the hardest. It's the same with collodion. There have been times when I've shot two plates within five minutes of each other and they've come out completely differently. But you have to take your time to understand what's going wrong.' Rather than finding the process's unpredictability frustrating, it excites Mark.

Asking if learning a technique from the past has given him a creative reawakening, he reflects for a moment then says: 'For the last 25 years I've worked as a successful commercial photographer. Before I pursued collodion, I wasn't enjoying photography as much as I used to. Digital had pretty much completely replaced analogue and everyone's images were starting to look the same – I'm not saying they weren't good pictures but there wasn't that variety. I've always loved photography but it was starting to feel a bit stale. When I started exploring alternative printing processes I had to almost forget everything I'd spent years refining, which was liberating.

'Seeing that tintype by Joni Sternbach rejuvenated me and since I've shot with collodion my skills and eye have improved vastly – it's brought back the passion I was missing for a while. I think other people have felt this way too: when I first started experimenting I'd say there were around 500 people in the world interested in it and only four or five people frequently shooting wet plate. Now you see it everywhere – if you look on Facebook some dedicated groups have over 4,000 members. As a direct result of digital homogenising photography a lot more people are reverting to analogue.'

As our conversation comes to an end, I thought how I had caught Mark at an interesting point in his photographic career: after the success of his first wet plate collodion series, his natural curiosity and dedication has opened new doors for him to enter and explore. Mark tells me the demand for wet plate photographs is becoming higher in the commercial world and he completed his first private commission last year, with the second in the planning stages.

For now, however, he's done with portraits in his personal work and, with a large format camera by his side, wishes to head in a new direction – perhaps a landscape or still life series with a stronger sense of narrative. His ultimate goal – or as Mark puts it, his Holy Grail – is wet plate collodion negatives with platinum palladium prints: 'I think I'm about two to three years off that,' Mark says. We as the receivers are sure to relish in the results.



FEATURE

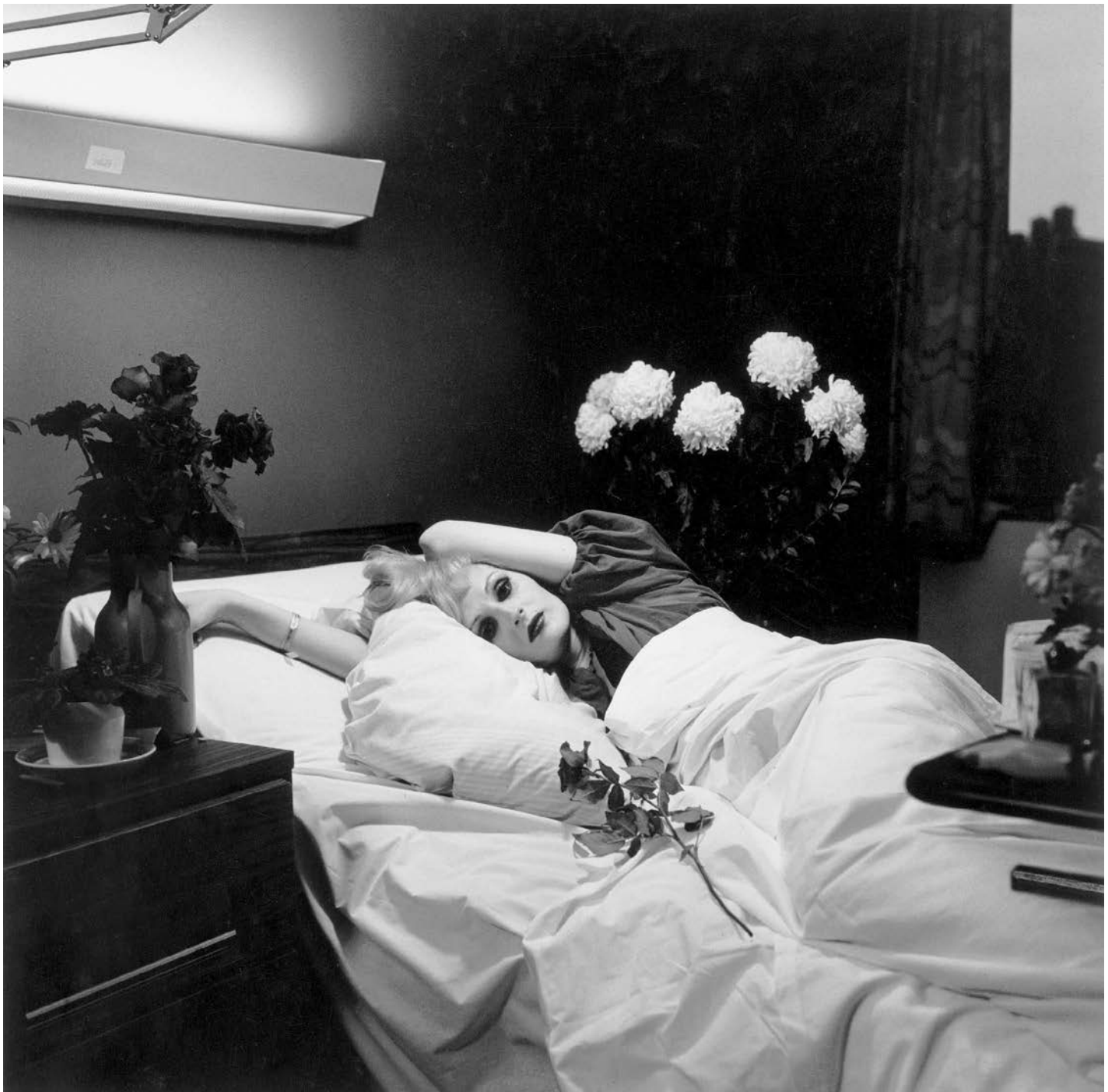
THE GIFT OF THE PRESENT

A timely retrospective of the work of **Peter Hujar** will enshrine his legacy as one of America's greatest portraitists. Max Houghton discovers more about the man and exhibition by talking to curator Joel Smith.

All images © The Peter Hujar Archive, LLC.
Courtesy the Pace Macgill Gallery, New York
and the Fraenkel Gallery, San Francisco,
except where stated



Self-Portrait Jumping (1), 1974.



Candy Darling on her Deathbed, 1973. From the Richard and Ronay Menschel collection.

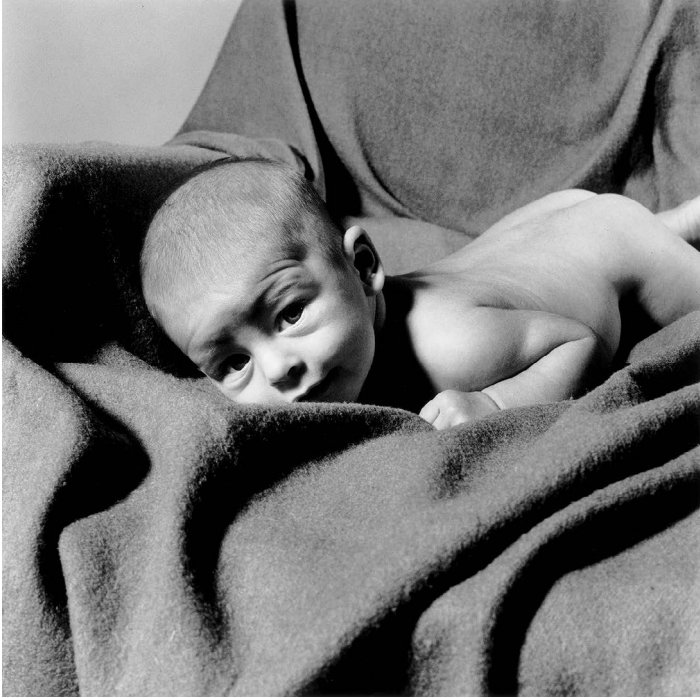
The legacy of American photographer Peter Hujar is taking its time to be understood and fully appreciated.

He didn't pander to the institutions that might have collected his work in his lifetime, for the most part, it seems, because he was too busy living. He did not use his charisma and good looks to charm gallerists or curators, and instead created an extraordinary photographic archive of his downtown friends, who embodied the creative soul of post-Warhol New York.

Warhol's cartoon-bright art now looks so perfectly of its time, yet it could be argued that it was as avant-garde as it was commercial, not least in the way he appropriated mass media imagery to create it. Hujar's B&W portraits may well follow tropes of an earlier era, yet they capture the very essence of the people who defined the 'now'. In this way we can even see Warhol as Hujar's artistic foil. Joel Smith, curator at the Morgan Library and Museum, which owns 100+ of Hujar's prints and ephemera,

explains this curious temporality:

'Hujar knew, even in the 1980s, that he represented the end of one phase of photography, and that it was entering into a new era that held little interest for him. He identified some of the things that made him feel, as he said, Victorian: composing in the camera, having an intensely personal interaction with the person or creature or place he was portraying and creating a print by hand. I think Hujar would freely admit that we live in the world Warhol >



John McClellan, 1981.



Ethyl Eichelberger as Minnie the Maid, 1981.



Peggy Lee, 1974.



Gary in Contortion (1), 1979.

◀ intuited, and predicted, and created, where photography is a part of everything we do and every scattered conversation we have on our phones.'

Hujar photographed luminaries like Warhol, John Waters, Susan Sontag, Candy Darling, Divine and David Wojnarowicz (briefly his lover) with exceptional candour and intimacy. He'd often photograph his friends in bed, and, in the case of Darling, on her deathbed. She wears full make-up

and is framed by a bower of white flowers, the sweep of her elegant body already shrouded, as though in preparation. A male-to-female transgender actress, Darling starred in several Warhol films, before she died aged 29. Sontag said of Hujar's work: 'Peter Hujar knows that portraits in life are always, also, portraits in death.'

Hujar's time was the time when Aids struck the homosexual community, which was still very marginalised, and made sexual

orientation the subject of attention in the cruellest of ways with its disfiguring cancers and ability to ravage its sufferers into horribly premature death. Hujar himself died of an Aids-related illness in 1987, at the age of 53. While his personal life must not overshadow his art, it did shape it. He rarely spoke of his difficult early years, but his desire to connect with other human beings – perhaps people in whom he sensed a similar striving – is potently evident in his photographs. ▶



David Wojnarowicz Reclining (2), 1981.

'He rarely spoke of his difficult early years, but his desire to connect with other human beings – perhaps people in whom he sensed a similar striving – is potently evident in his photographs.'



St Patrick's, Easter Sunday, 1976. Opposite Boy on Raft, 1978.

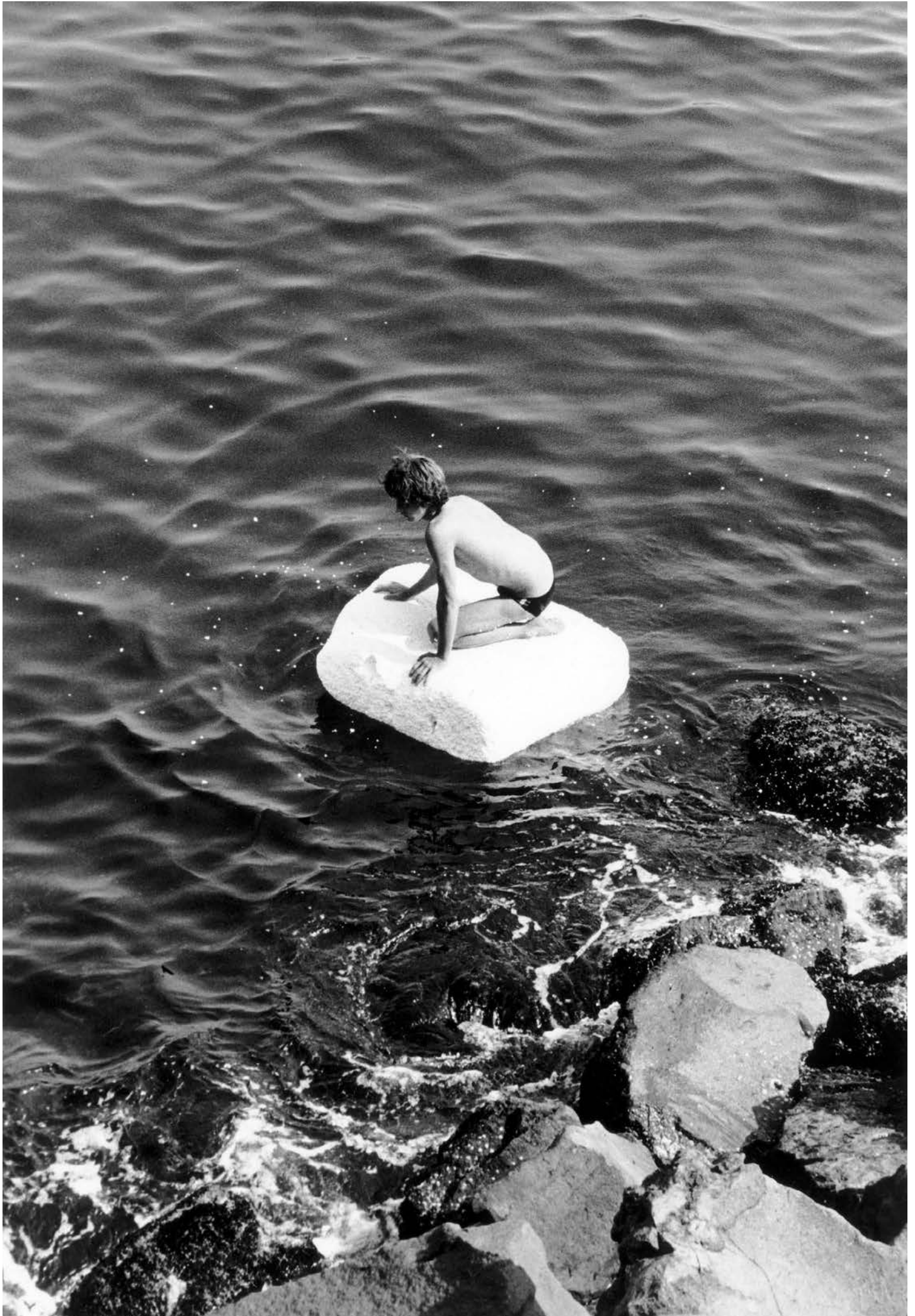
His work has been slowly gathering interest. Joel Smith has curated an exhibition, *Speed of Life*, which opens in Barcelona in January and is destined ultimately for the Morgan in 2018. Smith paid careful attention to Hujar's final show, at New York's Gracie Mansion Gallery in 1986, in which he showed 70 pictures in 35 vertical pairs, making for fascinating dialogues between his images.

He says: 'In sequencing *Speed of Life*, I wanted to respect Hujar's style of

combining his work, while also letting some images stand alone and allowing viewers to get a sense of the overall evolution of his photography. So the sequence includes what I call suites: grids with four to eight photographs. Some reflect themes (such as the reclining portrait) or compositions (such as the view of a receding road) he photographed many times over three decades. In other grids, I combined disparate facets of his work, as he liked to do. The aim was to do the

historical work of a retrospective, yet leave the work alive and challenging and full of Hujar's instinct for contradiction.'

The prints in the show are all by Hujar, who Smith describes as 'a meticulous and perfectionist printer.' As already alluded to, Hujar did not have a commercial sensibility, but the prints he did manage to sell (or give away) in his lifetime tended to be excellent. The forthcoming retrospective includes images from ten collections. Before he died, Hujar asked >





Palermo Catacombs (11), 1963. From the Allen Adler and France Beatty collection



Steel Ruins (13), 1978.



La Marchesa Fioravanti, 1969.

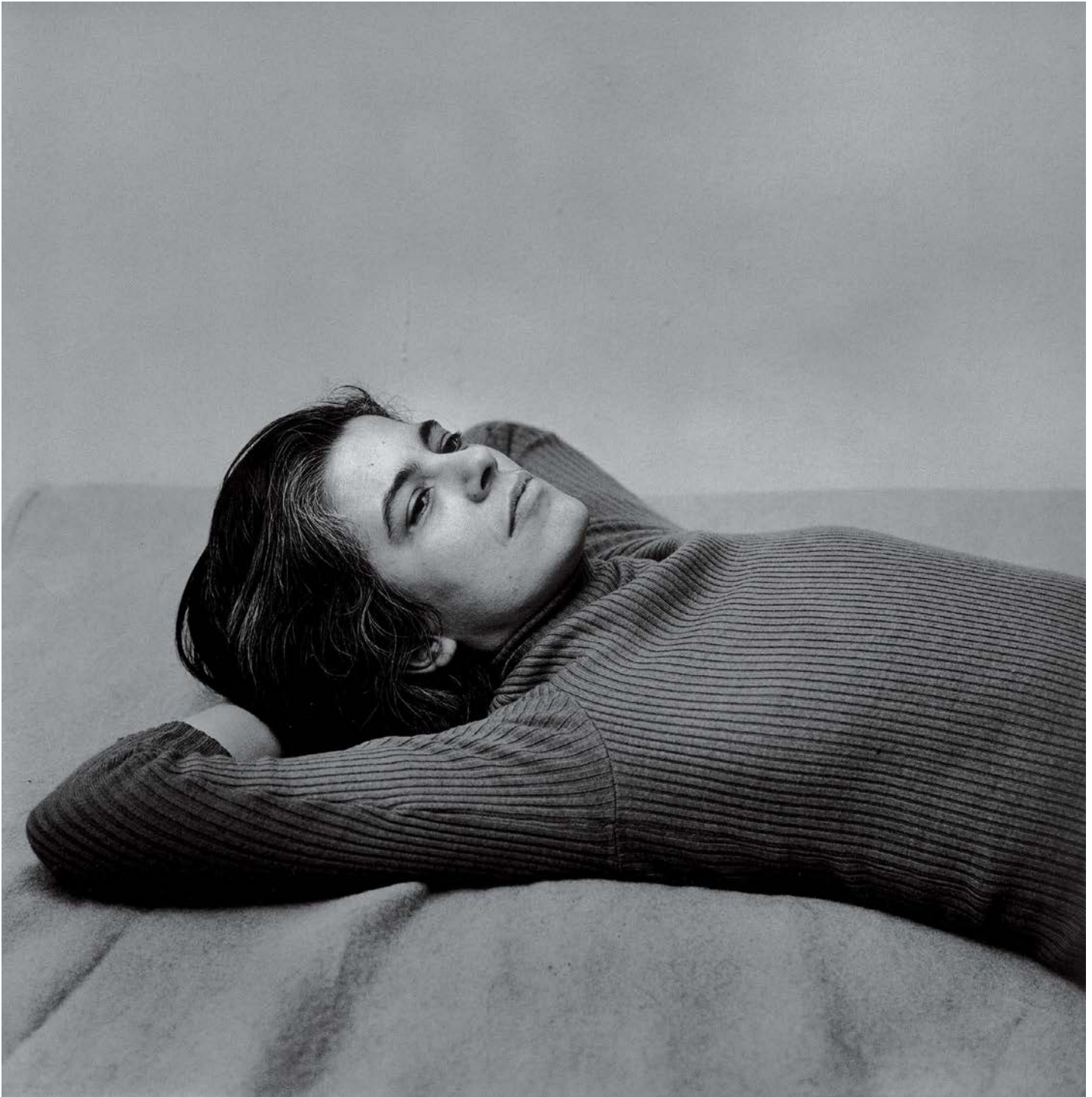


Mural at Piers, 1983.

< his friend Lynn Davis to help organise his prints; some from this fantastic collection had not been spot-toned or flattened. After the prints had been treated, Smith was delighted at how they shone. As well as a set of prints, the Morgan acquired Hujar's complete contact sheets (over 5,700) as well as tearsheets, correspondence and papers. From these resources, and interviews with 25 people who had known Hujar at different stages of his life, the content of this exhibition took its form.

This sensitive, sensual curation of work by the exceptionally talented Peter Hujar will serve to cement his legacy at last, as a portraitist and as someone who understood transience as a defining factor of the human condition, and found a method of preservation. Smith says: 'Hujar matters now because his art reminds us photography can be something far richer and more intended than its present ubiquitous usage, while still addressing the way life feels in the present tense.'

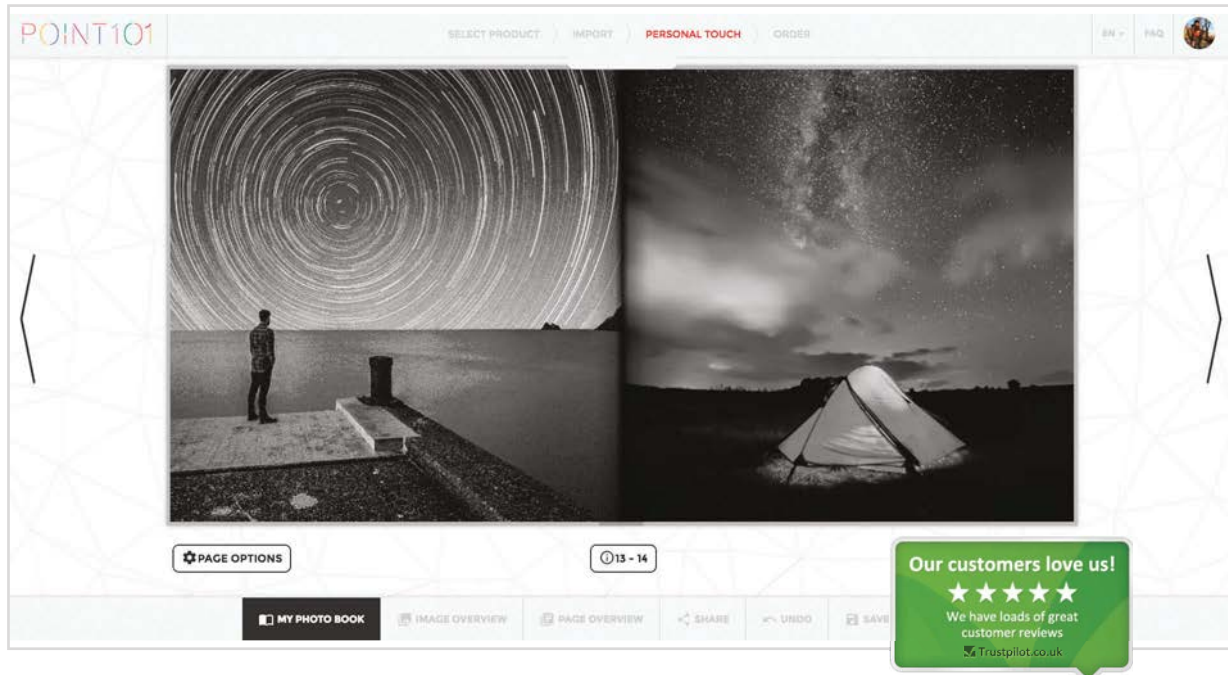
Peter Hujar: Speed of Life is on from 26 January to 30 April 2017 at Casa Garriga Nogués exhibition space. The exhibition has been organised by Fundació Mapfre, Barcelona, and the Morgan Library and Museum, New York. The international tour is partly sponsored by the Terra Foundation for American Art.
 □ themorgan.org
 □ fundacionmapfre.org
 □ peterhujararchive.com



Susan Sontag, 1975.

'The aim was to do the historical work of a retrospective, yet leave the work alive and challenging and full of Hujar's instinct for contradiction.'

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INSPIRATION

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INSIGHT

What a photographer intended and what is actually in a photograph might not always coincide. **Vicki Painting**, winner of the 2015 Black+White Photographer of the Year, looks beneath the surface and discovers some interesting interpretations.

What's the subject of a photograph but a photograph? The question posed by Garry Winogrand to Charles Hagen in *Afterimage: Critical Essays on Photography* illustrates the contempt he felt for those who refused to see the photograph as anything other than an entity in its own right, free from the conventions of fine art. In his first book, *The Animals*, he took to the streets of New York between 1962-1969 to document the rapid changes he witnessed taking place. Winogrand used a wideangle lens to incorporate as much of his world as possible, always aware of the limitations of filling the frame. When he talks about the 'space that has to be accounted for' we see a photographer trying to make sense of these challenging times.

Winogrand is equally as infamous for leaving behind a vast number of unprocessed images as he is for his extensive output. He

*'space that has to be
accounted for'*

walked the streets describing himself as a tourist where 'any moment can be something'. Winogrand's representation of the city and its inhabitants was fuelled by the anxiety he was reported to have been suffering at the time. Armed with this knowledge, we might begin to form a different interpretation of the work which may well differ from its original intention. When we take a picture we are not producing a mirror image of the world but an image of the world as we see it. Representing others through a lens is a loaded topic – the street, however, is a contested genre, where photographers are, on the one hand, encouraged to be bold and authentic, and on the other to work ethically, often a contradiction in terms. Every form of photography has its own conventions serving different interests but, as Leo Rubinfien, Winogrand's protégé and curator, explains: 'Winogrand's work demonstrates that the ambiguity of photography can be one of its great strengths.'

© Vicki Painting







COMMENT

A MODERN EYE

A photographer of great variety in style, geography and subject matter, **René Burri** is celebrated for depicting new perspectives on the world. Shoair Mavlian, assistant curator of photography at Tate Modern, shares her fascination with his work.

Without a doubt one of the highlights of my job is the opportunity to meet and work directly with artists. In late 2012, when I was relatively new to the role, I was lucky enough to visit René Burri at his studio in Paris. This experience of seeing a lifetime of work laid out in his studio was an encounter I will never forget.

René Burri was born in Switzerland in 1933 and studied filmmaking at the school of Applied Arts in Zurich before embarking on a career in photography that spanned more than six decades. In 1955 Burri, a young photographer just starting out, was introduced to members of the recently founded co-operative Magnum Photos through fellow Swiss photographer Werner Bischof. Following Bischof's introduction, Burri began working with Magnum, first as an associate then becoming a full member in 1959. As a member of Magnum, Burri witnessed and documented many key political and cultural events of the second half of the 20th century. >

São Paulo, Brazil, 1960.

All images © René Burri/Magnum Photos

◀ Looking back over such a long and esteemed career, what fascinates me about Burri's work is the variety of his practice: images taken in Brazil, Egypt, Lebanon, Berlin and Mexico at different moments throughout the 20th century show an interest in the idea of an expanded approach to documentary practice that goes beyond trends seen in other photojournalism at the time. This wider approach is highlighted by the way he bridged gaps between documentary, reportage and the photo essay, alongside portraiture, architecture and landscape. The key to this diversity of imagery, geography and subject matter lies in the way in which Burri was able to work on press commissions and personal projects simultaneously – a skill he honed over many years while travelling on assignment.

Like many photographers with long and diverse careers, in the final years of his life Burri looked back at his work and selected 27 images which he printed and editioned as a portfolio which is now part of the Tate collection. Burri is perhaps best known for his iconic images of Che Guevara taken in Havana in 1963 and, although the portfolio includes a version of this iconic work, it also includes many rarely seen photographs – taken in both colour and black & white – which when viewed as a whole showcases the true diversity of Burri's practice.

In June this year for the launch of the new Switch House at Tate Modern we rehung the entire museum, installing a range of new collection displays. Within this new rehang we installed a group of work from Burri's *Portfolio*, 2014. In a room titled *Modern Times*, Burri's images of the Suez Canal in Egypt and of newly constructed modernist architecture in Brazil hang alongside works by Umberto Boccioni and Pablo Picasso depicting new perspectives of the modern world.

Burri's images related to architecture and modernity are among some of my favourites, particularly his ongoing engagement with the acclaimed modernist architect Oscar



Niemeyer in Brazil. Burri returned to Brazil over a period of several years throughout the 1950s and 60s, photographing the urban centres of Sao Paulo and Rio. He also worked on an ongoing project documenting the construction of the capital Brasilia, focusing firstly on its planning and construction, following the project through to the inauguration day, and finally

the function and use of these new radical architectural spaces in everyday life. In these photographs Burri utilises the harsh sunlight reflecting off the large concrete surfaces to capture patterns of light and shadow reminiscent of modernist photographers in the early 20th century. However, as well as this formal approach, Burri manages to capture the

vibrancy and excitement of a country in transition that is optimistic and looking forward to the future.

Having the work of such an iconic photographer integrated into the Tate Modern collection displays is an important part of the museum's new approach to photography and something that we hope to continue for many years to come.



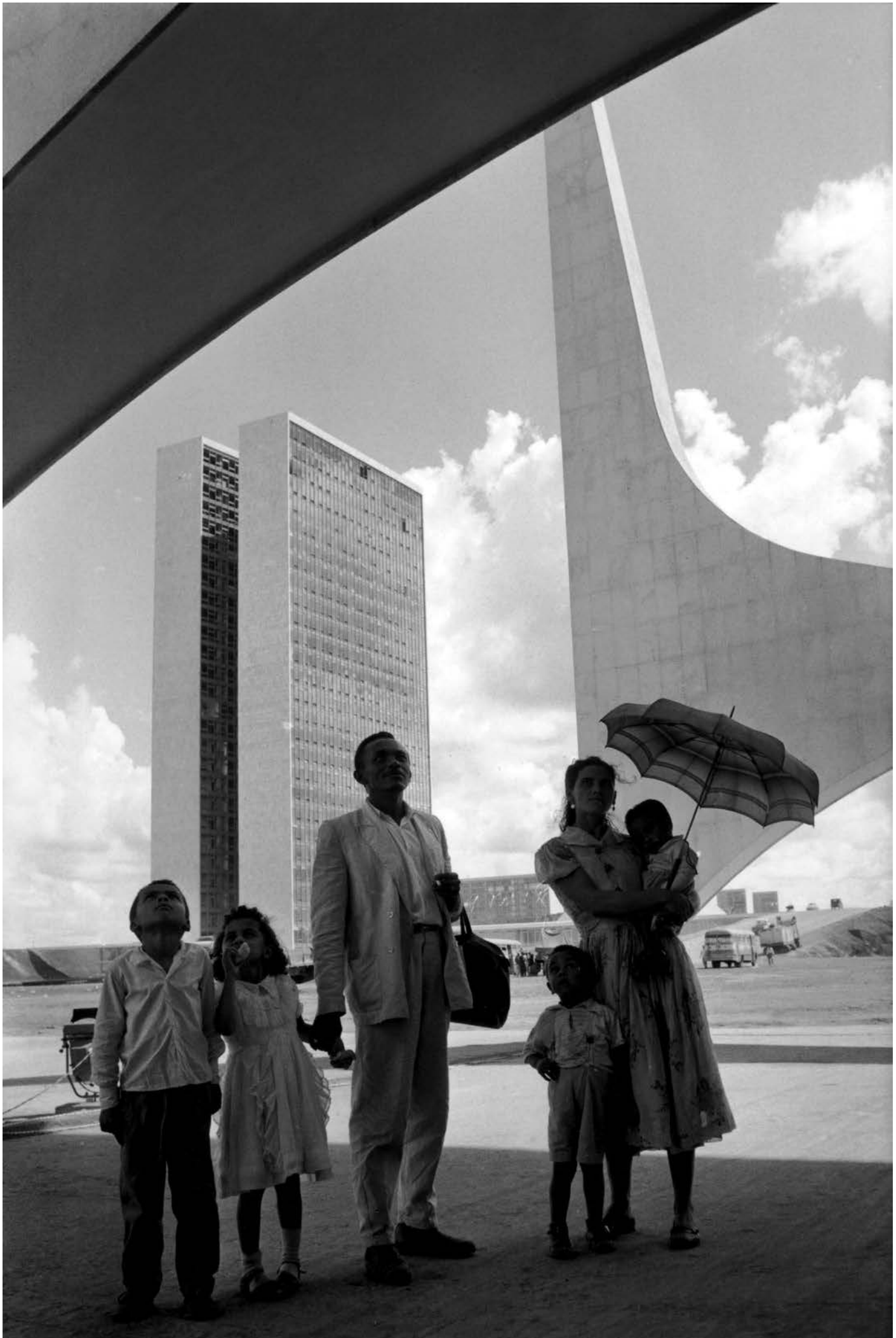
YOU MIGHT ALSO LIKE...

Susan Meiselas was born in Baltimore, Maryland, in 1948 and has been an active member of Magnum since 1976. Working in both colour and black & white, Meiselas has produced many iconic bodies of work, most notably her long-term engagement with Nicaragua over more than two decades and her archival project on Kurdistan. tate.org.uk

Above **Suez Canal, Egypt, 1956**

Left **Ministry of Health by architect Oscar Niemeyer, Rio de Janeiro, Brazil, 1960.**

Opposite **Worker for Nordeste shows his family the New City designed by Oscar Niemeyer on inauguration day, Brasilia, Brazil, 1960.**



THINKING PHOTOGRAPHY

Despite the fact that we have the world at our digital fingertips and images by the thousand, there is nothing so satisfying as a physical print, says **Alex Schneideman**. And to prove his point, he can quote the master...

All images © Alex Schneideman



The privileged son of a French industrialist once said that, 'the final act of photography is the print'. Henri Cartier-Bresson was under no illusion as to the rightful place of a photographic work in the artistic canon. As an artist who came to photography via painting and surrealism, Cartier-Bresson's instincts would have been towards the final manifestation of art as a physical manifestation rather than confined to the pages of academic books.

That the rightful place of photography is on paper is often blindly accepted by the majority and will not surprise many, but

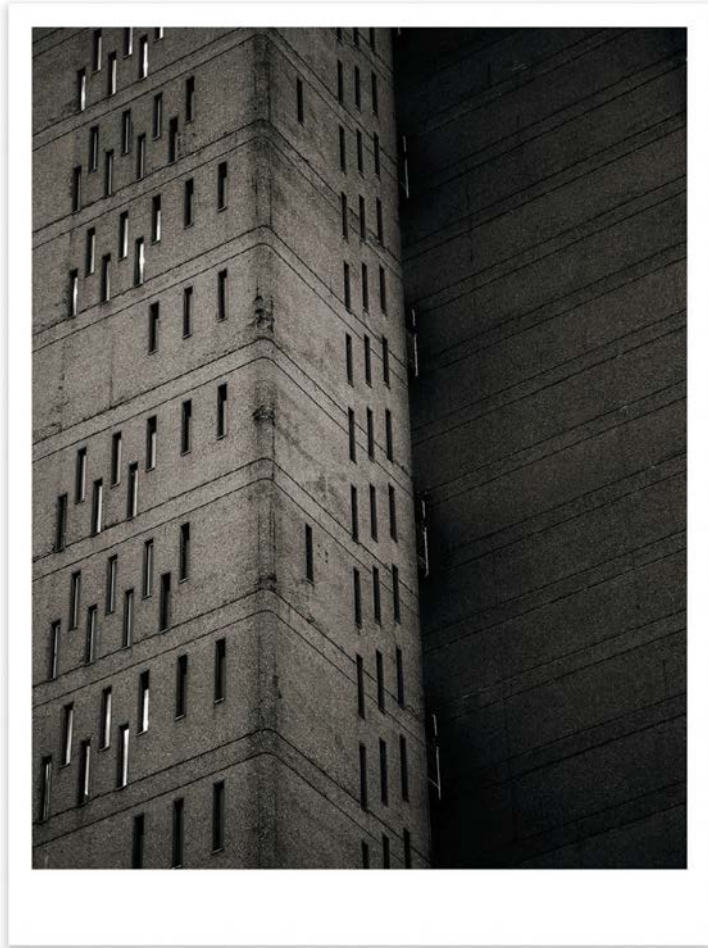
'The adage regarding the final resting place of an image as being properly physical is increasingly questionable at a time when many more images are consumed on screens than any other way.'

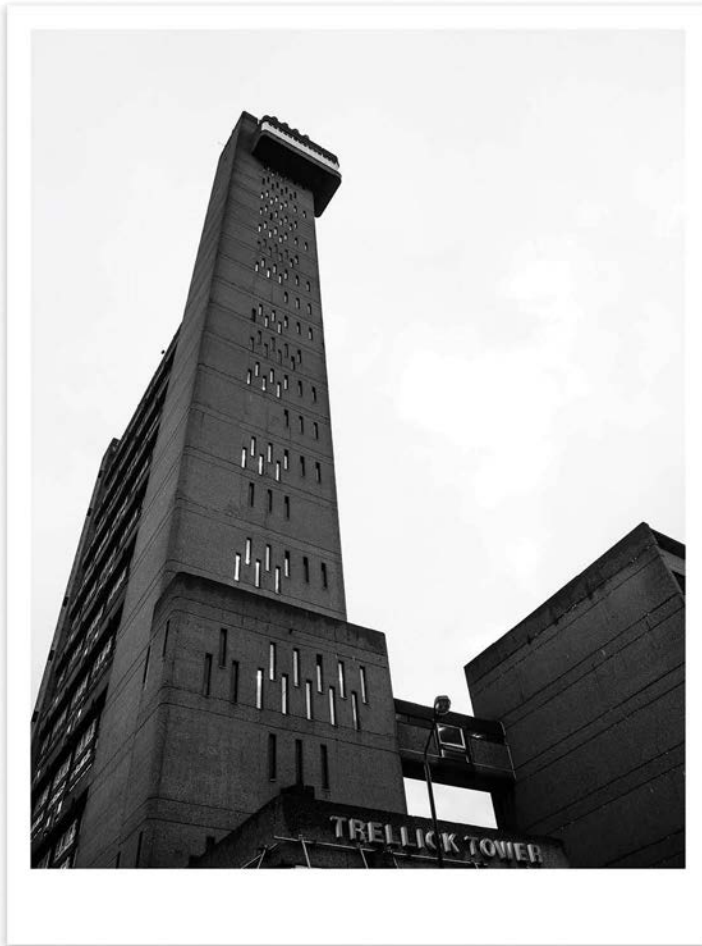
the adage regarding the final resting place of an image as being properly physical is increasingly questionable at a time when many more images are consumed on screens than any other way. Yet there is something about HCB's declaration that seems to resonate. Perhaps this is because the idea of there being a final act to the photographic process implies a sort of finality in the development of the image as concept and form.

That there is a final act at all means that the photograph has been rendered through the faculties of the photographer's mind and experience and has been born and presented as a fixed point ready for the view of others and the latent power that comes with that.

Every single image posted on Instagram or Facebook causes a ripple – a wave that might be imperceptible, diminishing as quickly as it forms. Or another

picture will gather momentum as it is passed from person to person, from device to device. Often these photographs are ephemeral – easily swept away by the next image. There is now an easy relationship with the fast decay of an image in so far as these photographs are thumbed-through on their way down the screen of a phone or tablet. It is possible that we all share a sense that something is missing in the swipe-to-swipe evaporation of image after image. Perhaps a way of engaging that is disproportionately degrading to the power of imagery. Should the grace period of a picture be measured by the speed of a thumb? ›





For some reason magazines are not dying out. The long predicted demise of physical print, which is costly and static (when compared to a screen's innate transient cheapness) has not happened. On the contrary, there is a burgeoning selection of ultra high quality titles (including this one). These publications often take great care with picture selections, layout and print quality. They are constructed with sweat, love and risk and consumed by appreciative readers who sense that by buying the publication they are, in some meaningful way, contributing to the life of the magazine and art.

One of the allures of a photograph printed on paper is that it is incontrovertible. It cannot be altered. It is both statement and fact to be looked at today, studied tomorrow and lived with for as long as you want to have it around.

The same cannot be said of screen images. Different

monitors and screen technology, not to mention colour balances and varying brightness levels, mean that a photo viewed on a device is a conditional thing.

For the purposes of enjoying and examining a photograph a print is more useable because paper is reflective – incidental light bounces off it at easily controllable intensity whereas a screen-viewed image is aggressively backlit – admittedly satisfying for contrast but tiring

for extended examination.

A well made photographic print can be printed small or large as befits the subject while a screen dictates the dimensions the image can be viewed at. A print can be hung on the wall and examined as one passes by every single day.

For many photographers, the act of printing pictures and sticking them up in constant view is a way of getting to know their own work intimately.

And perhaps the most marked difference is demonstrated by the form of the book. There can be no more satisfying photographic experience than turning the pages on a series of images bound into a single photo book and, in particular, a book which has been printed meticulously by expert printers whose knowledge of paper and ink can make photographs resonate on every page.

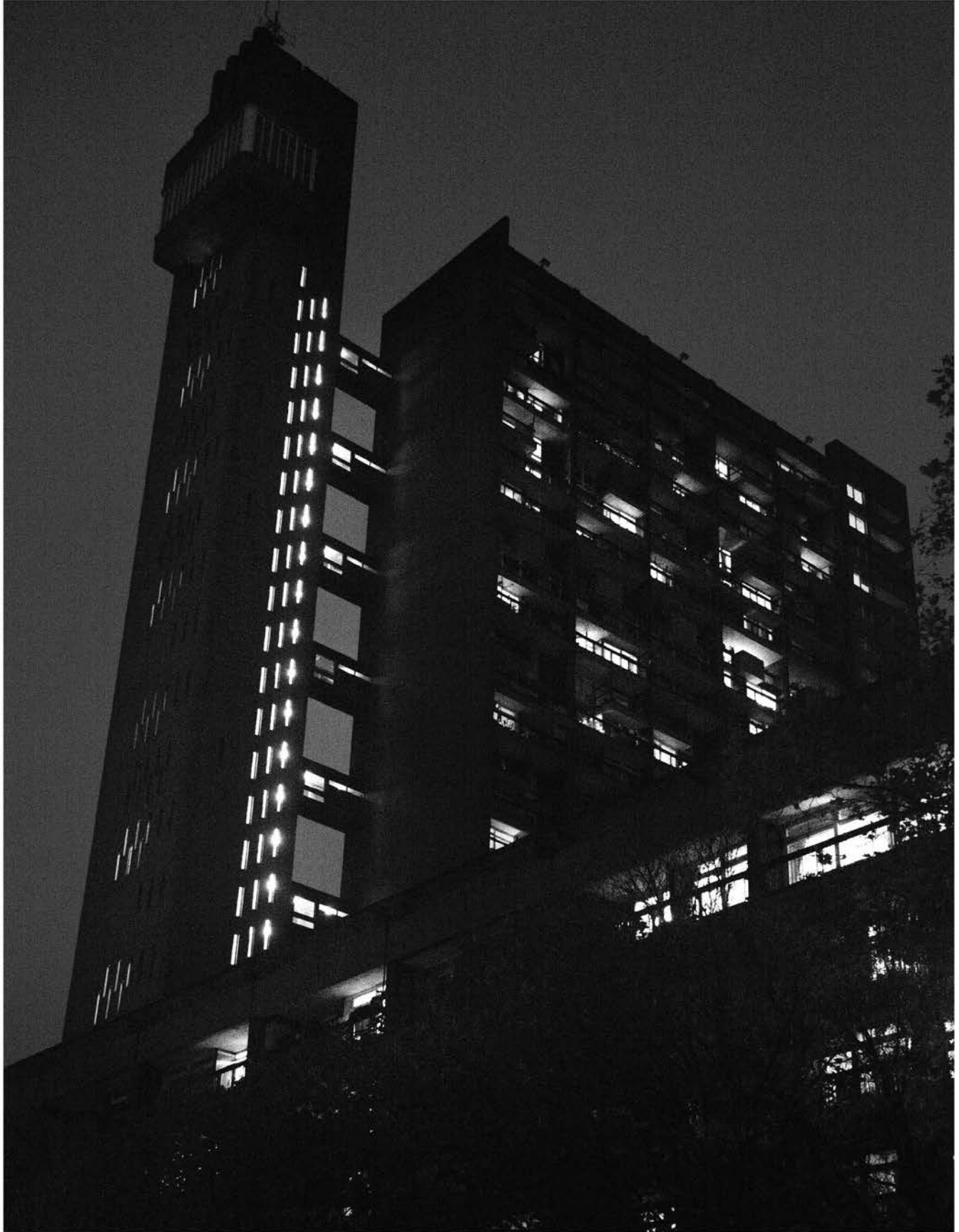
A photograph needs to be fixed in the physical world to allow for the enduring lover's gaze. A screen-lit image seems brittle and transient by comparison. To commit an image to paper is to honour poetry and the time-resisting dynamics of art.

The final act of photography is, indeed, a print.

This month's column is accompanied by pictures of the world famous Trellick Tower in London which is hated and loved in equal proportion. Built in 1969 by the Hungarian architect Ernő Goldfinger (so hated was the building that Ian Fleming named his most infamous villain after him), it has attracted dissenters and aficionados ever since. These are the only prints I sell direct from my studio, over which Trellick Tower looms. I always have two or three in the window and I might sell a couple a month if I'm lucky. I have only ever made prints of them and have never shown them on my website. For some reason I've always felt they need to be printed and seen on paper rather than shown on a backlit screen.

NEXT MONTH
What is the point of street photography?

Agree or disagree? Let me know at @schneideman331 or email me at alex@flowphotographic.com.



MINIMALIST LANDSCAPES

Winter is the perfect season to shoot minimalist landscapes. A blanket of snow can transform the scene, allowing you to create pictures that free up the imagination. **Lee Frost** offers his tips for success.

The most common approach to landscape composition is to cram as much information as possible into each frame. We use wideangle lenses to capture a broad field-view, fill the foreground with interesting features that lead the eye into the scene and look for a focal point to add a sense of scale. Wasted space is our arch-enemy. It results in empty, boring compositions. Or does it?

Well no, actually, it doesn't have to. Cluttered compositions can be confusing, but once you strip away unnecessary details and get back to the bare bones of a scene, you'll see that very little is needed to create a fine art masterpiece. Study the work of photographers such as Michael Kenna or Josef Hoflehner and you'll see what I mean. It's amazing how effective a single tree on top of a hill can be, or a fence line fading into the snowy winter wastes.

Speaking of which, winter is by far the best season in which to shoot minimalist images because Mother Nature gives us a huge helping hand by dumping loads of

snow on the landscape. This buries pretty much everything under a pristine white blanket and only leaves the tallest and boldest features visible – trees, buildings, fences, walls. Most of the hard work has been done for you – all you need to do is head out with your camera and capture it. There won't be much colour to remove either, so you end up with black & white images as the snowy winter landscape is naturally very monochromatic, especially on a dull, grey day.

The key to shooting minimalist landscapes is to look for scenes where there's just a single, dominant element (or two), then think about how best to capture it. Forget about filling the frame and instead intentionally include empty space.

Conventional rules of photography tell us to make full use of the image area and keep the composition tight. But when you do that you give the viewer the whole story all at once. By introducing space and allowing an image to breathe, you free up the viewer's imagination so they can see what they want to see.

1. CHOOSE THE RIGHT CONDITIONS

Ideally you need freshly-fallen snow blanketing the landscape. I shoot most of my minimalist winter landscapes in Iceland where heavy snowfall is pretty much guaranteed, so if you are thinking about a trip to Iceland, I'd definitely recommend going between January and March.

In the UK it's anyone's guess if we'll get snow, though the further north and the higher you go, the greater the probability that you will. Upland regions of Yorkshire, Derbyshire, Cumbria and Northumberland are good bets. Snow in the Scottish Highlands is pretty much a given.

I also favour overcast days because the sky is plain and simple – flat grey sky and crisp white snow create a perfect backdrop. Cloudless blue sky can work well too, but the light is much harsher and contrast higher, whereas on overcast days the light is very soft. You don't really want strong shadows as they make the compositions more complicated. >





BÚDIR CHURCH, ICELAND

**This simple, black timber church
on Iceland's Snaefellsnes peninsula
looks its best when the landscape
all around is covered in snow.**

*Canon EOS 5DS with 24-70mm zoom lens,
1/100sec at f/11, ISO 100*

2



2. IF IN DOUBT, LEAVE IT OUT

Deciding what to exclude from a composition is just as important as what to include, because the more elements you give yourself to work with, the greater the chance the shot will lose its impact. Snow is a great help in the winter landscape, because what you can't see won't hurt you. But above ground and above the snow you still have decisions to make.

Distilling a composition down to its purest form isn't easy because it goes against our natural instinct to capture grand views and tell stories, but the more you practise the better you'll become. Be brutal. If there's something in the scene that doesn't serve a purpose, banish it from your camera's viewfinder.

'It's amazing how effective a single tree on top of a hill can be.'

GRUNDAFJÖRDUR, ICELAND

There were other trees close to this one that I could have included in a wider view, but they didn't improve the composition so I left them out.

Canon EOS 5DS with 70-300mm zoom lens, 1/800sec at f/8, ISO 400

3



NEAR VIK, ICELAND

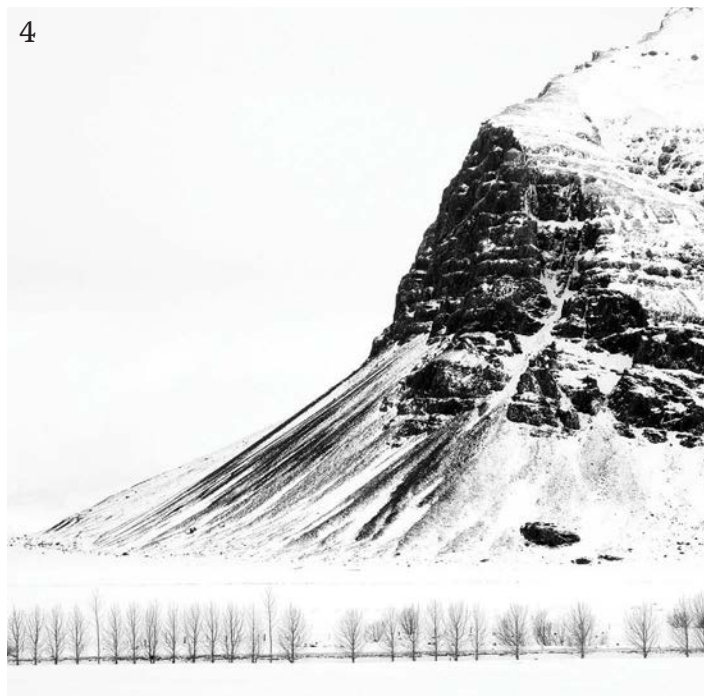
I had always wanted to capture an image like this and, one morning, while driving to a beach along a quiet road, I finally got my chance.

Canon EOS 5D MKIII with 70-300mm zoom lens, 1/160sec at f/8, ISO 1600

3. FIND SUITABLE SUBJECTS

There are no hard and fast rules here – it's really whatever catches your eye. After snowfall I'd recommend just heading out to see what you can find. Parks and large public gardens can be good hunting grounds as they're laid out in a regimented fashion so you'll often find avenues of trees, neatly-clipped hedges or topiary, walls and fences all standing out starkly against the freshly-fallen snow. Stately homes and National Trust gardens are a good bet. Out in the countryside, look for fence lines arching over hills or stretching into the distance, single trees against a snowy backdrop and lines of telegraph posts forming in the landscape. Churches with tall steeples, monuments and even garden ornaments can work well too.

4



NEAR JÖKULSÁRLÓN, ICELAND

In this scene, I loved the way the mountain dwarfed the line of skeletal trees, making a perfect minimalist subject.

Canon EOS 5DS with 70-300mm zoom lens, 1/320sec at f/8, ISO 400

4. HEAD FOR THE TREES

Trees make a brilliant subject for minimalist winter landscapes. They're tall enough to be visible no matter how deep the snow is and in winter deciduous trees are devoid of any foliage so they form stark, skeletal shapes that look great silhouetted against white snow and grey sky.

Avenues of trees work well compositionally as they form naturally-receding lines that carry your eye through the scene. You can stand between two parallel lines of trees so they converge in the distance, or shoot slightly from the side so a diagonal line is formed. Single trees work well too if they're an interesting shape, or look for them in odd numbers such as three, five or seven.

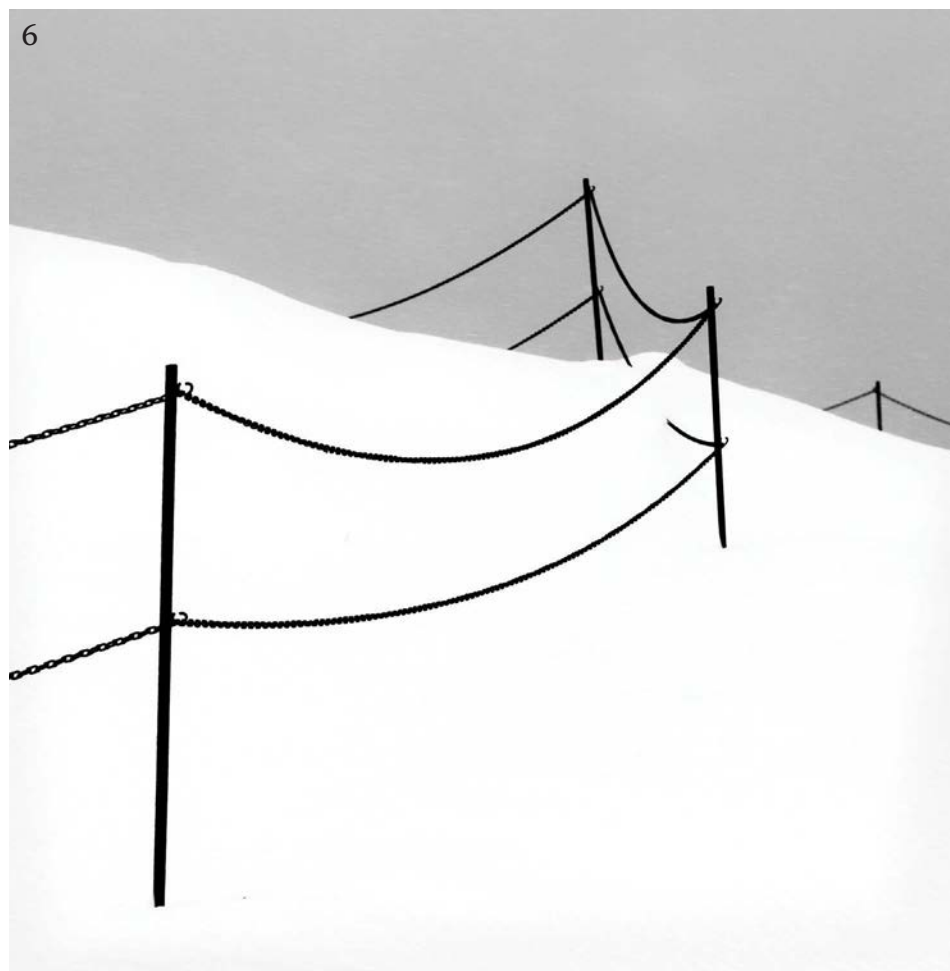
5. CROP TO A SQUARE

This is purely down to personal choice, but I almost always crop my minimalist landscapes to a square format. It enhances the sense of balance and simplicity and makes the images easier on the eye. The rectangular format is dynamic, whereas the square format is symmetrical and sedate. I also tend to position the key element or elements centrally in the composition so the square format frames them and leads the eye directly to them. You can set your DSLR's aspect ratio to 1:1 if you like, so you get crop marks in the viewfinder and on the preview image to aid composition. However, with some cameras the images are cropped to a square automatically when you open the Raw file, so remember to set the aspect ratio back to Full when you don't want or need the square crop. I didn't on one trip and ended up with hundreds of square images that were meant to be full-frame. Fortunately, I was able to cancel the crop by processing the Raw files using Canon DPP software instead of Adobe Camera Raw (ACR).

NEAR JÖKULSÁRLÓN, ICELAND

I prefer the square crop of this image to the original as it's more balanced and tranquil.

Canon EOS 5DS with 70-300mm zoom lens, 1/400sec at f/8, ISO 400



6. GET THE EXPOSURE RIGHT

Snow is notorious for causing exposure error. It's bright, white and highly reflective, but your camera's metering system wants to record it as a grey mid-tone, so it underexposes. Even the best metering will do this, simply because of the way it's calibrated (to correctly expose 18% grey).

To overcome this so the snow records as white, all you need to do is dial in extra exposure using your camera's exposure compensation button or dial. Try +1 stop and see how it looks. In some situations you may need to use +2 stops, but rarely, if ever, any more than that. As well as checking the preview image, also examine the histogram for that image. It should be weighted way over to the right, which is the highlight side of the histogram, but not actually touching the right side. If it does, that means you have overexposed some of the snow and it will come out white with no detail, but ideally you do need a little texture in the snow. If you enable your DSLR's Highlight Warning, the overexposed areas will flash so you'll know. To rectify this problem, just reduce the exposure by 1/3 or 2/3 stop and re-shoot.

DYRHÓLAEY, ICELAND

When bright white snow fills much of the frame, as it did here, you would expect to need 1½-2 stops of compensation to get the exposure right.

7



7. IMPROVE DURING EDITING

One of the great things about digital imaging is that it allows you to change anything about an image you're not happy with. It makes sense to try to get a shot as close to finished in-camera as you can, but sometimes you're simply not able to because there are features in the scene that you'd much rather not be there.

When that happens to me, I have no qualms about removing them during editing. For example, there may be blades of grass, rocks or twigs poking up out of the snow and causing a distraction. If there are, I zap them with the clone stamp or healing brush! If there are four trees on the skyline and I only want three, I remove one of them. Purists may argue that this is cheating, but the minute you convert an image to black & white you're changing reality, so why is cloning out a telegraph wire any different?

NEAR JÖKULSÁRLÓN, ICELAND

There were quite a few black rocks and other distracting elements in the foreground of this scene, but they were easy enough to remove using the Healing Brush tool in Photoshop.

Canon EOS 5DS with 16-35mm zoom lens, 1/160sec at f/11, ISO 400

8



SNAEFELLSNES PENINSULA, ICELAND

I was driving around the peninsula when I noticed this derelict farmhouse near the sea. It looked perfect in the snow-covered landscape and against the white sky.

Canon EOS 5DS with 24-70mm zoom lens, 1/500sec at f/8, ISO 400

8. SIGNS OF MAN

Man-made features work well in minimalist winter images as they look stark and bold. I love shooting lines of telegraph poles stretching across the landscape – in south Iceland they go on for miles and are very hard to resist. Electricity pylons and enormous wind turbines look great too, though wind turbines are usually white so they don't stand out quite as well. Old buildings are another option – barns, bothies and livestock shelters in the middle of snow-covered fields. It's worth earmarking potential subjects when you're out and about shooting landscapes, then returning in the winter after snow has fallen.

9



NEAR JÖKULSÁRLÓN, ICELAND

A telezoom allowed me to home in on a more distant part of the scene and compress perspective so the telegraph posts appear crowded together.

Canon EOS 5DS with 70-300mm zoom lens, 1/320sec at f/10, ISO 400

9. USE A TELEZOOM LENS

Although I use wideangle lenses most of the time for landscapes, when it comes to shooting minimalist winter images, I often find a telezoom is far more useful. It allows me to be very selective and isolate small parts of a scene so the composition is simple, as well as filling the frame with features that are some distance away.

The way telephoto lenses compress perspective is also handy for crowding repeated features together like these telegraph posts. My lens of choice is a Canon L-series 70-300mm f/4.5-5.6 IS, which, thanks to excellent image stabilisation, I can happily handhold at 300mm without worrying too much about camera shake.



'If there's something in the scene that doesn't serve a purpose, banish it from your camera's viewfinder.'

10. KEEP THE COMPOSITION SIMPLE

Adopt the KISS approach to composition – Keep It Simple Stupid! Minimalist images can only be minimalist if they don't actually contain much, so the less you include, the better. This shot is perhaps taking simplicity to the extreme, but it still works because of the contrast between the dark sky and white snow and the black line running across the centre. You could argue that it needs something to provide a focal point – a tree or building – but does it? Snow makes all the difference because it hides detail. As soon as that snow melts, everything it was hiding reappears and you're back to cluttered compositions, so when you are luckily enough to have freshly-fallen snow, be sure to make the most of it.

NEAR JÖKULSÁRLÓN

You don't get much simpler than this composition! The black line across the centre is a volcanic beach with the sea beyond it, while the foreground is a snow-covered field.

Canon EOS 5DS with 70-300mm zoom lens, 1/160sec at f/11, ISO 400

COMPOSITION

It's not just what you include in the viewfinder that creates a winning image, it's what you choose to leave out and what design ideas you use.

Tim Daly shows you how to regain your composure.

timdaly.com

Composition is one of those intangible aspects of photography that isn't based on a fixed set of rules, yet for the more experienced among us it becomes second nature and used almost without thinking. Many photographers never consider the finer benefits of composition, arranging most of their subjects in the centre of the frame. Yet if you want your

best photographs to be much more than casual snapshots then you'll provoke a greater interest from your audience by making more sophisticated compositions.

Essentially, composition is the way in which an artist or photographer organises a scene into a visually attractive arrangement and this in turn can be influenced by many factors: your shooting position, the type of lens and your influence on the subject itself.

SECTION 1: IDEAS TO CONSIDER

Although you can pick up some great picture ideas from looking at other photographers' work, compositional skills are best developed by shooting different subjects under challenging situations – the more you do this, the better you will get at it. Practise with one or more of the following approaches.



1 SHOOTING POSITION

We shoot most of our photographs from a standing position using the same viewpoint each and every time. Although most objects in a landscape are fixed and immovable, by varying your own shooting position you can alter their relationship to each other dramatically while also cropping out unwanted elements.

Changing your viewpoint creates a very different result and a low vantage point can easily be set by squatting or kneeling down to a child's eye level, making ordinary and everyday items seem surreal and oversize. Shooting downwards from a higher vantage point can make your subjects small and insignificant too. Your own vantage point and camera position greatly influence the shape of an object and can be used to make really interesting shots out of mundane situations, as this close-up example shows.



2 THE PERFECT JIGSAW

A well-balanced photograph is one where the photographer has considered all aspects of the picture and (through careful camera and editing craft) has put each separate piece of the jigsaw in its own place.

Many great shots have been ruined by too many subjects in the frame and too much emphasis across the whole image. Better results occur when you choose to show less

and avoid the temptation to cram everything in all at once. Too much and too busy is the result and the intended message or meaning is lost as a consequence.

A good composition is one where strong colours and heavily detailed patterns are balanced together, like this example that contrasts the smooth and sleek street art surrounded by a crumbling wall.

INSPIRATIONAL QUOTE

'Composition must be one of our constant preoccupations, but at the moment of shooting it can stem only from our intuition, for we are out to capture the fugitive moment, and all the interrelationships involved are on the move'

– Henri Cartier-Bresson



3 TONAL COMPOSITION

In addition to arranging the objects themselves and deciding where to draw the edge when framing through the viewfinder, there are other parts of your photograph that can contribute too. Achieving visual balance across your image can also be influenced by strong colours and tones that pull and push for attention, creating a kind of visual diversion.

In monochrome digital photography, tone can be remapped using Lightroom's Black and White mixer tools, giving each element its own distinctive space within a balanced end result. This example was remapped into four distinct tones, to give a better idea of the different elements.



4 VISUAL DEPTH

In addition to tone, visual depth can also be used to draw attention to a location. Constructed from a converging set of parallel lines as found on a straight road or river, vista views are visually exciting shapes that start life as two or more unconnected lines in the foreground which quickly close together at the vanishing point on the horizon to make a giant triangle.

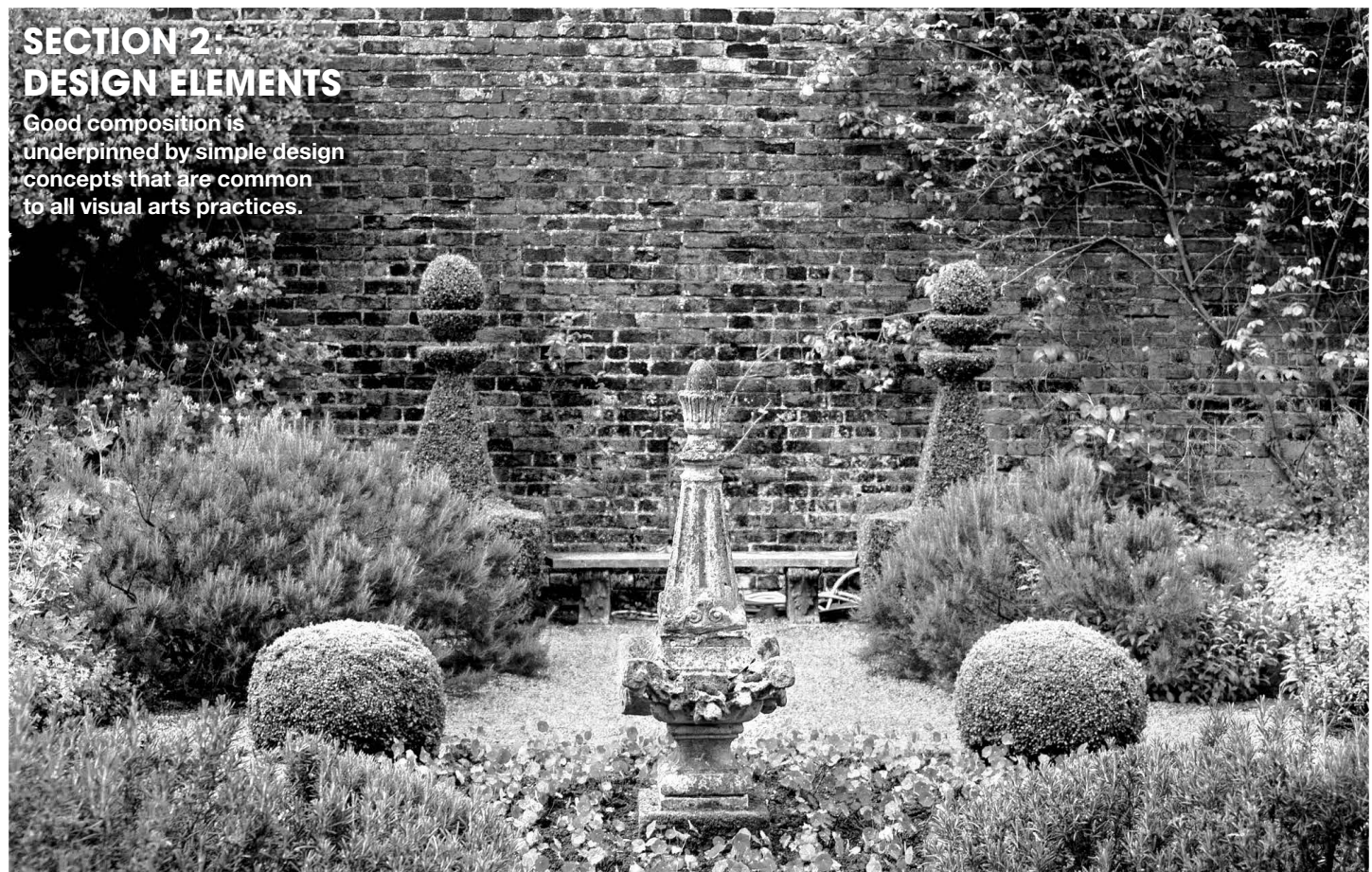
Vistas are easy to shoot and can look even more dynamic if shot using a wideangle lens. Apart from making an attractive shape to look at, vistas also force your viewer's eye from the foreground edge of the image into the background and help create the illusion of three-dimensional space.



5 LESS IS MORE

There's no point being precious about manufacturing a shot if a straight on angle better emphasises the unique nature of your subject. Don't get uptight about moving objects around, or removing them altogether from the composition if they don't look right. Clutter can be very difficult to organise through your camera lens, especially if it's all lying in the same plane and can't be shifted with a depth of field effect.

Look out for locations that offer space and the option of shooting from different distances. Remember, it's not just the picturesque that makes a memorable image, as this deadpan example shows.



SYMMETRY

The easiest kind of balanced composition to make is a symmetrical one. Symmetrical photographs are those that have near identical elements on either side of an imaginary centrefold and can be very eye-catching. As a starting point, place the main

elements of your composition in the centre of the frame until a balance is achieved either side of the vertical or horizontal axis. Architectural and formal landscape subjects work well with this kind of arrangement, as this example shows.



BALANCE AND WEIGHT

Each different element in a composition vies for visual attention through its shape, texture, tone, size and position, as this example shows. Cluttered compositions are those where there's too much emphasis within the image, making for a muddled end result. Visual weight can be described as the effect of a colour or tone pulling the viewer's eye in a particular direction. When used effectively it can act as a counterbalance to the central subject.

In this example, I've spotted a rich combination of textures, tones and geometric shapes that work together.



ASSYMETRY

Perhaps harder to define, due to the inherent rule-breaking nature of the concept, asymmetrical compositions make a virtue out of their non-conformity. Off-centre compositions can work too, where balance is provided by another part of the image, as this example shows.

Although it's not perfectly symmetrical, this example has clearly visible divisions within the frame, as if it was composed within a grid. Together with lines that seem to point to the tower, there's also dark and light triangles that seem to echo each other too.

SECTION 3: SHOOTING TIPS

For immovable subjects like the natural landscape, composition is essentially influenced by your own shooting technique together with the right choice of wideangle or telephoto lens. For more pliable subjects like people, composition can also be determined by your directing skills.



THE RULE OF THIRDS

A well-established approach to making effective compositions in the landscape is to use the rule of thirds. If you visualise each scene as nine equal but invisible sections, then arrange some of your subject along the joins, the result is said to be pleasing to the eye, as this example shows. Like a kind of visual *feng shui*, the rule of thirds suggests that we find this balance and organisation more appealing. Much used by painters across the history of Western art, the rule of thirds theory suggests that as long as elements are placed on these grid lines, or at their intersections, a pleasing result can be achieved. Check out too the golden section, which has a similar underlying geometrical system.



THE GRID

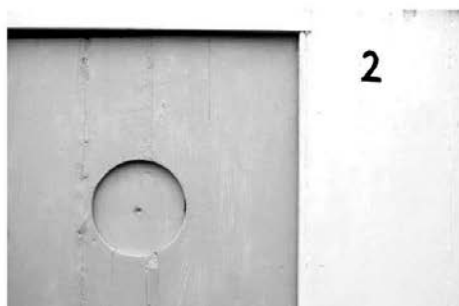
When artists began to get excited about the surface of their paintings rather than just the three-dimensional illusion they created, it eventually led to Pop Art and the interest in the mass-produced, the geometric and the grid. Grids are a great compositional tool to use for creating order from chaos, or for making a cross-sectional slice of textures and tones.

In this example, I've spotted an enormous collection of different colours, tones, shapes and textures all lying together in the same flat plane. Using my own shooting position to determine the outer edge, I then modified the tonal balance of the different interlocking shapes using Lightroom's Black and White filters.

DIAGONALS

Whether you live in the city or the country, the world around us is made up of straight lines. Yet if you want your photographs to be more eye-catching, try creating compositions based on diagonals. If you're faced with a straight on close-up subject, try dropping one corner of your frame to create a diagonal.

Make any lines you can run between opposing corners for a more dynamic result. If you're undecided, shoot three or four variations, experimenting with portrait and landscape formats or different zoom settings. Diagonal lines create movement within your composition and, as this example shows, they can provide visual guides to help your viewer know what's going on or what's about to happen.



PROJECT OUTCOME

Aim to create a set of images that pursue a single compositional theme. In my example, I've arranged six near-identical shots of beach hut doors on a single sheet of printing paper to create a further kind of composition – a grid typology.

INSPIRATIONAL ARTISTS

- ▣ **Viewpoint:** El Lissitzky, Alexander Rodchenko and László Moholy-Nagy
- ▣ **The grid:** Peter Blake and Joe Tilson
- ▣ **Visual weight and balance:** Raymond Moore, Harry Callahan and Robert Adams
- ▣ **Grid typology:** Bernd and Hilla Becher, Keith Arnatt

GET CURATING

How do we take a body of work to its final stage? In the second of this series, **Eddie Ephraums** looks at what goes in to curating an exhibition and how it can give a new dimension to the work.

All images © Eddie Ephraums

Last month, in the first of this *Get Curating* series, I said there was another way of becoming a better photographer that didn't involve better gear or complicated techniques. It was to make our photography more relevant.

Now let's take this idea a stage further, looking at how we can make our photography more visible, by finding a stage for it. So, why don't we think about putting on an exhibition? It doesn't have to be big. The venue could be at

home, or we could take part in one of the many artist Open House events, or it could be in a friendly local restaurant, or we could approach a gallery, as in the case of Wil Pennycook, whose work features in this

Which images do we choose?

Which images do we select and on what basis? How about choosing ones that show what we love about life and the subjects we know best? In other words, choose images that are most in keeping with who we are – nobody can do us better than we can.

In Wil Pennycook's case, her career as a psychotherapist is reflected in her abstract images that explore what can be found when looking at – and beneath – the surface. Her images also possess a certain ambiguity which, much like her professional work, engages the viewer by posing questions about life.

Whatever option we go for, we should start by putting on our curator's hat and asking ourselves some curatorial questions.

First up, what's the theme of our exhibition (and our

photography in general)? To help answer this question, think about what it is that interests us about our chosen subject. And what is it about our vision – our view of it – that makes our images especially relevant and appealing to others?

To make things clear and inviting to our audience, we need to give our exhibition a title. Should the title be descriptive and say what's on the tin, so viewers can make up their own minds about the show? Or should it allude more to the content of the show? How





far can we push allusion before we find ourselves writing the exhibition title and visitor notes sitting in pseud's corner? Simple answer: ask others. Invite people to read the exhibition title and notes to get their feedback.

Remember: don't expect an exhibition of your photography to appeal to one and all. Rather, it's about engaging with life and wanting to generate something we can share with others. And even though we are focused on making an exhibition, it's also not really about the end result. Instead, why not think of photography as a daily practice: to focus our attention on life – a visual compass that helps us find our place in the world?

How do we present a body of images?

Wil and I made this sleeve to present a body of 16 of her images to a gallery she had made contact with. With her name and title printed on it, the sleeve shows she's serious about her photography, that she's thought about what's inside and that she cares about how others see her work. She's kept the title simple, elegant and, above all, unpretentious – giving italic emphasis to the word *Reflections*.

Next, how do we select our images? Do we go with personal favourites? Or ones that will please others? Or do we pick images that are specifically aligned with the theme of our exhibition? We all need a sounding board, so who can we involve in this selection process?

It should be someone neutral, who understands what our intended show is about and who can ask us key

questions. It won't help if this person purely voices their own opinions. For our confidence and photographic development's sake, we need to feel we've arrived at making the final picture selection ourselves. After all, it's *our* show and what we learn from committing ourselves to it will benefit our photography enormously.

Finally, there's the audience to think about. Who are they, other than friends and family

(although there's nothing wrong with that)? Our community likes to show its support and it is important to our relationship with them that we let them.

Of course, this question of audience raises the age-old feelings of doubt we all have: who could possibly be interested in us or in our photographs? Rest assured; we all have self-confidence issues, either doubting our work is any good or thinking we are deluded by putting on an exhibition. It's a no-win situation! Or is it? There is one way to find out and it doesn't happen by sitting on the fence but by hanging our pictures on a wall. >



'It's about engaging with life and wanting to generate something we can share with others.'

Putting a personal stamp on our work

Thinking about framing, Wil Pennycook wanted to focus the viewer's attention on her images rather than on the fact they are photographs. So, we experimented with a floating frame, rather than putting the print under a conventional card window-matt, whose rectangular opening says 'photograph'.

We also softened the rectangular shape of the print, giving it torn edges with the deckle-edged ruler shown. The 2B, soft pencil signature adds an all-important, delicate touch.

INFORMATION

▣ envisagebooks.com

▣ [@envisagebooks](https://www.instagram.com/envisagebooks)

▣ Deckle-edge ruler from fotospeed.com

▣ Paper creaser available from the internet. Search for 'manual paper creaser' and click on 'Images'



Creative space...

Mar: 6-12, 2017

STILL LIFE & LOCATION PORTRAITURE

JOE CORNISH & EDDIE EPHRAUMS

A unique opportunity to work with Joe & Eddie, shooting 10x8" large format location portraits and still life studio images. B&W film will be processed in house. Whatever camera you use - digital or film - this will be a truly inspiring workshop, guaranteed to enhance your vision and develop your photographic skills.

Mar: 13-19, 2017

DEVELOPING PHOTOGRAPHY – PEER GROUP PROJECT WORKSHOP

PAUL WAKEFIELD & EDDIE EPHRAUMS – WITH GUEST PARTICIPANT JOE CORNISH

We all want peer-group feedback and support, so Paul, Eddie and Joe will share their current projects, to help take them to the next stage. We invite you to do the same, whatever project you are working – small or large. This will be a workshop full of insights and inspiration.

Main picture: Workshop participant Grace Law at the Open Studio working on the fold-out brochure for her 'Going North' exhibition.

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.

Further details of these and our workshops can be found on our website:

www.openstudioworkshops.com

info@openstudioworkshops.com



A FORTNIGHT AT F/8

It's all too easy to chase after the latest bit of kit, thinking it will improve our photography – but the truth is, says **Tim Clinch**, you're better off getting to know the equipment you have and sticking with it.

timclinchphotography.com

This is supposed to be fun...I find myself using this phrase more and more often, to participants on my workshops and to myself. Allow me to explain.

I am, as I'm sure you all know by now, a professional photographer. I am lucky enough that in one way or another I earn one hundred percent of my living from my photography, and have done all my professional life. The (rather galling) day of my 60th birthday last year also brought about the 40th anniversary of me working in this wonderful industry. How did this happen? No idea, it feels like I blinked at some point during my late twenties and suddenly, there I was. A veteran.

I also, like many people – like many readers of this magazine – have a hobby. Something I do

when the worries of my job get on top of me. Something that calms me down, makes me relaxed and happy and which enables me to express myself. Something that gives me great joy. Something I am absolutely passionate about.

Yes dear readers, you've guessed it. When I am not working as a professional photographer, I am a dedicated and passionate amateur photographer, and I absolutely love it!

Obsessed? Well, the beloved partner has a few views about that and this is about the only time when I know that she is not always right.

Much as I love being a pro, there are times when it can be difficult. The endless days, with no work coming in, spent pacing around the office wondering if it's all over. The phone calls to

my fellow photographers asking them how they are, and if they're working. The crushing sense of defeat when they tell me that they are, and that they're off on a nice travel assignment to somewhere hot, or off to shoot a glamorous hotel in some European capital city. The difficult clients, the assistant who unwittingly drops your new lens just as you're about to use it. The dreaded knowledge that my copy for this magazine is late again, and the fear of the phone call from the long-suffering editor telling me that it's time to part ways...

So what do I do when it gets on top of me? Yep, go and take some pictures that's what. One thing I try and make sure of, though, is that I don't do anything that

could possibly be work-related. 'This is supposed to be fun'...

In my professional life I am someone else's problem solver. So when I turn to my hobby there is only myself to please. And this is something that I find so many people struggle with. I'm not saying that you shouldn't take it seriously, that you shouldn't strive for perfection or try to get the best out of yourself. You should. But I firmly believe that a relaxed and happy photographer takes better pictures than a worried and angst-ridden one (unless you're Diane Arbus, obviously).

One of the things I use most when I'm pursuing my hobby is my iPhone. I love it and genuinely feel that it has given me more creative freedom than any other piece of kit in the last 20 years. OK, it's a phone, but it is also a





WHAT TIM DID THIS MONTH

▶ Enjoyed a visit to my home in Bulgaria from my chum, fellow photographer and friend of this column, Andrew Shaylor. What did we do? Well, apart from paying homage to Bulgaria's delicious wine, we took pictures, of course. He's just got the new twin lens iPhone 7 Plus, which is wonderful and I'm delighted to say that he used nothing else the whole time. A radical departure for him as he is a terrible photographic snob and perfectionist! It did descend, from time to time, into an episode of *Last of the Summer Wine* but it was enormously enjoyable! Check out his story on Steller about his trip here: steller.co.

▶ Wondering whether I can justify the expense of a new iPhone 7 Plus...and realising that I can probably wait.

▶ The photographer I've chosen this month is JR. JR is the pseudonym of a French photographer and artist whose identity is unconfirmed. Describing himself as a photographeur, he flyposts large black & white photographic images in public locations, in a manner similar to a graffiti artist. He states that the street is 'the largest art gallery in the world'. His huge, incredible pictures of the favelas of Rio de Janeiro were one of the highlights of the Olympics. You can see more of his work at jr-art.net.

▶ The photographs this month are all of strong working hands. I love shooting hands and always try to include them in a story. They are, respectively, a pig farmer a lady brewer and a chef.

camera, with a fixed lens that I have with me everywhere I go. I know its capabilities inside out (and never bother with any add-ons or other gadgets). I have only two apps on it that, again, I have spent time and effort in mastering, and it suits me just fine. I don't have to think about it, which frees me up to think only about my pictures.

So many keen, enthusiastic and talented photographers suffer from the idea that another bit of kit will make them happy, will

make their pictures better. But all they end up doing is working out how the new bit of kit works and worrying that they are not using it enough. Find something you

'The fact is that relatively few photographers ever master their medium. Instead they allow the medium to master them and go on an endless squirrel cage chase from new lens to new paper to new developer to new gadget, never staying with one piece of equipment long enough to learn its full capacities, becoming lost in a maze of technical information that is of little or no use since they don't know what to do with it' – Edward Weston 1951

'This is supposed to be fun' – Tim Clinch 2016

like. Learn it and stick with it.

Don't believe me? Then listen to one of the greatest photographers who ever walked this earth back in the 1950s:

FACE TO FACE

Be it people at his local bar or the houses and streets in his neighbourhood, for Detroit-based photographer **Steve Koss** finding feeling in his subjects and elevating that emotion is key to his imagery, as Steve Pill discovers...

All images © Steve Koss



1



2

How did you get involved with the *Facing Change: Documenting Detroit* project?

A couple of friends told me about a project being started to document aspects of the city. I started going to a couple of monthly meetings and when submissions for the fellowship opened I applied. Each of the 21 photographers chosen worked on separate projects. During the summer we had an intensive week in which mentors were brought in. We critiqued, presented and talked about what our stories were, and how they could be improved. The experience was really refreshing and insightful.

Detroit must be a city ripe with potential subject matter. What themes or ideas have you been particularly keen to explore in your work?

Themes vary in my photography, but I do try to factor in emotion at some level. Photography can be really good at separating people, pointing out differences in sharp clarity, but emotions are something that no matter where you are in life you understand.

‘Photography can be really good at separating people, pointing out differences in sharp clarity, but emotions are something that no matter where you are in life you understand.’

How did you choose the subjects for your *Documenting Detroit* portraits?

This project came around because I really liked the idea of people stopping from the chaos in a bar and focus for a formal portrait. A view camera can be quite slow, so it definitely aided this idea. It fluctuated between me trying to photograph everyone at the bar, or just a couple of people. Often I would photograph one person, one time, no retakes.

Your *Neighborhood* series feels very timeless and dislocated, almost dreamy.

Could you say a little about your experience living off Pilgrim Street in 2015 and your mood during that time?

The series just started as something I would do while walking my dog Ava. Michigan winters can get pretty miserable and I was feeling quite disconnected at the time – I was going back to school and feeling a lot older than the people around me. I was also a little stuck in between places. I spent a lot of time in my head, trying to figure myself out again, while trying to hold on to memories.

I wanted the work to feel like tiny secrets, reminders of places that were in my life while I was growing up: a tree by a pond or a section between houses where you play as a child. I wanted to find what could be memories for anyone growing up in those neighbourhoods. That’s why I focused on places that have no true identity. Places that feel like fragments of elsewhere.

Detroit is being heavily documented at the moment. Does that make it difficult to find your own unique area of interest?



3

Right now commercially in photography Detroit can be a pretty tough town, but it is also one rich with stories. Every brick, block, boulevard and person in this city has some tale to tell. Any place can be like that, you just have to remember to always be a tourist,

and be curious about the world you live in.

I feel people appreciate the work, especially when it's coming from people who live in or around the area. People never want to be exploited and I never want to exploit them. Honesty goes a long way in this town.



4

IMAGES

- 1 Untitled 1, from *Document Detroit* series.
- 2 Untitled 2, from *Document Detroit* series.
- 3 Untitled 3, from *Neighbourhood* series.
- 4 Untitled 4, from *Neighbourhood* series.

PROFILE

Steve was born and raised in Lake Orion, Michigan, USA. After enlisting in the Air Force, Steve spent four years stationed in Okinawa, Japan, where his interest in documentary photography began in earnest. He studied photography at the College for Creative Studies in Detroit, before embarking on a fellowship with *Facing Change: Documenting Detroit*.

▣ stevekoss.net

▣ See the wider project Steve is a part of, *Facing Change: Documenting America*, at: facingchangeusa.org

There is a huge range of apps available for smartphone photographers – but how many do we actually need? **Tim Clinch** shares his favourites and rediscovers one that he once dismissed but now finds rather useful.

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B+W

I firmly believe we have at last reached app saturation point.

When I look back at some of the pictures I took in the early days of my love affair with my iPhone, and when

I started writing this column, I am quite frankly appalled! As with all things digital, the temptation to behave like a kid in a candy store can be a hard one to resist. Just as when I first started using Lightroom, my ability to over-process everything now seems unbelievable.

These days, mercifully for all concerned, I've calmed down and simply want my photographs to look as natural as possible – like photographs.

When I started writing this column I downloaded as many apps as I could every week, played with them a bit then told you what I thought about them. This is now exactly the opposite of what I would recommend. As I have written before, I am now down to two apps on my phone. I have learned, and am still learning, how to use them. You should know two of them by

now: Snapseed, which is my go-to processing app and is brilliant; and Hipstamatic's TinType app, which I use infrequently and then only with everything dialled back almost to zero.

I have finally got rid of Hipstamatic as I've begun to find all the lenses and films and it's painfully hip demeanour to be extremely irritating and difficult to use. Bye bye...



My desire for a more natural look in my pictures has made me return to an app that I reviewed a while back and at first dismissed but which now I am finding more and more useful, mainly because of its simplicity – VSCOcam. I have been informed by someone much younger and hipper than myself (which, let's face it, is not difficult) that it's pronounced like disco. However it's pronounced, it's good. They have a huge range of filters which, encouragingly, are not called things like *Ilford FPF pushed 2 stops*, as so many so-called film replacement apps are doing, but are simply named A1, A2, A3 and B1, B2, B3 and so on.

The filters are, on the whole, good, simple and strong. They are easy to apply and control and they look great. Like most apps you can either shoot directly with the app or with the native camera. I always choose the native camera. The B&W filters are especially good, particularly the X-series. They are refreshingly clean, clear



and simple, gimmick free and with a nice filmic look.

I bought a huge bundle of all the presets, which costs around £20, and I would advise you not to do the same.

You really won't need or want them all. Take a look at what they have to offer and choose some that you like. You can always get more if you want. At the moment I'm finding it annoying having to scroll through

hundreds of presets to get to the three or four that I actually use all the time.

VSCO also have a community that you can share your pictures with. For me, it is just a tad too hipster. It may be my age but I'm firmly an Instagram man (you can find me @clinchpics).



'Mercifully for all concerned, I've calmed down and simply want my photographs to look as natural as possible.'

THE PICTURES

The pictures on this page were all taken on a rainy and wintry trip to Bulgaria's capital, Sofia. All are processed using one simple filter, either in the X or the B series of filters.

On another note, it's a good reminder that, as B&W photographers, bad weather is our friend. You can always make bad weather look mean, moody and magnificent. Best not to try and make it look sunny, though.

INSPIRATION



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 and you can't resist a shot.

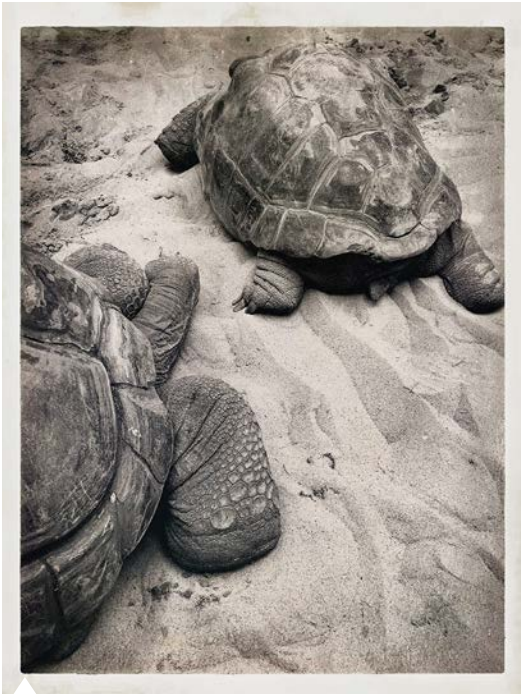
We have three Class 10 EVO 32GB MicroSD cards to give away each month.

With a grade 1 transfer speed of up to 48Mbps, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.



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B+W

WINNER © KRZYSZTOF JANCZEWSKI



WINNER © LUCREZIA HERMAN



WINNER © MARK REEVES



© NIK TAYLOR



© NIYAL AKMANALPI



© SILVANO AMATO

SUBMIT YOUR PICTURES

Submit your hi-res smartphone 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

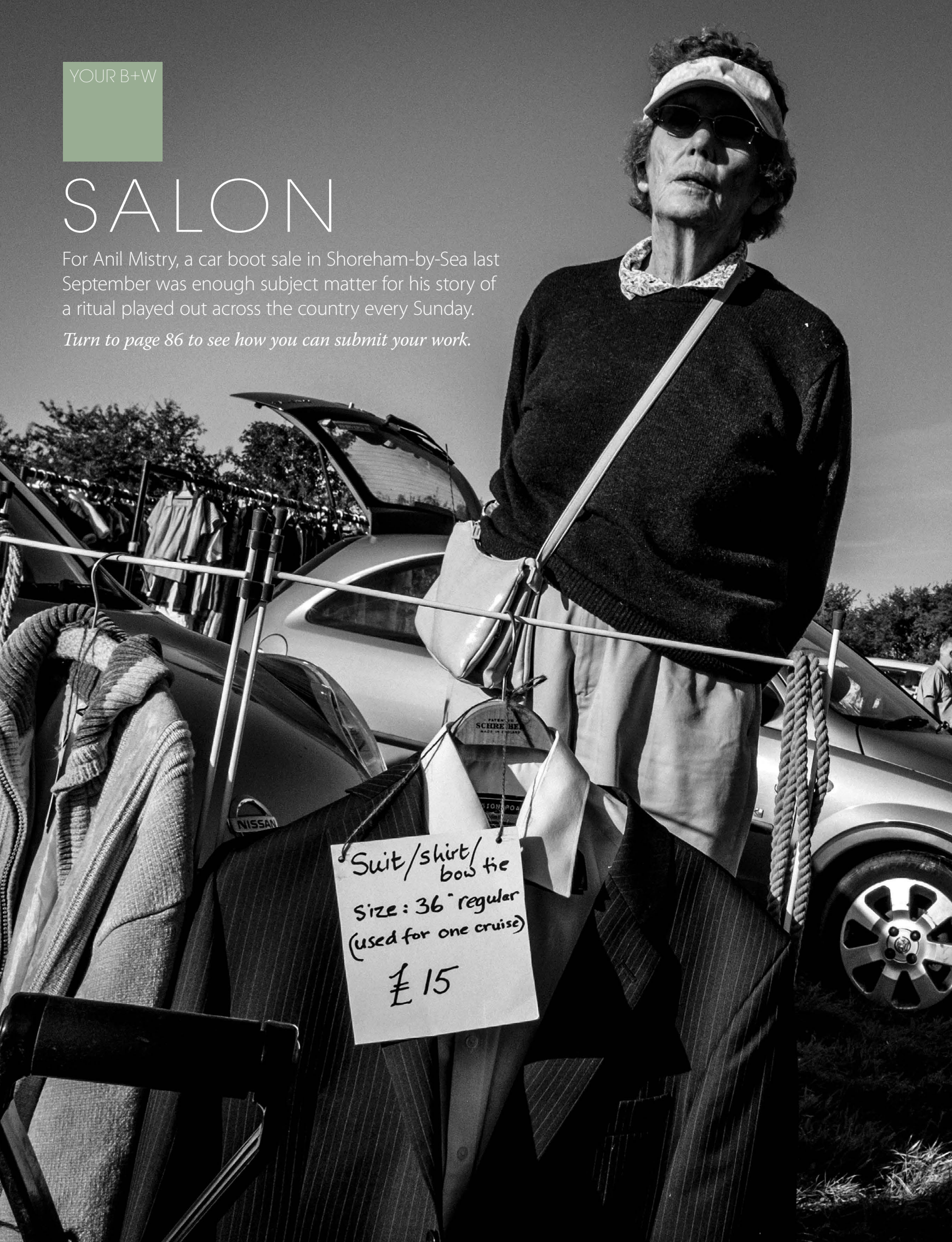


YOUR B+W

SALON

For Anil Mistry, a car boot sale in Shoreham-by-Sea last September was enough subject matter for his story of a ritual played out across the country every Sunday.

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







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B-W



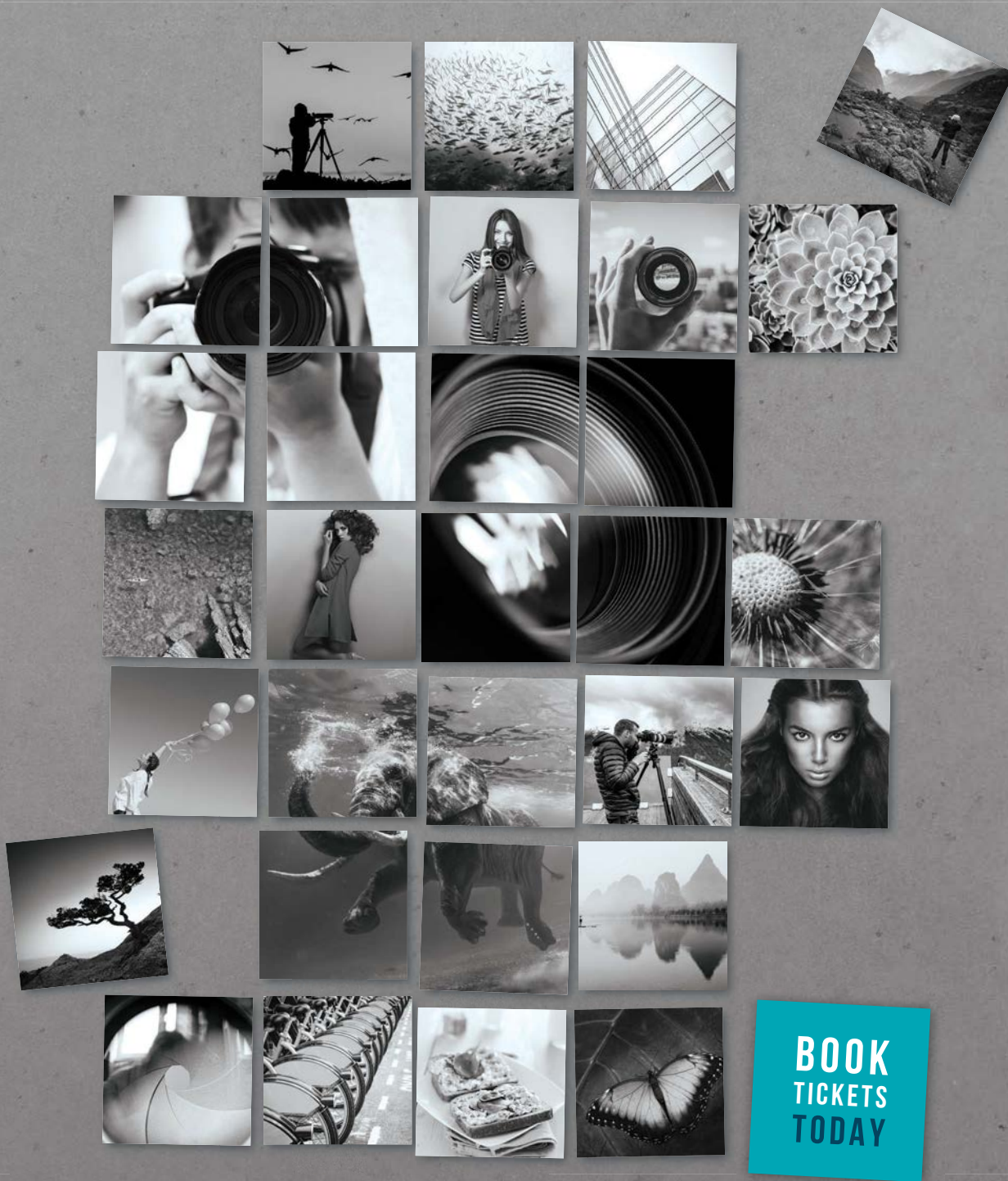


SUBMIT YOUR WORK TO SALON

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



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IN FOCUS

CANON EOS M5

Canon gets serious about compact system cameras with the EOS M5 by blending lightweight DSLR handling with the latest technology.

Daniel Calder takes a closer look.



KEY FEATURES

- ▶ 24.2Mp APS-C sensor
- ▶ Dual Pixel CMOS AF
- ▶ 7fps Raw capture with Live View AF
- ▶ 1.62 million-dot tilting touchscreen
- ▶ 2.36 million-dot electronic viewfinder
- ▶ Full HD movie recording



Canon got off to a slow start with mirrorless cameras back in 2012, but with this latest model in the M series the company seems to have caught up with the competition and is ready to rival Olympus, Sony and Fujifilm compact system cameras.

Sporting many of the handling characteristics and shooting controls of its much larger DSLR brethren,

IN A NUTSHELL

What is it? Canon's leading compact system camera

Who is it for? Canon users after a smaller camera that's compatible with their lenses, and enthusiasts looking for a user-friendly mirrorless experience

How much? £1,049

Website? canon.co.uk

the M5 is truly worthy of the EOS label. Key to this is the centrally placed 2.36 million-

dot electronic viewfinder and the arrangement of four dials across the camera, providing

a traditional DSLR-like experience in a compact form.

In contrast, the 3.2in tilting LCD uses the very latest touchscreen technology to offer creative control over focusing. For example, during filming it's possible to drag your finger from one area to another on the screen to achieve a smooth focus pull between subjects. And when using the viewfinder, the screen can be used as a trackpad to set the AF point or zone without having to look away.

The M5 houses a 24.2Mp APS-C sized sensor and boasts Canon's new Digic 7 processor for a faster performance than previous models. Equally important for quick and accurate autofocus

is the inclusion of Dual Pixel CMOS AF, which uses the sensor to recognise the depth of subjects and retain focus on them as they move. With AF on, 7fps (Raw files) can be captured, rising to 9fps when the focus is fixed.

Somewhat surprisingly, the M5 records Full HD video rather than 4K up to a speed of 60fps, but it does benefit from 5-axis image stabilisation for handheld shooting. A combination of Dynamic NFC, Bluetooth 4.1 and Wi-Fi enables the connection of the camera to other compatible devices for viewing and cable-free transfer of images. Remote shooting with a smartphone is also possible with the Canon Camera Connect app.

'The 3.2in tilting LCD uses the very latest touchscreen technology to offer creative control over focusing.'

Lens-wise, the M5 still lags behind the dedicated offerings of Sony, Olympus and Fujifilm mirrorless systems. But it partially makes up for this fact by including the EF-EOS M mount adapter with any purchase, which unlocks the vast range of EF and EF-S lenses for use on the camera. For those entering Canon's mirrorless world for the first time, a 15-45mm f/3.5-6.3 IS STM kit lens is packaged with the camera for £100 more than the body only option, or with an 18-150mm f/3.5-6.3 IS STM zoom lens for £1,399.



ALTERNATIVES TO CONSIDER



FUJIFILM X-T2

- ▶ APS-C sensor
- ▶ 24.3Mp
- ▶ 14fps continuous shooting
- ▶ £1,399 (body only)



CANON EOS 7D MARK II

- ▶ APS-C sensor
- ▶ 20.2Mp
- ▶ 10fps continuous shooting
- ▶ £1,379 (body only)



OLYMPUS OMD EM-1

- ▶ Micro four-thirds camera
- ▶ 16.3Mp
- ▶ 5-axis image stabilisation
- ▶ £849 (body only)



SONY α6300

- ▶ APS-C sensor
- ▶ 24.2Mp
- ▶ 425 phase-detection AF points
- ▶ £922 (body only)

TECHNICAL SPECIFICATIONS

Price (body only)	£1,049
Sensor	24.2Mp APS-C
Lens mount	EF-M (EF and EF-S compatible with adapter)
LCD	3.2in, 1.62 million-dot, tilting touchscreen
ISO	100 to 25600
Shutter speed	1/4000sec to 30sec
Frames per second	9 (fixed focus), 7 (AF)
Dimensions (wxhxd)	116 x 89 x 61mm
Weight (body only)	427g

CHECKOUT

An external hard drive is one of the safest ways for photographers to keep images backed-up and it can be handy for workflow too. **Daniel Calder** examines the best type of storage for every eventuality.



LACIE RUGGED MINI 1TB

Best...rugged portable

The Lacie Rugged Mini is a portable storage unit that can take a few knocks and handle bad weather. If you shoot outdoors frequently or travel a lot, it means you can backup shoots on the move without worry.

Thanks to its tough build and rubber orange jacket, the LaCie Rugged Mini can continue working after a drop of 4ft or less and withstand a 1-ton car driving over it. Rain isn't an issue either, although it's not built to be submerged

underwater. It comes with a USB 3.0 port and can transfer files up to a speed of 130Mb/sec. The included software is simple to use and offers the ability to password protect the hard drive and to schedule regular backups on an hourly, daily or monthly basis.

The Mini is available in 500Gb (£65), 1Tb (£85), 2Tb (£120) and 4Tb (£199) capacities. LaCie also offer a wide range of other models with a USB-C port, a Raid model and portable Solid State Drives.

TECH SPECS	
Storage type	HDD, 5400rpm
Interface	USB 3.0
Transfer speed	130Mb/sec
Warranty	Two years
Dimensions	135 x 86 x 26mm
Weight	240g
Other capacities	500Gb, 2Tb, 4Tb
Guide price	£85
Contact	lacie.com

Alternatively...

The Transcend StoreJet 25M3 1Tb (£60) features military-grade shock protection. transcend-info.com



SANDISK EXTREME 900 PORTABLE 960GB

Best...super-fast SSD

If time is money and you earn a crust from photography, or if you just hate waiting, the SanDisk Extreme 900 Portable may be of interest, as you'll be hard pressed to find anything as quick to transfer data that's also this reasonably priced.

Sporting the latest USB-C port, it's possible to transfer data between two USB 3.1 Gen. 2 devices at speeds of up to 850Mb/sec, which is significantly faster than the Samsung T3. Obviously, the speed falls when linked to a USB 3.0 port but SanDisk has

been careful to include a cable each for USB-C and USB 3.0 devices, ensuring the drive is compatible with current and future hardware.

The relatively large size of the Extreme 900 Portable allows two SSDs to fit inside, one on top of the other, which helps generate the impressive performance. A rubber lining and aluminium shell provide a degree of protection against bumps and drops. More or less storage is available too, in the shape of the 480Gb (£225) option or 1.92Tb (£500) model.



TECH SPECS	
Storage type	SSD
Interface	USB-C port, supporting USB 3.1 Gen. 2
Transfer speed	850Mb/sec
Warranty	Three years
Dimensions	133 x 83 x 18mm
Weight	210g
Other capacities	480Gb, 1.92Tb
Guide price	£380
Contact	sandisk.com

Alternatively...

The G-Technology G-Drive ev 512Gb Portable SSD (£455) can achieve speeds of 400Mb/sec with a USB 3.0 connection. g-technology.com





IOSAFE SOLO G3 2TB

Best...protected storage

For the ultimate data protection storage unit look no further than the ioSafe Solo 3G. It may be overkill for most people but if you want to keep precious or valuable files safe from natural disaster there's no better affordable physical drive to own.

Yes, it's larger and heavier than many desktop computer stacks, but it needs to be to survive fire (1550°F for 30 minutes) and flood (10 feet of water for 72 hours). If the worst does happen, ioSafe offers a data recovery service

through DriveSavers, no matter what the cause, and returns the recovered data on replacement hardware. The machine itself is covered by a three-year warranty and data recovery (up to \$2,500 per Tb) is automatically covered for one year, with the option to pay a little extra for a three or five year plan.

The Solo 3G is silent in action and offers decent transfer speeds through its USB 3.0 port. If you need more space, there's a 3Tb (£450) and 4Tb (£500) option available as well.

TECH SPECS

Storage type	HDD, 7,200rpm
Interface	USB 3.0
Transfer speed	130Mb/sec
Warranty	Three years
Dimensions	127 x 180 x 279mm
Weight	6.8kg
Other capacities	3Tb, 4Tb
Guide price	£350
Contact	iosafe.com

Alternatively...

The Silicon Power Rugged Armor A80 (£70) still functions after being dropped in one metre of water for 30 minutes.
silicon-power.com



SAMSUNG PORTABLE SSD T3 500GB

Best...portable SSD

Samsung is one of the best companies making SSDs and are renowned for creating fast, reliable and durable storage devices. The T3 is no exception and a great choice for photographers who are regularly transferring large image files for backup, or require a safe place to store their library and access it quickly for editing.

Due to its incredibly dinky size, it's a great travel or commuting companion too. Though not made rugged or waterproof, SSDs tend to be more durable than HDDs and

the T3 benefits from a rounded aluminium case for added protection. A USB-C port sits at one end (compatible with USB 3.1 Gen. 1) and a USB-C to USB Type-A cable is included to connect with most existing devices. Samsung suggests a transfer speed of up to 450Mb/sec, and even if this is rarely achieved outside test conditions it's still impressively quick.

The T3 is ready to work with Windows, Mac or Android operating systems and utilises top-level encryption and password protection for added security.



TECH SPECS

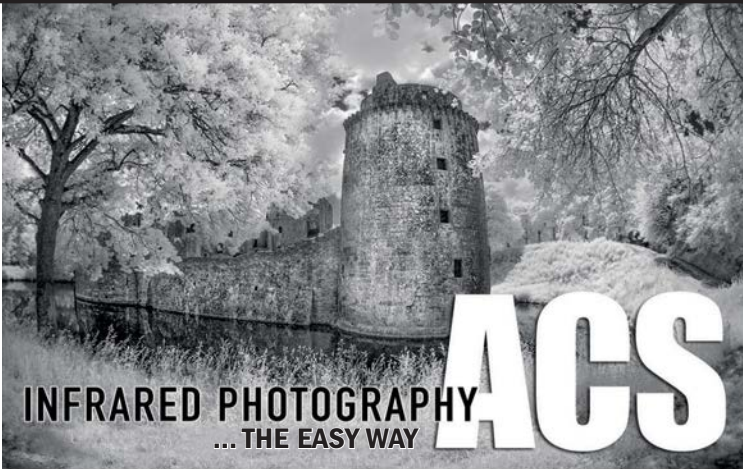
Storage type	SSD
Interface	USB 3.1 Gen. 1
Transfer speed	450Mb/sec
Warranty	Three years
Dimensions	74 x 58 x 11mm
Weight	51g
Other capacities	250Gb, 1Tb, 2Tb
Guide price	£160
Contact	samsung.com

Alternatively...

Verbatim's Vx450 External SSD (£85) offers 256Gb of storage space and 450Mb/sec maximum read speeds in a compact form.
verbatim.com



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CAMERA MODEL: ACS CONVERTED NIKON D70IR 720NM



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WD MY PASSPORT WIRELESS PRO 2TB

Best...multi-purpose backup

The WD My Passport Wireless Pro is a supremely versatile gizmo, offering a number of ways to backup and share photos and videos. Chief among these is the wireless facility, which despite being relatively slow to transfer data means every shot can be backed up to the device as you shoot with a Wi-Fi enabled camera or card. Thanks to the long lasting battery (up to 10 hours) this can be done in the field and, if you wish, promptly sent to the cloud as well.

Just as appealing to photographers is the inclusion of an SD 3.0 card reader with its 65Mb/sec read and 40Mb/sec write speeds. The entire card's data can be copied or moved to the drive with a single push of a button.

Finally, there's a USB 3.0 and a USB 2.0 port for charging the device and other peripherals, as well as data transfers by cable. Your stored images and films can then be wirelessly streamed to computers, tablets, smartphones and Smart TV for viewing or editing.

TECH SPECS

Storage type	HDD, 5400rpm
Interface	USB 3.0 and USB 2.0
Transfer speed	130Mb/sec
Warranty	Two years
Dimensions	126 x 126 x 24mm
Weight	450g
Other capacities	3Tb
Guide price	£199
Contact	wdc.com

Alternatively...

The Seagate Wireless Plus Mobile Storage also uses Wi-Fi to backup photos and stream media in a 1Tb (£115) or 2Tb (£160) capacity. [▶ seagate.com](http://seagate.com)



SEAGATE INNOV8

Best...capacious drive

The Seagate Innov8 is at the forefront of external hard drive technology, combining a huge 8Tb of storage without the need for a power pack. The trick to this is the inclusion of a USB-C port compatible with USB 3.1 Gen. 2 for a fast connection, and for carrying more power through the cable than previous USB connections. This, coupled with an internal battery, allows such a large hard disk to start spinning without the need for a cumbersome power pack.

Designed by the award-winning studio Huge-Design, the Innov8 reflects its cutting-

edge performance in its trendy exterior, with the stacked aluminium layers representing the six 1.33Tb HDD platters within. The device is seriously heavy and although it's possible to carry around with you it's probably best used as a desktop drive stationed next to your computer.

The package includes a single, reversible USB-C cable, which implies the need to own one of the latest computers featuring this connection to get the most from it. The integrated software configures backups and links to various cloud storage services.



TECH SPECS

Storage type	HDD, 5,400rpm
Interface	USB-C, supporting USB 3.1 Gen. 2
Transfer speed	200Mb/sec
Warranty	Three years
Dimensions	124 x 208 x 36mm
Weight	1.5kg
Other capacities	None
Guide price	£340
Contact	seagate.com

Alternatively...

The new WD My Book 8Tb (£239) is considerably cheaper, although it does require a power pack to work. [▶ wdc.com](http://wdc.com)



TESTS AND PRODUCTS

B+W LOVES

Cool photography gear in the shops and online



OLLOCLIP IPHONE 7 LENSES

Three clip-on lens sets have been released for the iPhone 7 and 7 Plus by Olloclip. Core consists of a super-wide, macro and fisheye lens. Active has a telephoto and ultra-wide lens, while Macro Pro features three strengths of macro lenses.

► From £79.99 to £119.99
► olloclip.com



CANON EF 70-300 F/4-5.6 IS II USM

This updated lens is for sport and wildlife photographers. The Nano USM aids fast, quiet focusing and a built-in LCD displays the key shooting information.

► £499 ► canon.co.uk



CANSON INFINITY BARYTA PRESTIGE 340GSM – GLOSS

This extra smooth, glossy, alpha-cellulose and cotton paper with a true barium sulphate coating captures the look and feel of traditional darkroom papers. It's available in a variety of sizes in 25 sheet boxes or on a roll.

► Price TBC ► canson-infinity.com



OLYMPUS OM-D E-M1 MARK II

This pro-spec 20Mp camera from Olympus is the company's flagship micro four-thirds model. It features 121 cross-type autofocus points, Raw image capture at 18-60fps and a Pro Capture mode that records up to 14 frames before the shutter button is fully pressed.

► £1,849 ► olympus.co.uk



MUJJO TOUCHSCREEN GLOVES

Mujjo continues to refine its range of touchscreen gloves with anti-slip silicon dots and a magnetic snap closure across the wrist. Available in a single or double layer glove.

► From €29.95 (about £27) ► mujjo.com



AF-S NIKKOR 70-200MM F/2.8E FL ED VR

A favourite of many sports and news photographers, the latest incarnation of this Nikon FX-format telephoto zoom improves the AF tracking, exposure control and burst shooting among other things.

► £2,649.99 ► europe-nikon.com



ADOBE PHOTOSHOP ELEMENTS 15

The latest update from Adobe continues to refine the organisational and editing processes of Photoshop Elements, making it a cheaper and simpler alternative to Photoshop CC.

► £79.10 ► adobe.com



SONY RX100 V

This camera shares many of the features found on the α6500, but squeezes them into a compact camera. It contains a newly developed 1in 20.1Mp sensor and uses a Zeiss 24-70mm equivalent f/1.8-2.8 lens.

► £999 ► sony.co.uk



PANASONIC DMC-G80

The DMC-G80 from Panasonic is a 16Mp micro four-thirds camera with 5-axis dual image stabilisation, water sealing and 4K video recording. It's available with a 12-60mm kit lens for £799.

▶ **£699 body only** ▶ panasonic.com



ONA FOR LEICA CAMERA BAG

Leica has teamed up with Ona to create a range of six premium camera bags in a variety of sizes and materials. Each bag sports a red lining and rivet as a subtle nod to the Leica brand.

▶ **From £65-£420**
▶ leicastoremanchester.com



SIGMA 85MM F/1.4 ART DG HSM

Described by Sigma as the ultimate portrait lens, this fast prime fits Sigma, Nikon and Canon mounts and is designed for full-frame sensor cameras.

▶ **£1,199** ▶ sigmaphoto.com



PC NIKKOR 19MM F/4E ED TILT-SHIFT LENS

This ultra-wide lens uses two perspective control mechanisms to adjust the tilt and shift elements manually. It's the perfect tool for landscape and architectural photographers.

▶ **£3,299.99** ▶ europe-nikon.com



SONY alpha 6500

Sony's new flagship APS-C mirrorless camera utilises 4D Focus and 425 phase detection AF points for fast and accurate autofocus. It also features a 24.2Mp sensor, touchscreen and 5-axis image stabilisation.

▶ **£1,499 body only** ▶ sony.co.uk

KAROO ULTIMATE TRAVEL TRIPOD KIT

Among the latest batch of four tripods and six ball heads from Kenro is the Karoo Ultimate Travel Tripod Kit. Made in carbon fibre, it weighs 1.93kg, takes a 10kg camera and extends to 187cm. It also comes with a six-year guarantee.

▶ **£281.94**
▶ kenro.co.uk



BOWENS XMS

Part of the new Generation X range from Bowens, the XMS flash units are available in 500, 750 and 1000Ws models. They are compatible with the XMSR 2.4Ghz radio remote control and trigger system that can be bought separately.

▶ **£799-£999** ▶ bowens.co.uk



GITZO SYSTEMATIC TRIPOD

The Systematic line of tripods from Gitzo is built for heavy cameras and long lenses. This latest generation benefits from a multitude of improvements for greater stability, durability and function.

▶ **From £649.95** ▶ gitzo.co.uk



WHITEWALL ULTRA HD PRINTING

WhiteWall introduces ultraHD printing, which offers twice the resolution of conventional printing and provides luminous colour and saturation. Prints are made on Fuji Crystal DP II paper in custom sizes and can be mounted under acrylic.

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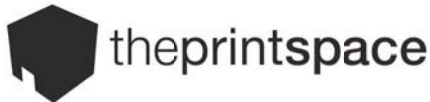
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BLACK+WHITE SALON

For Ann Motry, a car boot sale in Shoreham-by-Sea last September was enough subject matter for his story of a ritual played out across the country every Friday.

Turn to page 86 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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SAMSUNG SMARTSHOTS

The one camera you always have with you to on your phone, and we want to see the pictures you take when the moment is right and you can't wait a shot.

We have three Class 10 EVO 16GB MicroSD cards to give away each month. With a grade 1 transfer speed of up to 48Mbps, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.

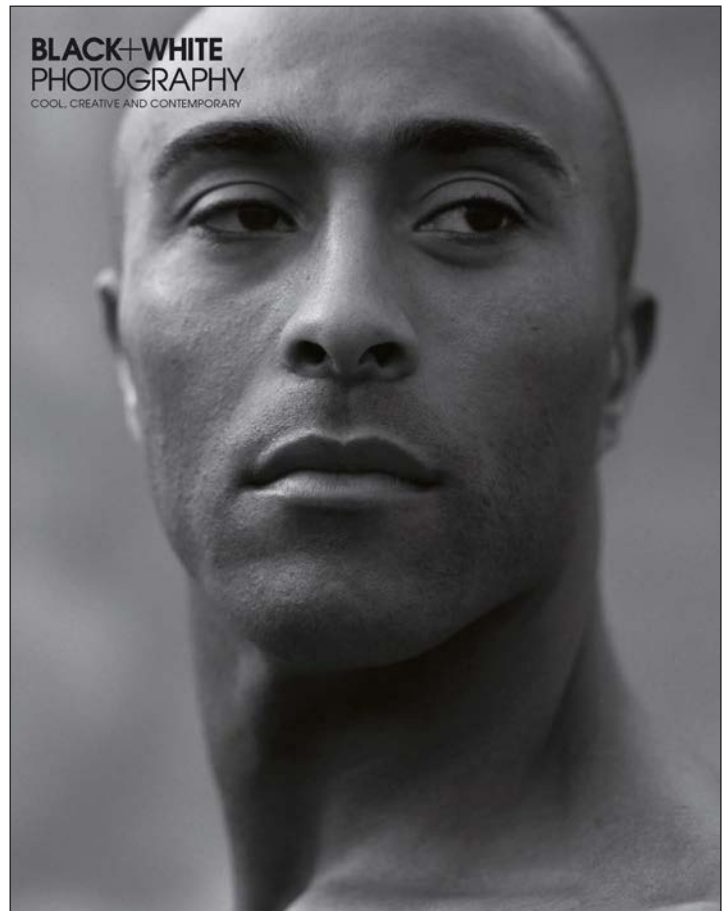
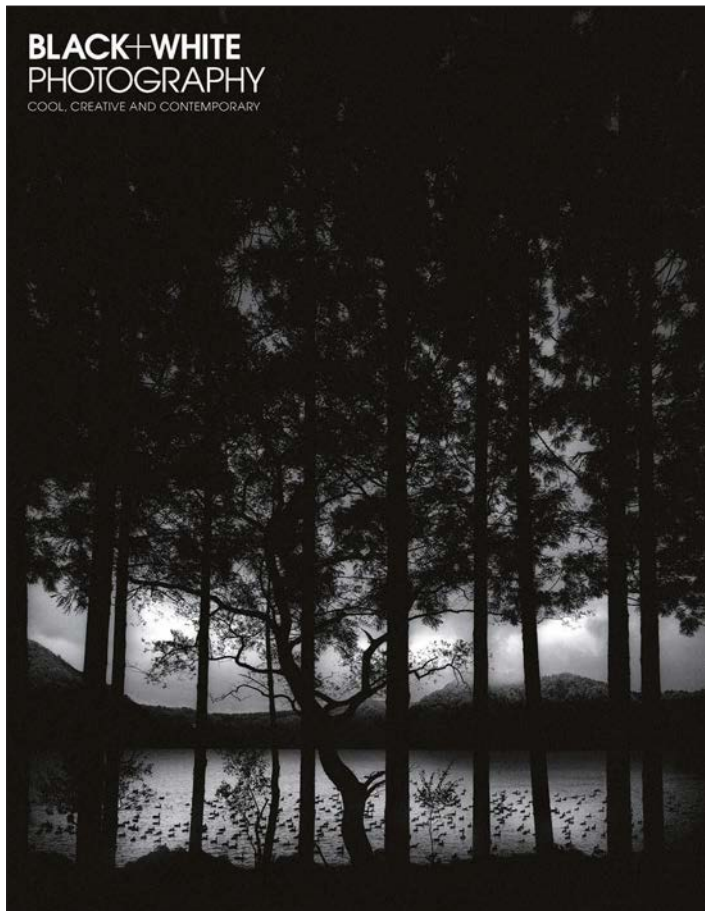



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SAMSUNG www.samsung.com/uk/memorycard

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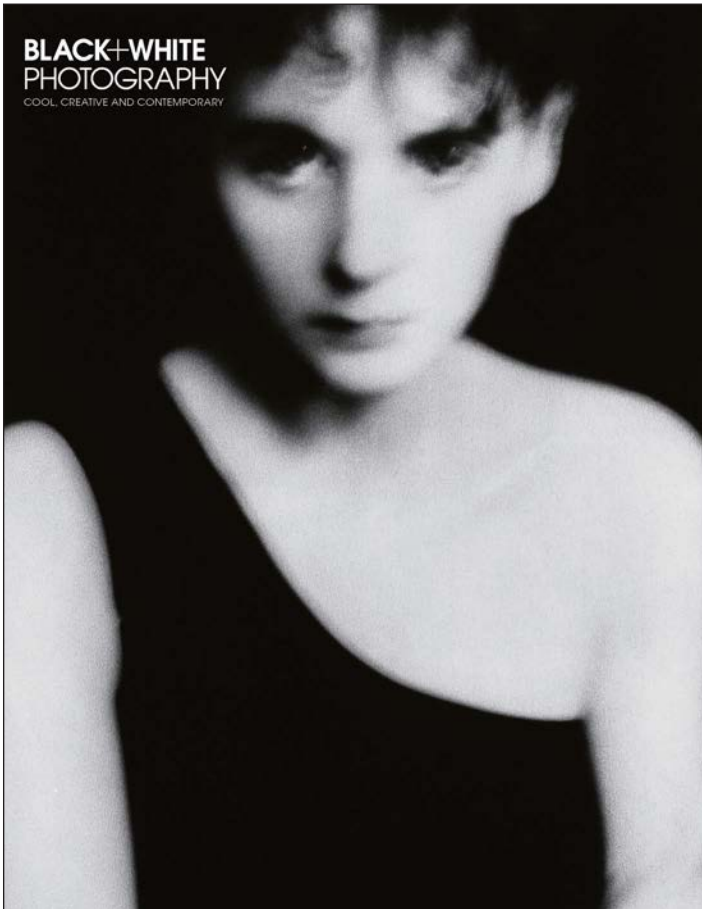
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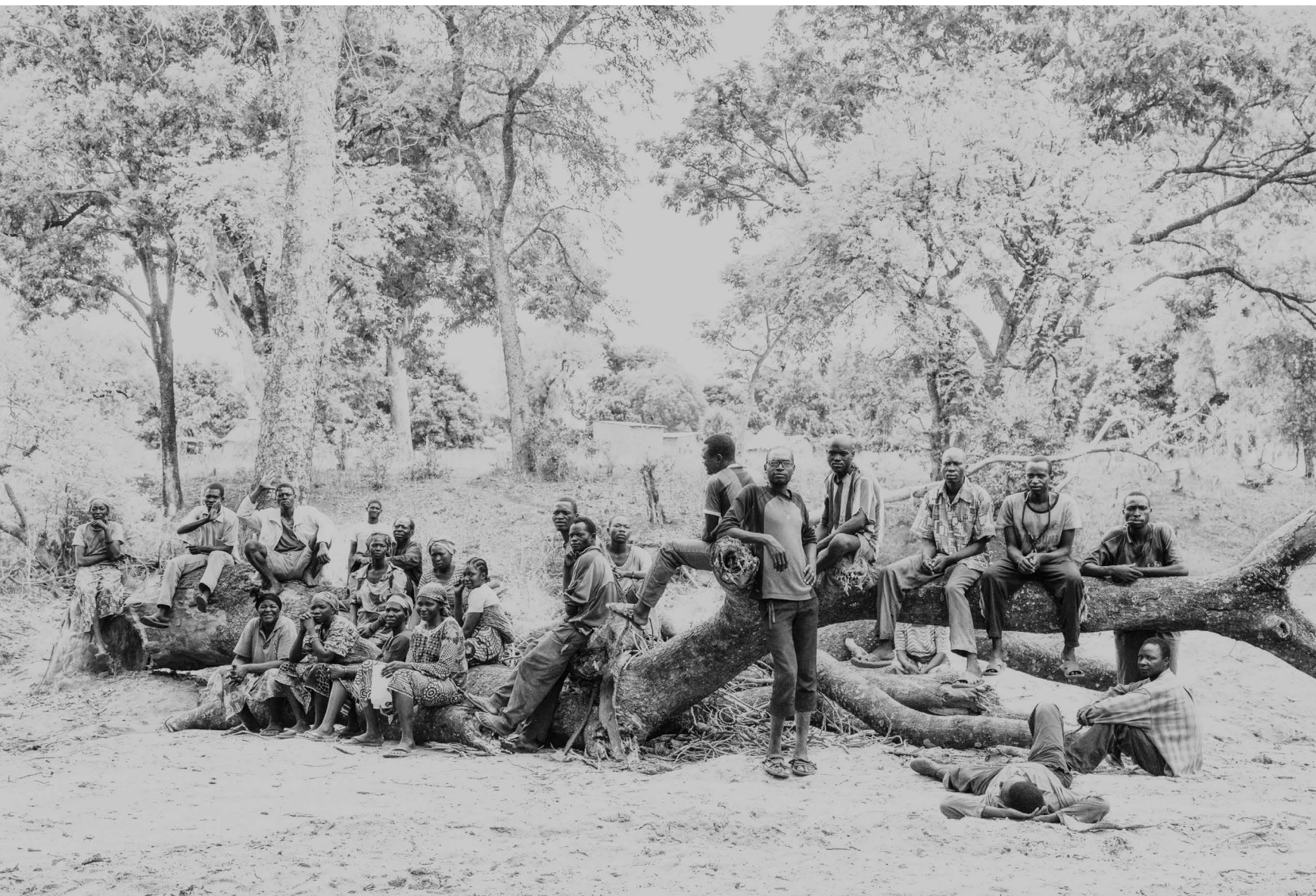
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Leica 5cm f2 Summitar (L39)	Exc++	£290
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Leica 75mm f1.4 Summilux-M (no hood)	Exc	£1990
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Leica Remote Control R8 (14202) ~ 5 metres	Mint-	£40
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Leica 21mm f4 Super-Angulon-R 2 Cam	User	£320
Leica 35mm f2.8 Elmarit-R 3 Cam	Exc++	£470
Leica 100mm f4 Macro-Elmarit-R 2 Cam	User	£320
Leica Handgrip-M for M240/M262	Mint-	£120
Leica 21mm Metal Bright Line Viewfinder Chrome (Leitz Wetzlar)	Exc++	£190
Voigtlander 50mm Metal Bright Line Viewfinder Black	As New	£120
Leica 9cm Metal Bright Line Viewfinder Chrome (Leitz Wetzlar)	Mint-	£110
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Voigtlander 50mm f1.5 S Nokton + hood (Nikon rangefinder mount)	Mint-	£270
Voigtlander 28mm f2 Ultron VM (boxed)	Exc+++	£390
Voigtlander 40mm f1.4 Nokton Classic VM + LH-6 hood	Mint-	£390
Voigtlander 50mm f1.5 Nokton VM + hood Black (boxed)	Mint-	£450
Voigtlander 50mm f1.1 Nokton VM + hood	Exc++	£530
Voigtlander 75mm f1.8 Heliar VM + hood	Mint	£390
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Bronica 45mm f4 Zenzanon-RF + hood & V/finder	Mint	£320
Fujica 65mm f8 Fujinon-SW + Viewfinder (Rare)	Exc	£450
Schneider 110mm f2.8 LS AF + hood (boxed)	Mint-	£1390
Mamiya 7 II with 80mm f4L + hood (boxed)	Exc+++	£1490
Mamiya 43mm f4L + hood & V/finder	Exc+++	£750
Mamiya 50mm f4L + hood & V/finder	Exc+++	£690
Mamiya 50mm f4.5L + hood & V/finder (boxed)	Mint	£750
Mamiya 150mm f4.5L with FV702 V/finder (boxed)	Mint-	£390
Mamiya ZE-702 Polarising filter	Mint-	£70
Schneider 300mm f4 Apo-Tele-Xenar PQ for Rolleiflex 6008	Exc++	£1790
Rolleiflex SL66 + 80mm f2.8 Planar & Film Back	Exc+	£690
Rolleiflex 3.5F (75mm Planar) with Meter	Exc+++	£790
Rolleiflex Wide (55mm Distagon)	User	£1390
Fotoman 617 with 90mm f6.8 Grandagon + V/finder; Shift adapter	Mint-	£1350
Horseman SW-D II Pro with Schneider 24mm f5.6 Apo-Digital XL & Phase one Hasselblad H 101 Adapter plate	Exc++	£2090
Fotoman 45PS with 58mm f5.6 Super-Angulon XL	Exc++	£850
Schneider 58mm f5.6 Super-Angulon XL (Copal 0)	Mint-	£530
Schneider 72mm f5.6 Super-Angulon XL (Copal 0) on recessed board	Mint	£650
Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount)	Mint-	£270
Schneider 240mm f5.6 Symmar-S (Compur 3)	Exc++	£290

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Xpan develop + scan + print (5" x 13.5")	£24

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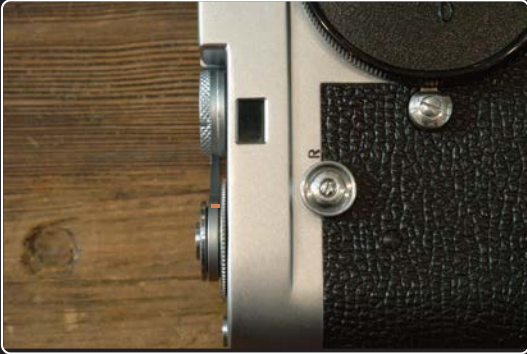
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Tel: 020 7436 1015

www.apertureuk.com

Camera Museum
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Nikon F2 with DE-1 Chrome #7842xxx, Mint-, £650



Leica M2 Betriebsk (M2-2045) Rarely seen on the market, Exc+, £3690



Leica 21mm f2.8 Elmarit-M ASPH + hood 6-bit #4068xxx, Mint-, £750



Zeiss 85mm f1.4 Planar ZE T* Milvus + hood (boxed), Exc+++ , £950

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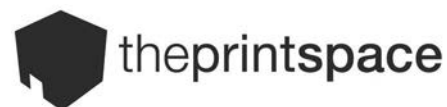
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This month's winner is Wayil Rahmatalla who wins a 20x24in print dry mounted on to Foamex, an exceptional quality and highly rigid foamboard. Wayil can choose from a range of four digital C-type and seven fine art inkjet papers for printing.

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