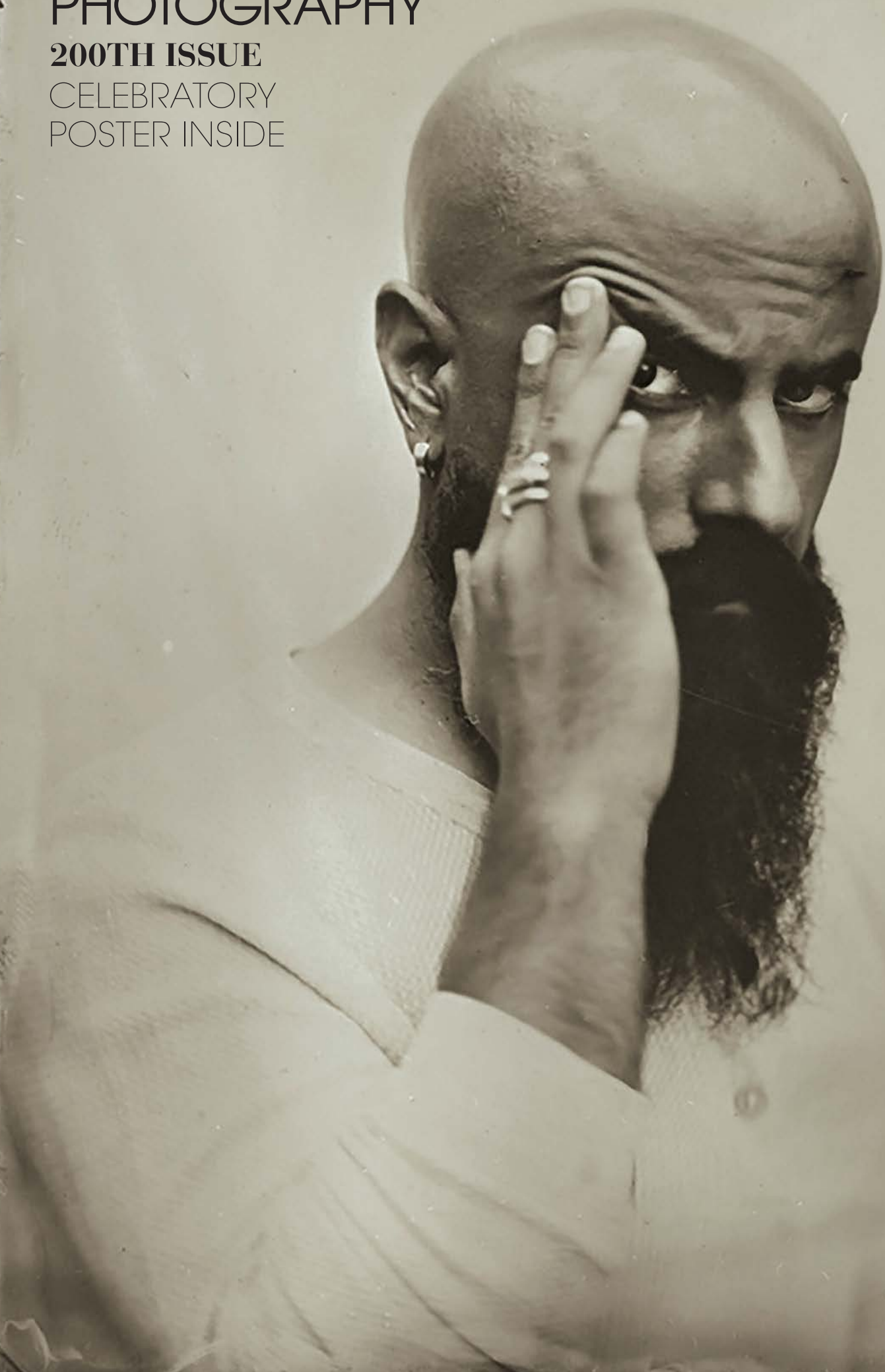


# BLACK+WHITE PHOTOGRAPHY

200TH ISSUE

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# BLACK+ WHITE PHOTOGRAPHY

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## EDITOR'S LETTER

MARCH  
2017

## WHERE WOULD WE BE WITHOUT YOU?

It has been a long time since 2001 when we launched *Black+White Photography*. We were full of hope and enthusiasm, ideas and opinions, and we were mad about the genre. But there were doubts too – would the magazine last, would it survive the digital revolution that was beginning to gather its armies on the horizon? All we knew for sure was that we wanted to produce a publication that inspired photographers (and ourselves).

And here we are, 200 issues later, still with the same aspirations, despite the fact that in sixteen years the world (and photography) has changed beyond recognition. There wasn't any specific long-term plan in mind – we surfed from one issue to the next in a delight of photography, and along the way we interviewed, wrote about and featured some of the

world's most renowned photographers. It felt like an astounding privilege, and it was.

Since the outset, the core team of *B+W* has changed and I (who have worked on it from the start) have been lucky enough to work with some highly creative and talented people who have also been huge fun (there is always laughter in the *B+W* office). I can't think of any job I could have enjoyed more.

Contributors, likewise, have been a delight and a source of much talent and knowledge who have brought their own defining mark to the magazine.

But who, after all these years, do I feel the need to say a heartfelt thank you to most? Our readers, every one of you – those of you who have subscribed from issue one to those who email saying they have just picked up the mag for the first time in the supermarket. I, of course, want to thank you for buying the magazine (a necessary component of survival) but far more than that I want to thank you for your love of the art, the commitment and work that you put into it, and the results, some of which we see. I can honestly say that you inspire us as much as (I hope) we inspire you.

So let's turn from the past 200 issues and look forward to the next 200.

Let's imagine where we will be photographically, what we individually will have achieved, and what we would like to share with the world.

Elizabeth Roberts, Editor  
[elizabethr@thegmcgroup.com](mailto:elizabethr@thegmcgroup.com)

*PS Feeling nostalgic, we started looking at all the covers since issue one and decided we'd like you to see them all too, so we made a poster and hope you enjoy it – and we'd love to hear which covers are your favourites...*

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© Isa Marcelli

08



© Vicki Painting

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© Dayanita Singh

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02  
B+W

WELCOME TO OUR BUMPER 200TH ISSUE WITH 8 EXTRA PAGES AND A FABULOUS CELEBRATORY POSTER!



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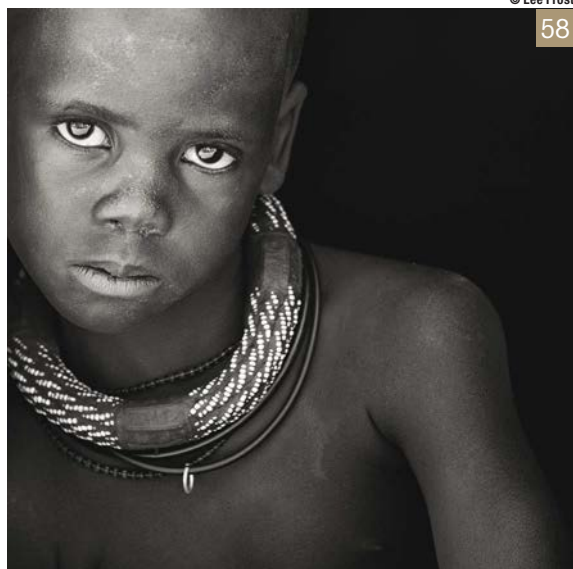
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A prize-winning single image



## HIGH CONTRAST

Acclaimed photographer Lord Snowdon has died, aged 86. Born in 1930, he was married to the Queen's sister, Princess Margaret, but they later divorced. His pictures, including celebrity portraits, fashion and documentary work, appeared in the *Sunday Times*, *Vogue*, *Vanity Fair* and the *Telegraph*. His subjects ranged from the Royal Family to Laurence Olivier, James Mason, David Bowie and Gary Lineker. The National Portrait Gallery has more than 100 of his pictures in its collection.

► [npg.org.uk](http://npg.org.uk)

Entry dates have been confirmed for the Leica Oskar Barnack Award 2017. The competition offers prizes of cash and Leica equipment totalling 80,000 euros. Pictures can be entered from 1 March to 10 April.

► [leica-oskar-barnack-award.com](http://leica-oskar-barnack-award.com)

A new Imago camera has been created. The original Imago walk-in camera was built in Germany in the 1970s to capture life-size full body portraits using direct positive art paper. A mobile version of the Imago was built recently and now a third has been bought by Memorieslab, a Chinese photo lab that will operate the camera at their store and gallery in Beijing.

► [imagocamera.com](http://imagocamera.com)

Nikon celebrates its 100th anniversary this summer. The company has launched a special website which features a celebratory movie plus a record of Nikon's history, with more content to come.

► [nikon.com/100th](http://nikon.com/100th)

Renowned photographer John Blakemore gives a black & white printing masterclass at the Photo Parlour in Nottingham on 18 and 19 February.

► [redeye.org.ukw](http://redeye.org.ukw)



© Guy Havell

## LANDSCAPE IN MONO

This picture by Australian photographer Guy Havell earned him top prize in the black and white category of the International Landscape Photographer of the Year. The best 101 pictures from the competition will appear in a book.

## SPEAKING FROM EXPERIENCE

Albert Watson, Nadav Kandar and Frans Lanting are among the speakers at this year's Photography Show.

Albert Watson has shot portraits of Alfred Hitchcock, Kate Moss and Steve Jobs; Nadav Kandar has photographed Barack Obama and Donald Trump; while Frans Lanting has documented the natural world from the Amazon to Antarctica.

Other speakers include Jill Furmanovsky, Clive

Arrowsmith, David Alan Harvey, Julia Fullerton-Batten, Alex Webb and Louis Cole.

The show, at the NEC Birmingham from 18 to 21 March, also includes student and professional conferences, discussions, masterclasses and the chance to see the latest gear from all the big photography brands.

We will be there too. Look out for *Black+White Photography* at stand J72.

► [photographyshow.com](http://photographyshow.com)



Albert Watson © Gloria Rodríguez

## LONDON CALLING

Galleries from around the world will present work at this year's Photo London.

More than 80 galleries will be at the fair at Somerset House from 18 to 21 May.

Highlights include an exhibition by Magnum to celebrate its 70th anniversary, work by installation artist and filmmaker Isaac Julien and an exhibition

by multidisciplinary artist Taryn Simon, who is this year's Master of Photography.

Galleries have been invited to showcase early photographic gems, new work by established masters and new developments in the form. An expanded Discovery section will provide a showcase for emerging galleries, publishers and artists.





## NEW RANGEFINDER

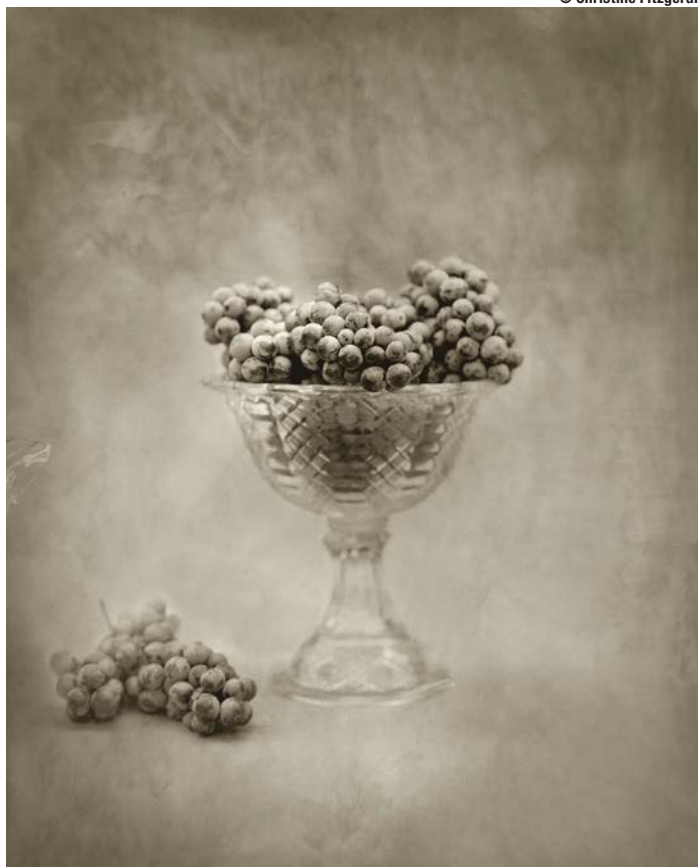
Leica has unveiled its latest rangefinder camera.

The Leica M10 boasts a new 24Mp full-frame CMOS sensor developed specifically for the camera. For the first time in a digital Leica M, the focusing, aperture, shutter speed and ISO can all be selected manually without using the menu.

The field of view has been enlarged by 30 per cent and the magnification factor has been increased to 0.73. The viewfinder has also been made more comfortable to use, especially for photographers who wear glasses.

The rangefinder camera is the slimmest-ever digital M camera, with a top plate of 33.75mm. ISO sensitivity has been expanded and is now 100 to 50000. Continuous shooting is up to 5fps.

Price £5,600, body only.



© Christine Fitzgerald

Christine Fitzgerald's picture was among the winners.

## BLOOMING GOOD

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

Photographers from more than 50 countries entered the competition and the winners were announced at Royal Botanic Gardens, Kew. The winning pictures can be seen at Kew until 12 March and are also in a new hardback book.

igpoty.com



© Neil Burnell

## WELL DONE

Congratulations to Neil Burnell from Devon, who is the Wex Photographer of the Year. Each Monday of 2016, Wex invited photographers to submit their best shot from the previous week. A panel of judges chose the winning photographer at the end of the year.



### The Fujifilm X-Pro2

## LOOKING GOOD

Fujifilm has released new versions of the popular Fujifilm X-T2 and X-Pro2 cameras.

The Fujifilm X-T2 Graphite Silver Edition features a multi-layer coating which is triple baked to produce a stylish and tactile finish. The camera also comes with a premium leather strap, aluminium hotshoe cover and matching EF-X8 hotshoe mount flash.

The Fujifilm X-Pro2 Graphite Edition features a high-grade graphite colour created through a multilayer coating process. The camera is sold with a 23mm lens and lens hood in the same graphite colour.

fujifilm.eu



## FILM FANS

Celebrations for photographers who shoot in colour (apparently it's quite popular) – Kodak has announced it will be reintroducing Kodak Professional Ektachrome Color Reversal Film.

The popular film was discontinued in 2012 but a resurgence in interest in analogue photography has created demand for new and old film products.

kodak.com



## GILLIS WINNER

Congratulations to David Gray from Renfrewshire, who is the winner of our Gillis London camera bag competition (B+W 197). David wins a fabulous Gillis London Trafalgar Attache camera bag, handcrafted from high quality vintage leather.

camerabags.gillislondon.com



## ON SHOW

Dulwich Picture Gallery's latest show puts photographs by **Patti Smith** and **Vanessa Bell** into sharp focus, offering up an intriguing dialogue between the female artists despite them working almost a century apart. Anna Bonita Evans reports.

**T**his season Dulwich Picture Gallery brings together photographs by two female artists to show interlinking themes at the core of their practices – despite them working almost 100 years apart. The exhibition unites B&W Polaroid images by Patti Smith – an American 1970s punk poet, photographer and musician – with the personal photography albums belonging to Vanessa Bell – an early 20th century English painter from the Bloomsbury Group. The show's premise is how creative concerns can transcend time and Bell's influence on Smith and her work.

Before we look at their artistic outputs and how they complement or contrast, it's interesting to note Bell and Smith's other similarities. Neither are primarily known for the ability to take pictures, both are seen as true pioneers of their time and are known for a shared intense interest in poetry, literature and visual art. They're celebrated for creating their own set of principles that abandoned

social constructs – such as gender and religion – for a much freer approach towards life. Revolution is at the core of their work, not revolution in the rebellious sense but as a way to describe new ideas and change.

Despite working in a different medium to Bell, Smith perhaps noticed these parallels and has long been drawn to Charleston farmhouse in Sussex. The house became a hub for the Bloomsbury Group and has been virtually untouched since Bell died in 1961. In the early 2000s Smith began to photograph the house with her vintage Polaroid camera. Open to the public, the house is presented to look as it did when Bell and her family lived there – retaining its unique atmosphere.

**S**mith photographed Bell's bed, studio, paintbrushes and bookcases. The pictures align with her

overall focus in photography, which is to document spaces and objects infused with significance to either her or those who inspire her. In a 2010 video interview Smith says: 'Taking my pictures is really a very simple matter. I take pictures of things I want to see...I'm interested in having relics of special moments or things that have very spiritual or special meaning.'

Smith's series holds the same direct style that's as full of emotion as her poetry and lyrics. The small scale of the pictures is a welcome invitation for us to take a closer look – Smith lets us listen to the quiet conversation she is having with Bell through the passage of time. The pictures' depth and power sensitively capture the past that lingers so strongly in the farmhouse walls. Smith, an admirer of Julia Margaret Cameron, Irving Penn and

Lewis Carroll's images since she was a young girl, says: 'The history of photography has always seduced me.'

While Smith shows empty places abandoned in time, Bell's photographs are full of people. Pictures from Bell's childhood holidays at St Ives are accompanied by her portraits of family, friends, intellectuals and artists that she surrounded herself with throughout her life. With small collections, around five or so on each page, Bell's intimate picture sets include her annotations – including the year, location and person in each image. We see the trips she and her Bloomsbury affiliates made to get a true sense of their day-to-day lives.

These two bodies of work, with their interlinking and contrasting narratives, offer up an interesting dialogue for the viewer to interpret. Both visions capture the artists' own distinct way of showing the lasting legacy of the Bloomsbury Group. This is an inspiring collaborative display worthy of recognition.

*'Taking my pictures is really a very simple matter. I take pictures of things I want to see...I'm interested in having relics of special moments or things that have very spiritual or special meaning.'*



Above **Brandon Camp, 1913. Photographs by Vanessa Bell and others, in Vanessa Bell's album** © Tate Archive

Far left **Vanessa Bell's Library, Duncan Grant's painting of Vanessa Bell in her Mother's Dress, 2006** © Patti Smith

Left **Vanessa Bell's Bed, 2003** © Patti Smith



Paint Brushes, Duncan Grant's studio, 2008 © Patti Smith

LEGACY: PHOTOGRAPHS BY VANESSA BELL AND PATTI SMITH...  
is on show until 4 June at Dulwich Picture Gallery, Gallery Road, London SE21; [dulwichpicturegallery.org.uk](http://dulwichpicturegallery.org.uk)

All pictures © Isa Marcelli

Living in the countryside outside Paris, **Isa Marcelli** has created a series of pictures offering a dark romantic vision of existence. She talks to Vicki Painting about the cycles of nature and the importance of home.

The intriguing title *Les Adventices* by French photographer Isa Marcelli seems to allude perfectly to her origins. Born in Algeria in 1958, Isa recounts how in 1962, along with most of the French population of the time, her family left the country at the end of the war of independence to move to France and begin a new life. She uses the idea of 'settling in a foreign place, carried by the wind without intention and without decision' as the inspiration for this work.

Isa explains that *Les Adventices* had been carefully chosen above the term *mauvaise herbes* and although both translate as 'weeds', *Les Adventices* does not carry the negative connotations of being an invasive species designed to survive at the cost of its neighbours, but is instead a plant which although not introduced intentionally can have a beneficial effect on its surroundings.

Perhaps as a result of this early event, Isa tells me she has felt a lingering sense of melancholy throughout her life that she appears to manage to great effect in her work.

Now firmly rooted in the countryside outside Paris where she has spent the last 20 years, her surroundings have become her subject and all the works in *Les Adventices* display forms from nature – whether overtly as plant, animal or landscape or when making a more covert appearance as a flower on a piece of fabric, or even appearing as part of the process on collodion plates where the drops and smudges appear as seeds or petals.

Isa stresses that she is sustained by her home and nature, and when I ask if she has ever considered making work in an urban setting her response is clear. 'I work with subject matter which moves me, I don't recognise myself in an urban environment and can begin to feel ill at ease when away from home.' Also crucial to her way of working is to produce images that have a timeless feel and she is careful not to include anything that could connect her images to the present.

By living and working in the countryside Isa has come to understand how everything is in a perpetual cycle. She has seen her garden emerge over the past 20 years and watched the process of 'awakening, maturity, through decline and disappearance as the seasons go by'. Working the land has had a meditative effect on her and spills over into how she approaches her photography. Through gardening she has 'learned to be patient and that sowing something at the wrong time is pointless and instant results should not be expected.'

She describes how she 'feels alien to the system which governs our lives' and over the course of our conversation it becomes clear that her home is her sanctuary. 'It is here that I find a way of protecting and isolating myself from the modern world,' she says.

The images in *Les Adventices* subtly convey a sense of nature as defender, where bunches of flowers are foregrounded almost as shields or barriers and figures are wrapped protectively in blankets covered in flora and fauna.

I suggest, however, that this is no rural idyll. There are some unsettling images here and we discuss the notion of Freud's *unheimlich*, which when translated literally as 'unhomely' shatters the ideal of the home as a place of refuge, where something which should be familiar and comforting is also simultaneously unfamiliar and threatening. Isa agrees that 'although my home is essential to me it is not always a place of total happiness. It can also be a site of absence and sadness.' This is surely a universal experience and it is at the intersection of these two opposing states that the pictures seem to be placed. It is as if home is a stage on which to act out ideas and feelings through photography. I ask Isa if it is her intention to lead the viewer towards a solution. Initially she declares that she feels ambiguous about revealing herself through her work and is happy for the viewer to make of it what they wish, but goes on to reveal that she 'leaves clues for those who can interpret them,' stressing that her work is essentially 'a dark romantic vision of existence and of the human condition, containing all the strong themes embodied in this movement, including the rejection of society.'

Isa uses the wet collodian process, producing her own emulsions. Is the materiality of the photographic process as important to her as the ideas themselves? She says it is the synthesis of the two that matters and she can spend hours absorbed on a particular project. 'It's during these moments that I forget the outside world, when my hands are busy and the mind is free to wander.'

She used to be a furniture designer and has always respected handmade objects. 'Perhaps because they contain imperfections, the imperfection is human and touching, it makes them unique and physically pleasing.' She stresses how important it is that the photographic plates used in this process can be held and are therefore tangible objects in their own right with a life of their own. She continues to be fascinated by the sensitivity of the chemical process and the traces that can appear as a result – and how these marks add 'a dreamlike quality to the images and make them less grounded in reality'.

For now Isa is happy to continue 'telling stories from my corner of the world'. She won't be pushed when I ask about future projects, explaining that she is afraid to talk about work that may not reach fruition and confides that she is often fearful of losing inspiration. She concludes, 'I like the mystery in art, work that is produced too quickly bores me, it offers only one truth. It is successful when the mystery lingers and the work can be questioned and interpreted in many different ways.'

*'Her surroundings have become her subject and all the works in Les Adventices display forms from nature.'*































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## BOOK REVIEWS

### ONE SECOND OF LIGHT: STORIES 2005-2015

Giles Duley

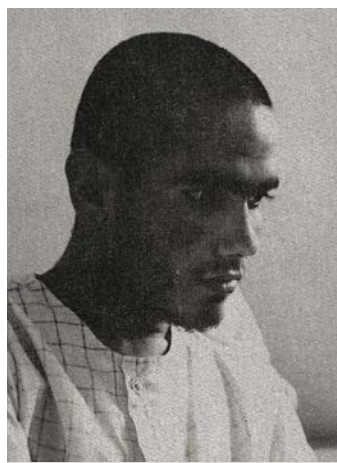
▣ Benway  
▣ Hardback, £30

This book reveals 'the people hidden behind the numbers' of conflict. The title refers to the accumulated time Duley's shutter was open to capture the photographs. The juxtaposition of this tiny amount of time with the unending suffering of those in war's grip is the deadly fulcrum where this book balances.

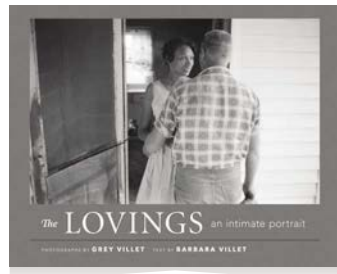
*One Second* comprises B&W photographs from countries Duley has photographed – often while watching medical aid agencies in action – accompanied by four texts and a very instructive, frank conversation. The production is superlative; warm toned with beautiful blacks and several foldouts used to devastating effect, as well as some contrasted colour plates.

At the heart of *One Second* is a need to have a practical, beneficial impact on the lives of afflicted people.

Alex Schneideman



# ON THE SHELF



### THE LOVINGS: AN INTIMATE PORTRAIT

Grey Villet

▣ Princeton Architectural Press  
▣ Hardback, £16.99

The 50 images show how Villet did not embroil himself in the legal tangles but captured what was the heart of the case: two people in love wanting an ordinary life. Demonstrating how photography does have the power to help change things, this is an intense depiction of a couple that altered history.

Anna Bonita Evans

*'Demonstrating how photography does have the power to help change things, this is an intense depiction of a couple that altered history.'*

As we now expect from Martin Bogren, a beautiful book of wistful, intimate images. But, tucked inside the book, is a smaller booklet with text. Reading it, we follow Bogren's journey through insecurity, fear of failure and despair as he walks the streets of Italy. His self-questioning finally turns a corner after days, weeks of struggling, when he stops fighting to photograph and starts observing. He slows down and the panic drifts away; the photographs come with ease. This fascinating, and disarming, insight into Bogren's psyche informs the photographs, bringing another layer of meaning to the work.

Shot on film, the grainy, sometimes blurred, images describe an intimacy that is Bogren's only way of picture making. It's as if, in the few minutes he spends with his subjects, they become closely entwined. Old men and women, children, beautiful youths and girls – they come forward or slide out of sight in a moment, but that moment is special, and is caught forever.

Elizabeth Roberts

The story of Mildred and Richard Loving is unimaginable to us as a modern audience. In 1958 the pair were arrested for interracial marriage; they could either leave their Virginian home or face a 25-year prison sentence. Instead they exiled to Washington DC and fought their case to the Supreme Court.

The Lovings became beacons for the civil rights movement and in 1965 *Life* photojournalist Grey Villet was assigned to document their story. The photo-essay, seen for the first time in its entirety here, is a landmark in photography's history.

### EDWARD WESTON: PORTRAIT OF THE YOUNG MAN AS AN ARTIST

Graham Howe and Beth Gates Warren

▣ Merrell  
▣ Hardback, £40

This collection of American photo-modernist pioneer Edward Weston's early work shows just how innate his special skill for composition was.

His work of the 1900s is often set beside a thematically linked image from the 1930s, and while development is evident in his shift from early soft-focus pictorialism to sharper, cleaner images and a more creative use of tone and contrast, it is clear that his ability to frame a portrait, landscape, nude or still life was deeply intuitive.

Illuminating essays by Graham Howe and Beth Gates Warren preface 120 duo-tone images that showcase the breadth of Weston's work and his influence on photography as an art form.

It is a book that would seem familiar even if the reader were completely unacquainted with the artist; echoes of Weston's work can be found throughout the 20th century to the present day, in landscape photography as much as in advertising and graphic design.

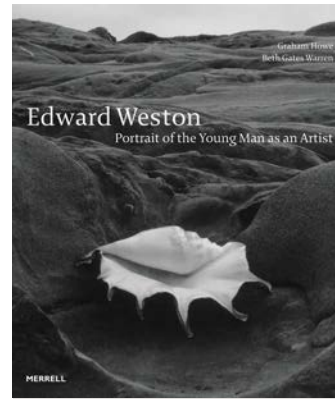
Simon Frost



### ITALIA

Martin Bogren

▣ Max Ström  
▣ Hardback, £35





## IN THE FRAME

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



Courtesy and © Evgenia Arbugaeva

## TRACES OF THE FUTURE: ARCHAEOLOGY OF MODERN SCIENCE IN AFRICA

To 26 March

New work from Evgenia Arbugaeva and Mariele Neudecker with original objects and materials collected during historical-anthropological research at Amani Hill Research Station in Tanzania.

**NUNNERY GALLERY** Bow Arts, 181 Bow Road, London E3 [bowarts.org](http://bowarts.org)

## LONDON

### ATLAS GALLERY

24 February to 8 April

**Jimmy Nelson: Before they Part II**

Thirty new works on show.

49 Dorset Street W1U

[atlasgallery.com](http://atlasgallery.com)

### DULWICH PICTURE GALLERY

To 4 June

**Legacy: Photographs by**

**Vanessa Bell and Patti Smith**

Drawing together Bell's images from photo albums with Smith's black & white Polaroids of Charleston farmhouse.

Gallery Road, Southwark SE21

[dulwichpicturegallery.org](http://dulwichpicturegallery.org)

### ESTORICK COLLECTION OF MODERN ITALIAN ART

To 19 March

**War in the Sunshine:**

**The British in Italy 1917-1918**

Drawings and painting plus 50 images by war photographers WJ Brunell and Ernest Brooks.

39a Canonbury Square N1

[estorickcollection.com](http://estorickcollection.com)

### FOUNDLING MUSEUM

To 30 April

**Child's Play**

A major new project by Mark Neville exploring childhood play.

40 Brunswick Square WC1N

[foundlingmuseum.org.uk](http://foundlingmuseum.org.uk)

### LITTLE BLACK GALLERY

4 to 27 May

**The Woman Who Never Existed**

New work from Anja Niemi.

30 May to 10 June

**Etudes by Tyler Udall**

A look at gender, sexuality and the blurry line between fact and fiction.

13A Park Walk SW10

[thelittleblackgallery.com](http://thelittleblackgallery.com)

### MICHAEL HOPPEN GALLERY

To 24 March

**Enrique Matinides**

The many stories of the Mexican reportage photographer.

7 March to 12 April

**Manuel Franquelo**

The Spanish artist's first solo show in the UK.

3 Jubilee Place SW3

[michaelhoppengallery.com](http://michaelhoppengallery.com)

### NATIONAL PORTRAIT GALLERY

To 26 February

**Taylor Wessing Photographic Portrait Prize 2016**

Portraits by some of the most exciting contemporary photographers.

St Martin's Place WC2H

[npg.org](http://npg.org)

### NATURAL HISTORY MUSEUM

To 10 September

**Wildlife Photographer of the Year**

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

Cromwell Road SW7

[nhm.ac.uk](http://nhm.ac.uk)

### PEGGY JAY GALLERY

22 to 26 March

**A Catalogue of Obsessions**

Photography by Louis M Champion.

Burgh House, New End Square NW3

[burghouse.org.uk](http://burghouse.org.uk)

### PHOTOGRAPHERS' GALLERY

To 26 March

**Gregory Crewdson:**

**Cathedral of the Pines**

A new body of work by the acclaimed American artist.

3 March to 11 June

**Roger Mayne**

The first major London exhibition of the artist's work since 1999.

3 March to 11 June

**Deutsche Börse Foundation Prize 2017**

The annual award.

16-18 Ramillies Street W1F

[tpg.org.uk](http://tpg.org.uk)

### PROUD CHELSEA

16 March to 14 May

**The Beatles Unseen:**

**Photographs by David Magnus**

A documentation of the legendary band from the early days of the rise to fame by a young photographer just starting out.

161 King's Road SW3

[proud.co.uk](http://proud.co.uk)

### TATE BRITAIN

To Autumn

**Stan Firm Inna Inngan:**

**Black Diaspora in London 1960-70s**

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

Millbank SW1P

[tate.org.uk](http://tate.org.uk)

### TATE MODERN

To 7 May

**The Radical Eye:**

**Modernist Photography from the Sir Elton John Collection**

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

15 February to 11 June

**Wolfgang Tillmans 2017**

Work by the innovative artist since 2003.

Bankside SE1

▣ [tate.org.uk](http://tate.org.uk)

## TOWER BRIDGE

*To 31 March*

**Swans, Gloves, Roses and Pancakes**

Martin Parr's unique view of Britain.

Tower Bridge Road SE1

▣ [towerbridge.org.uk](http://towerbridge.org.uk)

## V&A

*To 19 February*

**A History of Photography: The Body**

Focus on the body as artistic expression and scientific examination.

Cromwell Road SW7

▣ [vam.ac.uk](http://vam.ac.uk)

## ZABLUDOWICZ COLLECTION

*30 March to 9 July*

**You Are Looking at Something That Never Occurred**

Fourteen artists explore photography's moments that are far from certain.

176 Prince of Wales Road NW5

▣ [zabludowiczcollection.com](http://zabludowiczcollection.com)

## NORTH DARLINGTON TOWN HALL GALLERY



© Die Photographische Sammlung/SK Stiftung Kultur – August Sander Archiv, Cologne; DACS, London, 2017

## PORTRAYING A NATION: GERMANY 1919-1933

*23 June to 15 October*

An exhibition that brings together the work of two artists, painter Otto Dix and photographer August Sander, who documented the radical extremes of the country during this period.

## TATE LIVERPOOL

Albert Dock, Liverpool Waterfront, Liverpool ▣ [tate.org.uk/visit/tate-liverpool](http://tate.org.uk/visit/tate-liverpool)

*To 10 March*

**Sea, Sand and Steel**

A monochrome project by Chris Walker that explores the Teeside coast.

Feethams, Darlington

▣ [darlington.gov.uk](http://darlington.gov.uk)

## HIMLEY HALL

*1 April to 11 June*

**A Time it Was**

Black Country photographs from the 1970s to 1990s by Phil Loach.

Himley Park, Dudley, West Midlands

▣ [dudley.gov.uk](http://dudley.gov.uk)

## 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](http://manchesterartgallery.org)

## NATIONAL MEDIA MUSEUM

*17 March to 25 June*

**Poetics of Light**

The European premiere of an exhibition of original prints of pinhole photography.

Little Horton Lane, Bradford

▣ [nationalmediamuseum.org.uk](http://nationalmediamuseum.org.uk)

## RIVERHEAD COFFEE GRIMSBY

*2 to 30 April*

**Café Noir Paris**

Anette and Geoff Powell recreate the monochrome imagery of café culture.

110 Victoria Street, Grimsby

▣ [riverheadcoffee.co.uk](http://riverheadcoffee.co.uk)

## STOCKPORT ART GALLERY AND WAR MEMORIAL

*8 April to 14 May*

**Beneath the Waves**

Photographs of shipwrecks from the allied and German navies of the First World War by Paul Webster alongside mixed media by artist Henry Quick.

Wellington Road South, Stockport

▣ [stockport.gov.uk](http://stockport.gov.uk)

## SOUTH NUDE TIN CAN GALLERY

*17 to 29 March*

**Perspectives**

Herts Foto Forum show their work.

125 Hatfield Road, St Albans

▣ [nudetincan.gallery](http://nudetincan.gallery)

## EAST NATIONAL HERITAGE CENTRE FOR HORSERACING & SPORTING ART

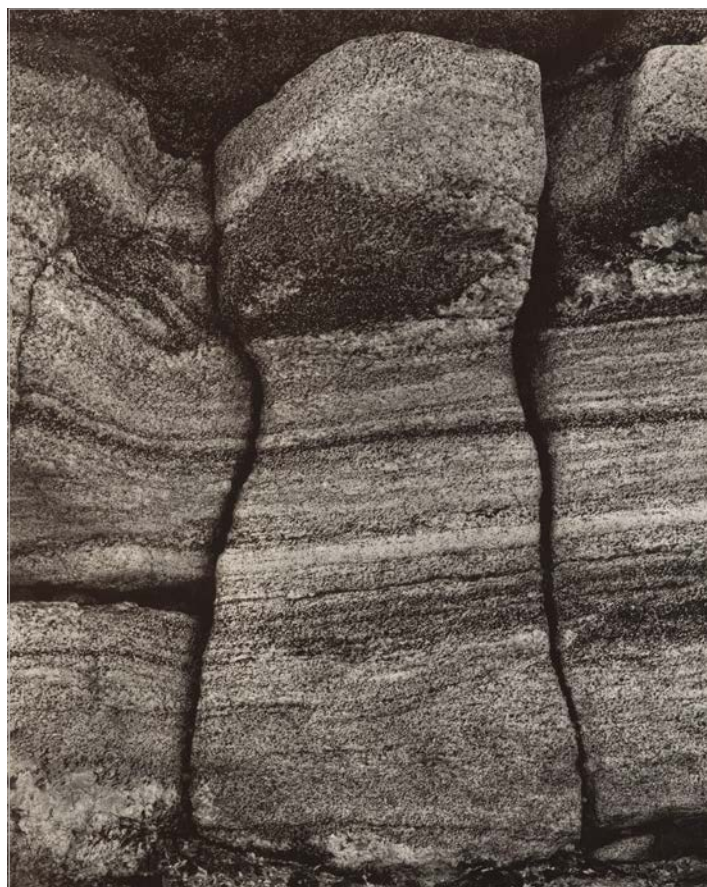
*To 18 June*

**Gods of Sport**

Fifty years of sporting photography

by Chris Smith

Palace House, Palace Street,



Paul Strand, Rock by the Sea, South Uist, Hebrides, 1954  
© Paul Strand Archive

## THE VIEW FROM HERE; LANDSCAPE PHOTOGRAPHY FROM THE 1840S TO THE PRESENT DAY

*To 30 April*

Exploring the theme of landscape from the 1840s to the present.

## SCOTTISH NATIONAL PORTRAIT GALLERY

1 Queen Street, Edinburgh ▣ [nationalgalleries.org](http://nationalgalleries.org)

Newmarket, Suffolk

▣ [palacehousenewmarket.co.uk](http://palacehousenewmarket.co.uk)

## SAINSBURY CENTRE FOR VISUAL ARTS

*To 19 March*

**Masters of Japanese Photography**

Work by prominent photographers.

University of East Anglia, Norwich

▣ [scva.ac.uk](http://scva.ac.uk)

## WEST GREEN PARK BRASSERIE

*To 1 May*

**Bath Instagrammers**

Images shot by the people of Bath.

Green Park, Bath

▣ [greenparkbrasserie.com](http://greenparkbrasserie.com)

## SCOTLAND FOTOSPACE GALLERY

*20 March to 19 May*

**Never Go Forwards Without**

## First Looking Back

A retrospective of the work of the late Aase Goldsmith.

Roths Halls, Glenrothes, Fife

▣ [fifefotospacegallery.org](http://fifefotospacegallery.org)

## NORTHERN IRELAND

### BELFAST EXPOSED

*3 March to 15 April*

**Before**

Work drawn from the archive of Victor Sloan, one of Ireland's foremost contemporary artists.

The Exchange Place, 23 Donegall Street, Belfast

▣ [belfastexposed.org](http://belfastexposed.org)

Send your international exhibition details to  
[anna.evans@thegmcgroup.com](mailto:anna.evans@thegmcgroup.com)



## AMERICAN CONNECTION

When **Jennifer Greenburg** photographs herself, she forgets her own problems and becomes someone else – someone who exists only in the photographs. She talks to Susan Burnstine about collecting vintage clothing and self-transformation.



22  
B+W

Jennifer Greenburg's series *Revising History* is a rare gem that skilfully merges vernacular photographs with portraits, thus allowing each image to appear as if it came straight from your family album. Her photographs often infuse dark humour that pokes fun at classic Americana, but more impressively she tackles a number of complex women's themes that quietly resonate with a great deal of poignancy.

Greenburg's biggest passion has been collecting vintage clothing, which she began 30 years ago. 'All of my free time is spent collecting and researching vintage clothing. I have few other outside interests,' she says. 'Every hat, outfit, shoe, stocking and piece of jewellery found in my photographs comes from my archive...I art direct the whole wardrobe down to the last detail.'

When Greenburg adorns herself in one of her many vintage outfits, she admits she feels glamorous. 'I am not a person with problems anymore. I become someone else – someone else who only

exists in photographs. Yet, that person – that icon of a person – is something the photograph made up. She is someone without strife, someone without obstacles. We believe so deeply in the truth of "her" that we measure ourselves

against what we think we see in the picture. And when we cannot measure up, we then begin to blame the times we live in. Some say, "Oh, people used to be more civilized back then." This is in fact not true. We revise our past, that includes inequality, racism, misogyny and numerous other hardships we conveniently forget.'

Each character Greenburg creates in her photographs represents an independent narrative and person, all of which are unrelated to all her other images. 'However, each character is an augmented version of a narrative we readily understand. In that, the moments are connected,' she says. 'I illustrate the roles women typically found themselves in, in a past era, allegorically in order to identify that though things look different today, not enough has changed.' Considering the current political





climate in the United States, Greenburg feels this point has been made abundantly clear. 'We seem to be repeating our past mostly because the details of our past, and how we got where we are, have been obfuscated. It is a scary time and my research is only being proven with each passing day.'

Every image Greenburg creates takes hundreds of hours to plan, and sometimes they don't work out so all of the hours of preparation fail to pay off. But interestingly this project

has encouraged her to become a talented hairdresser, nail technician and personal trainer as she creates every detail in her photographs.

Greenburg's *Revising History* is not a series of self-portraits as some might inaccurately assume, instead she specifies that she 'translates the moment' using her body so that the end product never becomes a representation of herself. 'Friends often comment that my photographs don't even look like me,' she says. 'My face and form morph into someone else. The message, however, is the part of the work

that I control. The meaning is my translation of what I think is happening. And I, like everyone else, can only see through the lens of my own experience.'

Throughout the years of working on this series, Greenburg's emotional and physical landscape shifted to being more of what might be described as a 'bombshell', which in turn, has slightly modified her approach and theme. She explains, 'My personal transformation took place for similar reasons. I used to carry a 75-pound personal protection policy with me wherever I went... Shedding that protection policy allowed me to start identifying cultural problems that are more meaningful to me. The vehicle for the work, my body, had to change in order to discuss harsher themes women face.'

Greenburg and her husband live in Chicago and she is an associate professor of photography and printmaking at Indiana University Northwest in Gary, Indiana. Currently she continues to work on creating new images for *Revising History* and says, 'I have so many ideas left to construct. It could take a lifetime.'

👉 [jennifergreenburg.com](http://jennifergreenburg.com)



## EXHIBITIONS USA

### BROOKLYN

**Brooklyn Museum**

*Until 2 April*

**Marilyn Minter: Pretty/Dirty**

👉 [brooklynmuseum.org](http://brooklynmuseum.org)

### CHICAGO

**Art Institute of Chicago**

*Until 30 April*

**Takuma Nakahira: Circulation**

👉 [artica.edu](http://artica.edu)

### FORT WORTH

**Amon Carter Museum**

*Until 2 July*

**Avedon in Texas: Selections from In the American West**

👉 [cartermuseum.org](http://cartermuseum.org)

### MINNEAPOLIS

**Minneapolis Institute of Art**

*Until 16 April*

**Leslie Hewitt: New Pictures**

👉 [new.artsmia.org](http://new.artsmia.org)

### NEW YORK CITY

**Museum of Modern Art**

*Until 2 April*

**Josef Albers: One and One is Four:**

**The Bauhaus Photocollages**

**of Josef Albers**

👉 [moma.org](http://moma.org)

### PORTLAND

**Blue Sky Gallery**

*Until 30 March*

**Tara Sellios: Recent Work**

**Lauren Semivan: Observatory**

👉 [blueskygallery.org](http://blueskygallery.org)

### SEATTLE

**Henry Art Gallery**

*Until 2 April*

**Chuck Close:**

**Chuck Close Photographs**

👉 [henryart.org](http://henryart.org)

### TUSCON

**Center for Creative Photography**

*Until 29 April*

**Flowers, Fruit, Books, Bones**

👉 [creativephotography.org](http://creativephotography.org)

### WASHINGTON DC

**Hirshhorn Museum**

*Until 14 May*

**Bettina Pousttchi: World Time Clock**

👉 [hirshhorn.si.edu](http://hirshhorn.si.edu)





## FEATURE

All images except gallery shot:  
© Courtesy the artist and Frith  
Street Gallery, London

# BEYOND BOUNDARIES

As she passes through London for the opening of her latest exhibition, **Dayanita Singh** talks to Elizabeth Roberts about breaking down barriers, refusing categorisation and her reasons for living.



Dayanita Singh is not – by her own definition – a photographer. ‘I am a book-maker, an image based artist – but I feel more comfortable with author,’ she tells me. ‘People have tried to define me by putting me in a box: an Indian photographer, a black & white photographer – but image-making is just my starting point.’

It is difficult to imagine anyone trying to put Dayanita Singh in a box, hard as they might try. Dynamic, intelligent, powerful, sensitive, warm, mischievous and inventive are just a few of the words one might use to describe her, but even these are inadequate. I meet her at the Frith Street Gallery in London for the opening of her new show, *Museum of Shedding*. As we spend an allocated hour talking, I begin to see why

the extraordinary work that she produces is as unique as it is. She is one of the few photographers I have come across who works without compromise to ends that are not pre-defined, through complex routes that she has devised for herself. ‘I never work with the end in mind,’ she says. ‘I allow the work to prescribe what it is going to be.’ She explains how music and literature are so important to her – and how she moves from listening >















◀ and reading to making images. 'I make a lot of images but sometimes I don't use them for perhaps 10 years – I wait until they find their right place. I can't suggest this as a way of working for everyone, but over the years I have learnt to trust it. It means that I have a huge archive so I have plenty of work to tap into. Plenty of raw material – that is what photography is for me, the raw material.'

For Singh, the editing process is a key part of her work, spending as much as seventy percent of her time on it. 'Image-making, editing, sequencing and then form,' she says emphatically. 'The moment I try to do pre-determined work, it nosedives, so I really have to be true to the experience, the process. When I try to short circuit it, it doesn't work.'

Having been a photographer for 30-odd years, Singh's real breakthrough came with the publication of a small set of fold-out books entitled *Sent a Letter*. Published by Steidl it is now out of print but is currently selling on the secondhand market for anything between £500 and £1,300. It derived from Singh's individual fold-out books, made for friends, which were spotted by publisher Gerhard Steidl who asked to publish them as a set. Having made these intimate works available to the public, Singh then saw the possibilities of going beyond the photobook to an art work that could be displayed in a number of ways.

This, in turn, led her to create her 'museums' – large wooden folding structures

that can house a multitude of images that can be curated and re-curated by her.

I first encountered Singh's 'museums' when they were shown in a major retrospective entitled *Go Away Closer* at the Hayward Gallery in 2014. The impact of the work was considerable, presenting photography in a way that went beyond the boundaries of exhibiting and made the viewing experience an interactive one. This is an aspect that Singh feels strongly about. 'I'm not a storyteller in the conventional sense,' she says, 'I like to give hints and clues to the story – but unless the viewer bring something to it...' Here she shrugs her shoulders and smiles.

The photographic language that Singh uses demands that her images should not be grounded in place and time, thus she works without captions and with titles that are often ambiguous or intriguing. In this latest work, *Museum of Shedding*, she has taken this to its extreme, paring down the pictorial content as well as the museum itself so that it becomes a one-

*'The impact of the work was considerable, presenting photography in a way that went beyond the boundaries of exhibiting and made the viewing experience an interactive one.'*

person museum. 'It's really about the minimum requirements I would have if I was the museum keeper. I need a bed, a desk and one or two stools for visitors. I am very pleased to have arrived at this – it is a museum just for myself. And the images are equally spare. I'm not interested in giving you information or context – if anything I want to take that away. And then let's see what we are left with. If we are left with nothing, that's fine. But one has to push, otherwise what is the point of being alive?'

Far from seeing herself as a fine-art artist, contained within the walls of the exhibition space, Singh has always been passionate about the dissemination of her work. In her early career she worked as a photojournalist. 'What that experience taught me was just how photography could be shown. When I put work in a gallery, maybe 500 people will see it. But when my work is in an international magazine then a hundred thousand people see it. And they can do what they like with it – they might make paper bags out of it, or take a photocopy and print the image on a T-shirt. And this is why I love books and the idea that a book can become an exhibition.'

Fundamental to her museums is the adaptability and availability of the work which, at the same time, retains its unique quality. The museums can be packed up to travel the world and can be unpacked in a number of different ways to suit the exhibition space, the curator, and the audience. Likewise, many of her books have different images on the front cover, and her latest book (*Museum of Shedding*) will each have its own unique cover image. 'It's mass produced and unique at the same time,' she explains.

Singh's self-belief has come about through years of work, as well as the encouragement and facilitation of several key people. 'A lot of what I do is possible because I have had the great privilege of working with people like the late Walter Keller and Gerhard Steidl. You just need two or three people who believe in your madness, shall we say, and it's amazing what comes out of that. And so I believe in my process, that something wonderful will come out of it, if I stay true to it. It's really important not to let voices of success or fame or commercial things get into that space. But it requires a lot of rigour. You have to be really ruthless.'

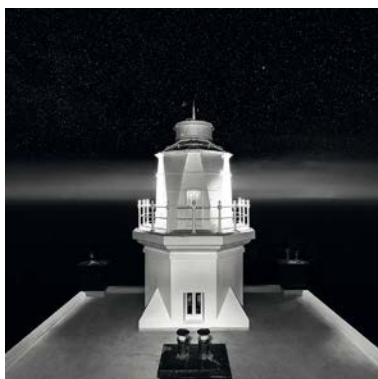
**To see more of Dayanita Singh's work and news of her exhibitions and books visit [dayanitasingh.net](http://dayanitasingh.net)**



Dayanita Singh's *Museum of Shedding* at the Frith Street Gallery in London. © Steve White



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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**



## THE LOST GIRLS

All images © Sadegh Souri

Iranian photojournalist **Sadegh Souri** wanted to illustrate a side of his country's judiciary system that might otherwise go unseen. Anna Bonita Evans looks at his powerful documentary that tells the story of imprisoned youth.



**Shaqayeq, 15, has been in prison for almost seven months on a charge of armed robbery of a car. Her grandmother has come to visit her.**

**S**haqayeq is 15-years old and has been in prison for almost seven months on a charge of armed robbery. With her boyfriend, Shaqayeq stole a car in Tehran – she was caught while the boy escaped. Her death sentence has been issued and she waits three years, when she'll be 18, at Iran's Juvenile Delinquents Correction Centre to be hanged.

Sowgand is 16-years old. She was by herself when police officers entered her family home where they found copious amounts of opium, cocaine and heroin. The narcotics belonged to her father but, as she was home alone, Sowgand was charged with drug trafficking and incarcerated for his crimes. She has been imprisoned at the same institution as Shaqayeq. In over a year no one from her family has visited her.

The Iranian judiciary system holds children criminally accountable from the age of nine. They can be sentenced to death

for murder, drug trafficking and armed robbery and be hanged when they come of age at 18, unless the victim's next of kin withdraw their complaints. Shaqayeq and Sowgand are two of the 60 girls detained at the Juvenile Delinquents Correction Centre in Shahr-e Ziba, Tehran. The girls do their time just as adult inmates do: they live in strict and harsh conditions, have limited visiting hours and are allowed outside for just two hours a day.

Photojournalist Sadegh Souri spent 20 days in the institution, finding out the girls' stories and photographing what he saw. He entered the facility with a filmmaker friend and his crew under the guise of a cameraman. While the film team made their documentary, Souri worked on his own project. 'Even now I cannot get the imprisoned girls out of my mind, I think about them very often,' says Souri.

'As a photographer I have to help the world

be a better one. I feel the urgency to capture and show the catastrophes, so others can see what is happening. I wish for a peaceful world, a world without war and hate.

I hope by supporting these girls through my photography this will help to give them new opportunities, a new life maybe.' Over the following pages Souri's photo-essay shows us the girls' vulnerability and – perhaps more poignantly – those playful moments they share with their fellow inmates despite their inevitable doom. Here are their stories. ›

Opposite top **Inmates can keep their babies with them in prison until the child is two. Zahra is 17 years old and has two children. She was caught stealing mobile phones. This is her third time in prison.**

Opposite below **Nazanin is 16 years old. She was arrested around six months ago for the possession of 651 grams of cocaine.**

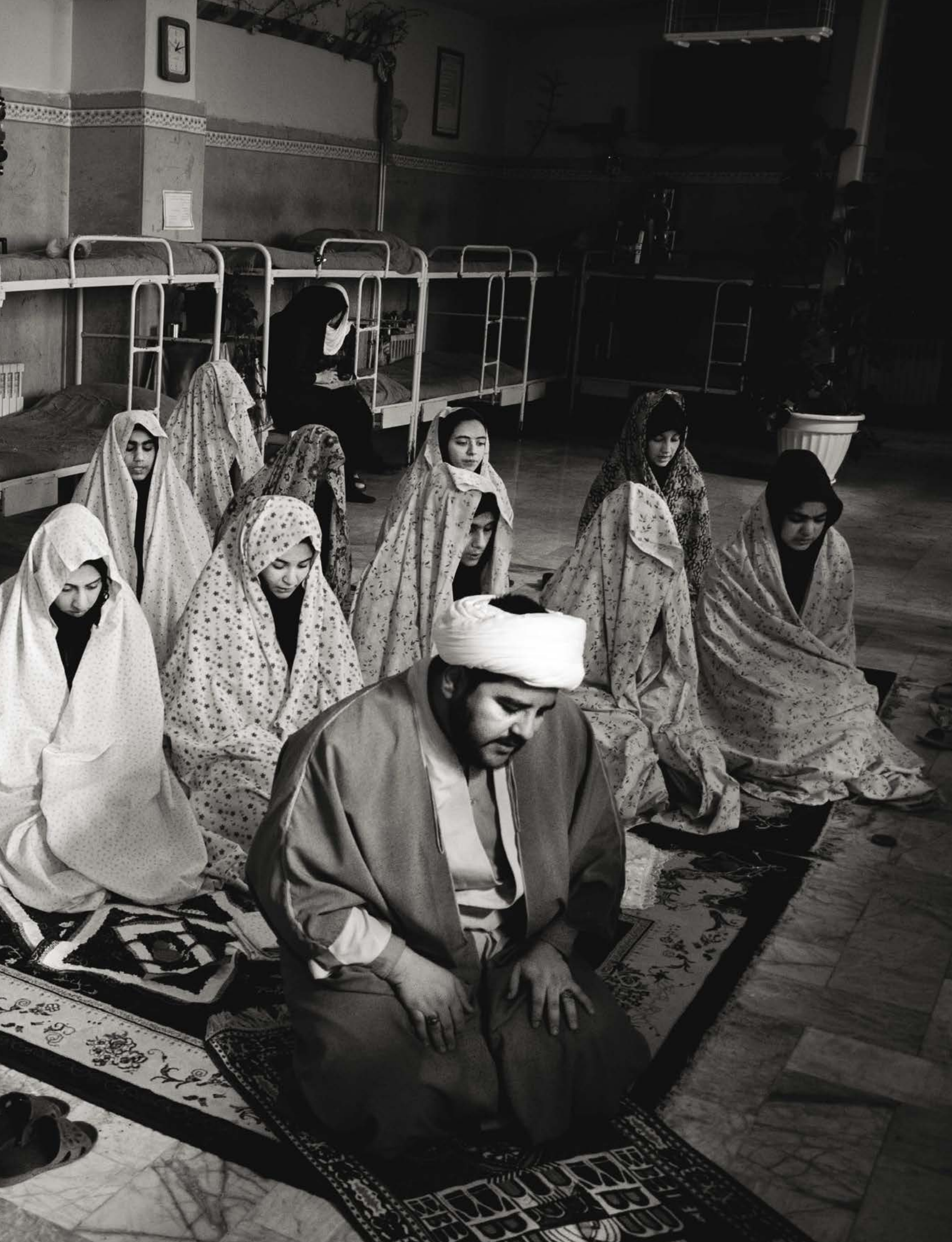






The imam goes to the Juvenile Delinquents Correction Centre every day for congregational prayer. After prayers he talks about the correct upbringing methods the girls should have received and prays for God to forgive them.







The girls can go out to the prison grounds for one hour in the morning and one hour in the evening.











The queue for food can take hours.



Mashid is 15 years old. She is on charge of an illegitimate affair and carrying narcotics. Mashid will be released after serving her eight-month term.

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with David Clapp



## Capturing Corfe

30 MAR 2017

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L I G H T  L A N D



INSPIRATION

Image © Vicki Painting

# INSIGHT

Black+White Photographer of the Year **Vicki Painting** considers the nature of time as it equates to both film and photography, and suggests that the still photograph allows us to be in the present and the past simultaneously.

When photographers discuss influences on their work, I have been surprised how often they cite film-makers and cinema rather than other photographers.

Films are a further magical extension in as much as they are a series of still images that create an optical illusion of movement on a screen. In its infancy the term 'motion pictures' emphasised how important movement was to the new medium of cinema to differentiate it from static photography.

In his essay *Motion{less} pictures: The Cinema of Stasis* (2012) Justin Remes puts the case for an intermediary. He discusses

the impact of Andy Warhol's *Empire* (1964), a single black & white shot of the Empire State Building filmed for more than eight hours. Remes calls it a static film – there is not much in the way of movement. He is concerned with the idea of duration in films where we are made acutely aware of the passing of time.

Warhol claimed that people watched his film precisely to see time going by. Remes points out there is a paradox between this onward march of time and the stasis of the image, arguing that it is time that differentiates photography from cinema. Yet surely the passing of time is embedded

in a photograph? Photographs allow us to be simultaneously in the present and the past.

Parents need only look at photographs of their children when small alongside them as adults to have this made poignantly clear. There have been a number of series chronicling the transition from child to adult by parents who have produced an image of their child every day for 20 years or more, sometimes including themselves and nearly always in the same location. Such a series of pictures is anything but static as we witness one life blossoming and another fade.

 [vickipaintingphoto](#)



## A MODERN EYE

A true innovator, **Fernell Franco** is celebrated as one of Colombia's greatest pioneers in photography, yet he was little known in Europe until recently. Shoair Mavlian, assistant curator of photography at Tate Modern, examines his work.



Fernell Franco is a relatively well-known figure in the history of Latin American photography, however, until recently, we rarely had the opportunity to see his pictures in Europe. Fortunately his work was the focus of a large scale retrospective, held last year, at the Fondation Cartier pour l'Art Contemporain in Paris which prompted me to take a closer look at his imagery.

Franco was born in Versalles, Colombia, in 1942 and as a 10-year old boy was forced to flee his rural home and move with his family to the city of Cali due to *La Violencia*, the period of violence and civil war which

raged in Colombia for more than a decade. Following this relocation, Franco bonded with the city and it remained his home until his death in 2006. Having little formal photographic training, Franco apparently began his career as a messenger for a photographic studio – ferrying films across town – before building a successful career in photojournalism and advertising by working for magazines across Colombia and Brazil. Alongside his commercial work Franco developed his own artistic practice, having his first solo exhibition in 1972 and later becoming a member of *Grupo de Cali* (The Cali Group) – an interdisciplinary collective of

film-makers, artists and writers based in Cali. What fascinates me about Franco's *oeuvre* is the diversity of his photography: from his straight documentary work such as *Prostitutas* (1970-1972) and *Billares* (1985) to his lesser-known images in *Color Popular* (1980s) or architectural studies *Interiores* (1970-1979), there is a wealth of material to examine and his blurring between documentary and fiction makes his work so unique.

In *Amarrados* (or *Bound* as the title translates) Franco photographed city streets either at dawn or dusk – that transitory period of time just before or after the street

becomes a working market. He primarily focused on the shapes created when, at the end of each day, the produce is bound up in canvas in order to secure the contents safely overnight. As the streets are void of people and the light begins to fade, these precarious structures begin to take on the form of abstract sculptures. There is something oddly haunting about these images. Although they depict bound up produce, the photographs capture and abstract the forms. Some even take on a sinister nature as asymmetrical pieces protrude, and the wrapped structures suggest the shapes of mummified bodies. These bundles also





depict a sombre feeling, perhaps because they evoke memories of migration, displaced populations and the act of wrapping up and carrying worldly possessions from one place to the next.

Taking the photographic medium as the starting point for his practice, Franco often incorporates other materials such as paint or photographic chemicals to create layers in his work. Beginning *Amarrados* in 1975, Franco worked on the series for almost two decades. He would manipulate the pictures in the post-production process, sometimes returning to them several times throughout the years and working at an often slow and contemplative pace.

*‘There is something  
oddly haunting  
about these images.’*

After printing the photographs in the darkroom he would manipulate the print by applying black ink, spraying it on to its surface to simultaneously highlight and conceal areas. Franco was also aware of the challenging lighting conditions when he shot the series and used this to his advantage, making a feature of the grainy attributes of the fast film speed and enhancing this further by cropping and enlarging parts of the image to isolate and abstract the subject.

In Franco’s work we are once again asked to think about the nature of street photography, a genre we often assume as fast and instantaneous, however it is clear that this isn’t always the case. His practice reveals a deep study of the street as he attempts to capture the universal subject matter and experience of life in a Latin American metropolis. The images in *Amarrados* were taken across various cities, including his hometown of Cali, as well as Pasto, Quito and Lima. Rather than naming the individual locations, he was interested in portraying the essence of the street, capturing the memory and shared experience of living in a certain place and time.

YOU MIGHT  
ALSO LIKE...

A close friend of Fernell Franco, Oscar Muñoz (born in 1951) is an interdisciplinary artist based in Cali working with photography, film, engraving and drawing. His work explores the themes of disappearance and memory through the investigation of often ephemeral imagery. >









## FEATURE

All pictures  
© The Lewis Baltz Trust

# THE BEAUTY OF UGLY CHANGE

A major retrospective in Madrid shows how the late **Lewis Baltz** confronted the side effects of industrial civilisation and helped shape the genre of conceptual photography. Kathrine Anker charts the development of an innovative photographer.

In 1975, a group of young artists changed the scene of landscape photography forever. Known as the New Topographics movement, they rejected the heroic vision of America found in traditional landscape photographs in favour of something much less romantic – an exhibition dedicated to the identical suburbs, soulless industrial sites and grey, concrete landscapes that had sprung up around America in the decades following the Second World War. The show made ripples across the Atlantic, giving birth to the genre of conceptual photography.

One of the most influential photographers in the New Topographics movement was Lewis Baltz (1945-2014), whose photographs are about to go on display as a major retrospective for the first time since his

death. 'Baltz's work is by far the strongest work that came out of the movement, and later he got even more radical in his way of thinking,' says Urs Stahel, who is curating the exhibition. 'He made these incredible, black and white images with extreme definition, but at the same time I always had a feeling that the photographs are thin, with no depth. He showed from the beginning that the image is just an image. He was, in a sense, the ultimate modernist photographer.'

Baltz photographed at eye level, the camera pointing straight ahead. He said of his approach: 'I certainly wanted my work to look like anyone could do it...I didn't want to have a style. I wanted it to look as mute and as distant as to appear to be as objective as possible, but of course it's not objective.'

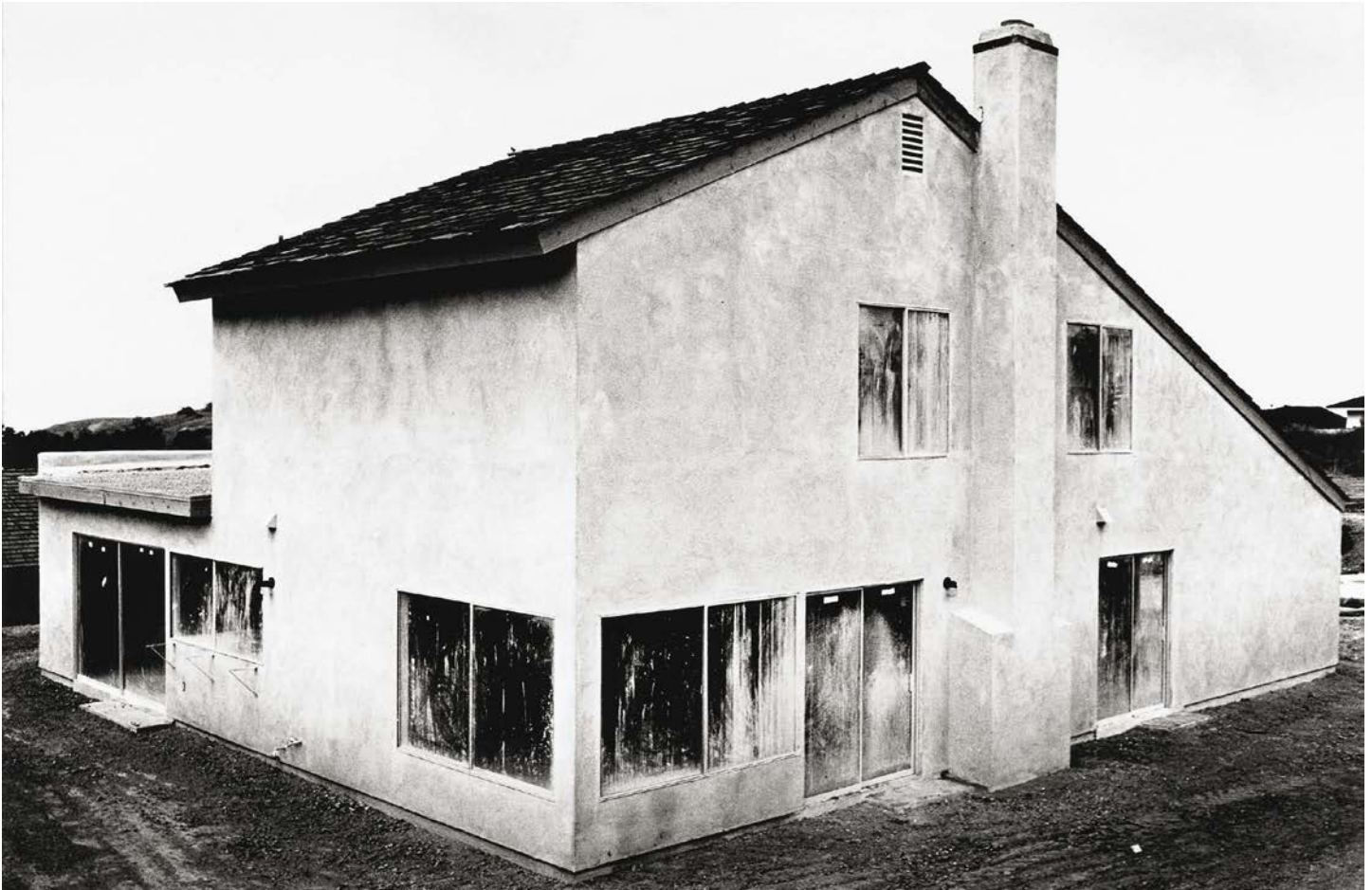
Growing up in southern California, Baltz witnessed vast chunks of the countryside around him being transformed into suburbs and homogenous, commercial developments in the wake of the war years. 'You could watch the changes taking place and it was astonishing,' he recalled. 'A new world was being born...this new, homogenised American environment that was marching >

Below **Monterey, from The Prototype Works, 1967.**

Opposite top **Tract House no. 4, from The Tract Houses, 1969-1971.**

Opposite below **South East Corner, Semicola, 333 Mc Cormick, Costa Mesa, from The new Industrial Parks near Irvine, California, 1974.**













Looking Northeast  
from Masonic Hill.  
In foreground, from  
left: Prospector  
Village; Prospector  
Park, Subdivision  
Phases I and III.  
In middle distance,  
across State Highway  
248, Park Meadows,  
Subdivision 5, from  
Park City, 1978-1980.





Near Reno no.11, from Near Reno, 1986-1987.



Maryland no. 25, from Maryland, 1976.



San Quentin Point no. 8, from San Quentin Point, 1983.





**Night Construction, Reno,  
from Nevada, 1977.**

◀ across the land. And it seemed no one wanted to confront this.'

But Baltz did confront what he saw; starting with a series of pictures of stucco walls, office windows, fire escapes and parking lots, he went on to capture the soulless geometry of suburban cookie-cutter 'tract houses' and piles of garbage excreted by society and mixed in with the soil at San Quentin Point. 'He was always political,' says Stahel, who became friends with Baltz a couple of decades later and produced an exhibition of Baltz's work at Fotomuseum Winterthur in Switzerland in 1993. 'But there's a lot of boring, political work around, and Lewis Baltz's work is not that.'

In 1978-79, Baltz documented the barren landscapes and shells of ready-made houses being built on what was to become one of America's prime resort destinations and the location of the Sundance film festival – Park City. The

*'He made these incredible,  
black and white images  
with extreme definition.'*

picture series is a kind of premonition; the march of commerce trudges by, leaving a trail of bulldozer tracks as it turns wilderness into profitable property. 'It's incredible what happened in Park City,' Baltz later said to Stahel. 'There's no sense that anything is done for the human being. Everything is just done for money.'

Fed up with what he saw, Baltz moved to Europe in the late 80s. He lived in Venice for some time before moving to Paris and becoming professor of photography at the European Graduate School in Switzerland. 'He deliberately left for Europe because he couldn't stand America any more. He hated that kind of non-existing society,' says Stahel. Baltz and Stahel would often

meet in Cafe Beaubourg next to the Centre Pompidou in central Paris. 'We would talk to each other about the world – or rather, he talked to me, and I listened. He could easily talk about power and ideology for an hour or two.'

At this point, Baltz's work had taken a whole new direction. He switched from black & white to colour photography and made large, 2x12m cibachrome panels including *Ronde du Nuit*, a tableau of surveillance sites and the people working in them. He was one of the first conceptual photographers to produce large prints, something that was previously considered to belong in the world of advertising. 'It's like contemporary historical murals of the politics of the time,' says Stahel. 'The attitude behind it was the same sincere Lewis Baltz, but he said it was a different time. Nobody wanted this kind of photography any more – we're in a 'mediatised' world.' >



◀ Several European cities invited Baltz to propose art projects, but most of them were rejected for being too political. 'In Leipzig, he wanted a big installation in the main train station with a permanent surveying camera showing the transformation of land happening in the coal mines outside the city. That was rejected,' recalls Stahel.

But Baltz did get the go-ahead for an installation in Luxembourg, a large lightbox transparency with the letters *Shhhhhh!* – a reference to the city's status as a money haven. In an interview posted on the site American Suburb X, Baltz said of his Luxembourg installation: 'I was left with a very negative impression of the country. In fact, that it was not a country at all, but a loophole in European Union banking law; a sovereign bank; a bank with a flag. It seemed clear to me that Luxembourg needed a new flag, one emblematic of its present status in Europe. The image was taken from a Do Not Disturb sign that I stole from a hotel in Slovenia. I seriously doubt that anyone

other than the organisers of the project understood what it was, or why it was there.'

*'A new world was  
being born...this new,  
homogenised American  
environment that was  
marching across the land.'*

Baltz's real turning point, according to Stahel, was his final black & white series, *Candlestick Point*.

Drainage channels and water dams reveal a human presence on the seemingly endless prairie, but none of the images are emphasised over the others. 'You still have his modernist precision, but he killed the value of his images by making 70 of them, each serving the entirety.' Stahel likens the way the *Candlestick Point* images were hung in his 1993 exhibition to a large

surveillance screen. 'It looks like a screen with empty spaces where the light is off. Information, information, no information. It's an extraordinary piece that lies in the middle of the new world and the old world.'

After *Candlestick Point*, Baltz abandoned black & white photography for good and slowed down his photographic output. 'I think it was a fulfilment of his work, for him, to use his ability to make these incredible prints but not giving them the chance to be a work on its own. He used them to make a bigger picture, and that's exactly at the cutting edge in a world where there's media all around us.'

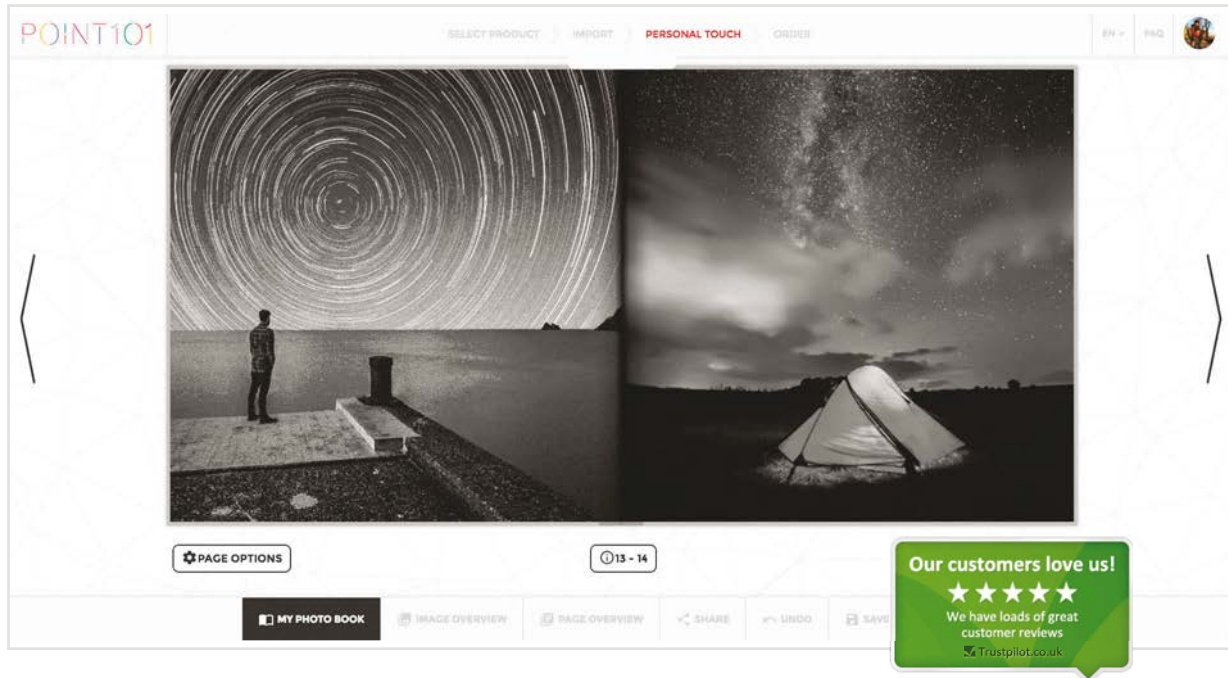
## ON SHOW

**Nearly 400 of Baltz's pictures are on display at the Bárbara de Braganza exhibition space in Madrid from 7 February to 4 June, as part of this year's Fundación MAPFRE exhibition programme.**

Below **Continuous Fire Polar Circle no. 1. from Continuous Fire Polar Circle, 1986.**



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# THINKING PHOTOGRAPHY

The changing role of photography, and its place in our lives, is at the forefront of **Alex Schneideman's** mind as he explores the image, both past and present, and discovers its mutation from truth to suggestion.

**H**ave you ever wondered about strange anomalies of time? I was born 24 years after the end of the Second World War and a mere 50 years after the (official) end of the First World War. The distance between the end of the Second World War and my birth is equivalent to the time between 1993 and now. To me, this seems conceptually a much shorter space of time than the distance between the Second World War and man landing on the Moon.

If you look at the photographs of Nan Goldin, in particular *Misty and Jimmy Paulette in a Taxi*, NYC (1991) you will see a picture that features the faces

and attitudes of people you might know and see now. The marginal visible details may be a little dated but, essentially, the vernacular of this image speaks of the modern era. You may feel a slight sense of nostalgia but one feels that the picture more or less represents the time we live in.

Now go to Google and type: Photographs in 1945. The top search return is: 'Berlin pictures show the Red Army rampaging through German capital'. This is a fascinating juxtaposition of images taken in 1945 set against pictures taken today in exactly

the same locations showing starkly contrasting scenes; the one side is war and mayhem, the other shows contemporary, mundane modernity. The contrast between these pictures underlines the juddering temporal contradictions only photography can provide.

Look at any of the photographs from 1945 listed on Google and it feels like looking into another universe. It is not just that the pictures are black & white and grainy – it is as if there was an entirely different attitude at play in the capture

of them. For example, look at the famous *Eisenstaedt* shot of the sailor embracing a nurse. Examine not the couple but all that is going on around them. The people at the edge of the frame are dressed in either the military uniform of the era or civvies, each manifesting the uniformity of style that we associate with the age. There seems, to our 21st century eyes, an unknowingness in the relationship between the photograph and the people featured in it. The relationship of this photograph to that which it depicts has a perceptible simplicity – a sense that the condition of the photograph was still what it had been since 1826 when the oldest known camera >

*'The existential conditions of a photograph in the pre-digital age allowed it to be seen as a statement of fact, or, evidence of a truth.'*









◀ photographic print, Niépce's *View from the Window at Le Gras* was taken. That is to say, that each photograph is nothing more or less than the simple record of an event.

**T**he existential conditions of a photograph in the pre-digital age allowed it to be seen as a statement of fact, or, evidence of a truth. This relationship with photography did not seek meaning beyond the borders.

*'Photography is now in the neurones and in the interstices of our brains. The photographic image is now our true sixth sense.'*

Perhaps another way of looking at this is to imagine holding a print in your hands. To a pre-modernist the total value of the image is found within the borders and in the scene or events shown. There is also an acceptance of the truth of the image. By contrast, a post-modernist will hold that same

print and will wonder at what happened beyond the frame – a necessary response in order to make full, contextual sense of the scene as depicted in the 'live image area'. This more deconstructive approach might be called the evolution of photographic consciousness. Susan Sontag, Roland Barthes,

John Berger, even Warhol, have all played very important roles as commenters on the photographic image leading to the more granular way in which we now read photographic imagery.

Because lens based photography was introduced to us by wealthy white men in western Europe the photograph automatically had the weight of truth and reliability about it. Well-off men gave the world a reflection of itself and the world accepted this new mechanical





vision as the truth. Where all other representations of life were made by the interpretive human hand and eye, here was a device that couldn't but tell the truth. Since the explosion of digital photography and the ensuing democracy of camera-phones, we have unconsciously adjusted our relationship with the photographic image. We do not take for granted that it is immutably honest. Photography is now so much part of us and so it reflects the way we relate to the world. We tacitly understand that the sense of our ability to truthfully understand the world is just as unreliable as that which a photographic image purports to show.

**W**e know that truth cannot be taken for granted. This is a great change from our relationship with the medium in 1945. And this is not because photography has been shown to lie (although it has) but because we don't need to

trust in our own judgement as we used to. We are more comfortable in the knowledge that we cannot know what is empirically true and apply this new understanding, tacitly, to photography.

It is as if the photograph is now a contingent thing existing and serving only as a clue to another less settled truth. To lament the evolution of photographic consciousness is

simply irrelevant. Photography and humanity are enjoying a symbiotic development – the one informs the other – indeed the one must live for the other. Photography is adapting to the most fundamental areas of human experience. Photography is now in the neurones and in the interstices of our brains. The photographic image is now our true sixth sense.

When I look at Nan Goldin's

1991 picture of two tired people in the back of a taxi I'm aware of the different status of the photographic image only 25 years ago. It was the beginning of a transitional phase for photography; from artefact to universal clue. Twenty-five years ago the photograph was a fact – an avatar for a reality otherwise unknowable. Today the photographic image is so intrinsically part of us that it's implicit truth is as mutable as the reliability of our own subjective view of the world. There is one aspect, however, that time cannot change; as we gaze into the eyes of people, who are now long dead, staring out at us, the photograph provides an instant connection that brings the past and the future together – a photograph of the past is a photograph of the future, is a photograph of the present.

## THE IMAGES

**This selection of images is taken from one morning's work at the British Museum. I am fascinated with our developing relationship with culture. This is an ongoing, global project telling the story of how we consume culture. I have no idea where it will end and it may go on for some years yet. Although these shots could be described as street photography they have a grander purpose – a sense that they are part of an intellectual argument that I am trying to make. They are the beginnings of a look at humanity from the point of view of a defined perspective – that of our culture.**

## NEXT MONTH

**I will be looking at the pros and cons of being an invisible collector of souls (or the work of the unseen documentary photographer) and the ethical questions this kind of photography poses.**

AGREE OR DISAGREE?  
Let me know at  
[@schneideman331](mailto:@schneideman331) or email me  
at [alex@flowphotographic.com](mailto:alex@flowphotographic.com)



## STILL SMILING AND STILL SHOOTING

All images © Lee Frost

Photographic technology has changed immeasurably since *Black & White Photography* magazine first hit the news stands back in 2001. **Lee Frost** reflects on how these changes have affected and influenced his own image making.



**W**ow, it's hard to believe this amazing magazine is still going strong after 200 issues – even harder to believe I've been scribbling for it from the very start. A lot of words have been written in that time. Almost as many photographs have been taken too!

Many photographic publications have come and gone in the last 16 years, but not this one. This one has remained solid and immovable, a tribute to its publishers, its passionate editorial team and you lot – the dedicated readers. Black & white photography is supposed to be old fashioned, niche, specialist, yet here we are in 2017, still smiling and still shooting – more enthusiastically than ever before.

When I penned my first article for *B+W* in 2001, I had no inkling of how dramatically photography was going to

NEAR ALNWICK, NORTHUMBERLAND

**Although I travel a lot with my camera through the year, I never take my home turf for granted. This minimalistic landscape was captured just off the A1 in Northumberland. I'd seen the trees many times and promised myself that one day I'd stop and shoot them.**

*Canon EOS 5D MKIII with 70-200mm zoom, 1/200sec at f/8, ISO 400*

change within the next decade – and that the biggest changes would affect black & white photography itself. Back then, digital technology was starting to make slow in-roads, but still had a long way to go. Cameras were expensive and image quality poor, so it was analogue all the way.

I had a darkroom in the spare bedroom and it was normal practise to stay up all night printing once the kids had gone to bed, emerging at 7am with wrinkled fingers, red eyes and a couple of dozen 16x12in

fibre prints drying on lines stretched from one end of the room to the next.

I enjoyed those all-nighters. It always took me a couple of hours (and a couple of glasses of red) to get into the right frame of mind, but once I did, I was away and hours would pass like minutes. The waste paper bin was inevitably full of my mistakes by sunrise – black & white printing was an expensive pastime – but I always emerged with a few successful prints that justified losing a night's sleep.

**W**hat I loved back then about traditional photography was the unpredictability and anticipation of the entire process – calculating the correct exposure to take the shot, developing the film with the chemicals at just the right temperature, drying, cutting and filing the negatives, then finally stepping into the darkroom

to print. Nothing in this digital world can match the excitement of watching an image slowly and magically appear on a sheet of white paper in a tray of warm developer under the glow of a darkroom safelight. Every time that happened, I felt like a child tearing into a Christmas present – delighted when it was just what I wanted, disappointed when it wasn't.

Developing and printing was, for me, a very intimate, involved and at times emotional process. You put your heart and soul into it, invested energy and time, and when the end result was a great print, that expressed what you were trying to say, you really felt like you'd earned it. You'd created

a piece of original art that no one else could accurately copy.

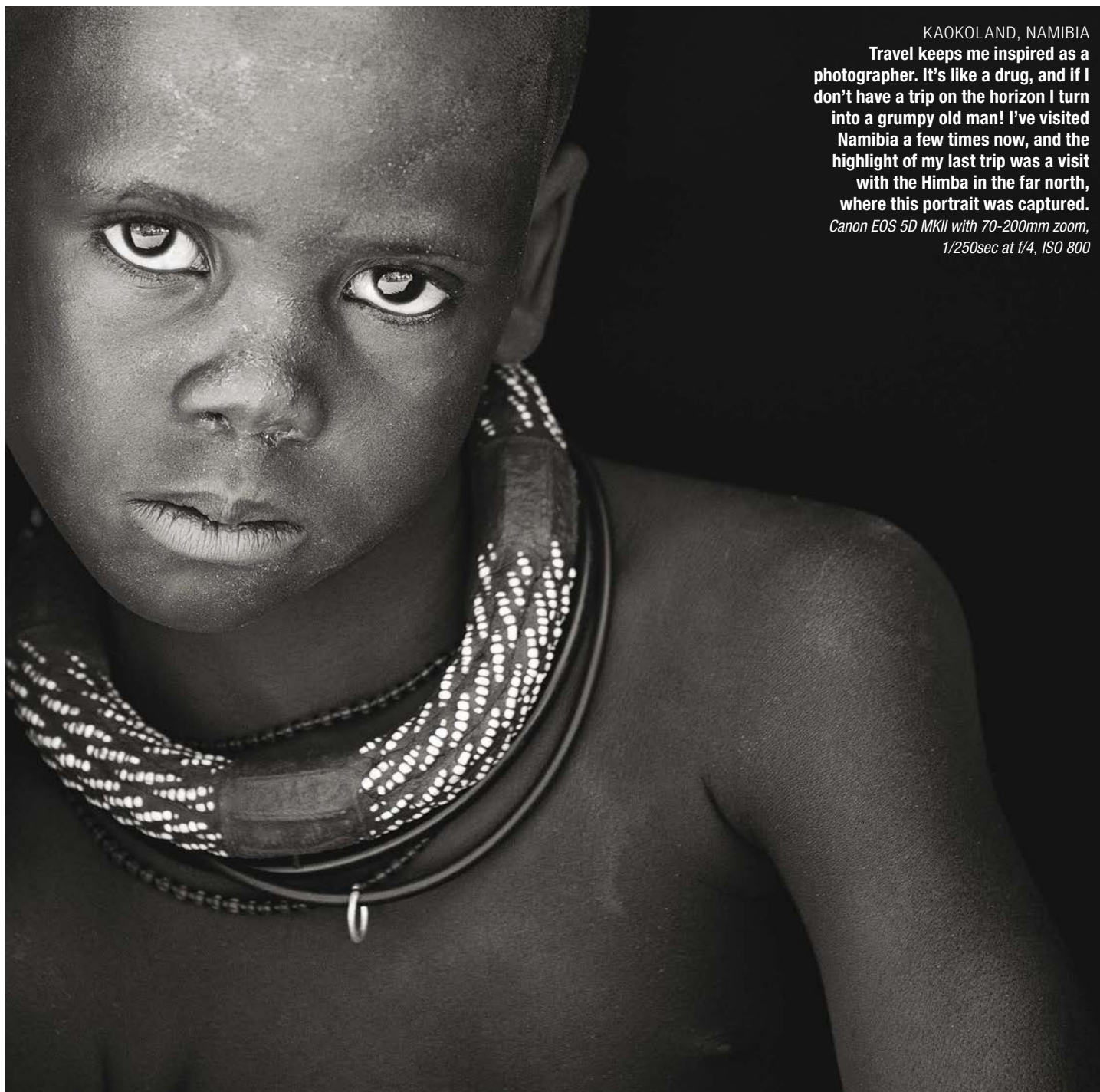
Those feelings prevented me from even considering, never mind embracing, digital technology. It seemed too technical, too detached from art, too clinical and cold. As digital cameras got better and the whole concept of creating images electronically became more viable, I withdrew further into my cosy analogue world. It was quite scary in a way because it felt like I was

*'I'm more enthusiastic, more inspired by photography now than I've ever been.'*

going to have to start all over again, learn my craft from scratch, and a small part of me wondered if I really could be bothered. Was photography that important to me?

Instead of advancing with new technology, I went backwards. I discovered the joys of toy camera photography, using a £20 Holga that leaked light but created slightly soft images with a wonderful fine art feel. I explored the world of lensless photography with pinhole cameras.

I bought old Polaroid cameras for peanuts on Ebay, coated handmade paper with liquid emulsion and even ended up with a giant 15x12in plate camera! For several years I embarked on an anti-digital voyage >



KAOKOLAND, NAMIBIA

**Travel keeps me inspired as a photographer. It's like a drug, and if I don't have a trip on the horizon I turn into a grumpy old man! I've visited Namibia a few times now, and the highlight of my last trip was a visit with the Himba in the far north, where this portrait was captured.**

*Canon EOS 5D MKII with 70-200mm zoom,  
1/250sec at f/4, ISO 800*





left BRIGHTON, SUSSEX

**Digital capture has made certain subjects and techniques much more accessible. Long exposure photography via extreme ND filters is one of them. It's hugely popular now, though I was using a 10-stop ND filter back in 2008, long before the Lee Filters Big Stopper had even been thought of!**

*Canon EOS 5DS with 24-70mm zoom, 120secs at f/18, ISO 200*

◀ of discovery, and loved every minute of it.

By 2008 that voyage was coming to an end. Having taken my photography back to its basics, I felt creatively cleansed and ready to embark on the next journey. I'd learned a lot about myself and my photography and the time felt right to start a new chapter. The darkroom door was closed and I bought my first digital SLR.

*'The very reasons why I had initially rejected digital photography became the reasons why I was instantly hooked.'*

I had no idea how it was going to pan out. After almost 30 years shooting film, the idea of taking photographs that consisted of nothing more than coloured dots whizzing around in cyberspace seemed totally alien. Fortunately, I needn't have worried because I took to digital imaging like the proverbial duck to water.

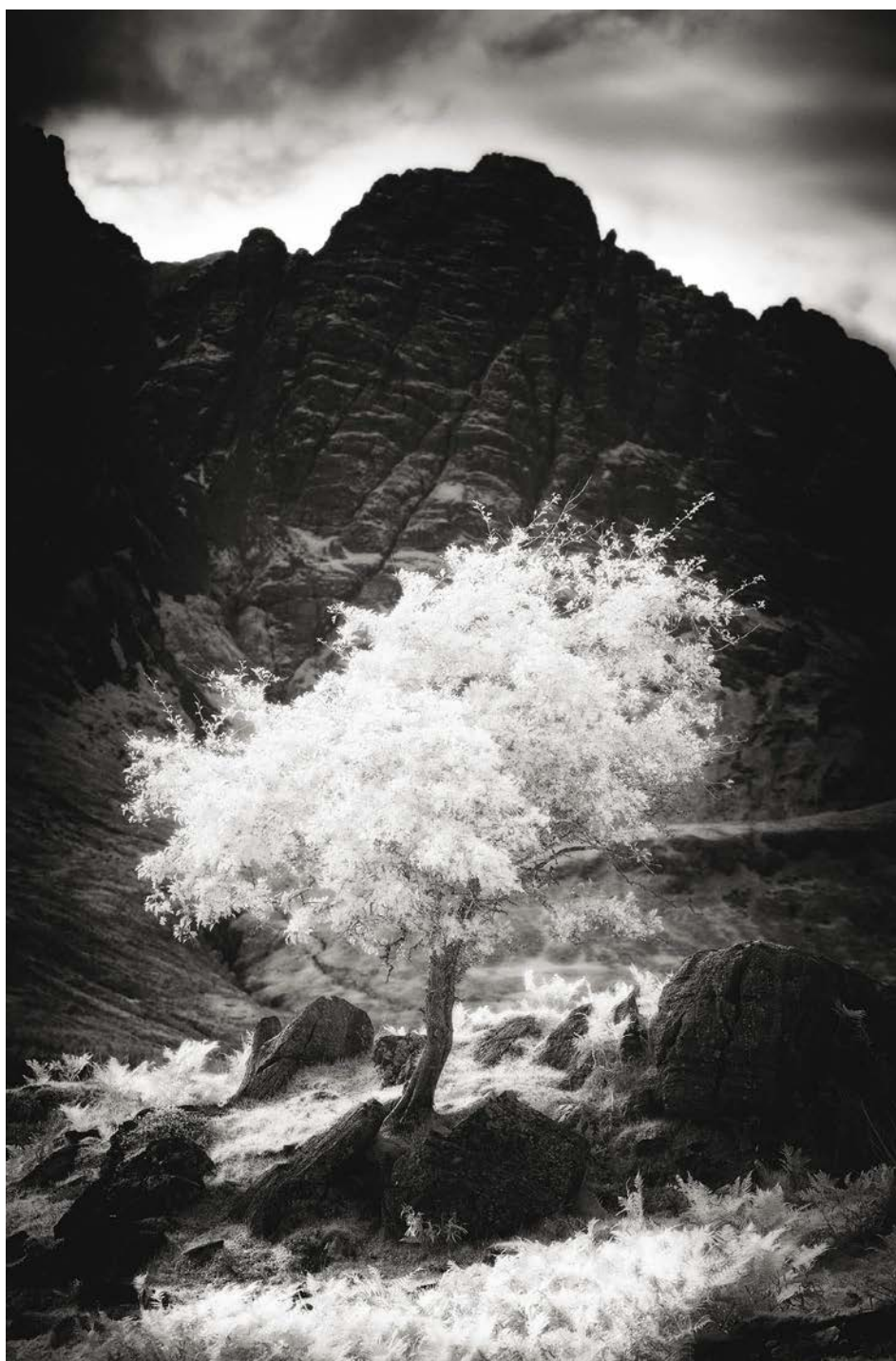
The very reasons why I had initially rejected digital photography became the reasons why I was instantly hooked. There was no settling in period, no slow adjustment. It was like I went to sleep one night as Ansel Adams and woke up the next morning as Luke Skywalker, waving a Canon EOS 1DS MKIII around like a light sabre while pointing at my old view camera, smirking, and saying 'What is that?' Even I was a little shocked by my immediate change of heart, and wondered why it had taken me so long to see the light. My mother always said I was stubborn.

So there I was, 2008, with a high-end digital SLR that took amazingly sharp, detailed and perfectly exposed images and

left ISLE OF SKYE, SCOTLAND

**I was a big fan of infrared photography long before digital technology appeared, but I have to say that shooting infrared images with a modified digital SLR is a hundred times easier than working with IR film ever was!**

*Canon EOS 5D infrared conversion with 70-300mm zoom, 1/125sec at f/11, ISO 400*







even let me see them straight away. No need to carry loads of rolls of film. No need for different image formats (at the time of the switch I was using 35mm, 6x6cm, 6x7cm, 6x17cm, 5x4in and Hasselblad Xpan). No need to carry one camera body loaded with colour film and another with B&W. One camera did it all. I could shoot everything in colour then convert chosen images to black & white. What was there not to like?

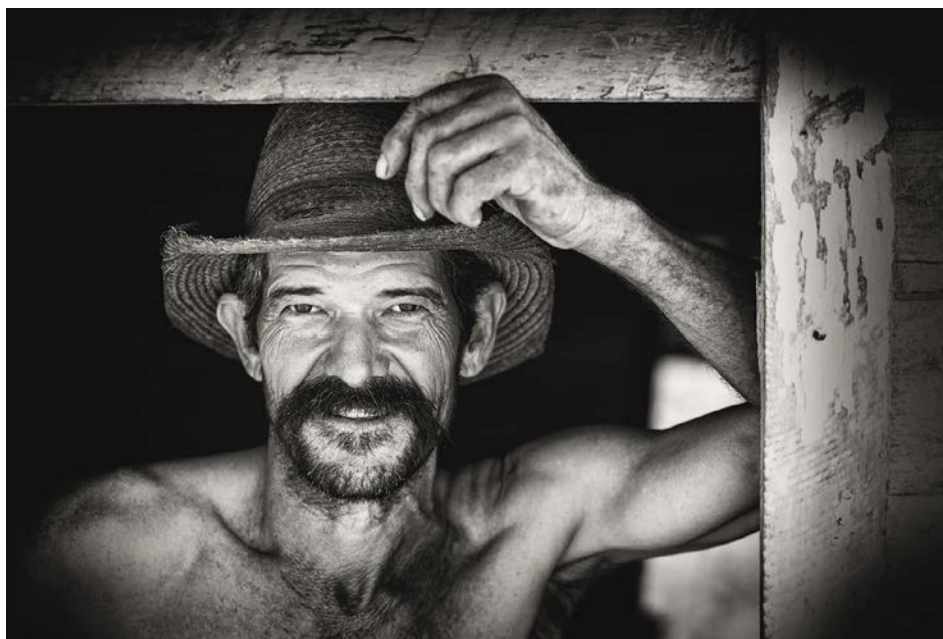
Initially, I thought I'd miss the hands-on approach to developing and printing black & white images. But once I realised I could create successful images in the comfort of my study, sitting at my computer, instead of locking myself away for the night in a small darkroom, sloshing wet paper around in smelly chemicals, any regrets quickly faded.

Also, as much as I loved analogue photography, the whole process was time-consuming and expensive so I didn't produce that many new black & white images in a typical month. But shooting digitally, that changed very quickly. Not only was I taking more photographs, but I was also experimenting and taking creative risks. If a shot didn't work, it didn't matter because I could adapt my approach and try again, or move on, and I hadn't wasted time or money, whereas with film I had to hope for the best and if a shot didn't work, by the time I realised, it was too late. >

#### HAVANA, CUBA

**I've travelled to Cuba pretty much every year since 2005. It's by far my favourite photography destination, oozing character and atmosphere and totally awe-inspiring. This is one of my favourite spots, captured down by the railway station in Old Havana before sunrise.**

*Canon EOS 5D MKIII with 16-35mm zoom, 4secs at f/8, ISO 400*



#### VIÑALES VALLEY, CUBA

**The people of Cuba are by far the friendliest and most welcoming of any I've ever met in the world, despite suffering crippling economic hardship for decades. Change is on the horizon, but it will take a long time before ordinary Cubans like this tobacco farmer see the benefits.**

*Canon EOS 5D MKIII with 70-300mm zoom, 1/125sec at f/4.5, ISO 800*





CASABLANCA, MOROCCO

**This is the Hassan II Mosque, one of the largest in the world and an amazing architectural feat. Unusually for a mosque, photography is allowed – which is just as well because it's a fantastic subject. I love the repetition of these columns and arches.**

*Canon EOS 5DS with 70-300mm zoom, 1/640sec at f/7.1, ISO 400*

◀ The same applied when it came to processing the images. Instead of planning a developing and printing session, I could dip in and out as it suited me. The level of control digital imaging permitted to

perfect an image was literally life changing compared to the agricultural methods of old. No more would I need to wave my hands or bits of card under the enlarger to dodge and burn an image while the print



MARRAKECH, MOROCCO

**What I love most about travel photography is the challenge of capturing great images in so many different situations. Digital SLRs definitely make that easier, mainly because you can change the ISO from shot to shot and the image quality is superb.**

*Canon EOS 5DS with 24-70mm zoom, 1/50sec at f/4, ISO 3200*

was being exposed. Digitally, I could spend as much or as little time working on an image as I liked, leave it while I had a coffee break, and if I did something that didn't work, it could be reversed with a couple of mouse clicks. The days of filling trash cans with rejected prints were gone because I could perfect an image on screen before I even thought about turning the printer on. Very quickly I realised that not only was I producing more black & white images digitally than I ever had while shooting film, but those images were more varied, more adventurous and, in many cases, better.

*'Developing and printing was a very intimate, involved and at times emotional process.'*

**F**ast forward to the present day. It's the beginning of 2017. I picked up a camera seriously for the first time 35 years ago and never really put it down. It became a part of me. You'd imagine that after all this time I might be getting a little jaded, bored of the same old, same old. Surely there are only so many photographs one person can take? But nothing could be further from the truth.



VENICE, ITALY

**Digital technology has definitely made me more adventurous as a photographer. Being able to see a shot immediately after taking it makes a huge difference because it instils confidence, encourages you to take creative risks and allows you to correct mistakes there and then.**

*Canon EOS 5DS with 24-70mm zoom, 122secs at f/11, ISO 200*

I'm more enthusiastic, more inspired by photography now than I've ever been, and digital technology has played a major part in that. It rescued me from my stubborn, old fashioned self and propelled me into the 21st century, albeit a few years later than many of my fellow photographers, but better late than never!

I'm also a better photographer than I've ever been. I still make images that excite me and just when I think there's nowhere else to go with this photography lark, it takes a sharp left and drags me down an unexplored path. I've no idea where the current path will take me, though I'm hoping that when this esteemed organ reaches issue 400, my name still appears inside. Now that would be an achievement!

*below* MILE LAKE, MYANMAR

**I'm a big fan of simple images, be it compositionally, tonally, or both. When I spotted this fisherman taking a break, I knew there was a great shot waiting to be taken. The calmness of the water and softness of the light created a scene of utter calm.**

*Canon EOS 5D MKIII with 70-200mm zoom, 1/400sec at f/5.6, ISO 100*



REYNISDRANGAR, ICELAND

**The scenery in Iceland is staggering – it really is a landscape photographer's dream, and the dramatic light and weather makes it well-suited to black & white. These rock stacks lie just off the coast near Vik and never fail to impress.**

*Canon EOS 5D MKIII with 70-300mm zoom, 1/1000sec at f/8, ISO 200*





## VIEWPOINT

If you've been shooting the world from the same perspective, now's the time to try a different viewpoint. Changing your angle can help improve the story you want to tell. **Tim Daly** shows you how.

▶ [timdaly.com](http://timdaly.com)

**V**iewpoint for photographers is clearly a term with a double meaning. Put simply, it's used to describe the physical position or vantage point we take up during shooting, but it can also be used to indicate the personal or political stance we adopt when telling a story. Interestingly, both these meanings are easily manipulated with a combination of technique and careful forethought.

Physical viewpoint for most photographers is the least considered aspect of shooting and consequently we tend to shoot everything from our usual standing height. Yet small and simple changes to our habits can enable us to reveal new subjects and tell stories in a very different way. For this project we are going to look at a number of different methods you can use to control physical viewpoint using straightforward kit and simple concepts.

## SECTION 1: THEMES TO CONSIDER

While it's easy to experiment with camera angles and shooting positions, aim to tackle a project that allows you to tell a different kind of story. Explore one or more of the following themes:



## 1 ON A HIGH VANTAGE POINT

One of the hardest types of image to construct is the sweeping landscape that captures and describes details over a huge geographical area. For this type of project you really need to use as long a lens as possible, so far away subjects don't reproduce too small in the frame. A high viewpoint, such as in this example,

can really help you juggle different pieces of the visual jigsaw into place. Look for shapes, lines and rhythms and move yourself around until they start to fit together. To see the work of an expert in this field, check out the photographs of Paul Hill, especially his seminal book *White Peak Dark Peak*.

## INSPIRATIONAL QUOTE

*'My photographs are not planned or composed in advance and I do not anticipate that the onlooker will share my viewpoint. However, I feel that if my photograph leaves an image on his mind – something has been accomplished' – Robert Frank*



## 2 URBAN SURREALISM

Things out of place or unusual bedfellows are the stalwarts of a surrealist viewpoint of the world. Find and explore a rich territory of your local town, one that has a jumble of new and old, decayed or developed, or just rich against poor. Look out for signs and symbols that seem to contradict their backgrounds or local context. In this regard, your viewpoint needs to show both the setting and the message together, so you'll need to think carefully about what you include and what you leave out of the frame. In this example I've spotted an unexpectedly sawn-off Venus de Milo statue sitting on top of a high brick wall. For more inspiration look at André Kertész, who is a master at spotting the humour in visual collisions.

## 5 RURAL RHYTHMS

Walking in a rural place provides an excellent opportunity to explore viewpoint and perspective with your DSLR. If possible, visit a location that has rolling hills or extreme peaks and troughs to position yourself within. Keep an eye out for pattern as well as strong lines, for both will help you construct a striking composition.

In this example I've used the thin lines of crops missed out at harvest time to describe a sweep of the terrain. Natural elements such as these wrap the land like a 3D wireframe and really help to model three-dimensional space in the two-dimensional medium of photography. One of the best examples of line used to describe a landscape can be seen in Van Gogh's drawings, which I think are composed with a real photographer's eye.



## 3 ALONE IN THE SHOPPING CITY

The physical viewpoint of shooting upwards provides many unusual perspectives but it can also create a powerful sense of isolation, as this example shows. Using a wideangle lens, visit a busy shopping venue (the bigger the better) and see if you can create an unnerving sense of being alone in a busy space. Try to get a shot of cavernous heights and consider how you can include people to make them appear insignificant.

For a similar existential take on being a stranger in the big city, look at Daido Moriyama's book *71-NY*. Remember, a wideangle lens will exaggerate distances, so can be very effective for this theme.



## 4 THE CORPORATE LANDSCAPE

While most of the best architectural photographers transform new build developments into symphonies of luxurious materials and moody lighting, there is another way to communicate these fabricated destinations.

Think of the subject as a corporate landscape, where surface, sheen and size matter and appearance is everything. Immerse yourself in a busy development and see if you can capture the artificiality of it.

Pull back, shoot from a detached viewpoint and try to convey the attention-grabbing structures, such as this floating dockland retail outlet.





## SECTION 2: PRESERVING SHAPE

**For shooting cultural and historic subjects where your images need to be distortion-free, selecting the correct lens and accompanying viewpoint is crucial.**

### 1 USING SPECIAL LENSES

If you've set yourself a project documenting historic buildings, then controlling shape is a fundamental part of your technique. Shooting with mid-range zoom lenses such as 17-80mm (DX format) or 28-80mm (FX format) will give you plenty of scope to explore closer or more distant shooting positions, but they will also create unwanted perspective distortion that can be tricky to edit out.

Converging verticals (where parallel lines in the real world seemingly look like they will join together in your frame) are usually caused by shooting too close to your subject or using a wideangle lens. Strange as it seems, you'll get much less distortion if you pull back from your subject and shoot from a distance using a standard or telephoto lens. Or, if you are shooting in a confined space, consider using a perspective control lens such as the Nikon 28mm PC, which provides a rising front movement that pulls in areas of your subject normally sitting outside the frame, while keeping the verticals nice and straight.

### 2 MAINTAINING DESIGN SYMMETRY

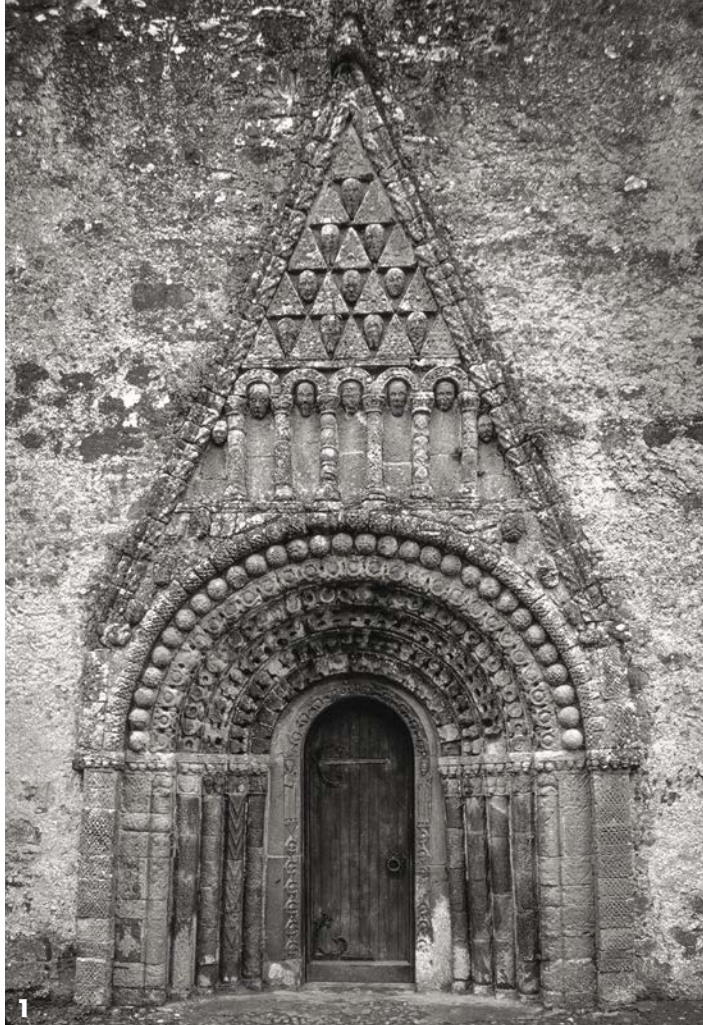
Classical design schemes in gardens, historic houses and estates across western Europe need to be depicted in all their symmetry and balance. While such grand designs are easily appreciable as an architect's hand-drawn plan, it can be much harder to capture a sense of the original design through a photograph.

In this example I've used a high viewpoint to flatten out the setting as much as possible and to avoid receding planes dropping out of focus. Surprisingly for such large-scale subjects, you really want to use as long a lens as possible to create a foreshortening effect, with a 50mm standard lens a good starting point. Lightroom's Crop & Straighten tool also provides a useful grid overlay so you can tweak your original composition to maintain perfect symmetry and balance.

### 3 SEEING FROM A LOW ANGLE

The worm's eye view is an effective way to capture the world from an unexpected viewpoint and can turn mundane situations into compelling pictures, as this example shows.

Many photographers have explored such a viewpoint, especially Magnum photographer Elliott Erwitt in his famous series on dogs. Shooting the world from a dog's eye view gives us amusing crops and collisions in the frame while also letting us see the main subjects side-on and not from above. Consider also shooting from a child's eye view (rather than your usual standing viewpoint) and you'll be amazed at how different the world can appear.





## SECTION 3: CREATING VISUAL PUZZLES

Photographs can be quick to make and even quicker to assimilate, so there's every reason to slow down your viewer by making your images into a kind of visual challenge.



### 1 FREEZE-FRAME CONTROL

Dramatic situations that are too fleeting to see with the naked eye can easily be captured by a thoughtful viewpoint combined with a fast shutter speed. In this kind of shooting situation you really need to anticipate the direction of the things moving in the frame so you can encompass it within your composition. In this example I've crouched down and tilted the frame to cram as much as possible into the frame while still retaining the dynamic water movement. It's difficult to predict exactly what shutter speed to use, so try bracketing your exposures at three different settings: 1/250, 1/500 and 1/1000.

### 2 REFLECTIVE SURFACES

Viewpoint can make or break a visual pun, especially if your subject is unwieldy or difficult to cram into the frame. Reflective surfaces are an excellent tool for creating confusion and interest in equal measure.

Look out for sleek black glass surfaces then explore how your own angle of view changes the content of your composition. Experiment by tilting one corner of your frame up or down to see if shapes fit better in the rectangle of your camera's viewfinder.

### 3 LAYERS AND LATTICE

During the impressionism art movement, artists realised they could depict a three-dimensional scene and at the same time craft the surface and texture of the painting into a kind of secondary subject. This way of making pictures, showing several things simultaneously, is a core function of photography.

When you are out shooting, look for multiple layers and intersections that help to create additional intrigue and interest for the viewer. In this example I was fortunate to collide some strong sunlight and shadows into a kind of visual conundrum.

### 4 FINAL

Create a study in your chosen location and see if you can use viewpoint as an emphasis tool, as in this example.





## GET CURATING

Challenges arise when curating the life's work of a leading 20th century photographer, as **Eddie Ephraums** discovers when he follows Frank Horvat's former assistant as she puts together a beautiful boxed sets of his pictures.



There are so many insights and unforeseen benefits to be had from curating a body of photographs.

Remember Wil Pennycook's images in *B+W* 198? Her specifically edited, slipcase set of 16 signed small prints was an exhibition in miniature and the overseas gallery she hoped to impress responded to it immediately. They asked for an exhibition proposal – something Wil or many other photographers might not normally imagine possible.

Whether we are relatively new to photography or have been practising it for years, curating engages us in a thought-provoking dialogue

#### A curated boxed set of Frank Horvat platinum palladium prints

Recently on display at London's Atlas Gallery, this is one of seven boxed sets of Frank Horvat platinum prints. Each box contains 21 of his images from the 1950s and 60s, curated by his former assistant and archivist Viviana Rossi-Caffell. My wife Maxine (viewing the portfolio here) used to work in the gallery world and in a positive way always provides a thought-provoking (and often sobering!) curator's view that challenges the way I think about photography.

with our image-making. It takes us beyond the often intuitive process of taking individual pictures and invites us to look – and see – more deeply into what underscores our imagery as a whole. It also provides the opportunity to think about how others see our work and how we can get them to perceive it in a more enlightened and meaningful way.

What form should the curated work take? Perhaps an exhibition or a book, a

bound folio or a loose set of prints? In this case, renowned photographer Frank Horvat invited Viviana Rossi-Caffell to curate a boxed set of his pictures. Viviana had worked as Horvat's assistant and archivist; she has also independently curated exhibitions of his and other photographers' work. For her, the chance to edit, produce, sell and share some of the profits of these boxed sets was Horvat's leaving gift to her. But Frank said it was a 'poisoned

gift!' as she had to produce the boxed sets at her own expense. This was a challenge to prove herself and also to see what she had learned while working with someone she describes as one of the most complex figures in the history of photography. >

Opposite

#### Choosing the images for a boxed set

How does one start to curate a set of 21 images, let alone a lifetime's work? With a photographer like Frank Horvat there are iconic images, such as the famous *1958, Paris, for Jardin des Modes, Givenchy Hat B* picture, that surely merit inclusion. But, from a curatorial point of view, Viviana wanted to include other less well-known images that showed the breadth and depth of Horvat's vision, and which give fresh insights into his work.





So who is the audience for these sets? As Viviana says, if you look at the contemporary photography fairs, such as Paris Photo and Photo London, boxed folios typically comprise relatively few prints and are therefore more affordable. But, one of the reasons she made a larger collection of 21 images was to target a specific market.

Like Wil, she wanted to create a ready-made, curated exhibition. But, in Viviana's case, she was aiming at art institutions looking to acquire work by master photographers – such as Horvat – with the added advantage that the set doubles up as an exhibition.

In pictures like Horvat's *Rue St-Denis*, *Prostitute and Passer-by* (left of the *Givenchy*

*Hat B* print Viviana is holding in the photograph on page 69) she and Frank wanted to include lesser known images that added breadth, depth, variety and surprise to the mix. Horvat's more iconic, often fashion based, images typically focus on a single point or idea. In contrast, the documentary photographer Henri Cartier-Bresson's images tend to be 'hyphenated', like

his name, with interconnected narrative elements connecting images to each other.

In the *Rue St-Denis* image we see a dialogue going on, or do we? Is the man waiting to pick up the prostitute or is he merely a passer-by? The white arrow on the poster behind the two figures appears to encourage him to look at her, although of course it is simply there to direct other passers-by like him to the shop named M. Glaser, or does it? Does this interaction make the picture a documentary image? Who knows? Viviana says that's part of what Horvat wanted to achieve in the image – the not knowing.

Having shortlisted her images, Viviana's final selection was made in discussion with her husband, the 31 Studio platinum printer Max Caffell, who has printed for the likes of Sebastião Salgado, Don McCullin and David Bailey. Max advised on which images would best suit the long tonal range and tactility of the platinum printing process. The two first met at Horvat's studio while she was working there, when Max came to discuss platinum printing with Frank Horvat. Curating certainly can produce some unexpected surprises!

#### How to present the images?

In this case, each of Horvat's 21 platinum prints are traditionally window-matted, with a loose, protective, polyester overlay. As boxed images, they are printed smaller than his normal exhibition prints, partly to distinguish them from such work, but also to encourage closer examination – here of the 1962 *Cairo Swinging Girl*. Whether putting together an exhibition, a book, or intimate-size boxed set, curating encourages us to look deeper into our own work.

Frank Horvat photographs © Frank Horvat  
All platinum prints by 31 Studio  
Article photographs © Eddie Ephraums

#### INFORMATION

► [envisagebooks.com](http://envisagebooks.com)  
► [@envisagebooks](https://twitter.com/envisagebooks)  
► [rossicaffell.com](http://rossicaffell.com)

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# A FORTNIGHT AT F/8

As we celebrate our 200th issue, **Tim Clinch** considers what makes photography so special. His thoughts range from the delights of a 35mm lens to the wisdom of John Berger and the many pleasures of wine.

What is photography? Or maybe what I should ask is: what makes photography photography?

For me there are two things that matter. The first is depth of field. As human beings we simply cannot see like the beautiful 35mm f/1.4 lens, shooting wide open that's on my camera right now. Physically, we can't do it. So when we see a photograph that has been shot with a shallow depth of field we are, for me, looking at the essence of photography.

The second is black & white. Again, unless severely affected by colour blindness, we humans cannot see in black & white. It doesn't work. So why is it, then, that whenever I'm shooting, I instinctively know which f-stop to shoot at? When

shooting a portrait, why do I instinctively focus on the eye and let the rest of the face drop away? And how come when I'm shooting I will instantly tell myself this will look good in black & white? How do I know?

When Elizabeth, the editor, asked me if I'd like to write a monthly column I was instantly horrified. Or maybe I should say instantly terrified. I'd never actually written anything in my life. I mean, I could write words, and spell properly-ish, but write a column?

Anybody who knows Elizabeth will tell you how persuasive she is. Charming, kind, knowledgeable and with a love of photography

that shines out like a beacon, but a soft touch? Er...no. It was made apparent that I was to stop messing about and get on board... and pretty damn sharpish too!

Obviously, I'm delighted I did, and no one is more surprised than me how much I enjoy writing about the subject I love. But what was it that really made up my mind? Those three words: black and white. Don't get me wrong, I love colour. Love it!

I thrive on colour, I work in colour and I am surrounded by it at all times. But think about the history of photography. Think about the truly great images. I wrote a column last year about closing our eyes

and imagining our favourite photographs without seeing them. Try it. Nearly all of them will be in black & white. You may say this is because for many years photography was *only* black & white, but I think it's much more than that. Black & white images contain a power that can never be matched or surpassed.

The great art critic John Berger, who died earlier this year, said in his groundbreaking book *Ways of Seeing*: 'What makes photography a strange invention – with unforeseeable consequences – is that its primary raw materials are light and time.' Let's face it, one can't really ask for finer materials.

So what of Berger's unforeseeable consequences?

*'Colour is everything, black and white is more.'*





Well, when he wrote his book in 1972, he can only have dreamed about what the world of photography would become. The technological advancements, obviously, have been remarkable. The almost unbelievable advances in lens technology rendering flare, the bane of my early photographic years, obsolete. The mere fact that most of us carry a camera in our pocket at all times, a camera that doubles up as a telephone, was the stuff of science fiction. The sheer mind-numbing amount of photography around in 2017 would have been unthinkable. The fact that photography has moved smack bang into the

middle of the mainstream art market and the eye-watering sums of money that some people are prepared to pay for it. The ease of sharing our work on social media.

Also, and rather sadly, I suspect the world of photography back in the early 70s was a rather more friendly place. I certainly remember it as such. Unfettered by the squabbling and back-stabbing between supporters of their chosen genre of photography that today's photographic community suffers from so unpleasantly.

As for the future? Well, in spite of all the trends, all the different schools, all the arguments, all the

discussions, all the exhibitions and all the beauty, there is, and always will be one constant.

Yes...black & white. Speaking personally, it's what made me become a photographer, and what makes me continue to want to be a photographer. That's why this magazine is one of the best there is, and why I am so proud and fortunate to be associated with it. I will always love colour and colour photography, but there's something about black & white that sets it apart, elevates it. And it is the one facet of photography that, whatever else happens, will not and cannot be surpassed.

To sum it all up, this quote

## WHAT TIM DID THIS MONTH

▶ **Getting into a lot of arguments!** Maybe I'm becoming more curmudgeonly in my old age, or maybe I'm just becoming more passionate about photography as I realise how much it means to me.

▶ **Once again, instead of choosing a photographer for you this month, I'm choosing a book.** It is the one mentioned in the main text, and which had a profound and (I don't think I'm exaggerating when I say) life-changing effect on me when I read it – *Ways of Seeing* by John Berger.

It was originally a four-part BBC television series of 30-minute films screened in 1972 and later published as a book. You can still find the original TV series on the internet, but I'd recommend the book. The TV series has dated somewhat and it's very difficult not to be distracted by the dreadful clothes everyone wore back then! I genuinely cannot recommend the book enough. It's still as valid, fascinating and controversial as it was when it was first published.

▶ **The pictures this month are of, after photography, the thing that has given me the most pleasure down the years. Wine!** For me it symbolises not only a drink, but also travel, food, friendship, sharing, meeting people and enjoyment. Cheers!

▶ **Wondering how to say this, and realising it's probably better to come straight out with it. To the editor and staff of this magazine: thanks for taking me on board and thank you for putting up with me!**

from the English photographer Dominic Rouse is pretty much as perfect as it gets: 'Colour is everything, black and white is more.'

So thank you *Black+White Photography* magazine, many congratulations and here's to the next 200 issues!



## FACE TO FACE

All images © Josh Wool

A childhood interest in Edward S Curtis' work led **Josh Wool** to produce unusual and arresting portraits, from tintype to digital. Here he shares with Steve Pill some of his latest creations made on a road trip in Hudson Valley.

**You started your career as a chef. What prompted you to take a sabbatical from the restaurant world at the age of 33?**

*I needed a break mentally and physically. I had surgery on both of my hands and elbows and, while it helped, some permanent damage had been done. I also realised that my entire life was wrapped up in my work so I didn't have time for friends or family and I wanted to explore other options. I'd only been taking pictures for about 18 months at that point. I moved to New York for a change and had no real clue that photography would end up being a career path – I just wanted to explore the medium more.*

**So what sparked your interest in tintype photography?**

*From an early age I'd been fascinated by the work of Edward S Curtis and then later I found Sally Mann's photography, but the spark really came when I had my portrait taken by the late Ed Ross and saw how the process worked.*

*I use a 6x6in wooden box camera – it's*

*a pretty primitive camera design dating back to the 1850s, there are no bellows or movements. The lens is a 9.5in f/4.5 Petzval from the early 1870s. I make what is called Quinn's Quick Clear for my emulsion and then I use Jody Ake's sugar/vinegar developer recipe and Ilford Rapid Fixer. Traditional fixer uses cyanide and I'm just not comfortable with using it.*

**On your website, you mention that your mantra is 'ultimate beauty lies in simplicity'. In a practical sense, how do you achieve that in a portrait?**

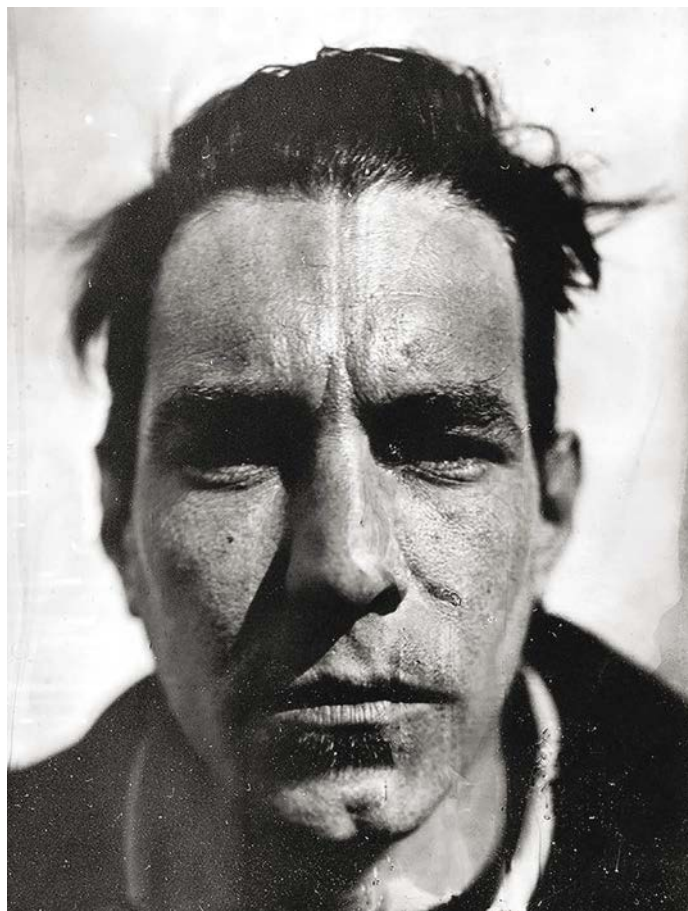
*My goal is to strip away anything that takes the focus away from my subject. My tip would be to only do what is necessary to convey the feeling you want in a photograph – that can range from lighting to wardrobe.*

*'My goal is to strip away anything that takes the focus away from the subject.'*

**Your monograph, *Modern Alchemy*, features tintype portraits made in New York's Hudson Valley. What prompted your road trip?**

*I applied for a grant for the project through VSCO's Artist Initiative programme. It was out of the desire to develop my wet plate technique, as well as to look into the lives of people who were making a living on their own terms: artists, craftsmen, farmers and independent producers. I spent about two months in the Hudson Valley and I was able to work from a portable darkroom in my vehicle that I built with a friend. Inside the boot of the vehicle I could put a red LED work light, a 500ml silver bath and processing trays.*

*I tried to find a wide array of people to photograph; I think most of them were quite surprised to be asked and even more surprised with the results. We live in a world where printed photographs are not as common any more, so for people to be able to see an image on a wet plate be made, from start to finish, is a treat. Most people are*





*pretty tickled by the idea that if they had lived 150 years ago, this is how they would have been captured.*

**What are your plans for the non-commercial side of your photography going forward?**

*The next project will be about the fishing industry and the plan is to start shooting it in the spring. I think tintypes are going to take*

*a back seat in my photography for a while – I love them, but the process is so limiting and doesn't fit every concept. I would rather*

*my work is taken on the merit of the image rather than putting the emphasis on the process used to make them.*

**PROFILE**

Josh Wool is a portrait and fashion photographer based in Brooklyn, New York. Born in 1978, he earned a culinary arts degree from Arizona's Scottsdale Culinary Institute before working for a decade as a chef and restaurateur. He turned to photography aged 33 and his commercial clients include *Rolling Stone*, *GQ* and the Newport Folk Festival.

▶ [joshwool.com](http://joshwool.com)



New technology has revolutionised our lives and transformed photography.

**Tim Clinch** looks back fondly on the past but welcomes the advantages of the present – and the inspiration that smartphones can provide.

This month *Black+White Photography* celebrates its 200th issue and, amazingly, I am writing this column about something that when the magazine started no one in their wildest dreams could have imagined capturing people's imaginations and becoming as popular and influential as it is today.

Back in 2001, ownership of mobile phones was a fraction of what it is now (latest statistics show that today there are way more mobile phones in the UK than

people) and the main function of a mobile phone was...as a phone.

Advances in technology have affected all our lives and sometimes it seems like the world changes almost daily with a new gizmo for this, another app for that and new and different ways of going about our lives. The world of photography is no exception.

Think back to the equipment you were using back then. I was using my absolutely magnificent and much loved Fuji GX680 6x8 camera on a day to day basis. A huge, heavy, hulking beast of a camera, with a tilt

and shift, and rising front lens panel like a large format camera. I genuinely loved that camera but – when you add it to the several cases of film and Polaroid, a ten ton Gitzo tripod to put it on, separate metal cases for my lighting equipment, a selection of massive lenses and an assistant to help me carry it all – it explains why I never used anything smaller than a Volvo estate!

These days the camera I use more than any other is the one in my iPhone, launched ten years ago when very little fuss was made of the camera it contained.







Without a shadow of doubt it has been the biggest creative leap forward in my photographic life. Nothing before has freed me up, inspired me and given me more enjoyment than this little beast.

We all know the saying 'the best camera is the one you have with you', but it is true. Much to the annoyance and bemusement of the beloved partner, I go into panic mode if I realise I've left my phone behind when we're off out somewhere. Not because I think anyone's going to call me (you still use your phone as a phone? Wow, man, that's so 2007!), but in case I miss any pictures.

So what is the state of mobile photography in 2017? Well, there's good and bad, and the first thing that has to be said, unfortunately, is that it has proved massively divisive. If the dreaded film versus digital debate has not disturbed the waters of the lake enough, then views about mobile photography have chucked a massive boulder into the depths and we are all floundering about in the waves whether we like it or not.

A recent discussion I had on Twitter prompted the following description of mobile photography from someone: 'It offers instant

*'Without a shadow of doubt  
it has been the biggest  
creative leap forward  
in my photographic life.'*

gratification; it is cheap, lazy and filling with no skill required to produce something passable that simply fills a hole. It flatters to deceive. I'm under no illusions that in the right hands a phone can turn in a reasonable image but the photographer has little real input. It's convenience photography for the want-to-share-it-now generation.'

Phew! Obviously I don't agree with this, but I'm fascinated at the strength of feeling that mobile photography seems to bring out in people.

For me, the best thing about mobile photography is that it embodies the democratisation of photography that has occurred since the launch of this magazine. Imagine, if you will, that back in 2001 you had been approached by a friend who, knowing of your interest and love of photography, had said: 'What you're doing looks really fascinating, creative and enjoyable. I'd love to have

a go, would you be able to help me?'

Back then I'm pretty sure you would have been flattered, and only too willing to help. Sadly, these days, all too often the derisive comment 'everyone thinks they're a photographer' is much more likely to be heard.

So, if you are already an enthusiastic user of your mobile phone to take photographs, keep up the good work my friends. And if not, give it a try and don't get hung up on the technical side of things. Use your eyes, not your equipment.

I am fascinated to see what the future holds, both for this magazine and for mobile photography, and feeling remarkably bright and positive about it all!

## THE PICTURES

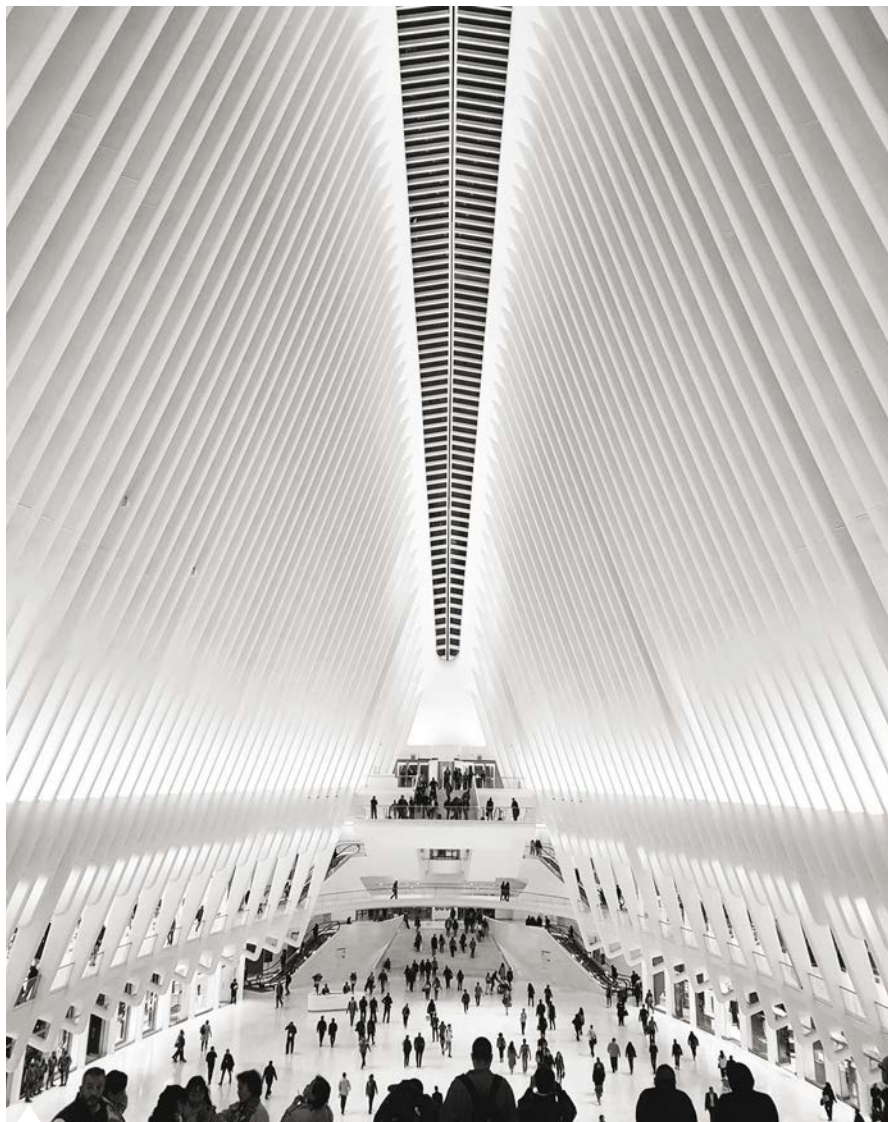
**None of the pictures this month would exist had I not had my phone in my pocket. They are all examples of what my iPhoneography has become. It has ceased to be gimmicky, it has stopped being driven by apps, it is no longer over-processed, it is not faux-vintage. It has morphed, by the use of one app (Snapseed), into the thing that unites us all – the thing that we all love and the reason you bought this magazine in the first place. It has become photography.**





# SAMSUNG SMARTSHOTS

The one camera you always have with you is on your phone, and we want to see the pictures you take when the moment is right. **We have three Class 10 32GB Evo Plus Micro SDHC cards to give away each month.** With a transfer speed of 80Mbps, each MicroSD card also comes with an SD adapter – meaning it's compatible with both your smartphone and digital camera.



**WINNER** © GEORGINA HUDSON



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**SAMSUNG** [www.samsung.com/memorycard](http://www.samsung.com/memorycard)







YOUR B+W

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## SALON

In our search for some of the best work by Black+White aficionados, we found **Paul Kiernan's** take on the landscape of Lough Dan in the Wicklow Mountains National Park where forest and fauna reveal themselves in the early morning light.





*Turn to page 94 to see  
how you can submit  
your work.*













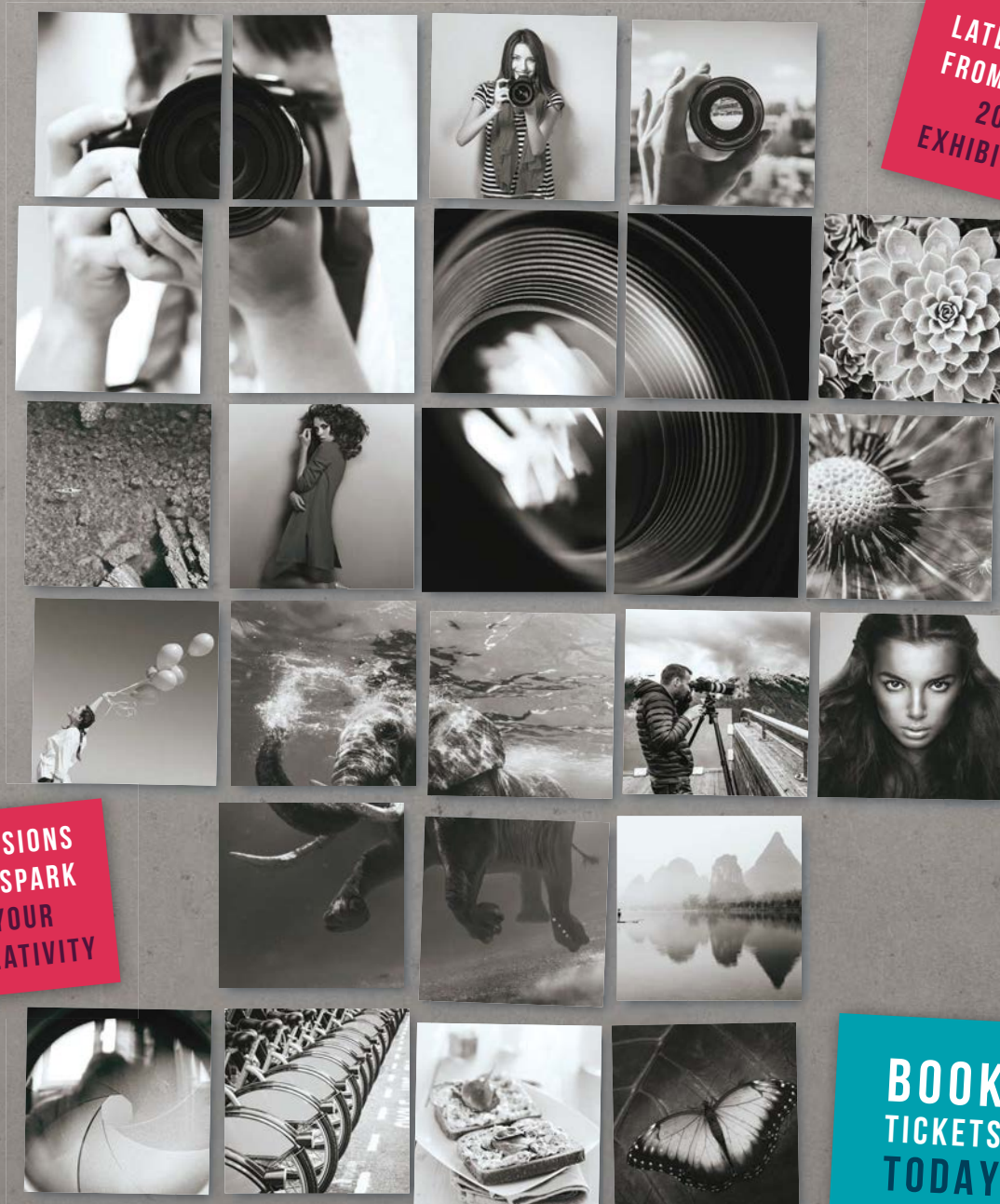
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# SONY $\alpha$ 6500

Small, fast and powerful, the **Sony  $\alpha$ 6500** has enough features to satisfy enthusiasts keen on both stills and video recording – including 5-axis image stabilisation and continuous shooting at up to 11fps. We take a closer look.



86  
B+W

Improving on the  $\alpha$ 6300 and continuing to blur the boundary between Sony's E-mount compact system cameras and A-mount DSLRs, the  $\alpha$ 6500 is Sony's latest flagship camera with an APS-C sensor.

With its E-mount fitting, the  $\alpha$ 6500 is pretty small and shares the sleek exterior of previous models. The electronic 2.35 million-dots XGA OLED viewfinder sits below the top of the camera, while the pop-up flash, hotshoe and control dials are flush to the top surface.

The back of the camera sports a control wheel and a 3in touch sensitive LCD that tilts 90° upwards and 45° downwards. There's now two custom buttons within

## IN A NUTSHELL

*What is it?* **Sony's top-of-the-line APS-C mirrorless camera**

*Who is it for?* **All-round photographers after rapid autofocus, sustained burst shooting and 4K video in a small package**

*How much?* **£1,499**

*Website?* **sony.co.uk**

easy reach on the top plate, and further customisation is possible by assigning up to 68 functions to 10 buttons.

Another improvement is found in the menu system, which is now colour-coded for easier navigation.

## KEY FEATURES

- 24.2Mp Exmor CMOS sensor
- 425 phase detection AF points
- Up to 11fps continuous shooting
- Records up to 300 standard Jpegs in one burst
- Tilting touchscreen
- 5-axis image stabilisation
- Dust and weather sealed protection
- 4K movie recording

Inside the camera a newly developed front-end LSI chip joins the 24.2Mp Exmor CMOS sensor to speed up the processing power. In practice this provides a deep buffer for continuous shooting, enabling a remarkable 300 or so shots without any slow down in shooting speed at 8fps with live view on. Without live view, 11fps is possible.

Sony's 4D focus system is useful in this regard too, as it boasts 425 focal plane phase-detection AF points and a Bionz X image processing engine for rapid autofocus. In addition, Tracking AF Technology densely clusters AF points around a moving subject for precise, reliable tracking.

Sony has managed to squeeze 5-axis image stabilisation into the small body, offering up to 5-stops of improvement for handheld shooting. Both this and autofocus function with Sony's A-mount lenses too, when coupled with the LA-EA3 adapter.

*'Filmmakers will be intrigued by the α6500 as it includes some high-spec tools for movie production.'*

Filmmakers will be intrigued by the α6500 as it includes some high-spec tools for movie production. With its Super 35mm setting, footage is recorded at 6K before being compressed to 4K (3840 x 2160) for greater depth and detail. The new Slow and Quick mode provides eight speed choices, from 1fps to 120fps, recorded at up to 50Mbps in Full HD. Those in the know will also appreciate clean HDMI output, S-gamut and S-log shooting, Gamma Display Assist and Zebra function.

The α6500 sports the latest connectivity by including NFC, Wi-Fi and Bluetooth, while the battery is deemed to last for around 350 shots. It's available as a body-only option for £1,499 or with a 16-70mm f/4 ZA lens for £1,000 more.



## TECHNICAL SPECIFICATIONS

Price (body only)	£1,499
Sensor	24.2Mp APS-C Exmor CMOS
Lens mount	Sony E-mount
LCD	3in, 921,600 dots, tilting touchscreen
ISO	100 to 25600 (expanded range of 51200)
Shutter speed	1/4000sec to 30sec
Frames per second	11 (8fps with live view)
Dimensions (wxhxd)	120 x 67 x 53mm
Weight (body only)	453g

## ALTERNATIVES TO CONSIDER



### NIKON D500

- ▶ APS-C sensor
- ▶ 21Mp
- ▶ 10fps continuous shooting
- ▶ £1,729 (body only)



### FUJIFILM X-T2

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



### OLYMPUS OM-D E-M1 MK II

- ▶ Four-thirds sensor
- ▶ 20.4Mp
- ▶ 60fps continuous shooting
- ▶ £1,849 (body only)



### SONY α6300

- ▶ APS-C sensor
- ▶ 24Mp
- ▶ 425 phase detection AF points
- ▶ £899 (body only)



## CHECKOUT

Instant cameras are enjoying a renaissance. They put the fun back into photography and are a great way to share pictures, says **Daniel Calder** as he takes a look at six of the best that are currently available.

## LOMOGRAPHY LOMO INSTANT

*Top value*

Lomography has done more than most companies to keep the analogue spirit alive in the digital age, so it's no surprise to see the brand develop its own instant camera. Being a style-conscious object, it comes in a variety of special edition guises as well as plain black or white, which enlivens what is essentially a large, plastic box.

A series of switches and dials on the camera allow a degree of creative freedom. Flash can be switched to on, off or auto and there is a Bulb mode for

long exposures. An MX switch allows multiple exposures, which outdoes the Neo 90 by overlaying as many images as you want on a single print. The focus distance can be set from 0.4m-0.9m or 1m-infinity, while the exposure compensation dial offers +2/-2 EV.

A Lens Combo kit (£45) transforms the camera still further by screwing lenses on to the built-in 48mm wideangle lens. You'll find a fisheye, portrait and close-up lens (for 10cm-15cm close focusing) within the kit.

## TECH SPECS

<b>Film</b>	Fuji Instax Mini film
<b>Battery</b>	4 x AAA
<b>Close focusing distance</b>	40cm
<b>Dimensions</b>	139.7 x 95.25 x 55.88mm
<b>Weight</b>	380g
<b>Guide price</b>	£79
<b>Contact</b>	shop.lomography.com

## LIKES

- ▣ Bulb and multi-exposure modes
- ▣ Three creative lens attachments
- ▣ Tripod mount and cable release mount

## DISLIKES

- ▣ Large camera
- ▣ Miniscule images
- ▣ Approximate viewfinder

## MINT SLR 670-S

*Remodelled classic*

Based in Hong Kong, MiNT refurbish and remodel classic Polaroid cameras into the SLR 670 series, as well as manufacturing the TL70 (see below). Each vintage camera is meticulously renovated and, in the case of the m and s models, fitted with MiNT's Time Machine. This invention clips into the hotshoe, allowing the manual setting of the shutter speed at the expense of a flash.

There are 12 shutter speeds (1/2000 to 1sec) to choose from as well as a B and T setting for

long and extra long exposures. An Off setting disables the camera from taking pictures accidentally and the auto mode enables the SLR 670-S to use auto exposure for either 600 film with ISO 600 or SX-70 film with ISO 100. A new, updated motherboard and electronic eye assist these features, which goes some way to explaining the cost of the machine.

One feature the camera lacks is a multiple exposure mode. Still, no batteries are required as the film pack powers the device instead.



## TECH SPECS

<b>Film</b>	Impossible 600 or SX-70
<b>Battery</b>	Not required
<b>Close focusing distance</b>	26cm
<b>Dimensions</b>	145 x 110 x 99mm
<b>Weight</b>	440g
<b>Guide price</b>	£547
<b>Contact</b>	mint-camera.com

## LIKES

- ▣ Classic SX70 Polaroid camera, remodelled
- ▣ Time Machine for shutter speed control
- ▣ Tripod mount

## DISLIKES

- ▣ Film takes a long time to develop
- ▣ No double exposures
- ▣ Hugely expensive

## FUJIFILM INSTAX MINI 90 NEO

### *Creative controls*



With a host of shooting modes and adjustments, the Fujifilm Instax Mini 90 Neo unlocks the creative potential of instant film photography without over-complicating things. For instance, the 60mm lens can be set for macro shots, normal shots or landscape shots, and brightness can be adjusted to four levels. A Kids mode increases the shutter speed to capture fast moving subjects, while Party mode brings out background

detail when the flash is on. For more imaginative work, Bulb mode allows long exposures for up to 10 seconds and Double Exposure records two images on a single print. A tripod socket is present to aid Bulb shots and for use of the self-timer, although due to its position it can only work in portrait position.

The camera is large and made from plastic, with the inherited style of Fuji's X-series. An LCD on the back displays the shooting mode, remaining exposures and battery power.

#### TECH SPECS

<b>Film</b>	Fuji Instax Mini film
<b>Battery</b>	Rechargeable NP-45A
<b>Close focusing distance</b>	30cm
<b>Dimensions</b>	113.4 x 91.9 x 57.2mm
<b>Weight</b>	296g
<b>Guide price</b>	£120
<b>Contact</b>	instax.com

#### LIKES

- ▣ Bulb and double exposure modes
- ▣ LCD shows key information
- ▣ Useful camera controls

#### DISLIKES

- ▣ Portrait position only on tripod
- ▣ Miniscule images
- ▣ Tiny viewfinder

#### FILM TYPES

##### FUJI INSTAX MINI

<b>Print size</b>	8.6 x 5.4cm
<b>Image size</b>	6.2 x 4.6cm
<b>Options</b>	Colour, B&W, coloured and patterned borders
<b>B&amp;W film price</b>	£12 for 10 pictures

##### IMPOSSIBLE I-TYPE

<b>Print size</b>	10.7 x 8.8cm
<b>Image size</b>	7.9 x 7.9cm
<b>Options</b>	Colour or B&W
<b>B&amp;W film price</b>	£16.99 for 8 pictures

## LEICA SOFORT

### *Leica's first instant camera*

The Sofort is the first instant camera from Leica. If this seems like a strange idea, it gets even weirder as it bears a remarkable working resemblance to the Fujifilm Instax Mini 90 Neo (see left). It would seem the Sofort is an affordable Leica and, at the same time, an expensive Fuji instant camera. How you feel about this depends on how much you covet a Leica red dot.

The biggest difference between the two cameras is the attractive design the German company has come

up with, helped enormously by a striking choice of colours: mint, orange and white. The lens extends when the camera is switched on, but this time the ring surrounding it alters the focus range. One other subtle difference is the small, rectangular mirror above the lens for framing selfies.

Beyond this, Leica claims to have adapted the 60mm lens, tinkered with the aperture system and slightly delayed the flash firing. A bundle of stylish accessories are available, including a delightful little case.



#### TECH SPECS

<b>Film</b>	Fuji Instax Mini film
<b>Battery</b>	Rechargeable lithium-ion
<b>Close focusing distance</b>	30cm
<b>Dimensions</b>	124 x 94 x 58mm
<b>Weight</b>	305g
<b>Guide price</b>	£229
<b>Contact</b>	leica-camera.com

#### LIKES

- ▣ Bulb and double exposure modes
- ▣ LCD shows key information
- ▣ Useful camera controls

#### DISLIKES

- ▣ Expensive version of the Fuji 90 Neo
- ▣ Miniscule images
- ▣ Tiny viewfinder





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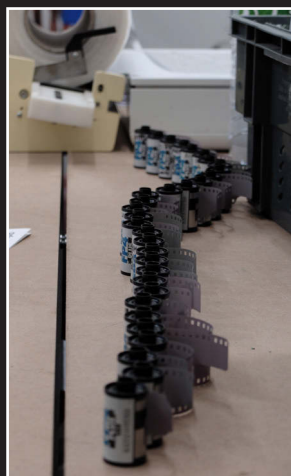
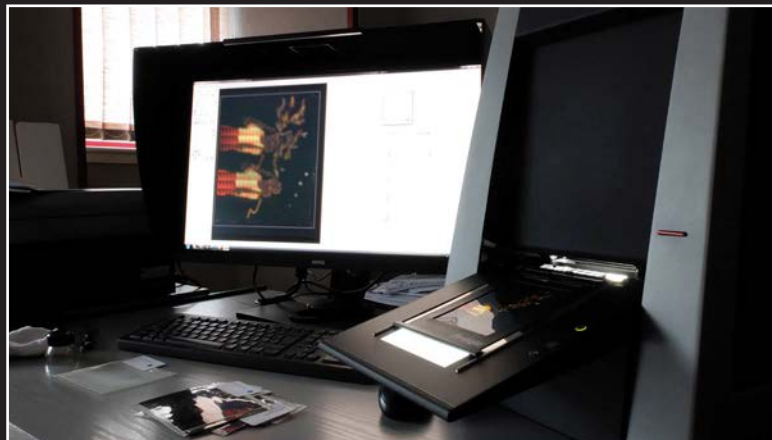
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## MINT INSTANTFLEX TL70

### *Twin-lens reflex camera*



The TL70 combines the charm of operating a twin-lens reflex (TLR) camera with the joy of instant film. It embodies the spirit of a vintage Rolleiflex with the manufacturing finish of a decent toy camera. With its waist-level shooting style, it's a genuine conversation starter wherever it goes.

The top-down viewfinder pops up to reveal a large, bright, mirror image of the scene before you. Focus is achieved manually, helped by a flip-out magnifier. Interestingly, the aperture can be set from f/5.6 to f/22 with a dial below the bottom lens. There's a Bulb

mode for long exposures (up to 10 seconds) and multiple exposures are possible too. The minimum focusing distance is 48cm, flash can be turned on or off and exposure compensation offers +/- 1-stop variation.

At £319 the TL70 is undoubtedly expensive, and to get the best from it you will need to invest another £94 in the lens set. This set helps overcome the camera's shortcomings – ND filters reduce the frequency of over-exposure when shooting outdoors, the lens hood limits sun glare and the close-up lens focuses up to 18cm from the subject.

#### TECH SPECS

<b>Film</b>	Fuji Instax Mini film
<b>Battery</b>	3 x AA
<b>Close focusing distance</b>	48cm
<b>Dimensions</b>	141 x 102 x 80.2mm
<b>Weight</b>	525g
<b>Guide price</b>	£319
<b>Contact</b>	mint-camera.com

#### LIKES

- ▣ Manual aperture setting
- ▣ Waist-level TLR shooting
- ▣ Bulb and multi-exposure modes

#### DISLIKES

- ▣ Requires extra lens set for best performance
- ▣ Tends to over-expose in bright sun
- ▣ Expensive

## IMPOSSIBLE PROJECT I-1

### *Smartphone operated*

Famed for effectively rescuing Polaroid film from oblivion, the Impossible Project has recently progressed to creating its own instant film camera. The I-1 may borrow the design language from past Polaroid cameras but it brings it bang up to date with a smartphone connection.

Linking the camera's Bluetooth with an Android or iOS app, the I-1 is transformed from a simple point-and-shoot to a manually operated device. Shutter speed, aperture, flash output and focus distance can be controlled here, as well as double exposures, long exposures up to 30 seconds

and a self-timer. Without the app, flash is either on or off (although it's recommended to be left on all the time) and exposures can be made one stop lighter or darker.

The I-1 shoots 600 and I-type film, with all the beauty and inherent flaws of the original format. What's new is the time it takes to develop. Thanks to a more eco-conscious approach B&W now takes 5-10mins, while colour takes 20-25mins. This becomes an issue as the inconsistent exposure often requires an adjustment to the original shooting settings, which can't be made until the full results become clear.



#### TECH SPECS

<b>Film</b>	Impossible 600 or I-type
<b>Battery</b>	Rechargeable lithium 500mAh
<b>Close focusing distance</b>	30cm
<b>Dimensions</b>	145 x 110 x 99mm
<b>Weight</b>	440g
<b>Guide price</b>	£249
<b>Contact</b>	impossible-project.com

#### LIKES

- ▣ Amazing app for full manual control
- ▣ Takes the original Polaroid film
- ▣ Rechargeable battery

#### DISLIKES

- ▣ Film takes a long time to develop
- ▣ Temperamental exposure
- ▣ Expensive



# B+W LOVES

Cool photography gear  
in the shops and online



## NANGUANG LED RING LIGHT

Producing soft, diffused, continuous lighting for portraits, product or macro photography, this ring light measures 45.6cm across. Made with 480 LEDs, it offers brightness and colour temperature control and has a 48W maximum power output.

► £227.94 ► [kenro.co.uk](http://kenro.co.uk)



## SLIK LITE TRIPODS

Slik Lite tripods contain a removable LED torch in the central column to illuminate the inside of a camera bag at night. There are three aluminium and two carbon fibre models in the range.

► £121.99 to £415.99

► [intro2020.co.uk](http://intro2020.co.uk)



## BENQ SW320 31.5IN 4K MONITOR

Aimed squarely at photographers, this monitor features 99% Adobe RGB wide colour space, a built-in card reader, monitor hood and can be turned 90° for portrait viewing.

► £1,245 ► [benq.co.uk](http://benq.co.uk)



## CULLMANN STOCKHOLM BAGS

The Stockholm range of bags from Cullmann share a minimal, utilitarian look that keeps a low profile. There are four sizes of shoulder bag and one backpack to choose from, all made in a tough, water resistant, polyester material.

► £44.99 to £89.99 ► [intro2020.co.uk](http://intro2020.co.uk)



## LOMO INSTANT AUTOMAT

Lomo's most advanced instant camera yet automatically adjusts the shutter speed, aperture and flash. It shoots Fujifilm Instax Mini film and is compatible with close-up, wideangle and fisheye lens accessories.

► From £129 ► [lomography.com](http://lomography.com)



## PEAK DESIGN EVERYDAY TOTE

The classic tote bag has been redesigned to carry and protect camera gear, as well as everyday items. Padded removable dividers can be positioned anywhere in the bag, while side openings allow quick access to the camera.

► £169.99 ► [3leggedthing.com](http://3leggedthing.com)



## CULLMANN MUNDO 525M TRIPOD

Designed for travel, the Mundo aluminium tripod folds down to 45.5cm, weighs 1.65kg and has an integrated monopod. Suitable for CSC or DSLR cameras, it extends to 159.5cm and is available in four colours.

► £179.99 ► [intro2020.co.uk](http://intro2020.co.uk)



## KENRO TUNDRA FRAMES

Among a number of new frames from Kenro, the smooth black MDF frames of the Tundra range are particularly eye-catching. There are four sizes, A1 to A4, and two frames with collage mounts.

► Prices vary  
► [kenro.co.uk](http://kenro.co.uk)



### PEAK DESIGN EVERYDAY BACKPACK

Peak Design offers a 20L or 30L version of the backpack in ash or charcoal colours. It features three removable dividers to protect equipment, and a MagLatch fastening which enables effortless one-handed closure.

▣ £235 or £259.99 ▣ [3leggedthing.com](http://3leggedthing.com)



### LUME CUBE

Tiny, lightweight, durable and waterproof, the Lume Cube can be taken anywhere to provide extra light for stills or video. Paired with an Apple or Android device, the flash duration and brightness (0-1500 lumens) can be controlled across multiple cubes.

▣ £89.99 ▣ [intro2020.co.uk](http://intro2020.co.uk)



### CULLMANN NEOMAX TRIPODS

These mini tripods are aimed at mirrorless or compact camera users interested in a small, lightweight, go-anywhere support. There are three sizes: 220, 240 and 260 extending to 78cm, 112cm and 128cm respectively.

▣ £59.99 to £79.99 ▣ [intro2020.co.uk](http://intro2020.co.uk)



### 3 LEGGED THING PUNKS COREY TRIPOD

Corey is made from magnesium alloy and can take a hefty 15kg load, yet weighs only 1.5kg. It folds down to 35cm and offers a 10cm minimum shooting height with the two-section column removed, and a top height of 147.5cm.

▣ £169.99 ▣ [3leggedthing.com](http://3leggedthing.com)



### METZ M400 FLASHGUN

This compact flash is built for mirrorless cameras and fits Canon, Nikon, Sony, Fujifilm, Pentax and micro four-thirds models. The head swivels through 360° and tilts 90° to angle the light as required.

▣ £239.99 ▣ [intro2020.co.uk](http://intro2020.co.uk)



### MINDSHIFT SIDEPATH BACKPACK

The SidePath backpack from MindShift works as a lightweight daypack and a protective camera bag. There's enough room for one DSLR and a standard zoom, which is accessed through the back panel of the bag.

▣ £99 ▣ [snapperstuff.com](http://snapperstuff.com)



### ADATA ULTIMATE SU900 SOLID STATE DRIVE

Using 3D MLC NAND technology, this solid state drive offers up to 2Tb of storage with 560Mb/sec read and 525Mb/sec write speeds. It fits inside any laptop and – with the 2.5mm spacer – any desktop computer too.

▣ Price TBC ▣ [adata.com](http://adata.com)



### DXO VIEWPOINT 3

This software fixes skewed perspectives and other distortions commonly created when using wideangle lenses. The latest update adds auto-correction and the potential for adding and altering artistic blur.

▣ £59 ▣ [dxo.com](http://dxo.com)



### FUJIFILM X-A10

The X-A10 is the most affordable camera yet in Fuji's popular X-series. It uses a 16.3Mp APS-C sensor and comes with a standard zoom XC 16-50mm f/3.5-5.6 OIS II kit lens.

▣ £499 ▣ [fujifilm.com](http://fujifilm.com)



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## SALON



**YOUR B&W SALON**

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Turn to page 94 to see how you can submit your work.

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**WINNER** **PHOTOGRAPHY**  
**WINNER** **PHOTOGRAPHY**

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B+W





# **B+W APRIL 2017 ISSUE 201**

ON SALE 16 MARCH



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## **NEXT MONTH**

BIKE LIFE: DAN GIANNOPOULOS  
DOCUMENTS THE LATEST  
URBAN SUBCULTURE

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## NEXT MONTH

RURAL RUSSIA AS SEEN  
BY EMIL GATAULLIN



PANASONIC LUMIX GH5  
PHOTOGRAPHS AND FRAMING  
THE ETHICS OF DOCUMENTARY PHOTOGRAPHY  
PETER FINNEMORE'S IMAGINATIVE  
EXPLORATION OF HIS PAST







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### Pre-owned Leica

Leica TL Black with 23mm f2 Summicron-T (Complete; boxed)	As New	£1490
Leica M (262) Black (Complete; boxed)	Mint	£3390
Leica M6 Danish Royal Wedding Edition 052/200 with 35mm Summicron-M	Mint	£3390
Leica M6 Black Wetzlar #1711xxx	Exc+++	£950
Leica M6 Titanium	Exc++	£1050
Leica M4-P Chrome ~ 70th Anniversary 1913-1983	Mint-	£890
Leica M4-P Chrome ~ Serviced by in June 2016	Mint-	£850
Leica M4 Black Chrome #1382xxx	Mint-	£1590
Leica M2 #1099xxx ~ Rare model; Made by Leitz Canada	Exc+	£890
Leica CL + case	Mint-	£420
Leica 10x50 BA Trinovid with Tripod Adapter (Boxed with Leather Pouch)	Exc+++	£790
Leica 21mm f2.8 Elmarit-M ASPH + hood #3991xxx & Voigtlander v/f	Exc++	£1490
Leica 21mm f2.8 Elmarit-M ASPH + hood 6-bit #4068xxx	Mint-	£1650
Zeiss 21mm f4.5 Biogon ZM T*	Mint	£550
Leica 24mm f2.8 Elmarit-M ASPH + hood 6-bit #4036xxx (boxed)	Mint-	£1250
Leica 28mm f2 Summicron-M ASPH + hood #3929xxx ~ oil on blades	Mint-	£1490
Leica 28mm f2.8 Elmarit-M + hood #3426xxx	Mint-	£790
Leica 35mm f1.4 Summilux-M ASPH FLE	Exc+++	£2590
Leica 35mm f2 Summicron-M ASPH Silver + hood 6-bit #4100xxx (boxed)	Exc+++	£1490
Leica 50mm f1.4 Summilux-M ASPH #4132xxx (boxed; complete)	Mint	£2090
Leica 50mm f1.4 Summilux-M ASPH Silver 6 bit #4653xxx	Mint-	£1990
Leica 5cm f2 Summitar (L39)	Exc++	£290
Leica 50mm f2.8 Elmar	Exc+	£320
Leica 90mm f2 APO-Summicron-M ASPH #3856xxx	Mint-	£1790
Leica 90mm f2.8 Tele-Elmarit #2792xxx	Exc+	£370
Leica 135mm f4 Tele-Elmar-M	Mint-	£850
Leica Remote Control R8 (14202) ~ 5 metres	Mint-	£40
Leica 15mm f3.5 Super-Elmar-R 3 Cam	Nr. Mint	£1690
Leica 21mm f4 Super-Angulon-R 2 Cam	User	£320
Leica 35mm f2.8 Elmarit-R 3 Cam	Exc++	£470
Leica 50mm f1.4 Summilux-R 3 Cam	Exc	£790
Leica 100mm f4 Macro-Elmarit-R 2 Cam	User	£320
Leica 280mm f2.8 Apo-Telyt-R 3 Cam with Flight Case	Exc++	£2590
Leica 28-90mm f2.8-4.5 Vario-Elmarit-R ASPH ROM #3974xxx (boxed)	Mint-	£3750
Leica 35-70mm f3.5 Vario-Elmar-R 3 Cam	Exc++	£450
Leica 70-210mm f4 Vario-Elmar-R 3 Cam	Mint-	£270
Leica 80-200mm f4 Vario-Elmar-R ROM #3835xxx	Mint	£1090
Leica Motor-M	Mint-	£150
Voigtlander 50mm Metal Bright Line Viewfinder Black	As New	£120
Leica 9cm Metal Bright Line Viewfinder Chrome (Leitz Wetzlar)	Mint-	£110
Leica 13.5cm Metal Viewfinder Chrome	Exc+	£80
Leica 1.25x Magnifier (with chain & pouch)	Mint-	£120
Voigtlander 28mm f3.5 SC Skopar + hood (boxed) (Nikon rangefinder)	As New	£250
Voigtlander 50mm f1.5 S Nokton + hood (Nikon rangefinder mount)	Mint-	£270
Voigtlander 21mm f1.8 Ultron	Exc++	£550
Voigtlander 50mm f1.5 Nokton VM	Exc+++	£450
Voigtlander 75mm f1.8 Heliar VM + hood	Mint	£390

### Medium / Large & Other Format

Contax 35mm f3.5 Distagon T* for 645	Exc+++	£890
Fujica 65mm f8 Fujinon-SW + Viewfinder (Rare)	Exc	£450
Mamiya 150mm f4.5G + hood (Mamiya 6)	Exc++	£190
Mamiya 7 II Body Only	Exc+	£990
Mamiya 7 II with 80mm f4L + hood (boxed)	Mint-	£1790
Mamiya 43mm f4L + hood & V/finder	Exc+++	£750
Mamiya 50mm f4L + hood & V/finder	Exc+++	£690
Mamiya 150mm f4.5L + hood	Mint	£320
Mamiya ZE-702 Polarising filter	Mint-	£70
Schneider 300mm f4 Apo-Tele-Xenar PQ for Rolleiflex 6008	Exc++	£1790
Rolleiflex 3.5B (75mm Tessar) with Leather Case	Exc++	£420
Rolleiflex Wide (55mm Distagon)	User	£1390
Horseman SW-D II Pro with Schneider 24mm f5.6 Apo-Digital XL & Phase one Hasselblad H 101 Adapter plate	Exc++	£2090
Linhof Technorama 617S with 90mm f5.6 Super-Angulon & Finder	Exc	£1890
Fotoman 45PS with 58mm f5.6 Super-Angulon XL	Exc++	£850
Linhof Technika IV with 150mm f5.6 APO Symmar	Exc+++	£1050
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
Schneider 135mm f5.6 Apo-Symmar (Compur 0)	Mint-	£290
Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount)	Mint-	£270
Schneider 240mm f5.6 Symmar-S (Compur 3)	Exc++	£290
Wista 6x9 RFH	Exc+++	£120

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120 develop + print + scan	£17.00
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Leica 400mm f2.8 APO-Telyt-R



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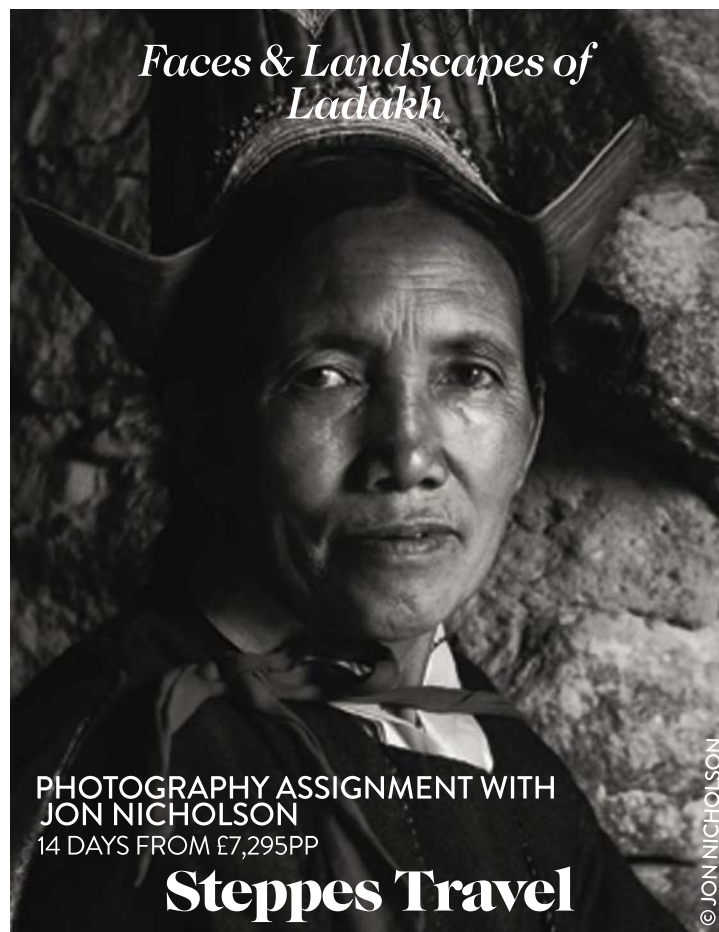
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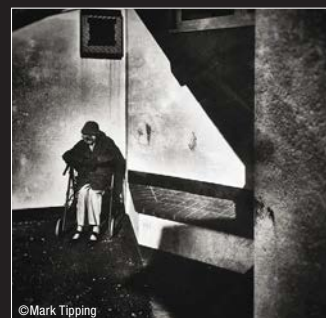
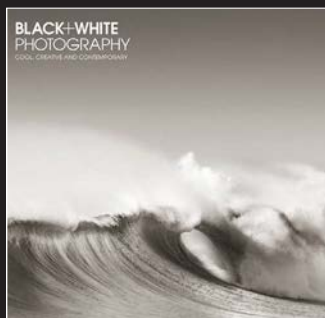
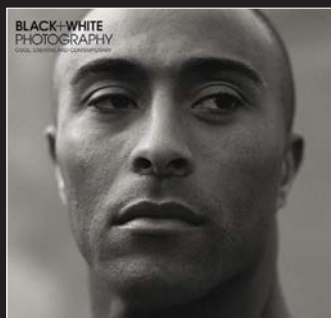
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This month's winner is India Pocock who wins a 20x24in print dry mounted on to Foamex, an exceptional quality and highly rigid foamboard. India can choose from a range of four digital C-type and seven fine art inkjet papers for printing.

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