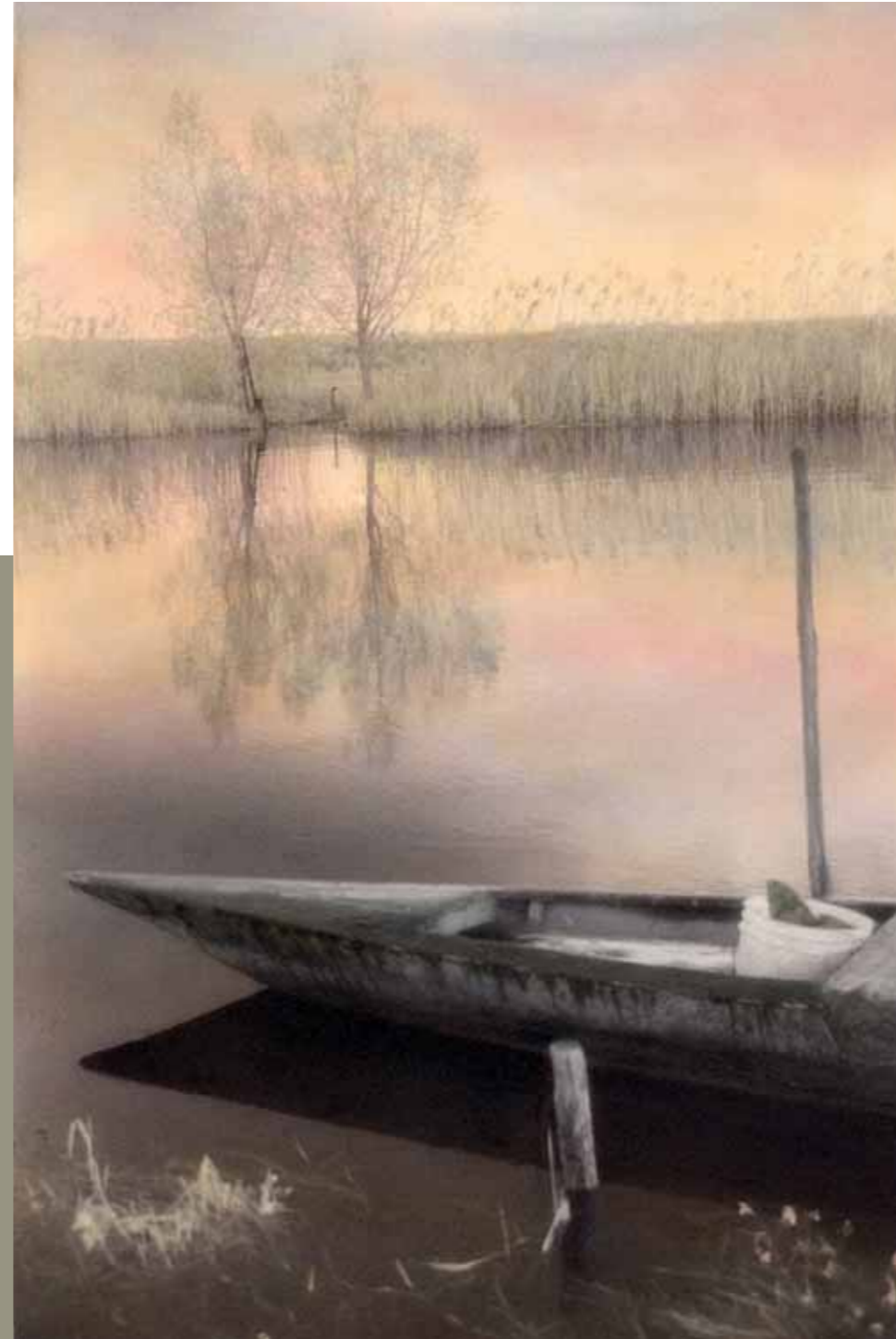


Silvershotz – International Journal of Fine Art Photography

SilvershotzTM

The International Journal of Fine Art Photography.



Tillman Crane

An introduction to
Platinum printing

Bill Zorn

Three Gorges - China

Richard White

Tips for fine
art darkroom printing

Lucas Kiers

Evolution

Elizabeth Opalenik

Master fine art
photographer

David Burdeny

Shoreline fine art
seascapes

Jeff Zaruba

Fine art travel

Where art embraces photography



Volume 3 Edition 7 International Edition

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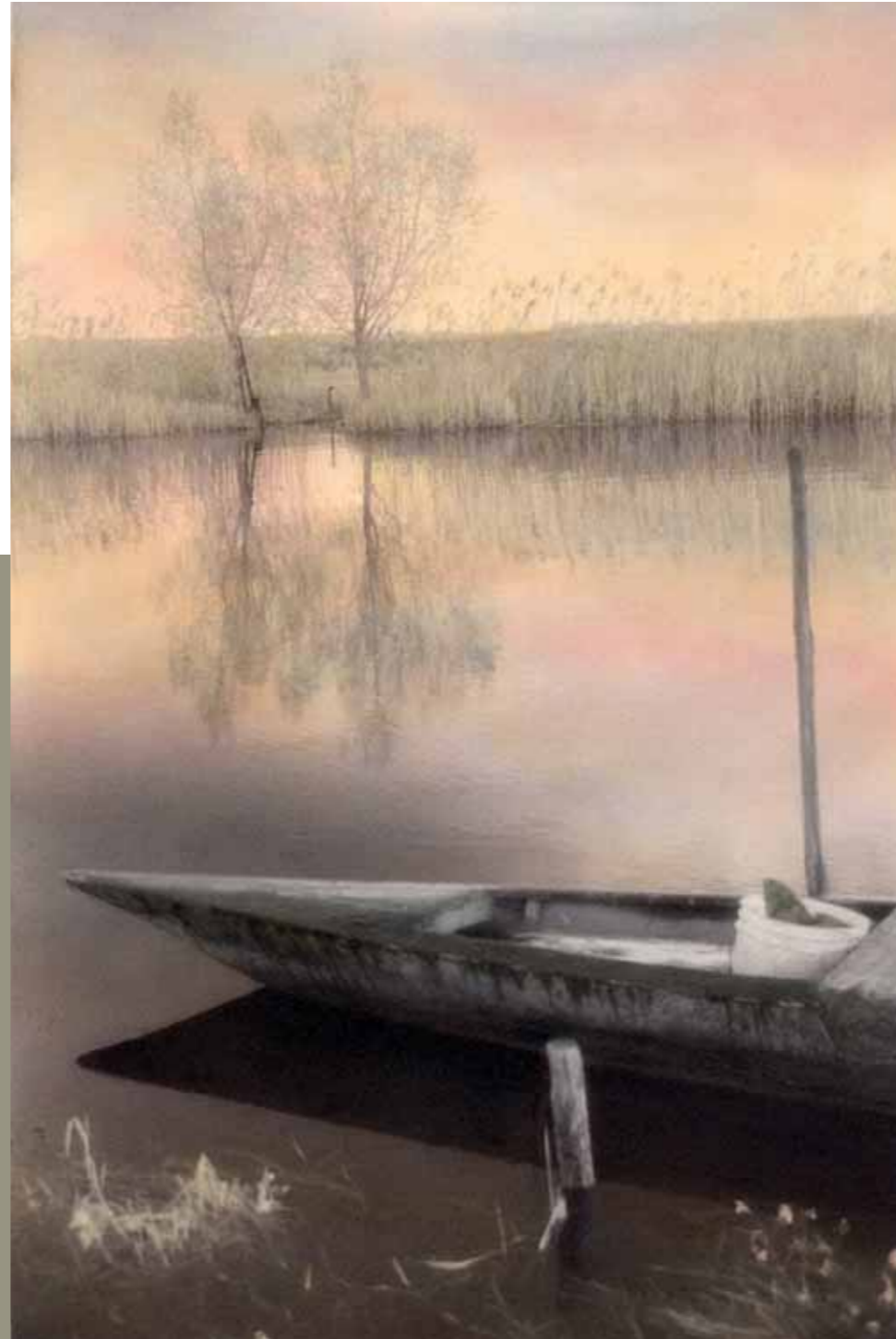
Jerry Wolfe,
Top left: Bristlecone stump White Mountains, Top Right: Bristlecone with moon
Bottom: Cabin with moon, Brodie

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Elizabeth Opalenik
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Editorial

Black and white and many shades of grey.

In its purest definition a black and white print is just that; black and white. Traditionalists of course mean that the image must be taken with black and white film and printed onto black and white paper in a darkroom. What if we tone the black and white print with sepia, gold, selenium or blue? According to some that's quite acceptable because it is still black and white but enhanced. Let us take a step further, what about an image that is a black and white fibre paper but then is hand coloured with oils? I have had comments from readers that I am no longer a black and white magazine because I put a hand coloured image on the cover!

The borders are moving like shifting sands.

I personally have been a passionate darkroom printer for over 30 years and still firmly believe that a silver gelatine fibre paper toned in selenium has the best longevity and a depth that is unmatched by other media. However it is important to look at other alternatives that are now available. In recent editions of the magazine we have covered converting film to a jpeg file, making alterations in Photoshop instead of in the darkroom and then converting the file back to film to print in the darkroom. Photographers can now have their final print drum scanned and printed in a commercial darkroom from a large file. What about capturing an image with a digital camera and then producing an 8x 10 digital film sheet for contact printing on palladium paper? What about capturing an image on a 4x5 plate camera with black and white film and then printing onto C type paper? The possibilities are now endless.

I ask that all those readers who think that black and white is just that, black and white, open their minds and look at all the other alternative choices that are now available. This magazine is dedicated firstly to fine art images in the area of black and white darkroom and alternative printing processes. However we will look at all the interesting alternatives that are available to us. We will not be a digital magazine. Occasionally we will do a product review that we think is very relevant to our readers, such as the one in this edition about the darkroom precision timer. The mission of this magazine is to focus [no pun intended] on images and their creation In other words, to provide you with inspiration and information.

2007- An exciting year.

A heart felt thank you to all those readers who have stayed with us over the last 7 years and supported us despite the erratic production schedule. You have watched the magazine grow in content and next year the magazine continues to grow in size and distribution. In 2007 we are expanding the magazine to include topics on collecting photographic prints. Regular columns from gallery owners, image stock libraries and consultants will keep us all informed. Designed to assist suppliers, fine art photographers, galleries and collectors keep in touch with each others expectations and requirements. Regular updates on important major exhibitions, trade fairs, gallery showings or print auctions and workshops. This magazine has proved to be more popular than we anticipated with over 10,000 readers in 11 countries, with this number expected to double in 2007. Every edition in Volume 1 has been sold, almost every edition in Volume 2 has been sold and we expect every edition of Volume 3 to be sold out by March 2007. If you have collector's sets then hold onto them as

they will become quite valuable. In March 2007 we will have over 1,000 pages of articles available to subscribers on our website. This will be a valuable resource to libraries and educational institutions. Public institutions who wish to utilise these resources will require a multiple user licence. For further information contact us on info@silvershotz.com

Highlights of next edition

A 40 year retrospective of British photojournalist Tim Paige covering Vietnam to riots in East Timor. The third article on Platinum printing by Tillman Crane. The new digital film for creating large negatives for contact printing reviewed by Les McLean. A new black and white media following hot on the heels of Ilford's new fibre paper that will have you speechless plus many more informative and inspirational articles.

Enjoy. Editor

Below: K Farmer, Walker
Right: R Stewart, Lake Bogoria



Outsourcing

your fine art black and white fibre printing.

I can hear it now. Horror of horrors! Give someone else your precious negative to print and lose control of the final result. Many fine art photographers that I know actually love to be in the darkroom and take great joy out of spending hours arriving at the final interpretation of their negative. However when it comes to producing them on demand and in numbers it then becomes a different ball game. A limiting factor in most darkrooms is size, even in a professional lab the maximum size for most fibre prints that are tray processed are 20 x 24inches, which is why the standard print size for most fine art photographers is between 11x14 and 16 x 20 inches. The second limiting factor for most fine art photographers which takes the edge off their creativity is the commercial reality of having to produce hundreds of prints for exhibitions, galleries and collectors.

I recently had a very interesting interview with Steve Macleod, the lab manager for Argento Imaging in London and some of the comments were very illuminating. Looking back over the last few years darkroom work dramatically declined as everyone embraced giclee/ink jet prints. The trend has now reversed because collectors and independent galleries are conservative and want a safe bet; silver gelatine is still the preferred option because of its depth and longevity.

Argento Imaging have a very impressive array of equipment starting with their 131 Lambda printer, three black and white darkrooms for hand printing plus four colour darkrooms running Kodak and Fuji side by side and a Höstert roller transport

paper processor. More on the Höstert later as it provides the key to the new system. Essentially the lab can produce black and white fibre and resin, C type prints and giclee.

Firstly some background about Steve and Argento. Steve has 20 years experience as a darkroom printer and 12 years as a lab manager. All his staff have extensive backgrounds in darkroom printing and are passionate about what they do. They have all updated their skills on computers and Photoshop but what is interesting is their vocabulary. They talk in terms of density values, highlights and shadows instead of histograms and levels. In other words they have a visual appreciation and understanding of images from a sound traditional knowledge base. Argento are the preferred supplier for The National Photography Museum at Bradford, The Victoria and Albert Museum and Tate Britain. Steve has had the responsibility of printing directly from the original negatives of photographer Tony Ray Jones where each negative was insured at £10,000 [US\$18,000].

Steve believes that to drive the industry forward the key role of his lab is constant communication and a sensitivity to clients requests. Test prints are always sent off for approval before final printing. A special print box contains samples of a multitude of variations of sepia, selenium, gold and blue tones where clients can pick out their preferred style which the lab can use as a reference point for that client.

Steve originally gave the idea to Ilford about 18 months ago for the fibre paper to be exposed in the 131 Lambda printer. They have been fine tuning and developing the system together with Steve having access to the lab facility and scientists at Ilford's manufacturing plant. The new Ilford fibre paper is exposed in the Lambda printer, processed in the Höestert roller transport paper processor. This was a major factor as the Höestert was originally made for the Ilfrachrome [cibachrome] paper and retrofitted for the fibre paper. The machine uses a Kodak hypo clearing agent mixed from powder and Ilford's TR2000 fixer at 1:5 , the ph values are constantly monitored to ensure archival stability of the paper. The prints can then be toned in conventional trays.

Silvershotz gallery supplied 4 images that were scanned to provide a working file. Each image had a file size of 70mb then had borders and text added at the bottom before printing. These prints were used to launch the product at Photokina trade Exhibition in Köln, Germany in September. On this page is a sample of one of the images.

The new system gives a new lease of life to black and white for another generation. How the world turns. It also provides photographers the opportunity to do what they love best, create images. Once they have created their master print, the lab can print to exactly match the original and the gallery does the marketing. Everyone in the chain wins.

Visit www.argoimaging.co.uk

News

A round up of news and happenings around the world.

ILFORD Photo is now the only manufacturer in the world able to supply the full range of black-and-white photography products from film, to paper and chemicals, plus a variety of associated photographic products. With its manufacturing plant and administrative head offices now fully operational there has been some major restructuring over the past 18 months.

The new organizational structure for Ilford in the USA and Canada is the American subsidiary called Harman Technology LLC based in New Jersey which will be responsible for market development and technical support. The company responsible for distribution is Wynit. Steven Brierley, president of Harman technology LLC and sales director of UK-based head office Harman technology Ltd is confident that Ilford's new corporate structure and supply network will continue to serve the traditional black and white market for many years into the future.

Readers should be aware that the Ilford brand name for black and white remains the same but is owned and managed by Harman Technology. Ilford Photo Imaging also stays the same but is fully responsible for all digital products and ink jet papers but is owned and managed by the Switzerland group.

Phillips de Pury sales of photographic prints continue to increase in price and total volume. Auctions to be held in New York on October 18th & 19th offer a total of 350 lots which range from the previous century to contemporary vogue. The philosophy that drives their business is based on finding fresh material from private collections, estimating their cost reasonably and presenting them elegantly; the market will then respond favourably. Prices for individual prints vary from USD\$2,000 to \$100,000 with a 1963 portrait of Bob Dylan taken by Richard Avedon expected to fetch between \$20,000

and \$30,000. Photographic prints range from British allegorical muralist, Frank Brangwyn [1867-1956] through to Robert Frank's work in the 1950's, Robert Mapplethorpe's work in the 1980's to a 2004 intricate interior by Candida Höfer. Photographic prints are now definitely on a par with traditional art such as oil paintings as a collectable item for investors.

Own art with an interest free loan. We all have to start some where but it is encouraging to see Governments actively helping the arts through lateral thinking schemes. Intended for the student or lower income group the Arts Council of England will provide interest free loans to a maximum value of £2,000 [about USD\$4,000]. The loans are designed to make it easy and affordable for everyone to buy original, high quality contemporary art ranging from photographic prints, ceramics to sculpture and jewellery. This is an excellent scheme that helps both artists and new collectors. Visit www.artscouncil.org.uk/ownart or phone 0845 300 6200 in the United Kingdom.

Fuel for arts. Staying informed and inspired along with determination and perseverance will always help you reach your goals. The determination and perseverance is up to you; Silvershotz is here to provide you with that inspiration and information. It is always encouraging to see that there is a lot of help out there for those wishing to take advantage of what is on offer. www.fuel4arts.com is an interesting website that is supported by the Arts Council of Australia. Every few months they have live chat forums which attract professionals from around the world to comment on the visual arts, live performance through to music and opera. I strongly suggest those involved in the sale or marketing of the arts to register [its all free] and participate in these very informative discussions.

Paris Photo celebrates its tenth anniversary. There were almost 300 applications for this exhibition which resulted in a vigorous selection process resulting in 90 galleries and 18 publishers representing over 500 photographic artists. A massive 73% of all participants come from outside France, with over 21 countries now being represented this photographic fair makes it one of the most important on the International circuit. This year there is a special focus on the Nordic countries of Denmark, Finland, Iceland, Norway and Sweden. There is also The Central Exhibition which will feature a selection of work drawn from the collections of photography museums in each of the five Nordic countries. A number of key events are the Project room which will present screenings of fine examples of contemporary video art. BMW are again sponsoring the Paris Photo Prize and awarding a cash prize of €12,000 [US \$11,000 or £7,500] to the artist selected by the international panel as best portraying the theme of "Pleasure distilled".

A full report of the Paris Photo Salon fair will be in Edition 8 of Silvershotz.

Make sure this event is in your diary. November 16th-19th 2006 in Paris, France.

Tillman Crane

Platinum printing, the negative, paper and emulsion - part 2

The negative

A well exposed negative provides the best chance of producing that excellent print. However, different printing methods do require different negatives, in the case of a platinum print the negative should have a contrast range of 1.65 to 1.8. If you do not have a densitometer to determine contrast range then use a negative that prints well on a grade one or with a filter one on silver paper. Every process has parameters within which it works best. Life in your darkroom will be easier when your negatives are exposed and developed for platinum/palladium printing. If you require a Grade 3 for printing then you are pushing the limits of what can be expected for this process.

The shadow area should have good detail but not as dense as Zone V or a grey card. Dense shadows increase printing times. If the negative has been over exposed and/or overdeveloped the highlight areas will block up and not print through. When you look at your negative you should see detail in both the highlight and shadow areas.

My suggestion is to purchase a second hand densitometer or make a visual densitometer by using a Stouffer transmission/projection 4x5 step wedge and a piece of paper. Try working with your favourite film as this reduces the variables. It is important to know the characteristics of a film and its normal development before making adjustments.

Developing the negative

There are many film/developer combinations [however at the time of writing the choices have suddenly diminished] and traditional developers such as D-76, HC110, Rodinal and Xtol have up to now been the favourites for producing suitable negatives for platinum printing. A pyro developer is definitely the preferred developer for this process as it makes negatives easier to print. The staining action of this developer gives the negative contrast [the brown stain blocks the blue UV light in proportion to the silver developed in the negative] with out adding actual density or grain to the negative. Pyro produces a negative with beautiful separation in the highlights without blocking up shadow areas.

If you are a Zone system photographer , continue exposing your negatives as usual but increase the development time by 20%. In other words your N+1 development becomes your normal development time. In theory the ideal platinum/palladium negative has a shadow density between 0.35 to 0.50 and a highlight density between 1.85 to 2.00. A pure palladium print requires a longer density range because it has a lower contrast emulsion. Increasing exposure and increasing development creates a dense negative but lacks the contrast required. In summary I advise you to rate the film at its full film speed.

Expose the film by placing your shadows in Zone III and process the film in pyro developer at 150% of normal developing times. This maintains a low shadow density and drives the highlight areas into the required values. IMPORTANT. Know your current density range for your negatives, then and only then change your exposure or development plan.



John Rae home

The selection of paper.

The requirements of a paper to produce excellent platinum/palladium prints:-

- 1. 100% cotton or rag stock. [Wood pulp papers are not as effective]
- 2. Have excellent wet strength and able to with stand soaking in water for a minimum of 30 minutes before disintegrating. Multi layered papers tend to separate in water much faster.
- 3. The surface sizing must be enough so that the emulsion stays on the surface long enough to be spread evenly before becoming absorbed by the paper fibres.
- 4. The paper should be slightly acidic. I personally recommend the following three papers which are smooth surfaced, sized, have exceptional wet strength and clear easily in various clearing agents.

A. The Platinotype paper, or Crane’s cover 90 White Wove. It has a good weight of 250gsm. It is available in Fluorescent White, Pearl White and natural white. These papers are available from Crane’s and Bostick and Sullivan.

B. The Arches Platine paper has a weight of 310gsm and designed specifically for platinum/palladium printing. It is sized only on one side and requires a double coating of emulsion.

C. The Bergger COT 320 is a 100% cotton paper that has gum Arabic sizing. It has a weight of 320 gsm, a bright white surface , a slight texture and also works better with a double coating.

There are a number of other papers that are suitable such as Fabriano Murillo, Gampi, Lenox, Masa Strathmore 500 Bristol to name a few, but my suggestion is to work with the top three for best results.

The emulsion

The basic chemistry for the platinum/ palladium emulsion consists of the following chemicals: Ferric Oxalate [sensitizer], Oxalic Acid [ph additive], Potassium Chlorate [contrast additive], Potassium Chloroplatinite [metal salt] and Sodium Chlorpalladite [metal salt]. These are used in the emulsion mix in the following solutions when bought as a pre-made kit:

Solution #1

A 27% solution of Ferric Oxalate. Some formulas call for a 1 gram of Oxalic Acid to be added to the solution which ensures a slight acidity.

Solution #2

This is also a 27% solution of ferric oxalate and oxalic acid but has the addition of potassium chlorate. Potassium chlorate is a restrainer that prevents the white areas of a print going grey. It is a primary contrast agent for traditional platinum/palladium printing.

Solution #3

This is a 20% solution of Potassium Chloroplatinate [for platinum printing], or a 15% solution of Sodium Chloropalladite [for palladium printing].

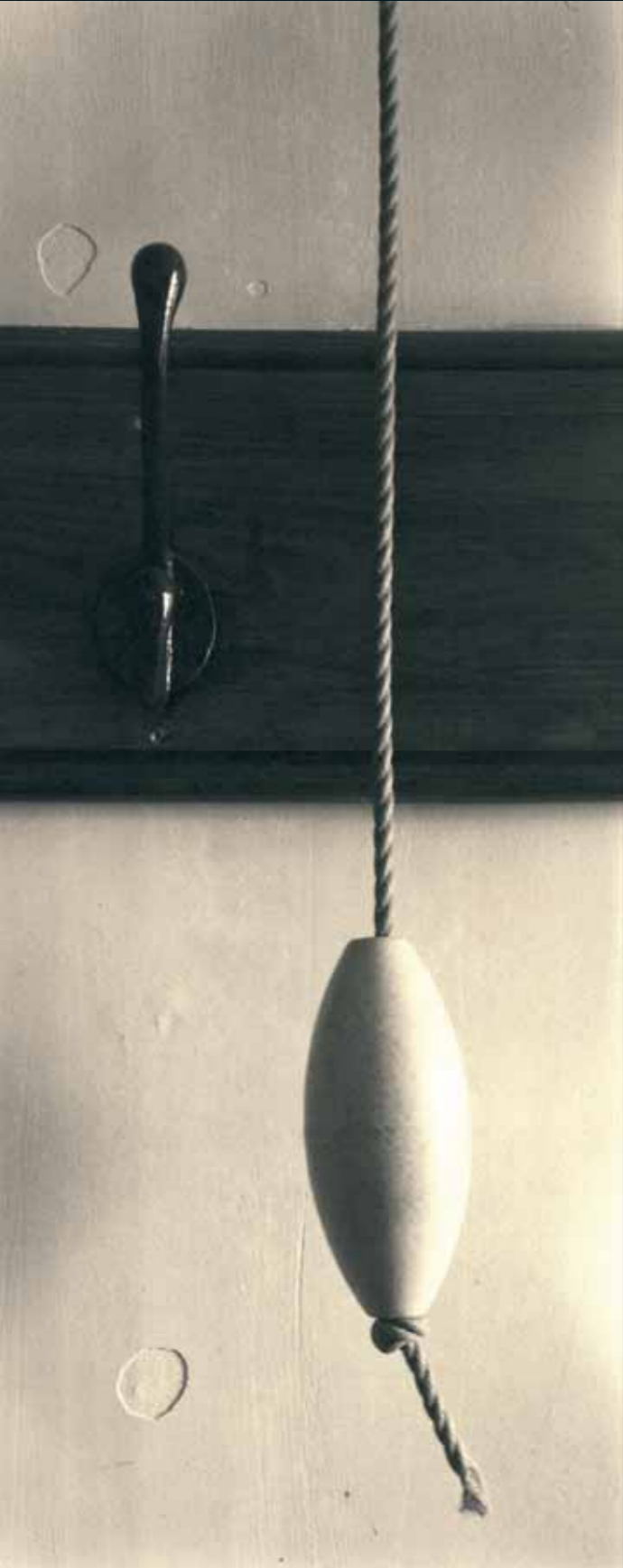
The formulae for platinum/palladium mixtures is usually given in ‘drops’. As a rule it takes a total of 48 drops to make enough emulsion for an 8 x10 print with enough extra emulsion coated on the paper to cut off a test strip section. This amount works for papers with proper sizing. If the paper is not well sized by either yourself or the manufacturer then it will require more solution.



St Magnus



Brogar



St Magnus bell pull



Northeast Cary, ME

The shadow density of the negative will determine the printing time. You print for the shadows and determine contrast by the highlights. If a print has too little or too much contrast you may use intermediate contrast drops. Remember to keep the total drops from solutions #1 and #2 equal to the total number of drops from solution #3 and #4. An emulsion containing more platinum will have more contrast than one having a greater percentage of palladium. Different papers will require different contrast mixtures. Use the solution contrast guideline table as a starting point. Each different paper type will require a slightly different contrast solution for the same negative. Flexibility, a willingness to work with the process and a big trash can are essential ingredients for successful platinum/palladium printing.

In Edition 8 of Silvershotz I will explain in detail the coating, exposure, development and washing of the prints.

Tillman Crane teaches palladium printing and large format techniques. He has written extensively for magazines, an author of two books and lives in Maine. Prints and books can be purchased at www.tillmancrane.com

Solution Contrast Guideline Table.

Negative Contrast Range	Solution	Amount
2.0	Solution #1	24 drops
	Solution #2	0 drops
	Solution #3 PT	12 drops
	PD	12 drops
1.6	Solution #1	20 drops
	Solution #2	4 drops
	Solution #3 PT	12 drops
	PD	12 drops
1.4	Solution #1	12 drops
	Solution #2	12 drops
	Solution #3 PT	12 drops
	PD	12 drops
1.2	Solution #1	4 drops
	Solution #2	20 drops
	Solution #3 PT	12 drops
	PD	12 drops

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LE30 VC Liquid Emulsion

Variable contrast LE30 - at last you can change/control contrast with the use of filters or colour head in an enlarger. Just as easy to apply - just easier to expose!



SB50 Odourless Stop Bath

No smell, giving a pleasant enviroment to your darkroom. Has an indicator to warn of exhaustion



FX30 Odourless Fixer

To compliment SB50 odourless Stop Bath - also with no smell, giving a pleasant enviroment to your darkroom.



Legacy

Fibre Double Weight Silver Gelatin Paper

Silver rich warm tone sumptuous paper with a variable contrast emulsion.



Fotospeed

B+W Photographic Paper, N-B Paper Photographique, S-W Fotograafisches Papier

User Friendly InkJet



Premium Gloss/Matt

210gsm Double sided paper smooth matt one side and gloss the other.



High White Smooth

315gsm 100% cotton rag very smooth and white, makes this paper your premier choice.



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Page 09

Three Gorges - China

Bill Zorn

- A 660 kilometre [350 miles] long reservoir
- 76 million people affected.
- 22 million farmers displaced.
- 2 million people forcefully relocated
- 3.6 billion cubic feet of stone removed.
- 2.5 million square feet concrete wall built.
- 8 Millennia of History submerged.

The scale of this project is difficult to fit into ones head. The Yangtze River is now blocked and water filling up an area that will rival the size of Lake Superior. China are historically well known for its capacity to build on a grand scale, look at The Great Wall of China. Here is another project that will be able to be viewed from space, a 660 kilometre long reservoir.

Building a dam and flooding an area to create a reservoir will always have its critics. In my own local area we are on water restrictions due to low reservoir levels and little rain. We need another reservoir but the designated area to be flooded has the locals sending off letters to politicians and waving placards in the city saying "hands off our land". A very emotional situation is created but in the final analysis we need water to survive despite the protesters. My point is this before I move on; we have the right to protest. During the last 100 years a western value has been 'I will fight to defend your freedom of speech, even if I do not agree with what you say'.

Dai Qing [who wrote the preface to The Three Gorges book] is a journalist, author and activist. In 1988 she published a book called "Yangtze! Yangtze!" which was critical of the project and Dai was subsequently imprisoned for 10 months. When Bill first arrived in China in 2001 to record the project he was detained, interrogated and had film confiscated by

the authorities. Fortunately he was able to return and the same interrogators assisted on his subsequent trips around China to record the people, architecture and landscape about to be flooded. He even appeared on Chinese Television and in a national photography magazine. Chinese censorship is relaxing but the political party is still very sensitive about criticism.

MADE IN CHINA. To most of us we associate China as that huge Industrial powerhouse that makes everything from fireworks, toys and clothes to electronics and computers. In fact there is nothing they cannot make and the quality is getting better all the time. Their merchandise pervades every shopping experience at a price no other country can match. However the vast majority of the Chinese population are rural, with over 800 million of their 1 billion population living in the country. These images represent a paradox to the view commonly held by outsiders.

The images in Bill's book are a unique record of the Yangtze between Yichang and Fengjie from 2001 and 2003. The scenes are now lost forever and hidden by the rising water. The lives of 2 million people changed forever. The portraits of the Chinese rural people are sensitive and poignant. There is a certain stillness, a quiet observation and gentleness about these images. In great poverty there is still some dignity though tinged with sadness at the pending loss of their homes and livelihood.

The people are being uprooted from their physical environment which they have depended on for their survival. Their sense of ancestry and cultural reference points are gone. How do they hold onto these memories? Where do they derive their sense of belonging and heritage to pass on to the next generation? Despite China's economic power, these rural folk have never joined the 21st or even the 20th

century. Their way of life is the same now as it has been for thousands of years. Stock market? They have no idea what the stock market is, only their precious stock of chickens or goats. They are being led away to increased impoverishment and a lack of adequate food and clothing and stripped of the river system that provided them with a living and sense of belonging.

The people of interior China have constantly suffered through endless wars, political movements and civil unrest with the result that poverty, violence and hardships without end are etched onto their faces. This symbol of industrialisation and these decisions made by wealthy bureaucrats to benefit even wealthier capitalists are lost on the two million souls who will lose their heritage and home and not even benefit from the wealth their loss creates.

Their forced resettlement to inferior locations such as barren hillsides with poor soil and perversely inadequate water supplies plus trying to assimilate with local ethnic groups they have little in common with adds to their dislocation. A further 22 million subsistence farmers are to be displaced again to inferior land and given a subsidy of US\$75.00 a year for 20 years. The environmental and humanitarian impact is enormous.

[visit www.irn.org, an International Rivers Network linking human rights and environmental protection] Despite International protest the project is now almost completed.



Nai Nai, Wu Gorge, China

Everything has beauty
Not everyone sees it
Confucius

What now lies beneath the reservoir that used to be the ancient county seat of Zhongxian? Not all the ancient secrets have had a chance to reveal themselves. What relics of the Daxi culture 5,000 years ago or the Ba culture of 4,000 years ago will be lost forever as they disappear forever under the rising waters? Few places in the world have such a rare combination of ancient history and majestic natural beauty – now lost forever.

Thank goodness we have some sensitive images of the area for posterity taken by photographers such as Bill Zorn. His sense of adventure has provided us with a touching artistic portrayal of the area and its people which will prove historically important in the years to come. Bill Zorn has had multiple careers as a professional musician, a physician in emergency medicine and in late 1998 commenced his photographic career. Completely self taught he has become very accomplished with a large format camera and black and white printing. His time in the world of music taught him how to use and abandon structure, experience in emergency medicine taught him to use an analytical approach and ability to interact with people but exposure to much suffering has brought also a certain sense of detachment.

I recommend his book, Three Gorges, as a coffee table book that you and your guests will turn to time and again. Available from www.billzorn.com

Top: Sunrise, Wu Gorge, China
Bottom: Kiln, Xiling Gorge, China
Right: Cabinet Maker. Little Three Gorges



We are what we think
all that we are
Arises with our thoughts
With our thoughts
We make our world

Siddhartha Gautama



Nothing in the world is softer and weaker than water
 Yet nothing is better at attacking the hard and strong
 There is no substitute for it
 The weak overcomes the strong; the soft overcomes the hard
 Everyone knows this, but no one puts it into practice.

Lao Tsu



Boatman, Little Three Gorges



Top left: Sleeping, Peisha Village
 Top right: Furncible Gorge, China
 Bottom: Boats, Qingshui, China



Left: Monk Fengjie, China
Top: Sumatai Wall, China
Below: Sumatai Wall, China



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Photo: Richard White

Richard White

Tips for fine art darkroom printing – part 3

In the issue before last, we spoke about setting up a darkroom and some of the important essentials that you may need in the pursuit of making fine art prints. In this article I want to highlight some common and obvious areas that can go unnoticed but are critical to the achievement of an excellent fine art black and white print.

Safelight fogging

As stated in the last article safelight fogging can be a major non contributor to the luminosity of a black & white print. Safelight fogging is one of the principal effects of dull black and white prints which have no apparent luminosity. The prints that tend to have lighter tones, the whites or very light grey areas would dull off quite considerably. The print would look flat. Eliminate this one critical problem area in your darkroom. It is vital to check your safelights for subtle or major fogging.

Choice of enlarger

1. Condenser type heads [sometimes known as point source] are prone to showing up any marks or scratches that the negative has or dust particles that are just floating around the internals of the head. They are also more contrasty than diffusion heads so when processing film it is usually necessary to reduce your development time by anything from 10 to 15% to compensate for this. Some people love them and produce wonderful prints with them. It depends on what you are used to and feel comfortable with.

2. VCCE [variable contrast constant exposure] heads allow you to use one speed for all grade settings. They have grades you can dial in from -1 to 5+. The

theory is that if you want to see what a print looks like at say grade 1 1/2 and one at grade 4 then the 15 second time you worked out for grade 1 1/2 will be the same for the grade 4 print. The truth is that a slight adjustment is necessary for correct exposure. Anyway the (almost) accuracy is obtained by the head having a neutral density filter that is in use on the lower grades and shifts out of the way for the higher grades. Simple really.

3. Colour dichroic heads are used for printing black & white prints by using the yellow filter for lower grades and the magenta filter for the higher grades. White light or no filter is usually the equivalent of about a grade 2. Of course using this method requires you to change your times if you alter the filtration. It doesn't take long to work out a sliding table of times for small adjustments and once you become familiar with the system you may find that you can arrive at the correct time by an educated guess.

Diffusion heads are much more forgiving and tend to hide the marks that mysteriously appear on negatives and so there tends to be less operator noise in the darkroom when one is printing a negative.

Filters

The cyan filter has proven to be useless in B & W printing despite what you may have read. I heard someone took out the cyan filter and replaced it with a neutral density filter and then worked out how many units to add

[of the ND filter] when using the yellow filter so as it would speed match with the magenta filter. Working out the time difference, as mentioned earlier, for just the yellow and magenta filters would be a darn sight easier and save you fiddling with the filter system. If you are one that uses filters under the lens, filters 1 to 3 are speed matched and usually grade 4 and 5 are twice the time of the first three.

Timers & metronomes

Timers for enlargers vary quite considerably. What you like and what you can afford seem to be the determining factors. Just as long as it is accurate and turns the enlarger off is essential. Another useful addition for some is a metronome. When you need to do burning and dodging it can be quite helpful to have a tick tock going on in the background helping you keep count. Counting seconds can be critical for that perfect print.

Printing paper

Old paper is another luminous print killer. Most papers seem to keep pretty well especially if you look after them. You can keep them in the fridge wrapped in plastic until you want to use them, and then bring to room temperature before using them. And when you do start to use them store them in a cool dark area. They should last more than a year, but so much depends on the temperature and the humidity. If in doubt and you've had a box that has seen every temperature change since Adam and the print is grey or flat then do not waste your time, throw it out and purchase a new box.

Right: Lindis Pass, New Zealand





Developer

Developer can be another problem. Firstly don't over use it, discard it after every printing session or during a printing session if it becomes slow. Even if you only make 3 or 4 prints don't save the developer. By the time you use it again it will have lost its life and luminous quality. Throw it, it just isn't worth it.

And whilst we are talking about developer make sure you develop for the full time. There is no point pulling the print before the full time is up. I always print with fibre base paper using Dektol developer at a 1:3 dilution for 3 minutes. A couple of years ago I did a test for a printing workshop I was running. I made 4 prints of the same subject. Placed them all in the developer at the same time and pulled one at one minute, one at two minutes one at three and one at four minutes. The one minute print was WAY under done. The two minute print didn't look too bad by comparison to the one minute, but then fell away considerably when placed against the three minute one and the four minute print was 99% the same as the three minute one. Once the paper fully develops then that's it. There is nothing to really gain by leaving it in the developer for longer except contrast build up, but it takes ages.

Fixer

Make sure you don't over use your fixer (Hypo). Read the instructions for number of prints you can fix and deduct 10, you'll always be in the safe area and you will avoid annoying chemical marks or stains because of weak fix. Again it just isn't worth it. Trying to save a few cents here and there at the expense of the finished print will only come back to haunt you down the track when everything starts to break down.

Top left: Correct dune, Death Valley
Bottom left: Ripples, Death Valley
Above: Beech Trees, New Zealand

The print

Assuming you have made your contact prints and chosen which negative you wish to print, where do you actually begin?

It is here that your wonderful composition will either soar or be just another mediocre print. So much of how you approach the print in the darkroom will depend upon your knowledge of the materials you use and your ability to apply technique. A print can evolve from its original concept if you happen to pre-visualize the finished print or change as you begin to print the image, but don't forget the original image came from you, from your ideas and your view of the world and this has shaped how you approached the subject and how you felt about what you were looking at. The image did not come from your camera. It can only record what you saw, what you pointed it at. The film also was useless until you breathed life into it with an image that you saw. The film is lifeless without you. Without your input, in the field or in the darkroom, there is nothing. So I suggest you approach your negative with the same enthusiasm that was there when you made the negative.



Dodging and burning

Once we have decided on the paper grade or filter selection for our multigrade paper the next thing to consider is whether or not we need to dodge or burn any of the areas within the print.

Dodging and burning can lighten or darken any area to change the emphasis of light in that area; increase contrast, either local or overall, or reduce it as well. If we take the image, Lindis Pass, South Island New Zealand for example, by holding back (dodging to make lighter), the lower tusks of grass in the foreground for example, we increase the contrast between the grass and the hill behind, yet if we were to hold back (lighten) the dark mountain upper middle then we would reduce the contrast between that mountain and the ones either side covered with snow. By darkening (burning) the sky we increase the contrast between the sky and the snow covered mountains, but we reduce between the sky and the dark covered mountain and I would say that we have decreased the overall contrast of the print by darkening the sky as there would now be more darker parts in the entire print.

Another example could be that if we were to darken (burn) that area of grass in the foreground then we would be reducing contrast in that area. This then is referred to as local contrast reduction. If we were to lighten that area of grass then we would be increasing local contrast. All the prints accompanying this article have had various amounts of dodging and burning applied to them in different areas, but please don't for a minute think that dodging and burning is a walk in the park. There is good and bad of each and you need to be on your guard when you are applying these darkroom techniques.



Canoes, Lake Phewa, Nepal

The multiplier effect.

Imagine a safelight that only fogs 5%, developer that under develops 5%, paper that has deteriorated 5% and a print that is underdeveloped 5%. Each can be so subtle that they are barely noticeable, but when added together add up to 20% which can make a world of difference.

Each process looked at individually is probably unnoticeable, but collectively a disaster.

“There is only a small difference between an acceptable print and an exceptional one”. A direct quote from Ansel Adams. I can’t emphasize enough that taking more care, thought and effort when printing will produce the perfect image you seek. DON’T SETTLE FOR MEDIOCRITY, AIM FOR PERFECTION.

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NOTES TO IMAGES
All the photographs in this article were hand printed on the now defunct Kodak Polymax Fine Art Fibre Base paper, using an LPL 7452 enlarger. The prints were processed in Dektol developer diluted at 1:3 for 3 minutes. Double fixed and selenium tones and thoroughly washed.

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Lucas Kiers

Evolution – from passive recorder to creator of light and shadow.

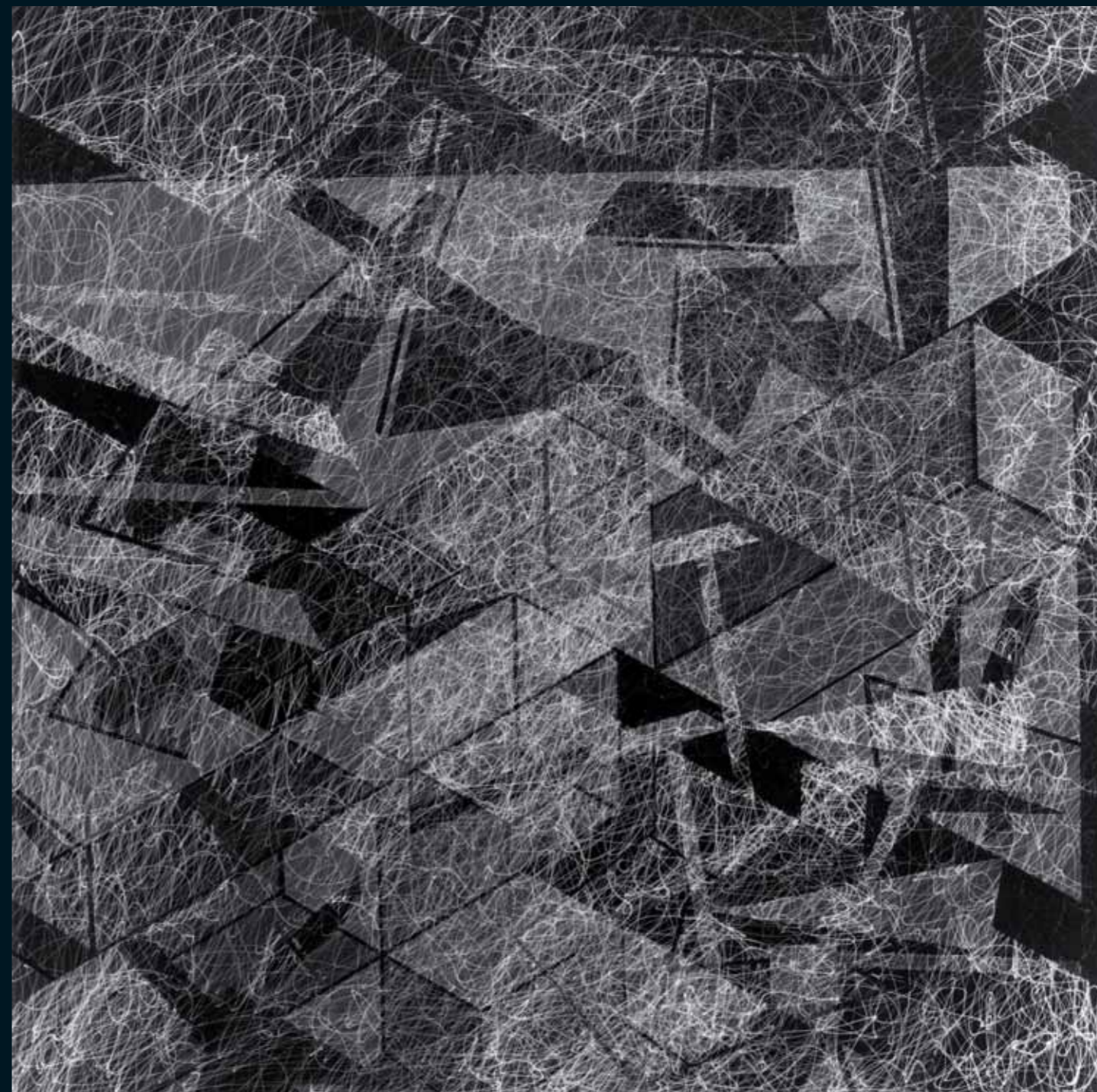
Photography is literally the ancient Greek word, photon [light] plus graphy [write] or writing with light. These abstract images are just that, writing with light which are true to the purest form of its definition. These complex photographs are completely synthetic in nature, yet natural in their creation. The term 6th degree of separation can also be applied as a description to the evolution of Kiers himself first as an artist, second as a photographer [as a passive recorder of light] subsequently stepping into a new creative zone of light and shadow utilising the combination of painting and photography.

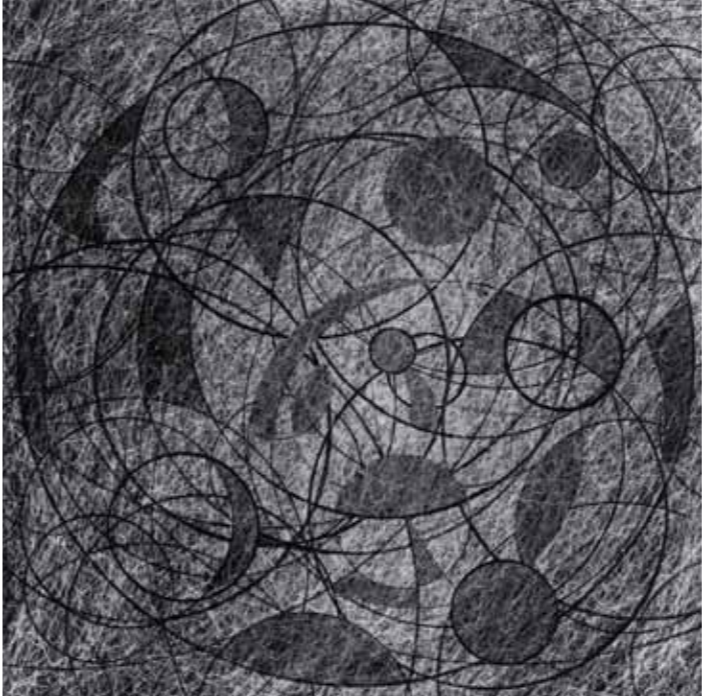
Before I describe the actual process used by Lucas, it might be more fitting to present his background which illuminates his own transition and evolvement to the current exhibition.

There are always some defining moments in every ones life which alters the path of their destiny. At the early age of 12 Lucas was drawing portraits. On a boat trip to Holland he met Milton Glaser [one of the most influential American graphic designers of the twentieth century] who praised the young teenage Lucas and encouraged him to pursue his art. Six years later in 1963 he graduated Cum Laude Valedictorian with a BA in Advertising and Graphic design at The Los Angeles Art Center. During the subsequent

ten years he worked as an art director and freelance designer. Early in his career another defining moment appeared when he met George Krause who had a major influence on Lucas. The young Lucas was captivated with the black and white images Krause had taken in Spain. The images had a strong abstract yet realistic quality where light and shadow danced with each other in a powerful image. From that moment on Lucas began his own lifelong journey of discovery with light and shadow. Combining his artistic skills with photography he developed and evolved his own techniques of abstract light and shadows.

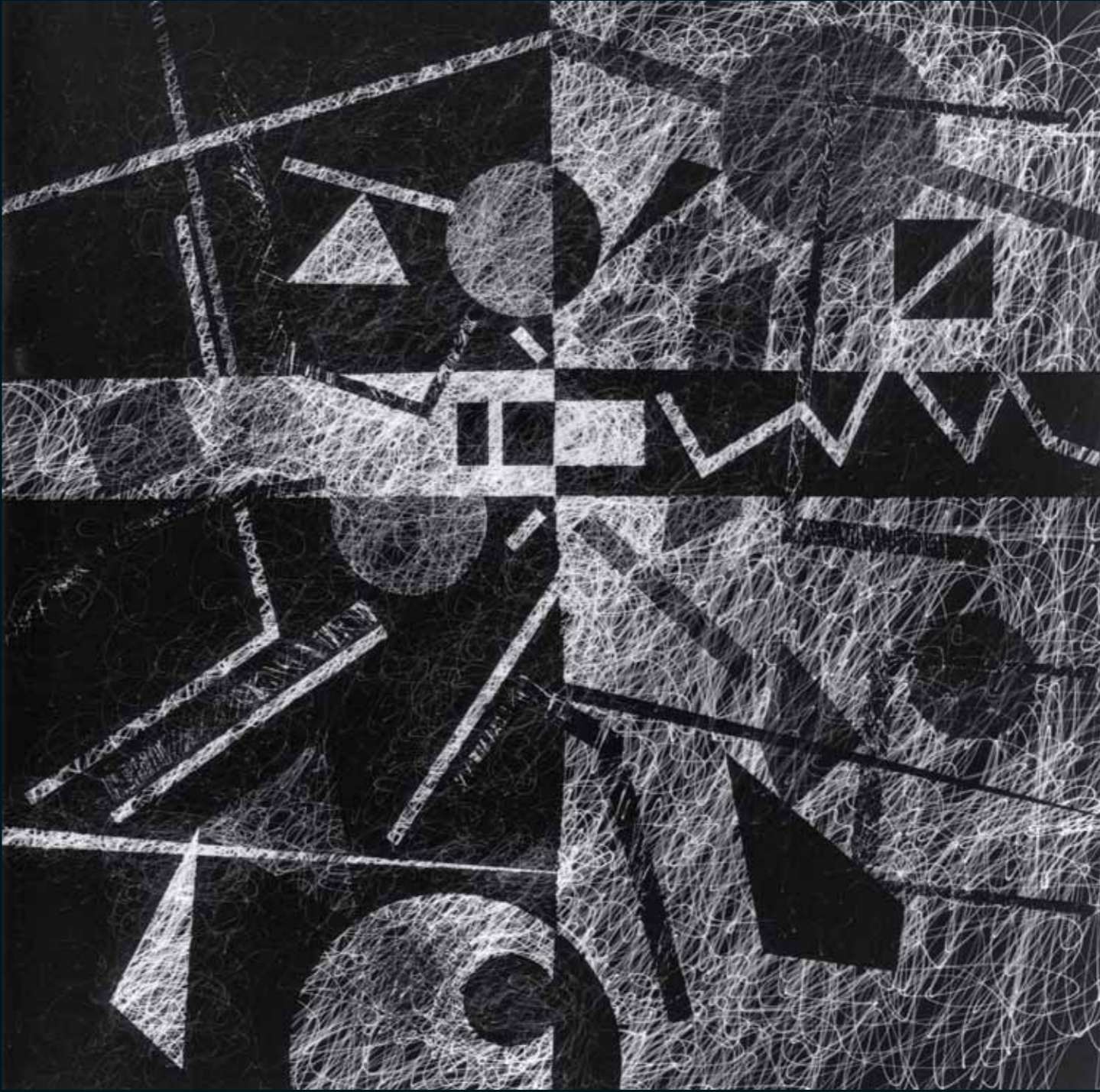
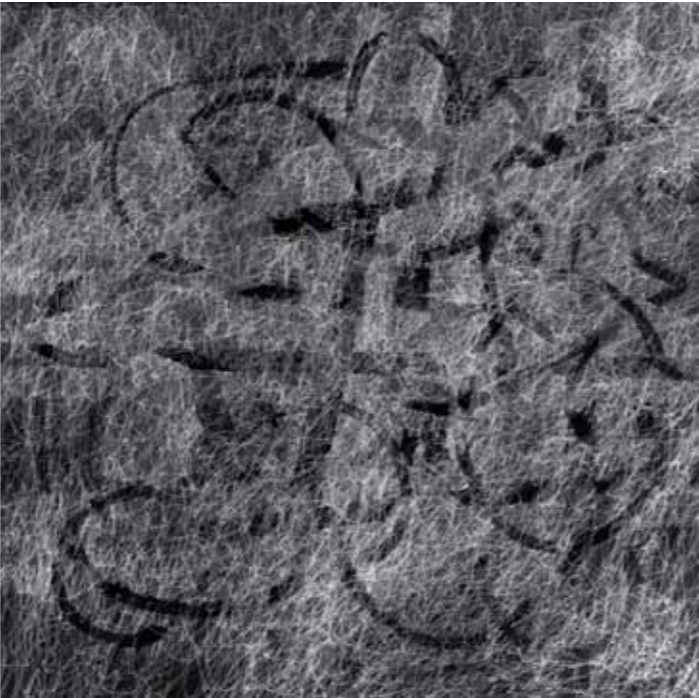
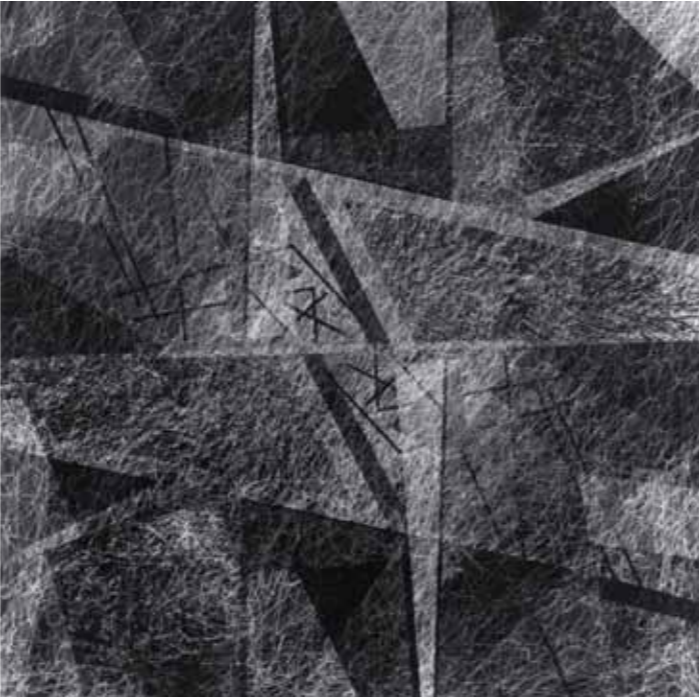
Since 1973 Lucas has held an exhibition almost every year for the last 30 years. He is a high energy individual who is always active and pushing his own boundaries with a frantic pace requiring immediate results. The longer he photographs the more abstract his images become. His lifelong fascination of patterns, textures and the way light and shadow plays over surfaces and objects has resulted in absorbing images for viewers to wonder at. Lucas explains that the first step towards enlightenment is bafflement, which in turn creates wonder. As long as he retains that sense of wonder, then he will continue to photograph; he will take the light out of enlightenment and create abstract images.





Creation of the abstract image

Lucas used his drawing and painting background to create large canvas collages made up of paint and sketches. His idea was to emulate the criss-crossing lines formed by shadows, cracks and light, reducing the photographic canvas to geometric composites. The idea was so simple. He hung his large canvas paintings at one end of the room and set up a Hasselblad camera at the other end. He then turned out all the lights so the room was in complete and total darkness. He then opened wide the shutter for a period of 15 minutes. During this fifteen minute exposure Lucas used a laser light pointer to etch lines onto his canvas painting. The result is the light point etching itself on the painting which in turn is etched on the film, and Voila! We have writing with light in its purest form. The negative is processed as normal. Lucas then prints onto silver gelatine fibre paper, and apart from minimal dodging and burning the result is a straight print which is then toned in selenium for archival longevity.





Lucas was delighted that his approach of combining painting and photography was perfectly aligned with this magazines vision of “where art embraces photography.” Writing with light where a light source is in constant motion is actually energy in motion.

Silvershotz will be keeping an eye on what other art forms Lucas develops. We asked him what his greatest achievement so far has been. That’s easy he said, ‘to reach the age of 65 in good health and with my sense of humour and wonder intact. Lucas Kiers is represented by Bruce Silverstein Gallery in New York and his prints can be purchased by visiting www.brucesilverstein.com or phoning 212 627 3930.

THE STRENGTH WITHIN

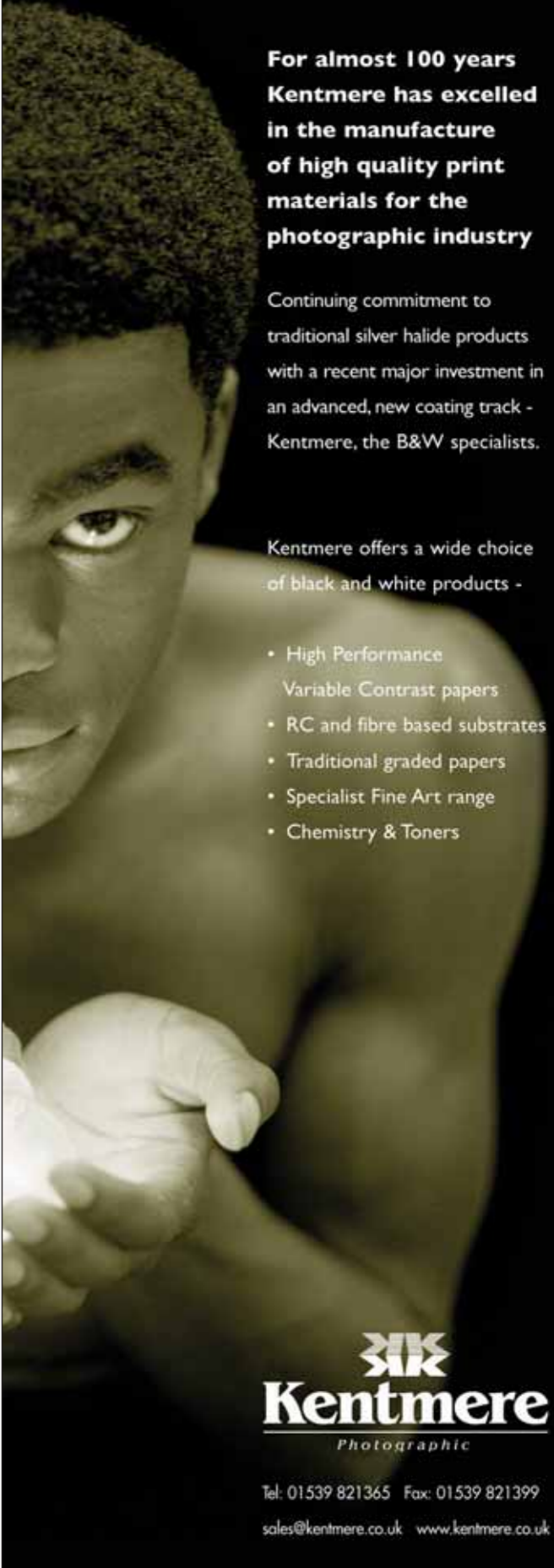
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Derek Watkins

Darkroom Product Review- RH Designs Analyser Pro

I first began using the f-stop method of print exposure during the 1970's as a convert to the Zone System for producing consistent negatives. The Zone System involves thinking in terms of print densities with relation to one stop differences in negative exposures. It seemed to me that printing would be much easier if I began thinking of print exposures in terms of one-stop – or half-stop – differences rather than in terms of actual exposure times. This certainly proved to be the case and my printing became much more consistent in quality. Back in those days, f-stop printing meant just that. If I thought a print could be improved by a stop more exposure I simply opened the lens aperture a stop. Or if it would be better with half a stop less exposure I closed the lens down half a stop. But I left the exposure time the same in each case. If I wanted to change the time by the equivalent amount it involved a great deal of mathematics. This was all very well, but had the disadvantage of printing at different apertures as I changed the exposure which could, in some cases, take the edge off the critical focus.

In the 1990s a small company – RH Designs – run by an electronics engineer by the name of Dr Richard Ross introduced a timer called the Stop Clock which was designed specifically for the f-stop method of printing. It was an instant success. Richard has designed and introduced several other timers and enlarger exposure meters culminating in the Analyser Pro.

Advantages of F stop printing

It is much easier to look at a print and think that it needs a stop more exposure or half a stop less rather than working out what the relative times are. The usual way to make a test strip is to give a series of exposures of say, 2, 4, 6, 8, 10 and 12 seconds. At the bottom end of this range the difference between 2 seconds and 4 seconds is one stop, but at the top end the difference between 10 seconds and 12 seconds is only about a quarter of a stop. So the print density differences between equal increases in exposure time become progressively less as the times increase. On the other hand, if you make a test strip by the f-stop method, increasing the exposure by half a stop between successive steps, the density difference becomes constant. Imagine you're printing a landscape negative. The land part of the picture looks fine in one particular strip of the test strip but the sky looks best three strips further on. This immediately tells you that you need to burn the sky in by one and a half stops, simplifying the whole print-making procedure.

The Analyser Pro

The Analyser Pro is designed for monochrome printing with either fixed grade or variable contrast papers and comes ready calibrated for use with Ilford Multigrade IV resin coated paper using a diffused light enlarger and Ilford Multigrade filters. However, it's a simple matter to calibrate the instrument for other papers and different filter sets, including filtration in colour mixing heads. The Analyser Pro will store calibrations for up to eight different papers in its memory, enabling you to switch from one to another at the touch of a button.

The Analyser Pro is a combination of an f-stop timer and an enlarger exposure spot meter with a unique grey scale display that makes paper grade selection easy and

accurate; allowing previews to adjust the tonal range of your prints without making a single test strip.

The Analyser Pro is not an automatic exposure meter/timer. Rather than removing the decision-making from the photographer, as automatic devices often do, it provides the maximum amount of information you need to gain full control of your print-making.

What's in the box

The latest version of the Analyser Pro incorporates a totally new sensor that gives even greater accuracy, stability and speed than previous models and also includes a remote sensor plus a foot switch to free up your hands when burning-in and dodging. Two booklets accompany the Analyser Pro –

1. Operating Instructions. This covers installation, setting up, operation, increasing and decreasing exposure, correcting exposure, paper grade selection, plus more advanced techniques.
2. Calibration Manual – a step by step calibration process. Includes a test negative of a grey scale. Highlight density reference tile and a shadow density reference. Use these tools and you can consistently produce perfect prints every time. Both manuals are extremely comprehensive and well written.



Timer features

The instrument operates on the f-stop principle, giving constant exposure steps. These steps are adjustable from half a stop to an incredible 1/12-stop increments, giving a choice ranging from coarse adjustment to fine adjustment. Once you have a basic exposure time for your print you can increase it in single increment steps by pressing the ‘Lighter’ button.

Not only that, as the timer increases the exposure time it automatically takes into consideration the reciprocity failure of the paper and adds time to compensate. This gives better printing accuracy when making prints that need long exposure times. For example, the negative is very dense, or you’re making a really big print.

Burning-in is made really easy with the Analyser Pro. If you decide that the sky in a landscape needs burning-in by a stop and a half, simply increase the exposure by pressing the ‘Darker’ button three times after making the main base exposure, then press the ‘Print’ button and hold it for one second. The Analyser Pro will then subtract the base exposure from the new exposure and time the difference. It’s as easy as that.

The Analyser Pro has a built-in test strip generator that gives a series of seven exposure times, each of which is one step darker than the previous one and centred on the time already set on the instrument. This produces a test strip with three steps lighter than the central strip and three steps darker. However, the test strips are made using the step size already set on the instrument. So if you have the step size set to half a stop, this is the difference there will be between steps on the test strip. This means, therefore, that you can make test strips with coarse, medium or fine steps. Furthermore, you can make your test strips with individual separate exposure

times or incrementally increasing exposures. The instrument can be used as a simple timer by setting the time required manually.

Meter features

The meter section of the Analyser Pro works on the principle of determining the exposure by the highlight density. You then control the shadow density by adjusting the paper grade either by changing to a harder or softer fixed grade or by changing the filtration for variable contrast papers. So the instrument interprets the lowest transmitted light level as the highlight in the print and sets the exposure based on this reading. And if you change the paper grade the analyser recalculates the exposure time so that the highlight density is unchanged.

Readings are taken with a spot-metering sensor that measures a small area of the image on the enlarger baseboard. After placing the sensor in an important shadow, highlight or mid-tone area and pressing the ‘Measure’ button, the analyser displays the equivalent print tone on the 15 LED’s located underneath the grey scale in the display window. The instrument calculates the exposure setting from the darkest measurement – corresponding to the brightest highlight in the finished print. This is indicated by the LED at the white end of the grey scale.

You can make up to eight measurements from any one negative by moving the sensor around the image; each of these is shown by the LEDs adjacent to the corresponding tone on the grey scale. Generally speaking, you’ll make highlight and shadow readings first. These two readings will light two LEDs, one at the white end of the grey scale and the other further towards the dark end. What you’re looking for is the LED at the dark

end of the grey scale to be adjacent to the black step on the scale. By pressing the ‘Harder’ and ‘Softer’ buttons you can adjust the display until the highlight and shadow LEDs are at the extreme ends of the grey scale. You can then read the required paper grade from the grade display on the instrument. Then place a sheet of paper of the appropriate grade on the baseboard of the enlarger – or choose the appropriate VC filtration – and press the ‘Print’ button. This should result in a technically perfect print in terms of exposure and contrast range.

If you wish you can measure any other areas of interest, building up a picture of the relationship of various tones in your print, and you can use this information to help you decide on any burning-in or dodging that may be necessary.

The power and versatility of the grey scale display means that, using the ‘Harder’, ‘Softer’, ‘Darken’ and ‘Lighten’ buttons you can accurately place important tones in the image quickly and easily- without using a lot of expensive paper.


An extremely useful feature of the Analyser Pro is that it doubles as a densitometer to help you in fine-tuning your film exposure and development techniques. In this mode the instrument displays the relative density of each measurement you make, and there is no limit to the number of measurements from each negative. Readings are taken by positioning the sensor under the tone you wish to measure and pressing the ‘Measure’ button.



Verdict

Having used the RH Designs Analyser Pro over a period of a couple of months, I’ve been most impressed with the instrument. I found it really saves a great deal of time in the darkroom as well as saving paper, chemicals and frustration. Setting-up and calibration were straightforward procedures and, of course, only had to be done once. The instrument is beautifully made to a very high standard and should give a lifetime of reliable use.

Highly recommended for those who are serious about high quality monochrome printing.



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Elizabeth Opalenik

Profile of a master in photographic art

I always had an interest in photography and decided to learn more about this craft so signed up for a two week course in 1979 at The Maine Photographic workshops centre – and stayed for two years!

And so started a lifelong career in the photographic arts. Even though Elizabeth commenced her photographic career later in life she believes that this was an advantage because she had accumulated extensive “life experiences and life tools” that well equipped her to translate ideas onto paper. Photography is therapy, for the creator and viewer, the artist sharing thoughts of love, knowledge and childhood experiences with the power to immediately transfer these powerful thoughts to the viewer.

Elizabeth has a passion for her art and cannot imagine doing anything else because she loves the tactile feel of the alternative process materials. Every time she creates a hand coloured image they are always different because they are made at different times at different emotional states which make each image unique. If she is experiencing a black period of time then her images are darker; if she is in a light airy mood then her prints are lighter. Her prints almost emulate her life experiences and emotional cycles.

The word Romantic is more associated with Hallmark cards and the word sensuous is a word constantly used by Elizabeth in her themes. The act of looking is for her a sensual pleasure. Image making is sensual. The tactile quality of the materials she uses is sensual and she is always seduced by light. She cannot live in places that don't have beautiful light. In her own home in California she loses the late afternoon light two hours earlier than sunset and it makes her nuts. Fog has a particular appeal but getting up at 4.00am is rather

daunting so her compromise is infrared film which translates harsh light into softer light.

The word sensuous should not be confused with sexuality. Elizabeth is quite emphatic that there is a real difference between nude and naked. A fully clothed person can appear naked; it has nothing to do with being naked. One of the most rewarding photographs she has ever taken was a photograph of her mother at the age of 84 in the nude. She says that her mother may not have the perfect body but she does have a beautiful body and she is a beautiful person. Nudes have more to do with the inner beauty and less to do with the outer shell. Everybody has something beautiful to offer, it is the artist who must have the talent to find that beauty. Elizabeth is reticent about her images having any message because everything is open to interpretation; she would like to think her images are a peaceful place to put the mind.

With an accumulated storage of images spanning over 25 years she found it fascinating putting together her retrospective and looking at contact sheets with a more knowledgeable mind to see what she had missed. Fortunately for her a contact sheet is a sketch book and journal. Her thought process of a day or a week or a particular portrait session is in the contact sheets recording her journeys. This acts as a reminder of different periods of discovery in her life and the realisation that she can now bring a new interpretation to that image due to the changes and growth in her own personality.

In her mind she is always taking pictures and constantly rearranges stuff around in her rooms until she finds it visually pleasing. One lovely anecdote is the cleaning lady who used to come into her house and find dead flowers laying around and ask her roommate “Do you think I could throw these away? Or is it art?”

Elizabeth has a refreshing honesty about herself and her images which she likes to share with her students. We all started out as novices and she is prepared to be vulnerable with her students and use her earlier images as a teaching tool. This valuable lesson of self discovery along a lifetime journey as a photographic artist helps inspire students. Her passion is infectious and her message is simple: - “Art has to come from inside you; it has to come from your heart.”

Elizabeth Opalenik has a very impressive CV which includes teaching at the Maine and Sante Fe centre workshops plus her own workshops conducted in France and Italy. Corporate clients are numerous and include Nancy Lopez golf, Kodak and American Express to name a few. Her images are represented by the Stock Market Photo Agency and her own fine art prints can be purchased from www.opalenik.com



Top: Calla with heart
Left: Sensual

Tips on hand colouring Black and White Prints.

There are numerous books that explore and explain hand colouring in great detail and of course you can attend one of Elizabeth’s workshops. Below are some general tips that you can use to get you started.

Selecting the correct image

The best print to work on is a fibre based black and white silver gelatine paper made by either Kentmere or Ilford. A matte paper has a better tooth for holding the oils and pencils. Select prints that are slightly lighter than normal, but still with detail, as they tend to colour well. The best images to paint are the ones with details throughout the photograph, so shading and contouring will not have to be added by layering the print.

Begin with a well washed and thoroughly dried print that has been spotted for any dust marks or scratches; otherwise any flaws in the original image will show through. The tonal range of a print helps determine the tonality of the final painted piece. Do not print to the paper’s edge; leave some space around the image so that you can tape the image flat onto another surface.

Selection of the right tools.

The working environment plays a large part and you should find a good solid, steady, smooth bench or table in front of a large window for natural daylight or use a daylight corrected lamp to see the colours you are producing. Ensure your workspace is clean and dust free.

A] Use white drafting tape to hold down the edges of the print [easily removed].

B] Fine quality 100% pure cotton pads for applying and buffing down colours. Inferior cotton will leave particles on the print.

C] Lintless white cotton gloves to protect the print from oily fingerprints.
D] A palette for mixing colours is better than directly squeezing from the tube.

E] Marshall’s PM solution which you use for applying to the entire surface of the print ensuring the colours are not absorbed too strongly into the fibre of the paper.

F] A magnifying glass is essential to check flaws on the print not obvious to the naked eye. Purchase a pencil white eraser for clearing colour from highlights.

G] A set of Marshall colour oils and pencil sets.

E] A selection of wipes, brushes, pencils, matte spray.

Now you are ready.

Establishing a base colour

Look at your print as though it has three layers: foreground, middle and back ground. Work from top to bottom to avoid smudging with your hand. Work the large areas first such as the sky in a landscape or the background in a portrait. To add depth to a sky or large area multiple bands of colour can be applied and overlapped in a horizontal direction and then buffed in that direction. Use a soft circular motion to further blend the colours, following the energy of the image. Do not worry about colours going into other areas as they can be corrected by rubbing down or applying colour directly over the top or cleaned off entirely. Now you have your base colour.

Detail work

Remember that adding multiple colours gives depth to an image. Use cotton swabs to place more oil on the paper and blend smoothly by applying different pressure in different areas. Details can be added with your pencils. Dip the end of the pencil into a PM solution to soften the tip a bit for blending. This helps the pencil medium blend more easily so that you do not see the strokes.

Colours in shadows bring to life the object they surround. The key is to remember that shadow colours contain the complimentary colour of the object and not just a darker version of the coloured object.

Highlights should be sparingly coloured and cleaned well. They help to provide depth and contrast. Work on the mid range tones to build up density where you need it. An interpretation of the image is your choice as the artist. You make decisions to colour the image completely or only make some portion stand out. Explore , experiment and have fun enhancing your black and white prints to create another image.

The above details should wet your appetite. For more informed and detailed instructions purchase any of the following books:-

Toning and Handcolouring by Tony Worobiec

Photo imaging by Jill Enfield

Handcolouring Photos step by step by Laird and Chambers.

Top right: Who threw that dog
Bottom right: Heart 1





Left: Flight of dreams
Top: Dance with a Matador#4
Middle: Dance with a Matador#6
Bottom: Dance with a Matador#13



Left: Heart firmly planted
Top: Look to the light
Bottom: Veneto 3





Left: Wisteria
Top: Margot

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Shoreline seascapes

David Burdeny

It’s all about the image. When all is said and done about camera, film type, printing materials, technique and personal objectives; in the final analysis it is all about the power of the image. These images have that power that draw you in, mesmerising you and calming you as you step into the soft solitude. A person’s training and background have a dramatic and profound influence on shaping the way an image is created. David Burdeny and Lucas Kiers [see other article in this magazine] both share a common background with a training in design. David has a degree in Interior design and a Masters in Architecture. David and Lucas have both pushed the envelope from the traditional and literal realism of photography to use long exposures to create images that have a wonderful abstract quality.

David utilises a Linhof 4x5 inch field camera which allows him to record at maximum quality with the flexibility of complex bellows and lens movements. David purposefully photographs in poor light and near darkness which is why you can find him alone on a shoreline under the soft light of dawn or dusk. Another good reason to photograph at these times is the lack of people, which also explains why his images are devoid of any human presence. Once the camera has been firmly secured on its tripod and David has selected his subject matter he then opens the shutter for several minutes at a time. This technique records the ocean and sky as it continuously repositions itself on the negative, a process both dependant and vulnerable to chance. The resultant image created by the long exposures is a layering of multiple moments producing a single image that embodies the cumulative effect of time in a single image.

These haunting images flow in their own space. The images have been created along shorelines in Japan, Northern France and the Pacific Northwest. This recent body of work thematically continues his interest in the thresholds that divide and connect the sea to land. Through his

journeys he attempts to communicate a universality in disparate locations around the world. David is fascinated with the quality of light and the spatial immensity the ocean possesses. He has an enormous reverence for the ocean where he feels so small in the presence of something so vast, where perspective, scale, time and distance become intangible. His photographs contemplate that emotion and convey the experience of isolation and insignificance compared to the wider world. The softness, blurring and abstract rendering of the seascape isolates the viewer in one sense but brings them closer to a more powerful being in almost a meditative and trance like state.

David was born in Winnipeg, Canada and from the early age of 12 started to photograph the prairie landscape. Then racing home he would print his own black and white prints in a makeshift darkroom that also served as his bedroom closet. Primarily a self taught photographer his training in architecture and design provided disciplines for execution of images that are precise and balanced in structure and form. The two photographers who most influenced his style are Michael Kenna and Hiroshi Sugimoto.

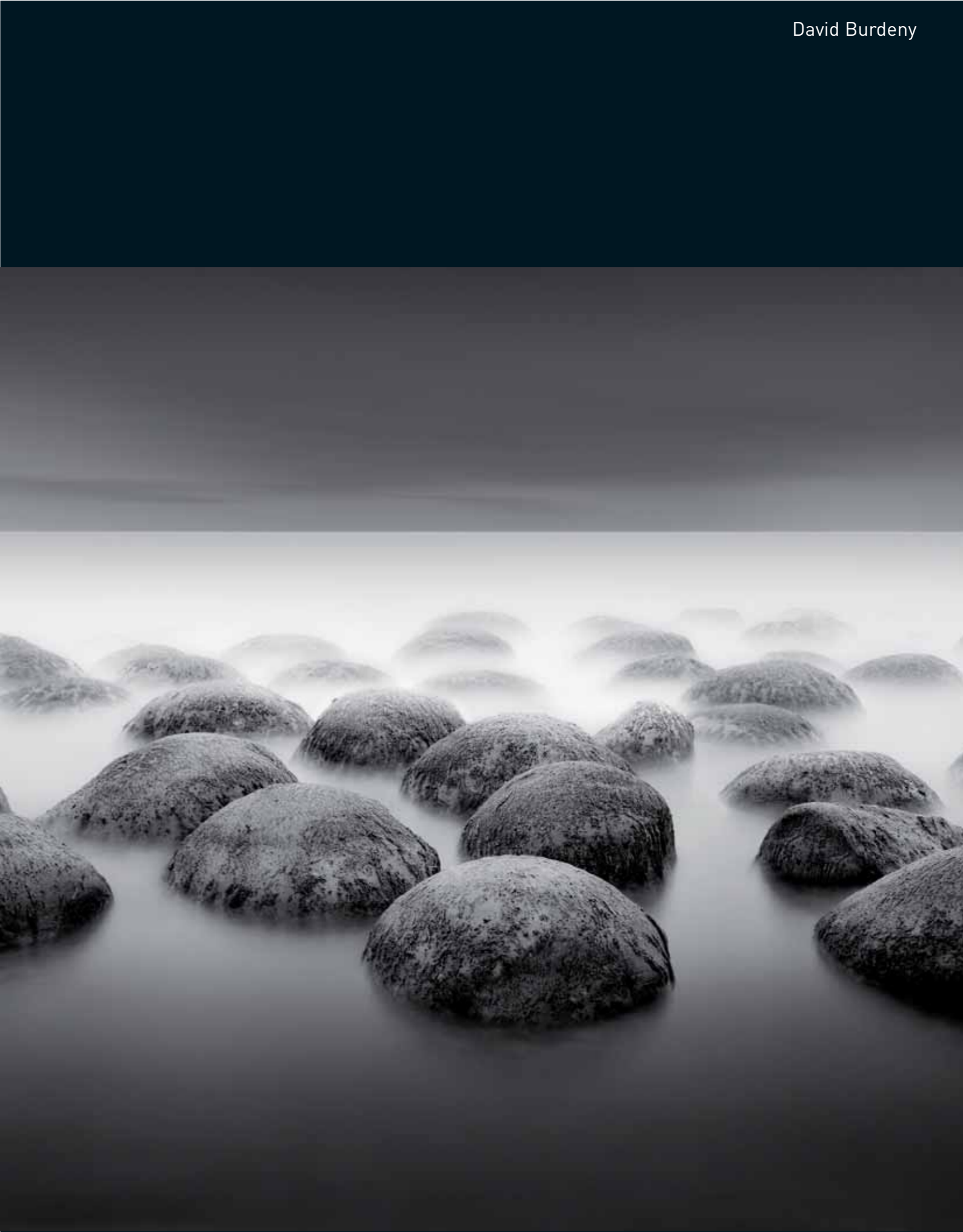
In addition to working as an artist, David is owned by two dogs and works in an architecture and design office in North Vancouver, British Columbia. David has been prolific in the last three years with a number of exhibitions and publications to his credit.

All his prints are available as limited editions in sizes from 13x13inches, but most of his prints are quite large - 43x43inches and mounted on aluminum with a thin UV laminate to protect the image from pollutants and moisture. The readers who are traditional purists will be surprised to learn that even though the images are captured on a 4x5 inch black and white sheet film they are printed on C-type. David explains that it is difficult to

achieve his desired results using a silver fibre paper at these large sizes. The C type paper is quite thin and smooth which takes well to the mounting process and is the only paper his lab can repeat ably mount on the aluminum without bumps and trapped dust. The blacks he gets from the color paper are extremely deep (like a toned print) and full of detail and completely neutral in color (like an untuned print). The prints have a real depth and luminosity that in his opinion goes beyond what he could achieve with silver paper. During a routine visit to his Vancouver dealer gallery when they were showing some work to a potential client; the comment from the client was that it “looked like it was lit from within”. An affirmation that David’s choice of materials was acceptable and appreciated.

Prints can be purchased directly from David at www.davidburdeny.com or by contacting the following galleries. Jennifer Kostuik Gallery, Vancouver, Tel: 604.737.3969

Right: BB beach
Below: Floating cubes





Left: Burning sky
Below top left: Cat tracks
Below top right: Concrete
Below bottom left: Four boulders
Below bottom right: Left pallets, Astoria



Right: Tokenome
Below top left: Oyster beds
Below top right: Two stacks
Below bottom left: Vanish
Below bottom right: White landscape





SilvershotzTM

Fine art gallery of black and white prints.



Left: Les étapes à l'eau
Above: Windy beach



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Jeff Zaruba

Fine art travel photographer.

A theme that is evident in this edition of the magazine amongst a number of photographers featured is firstly their background in painting, secondly their focus on abstract forms and thirdly their spiritual reference [as distinct from a religious reference] when approaching their image making. Jeff grew up in a Czech neighbourhood just outside Chicago. Even at a young age he loved to run long distances, not only for the physical thrill, but also because of the meditative peace that came about from the rhythmic breathing. Interestingly, he finds a similar peacefulness while working in the darkroom, or photographing at dawn in a foreign land where he does not understand the language.

He is a location photographer. He loves to travel, explore, and observe. Most of his photos have a strong graphic element. He looks for the interplay of shapes, forms, shadows, reflections and light on materials that show a patina, and have aged beautifully. He prefers to only have people in photos when they are anonymous figures in interesting spaces. Jeff looks for hidden beauty in all situations. "I am always asking myself, what good thing can I learn from what life throws my way." Even when things seem really bleak, there are a lot of wonderful photos waiting to be discovered. Photography has allowed him to isolate, simplify, beautify and create abstract images.

Jeff attended Arizona State University, initially studying architecture, before switching majors and graduating with a Fine Arts Photography degree in 1975. While in art school, he took a number of drawing classes, preferring simple graphite pencil as a medium. Once he took his first photography class, and experienced the speed of the process, and the magic of the darkroom, he switched majors immediately. It was the

perfect way for him to turn his drawings into a more beautiful image. After school he worked as an assistant for two commercial photographers back in Chicago, where he learned the technical side of lighting.

In the years that followed he travelled to over thirty countries on photography assignments, and has lived up and down the west coast of the US. In 1977 he opened his first studio in Santa Monica, California and for the next 20 years photographed commercial assignments in many parts of the world for ad agencies, design firms and corporations.

Travelling became his Master's degree in life. He has a passion for observing and experiencing different cultures. It helps keep his life in perspective.

Finding and recording objects that are obvious or common place and then transforming them into abstract forms of beauty is a constant source of inspiration and satisfaction.

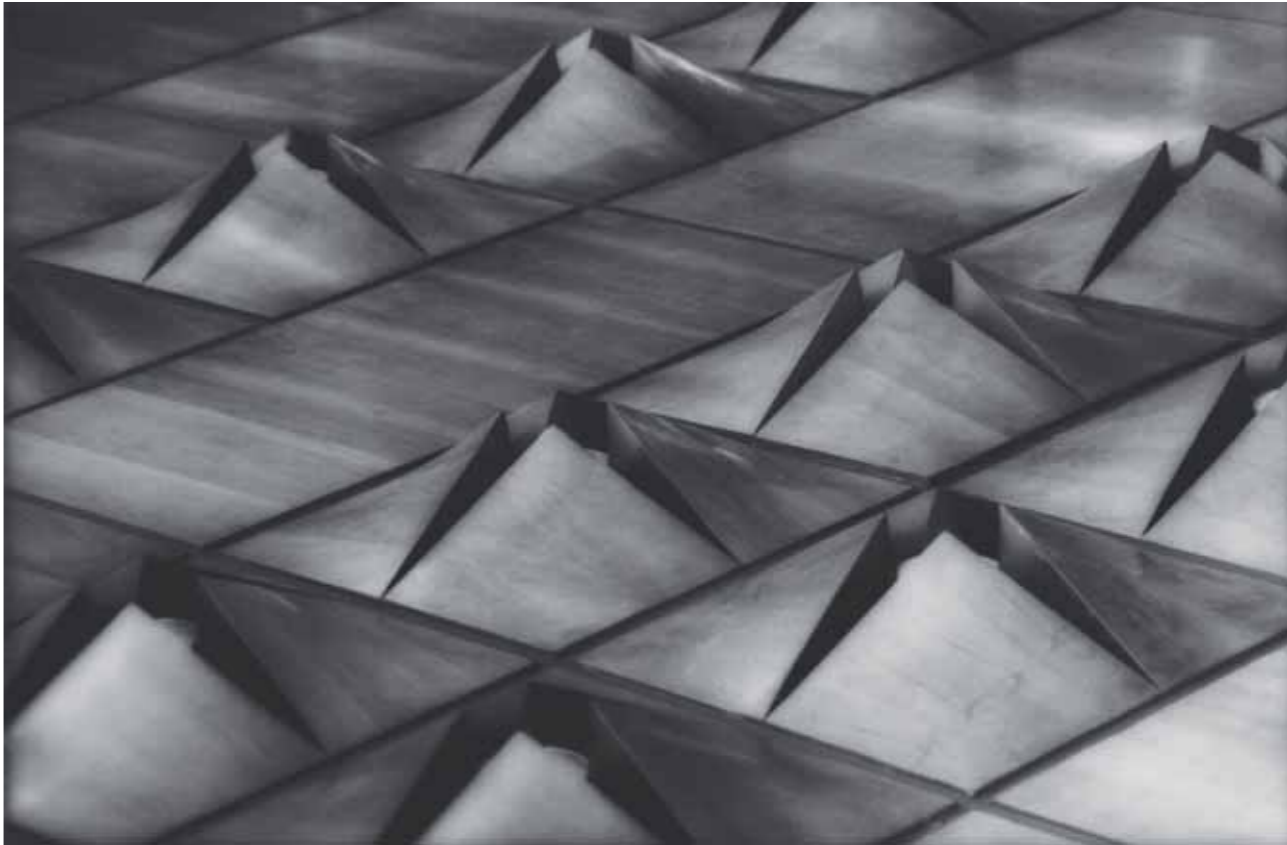
Another theme that is now becoming more and more evident amongst fine art photographers who traditionally used exclusively all black and white materials is the gradual incorporation of other media. Whilst not becoming digital photographers they are using the computer to enhance their image making. Jeff is no exception as he has also spent the last few years studying and improving his computer and Photoshop skills. His art images always start as black and white film (Tri-X). He then prints these images as a silver gelatine print, using a series of handmade diffusion devices, and multi-contrast Ilford paper. Once he has perfected his final print he then makes a High Resolution drum scan. Placing the scanned image of the print into his computer he then does additional Photoshop work; mainly specific tone and contrast control to enhance the image. Finally he outputs the images as Pigment Ink Jet prints onto 100% rag paper.



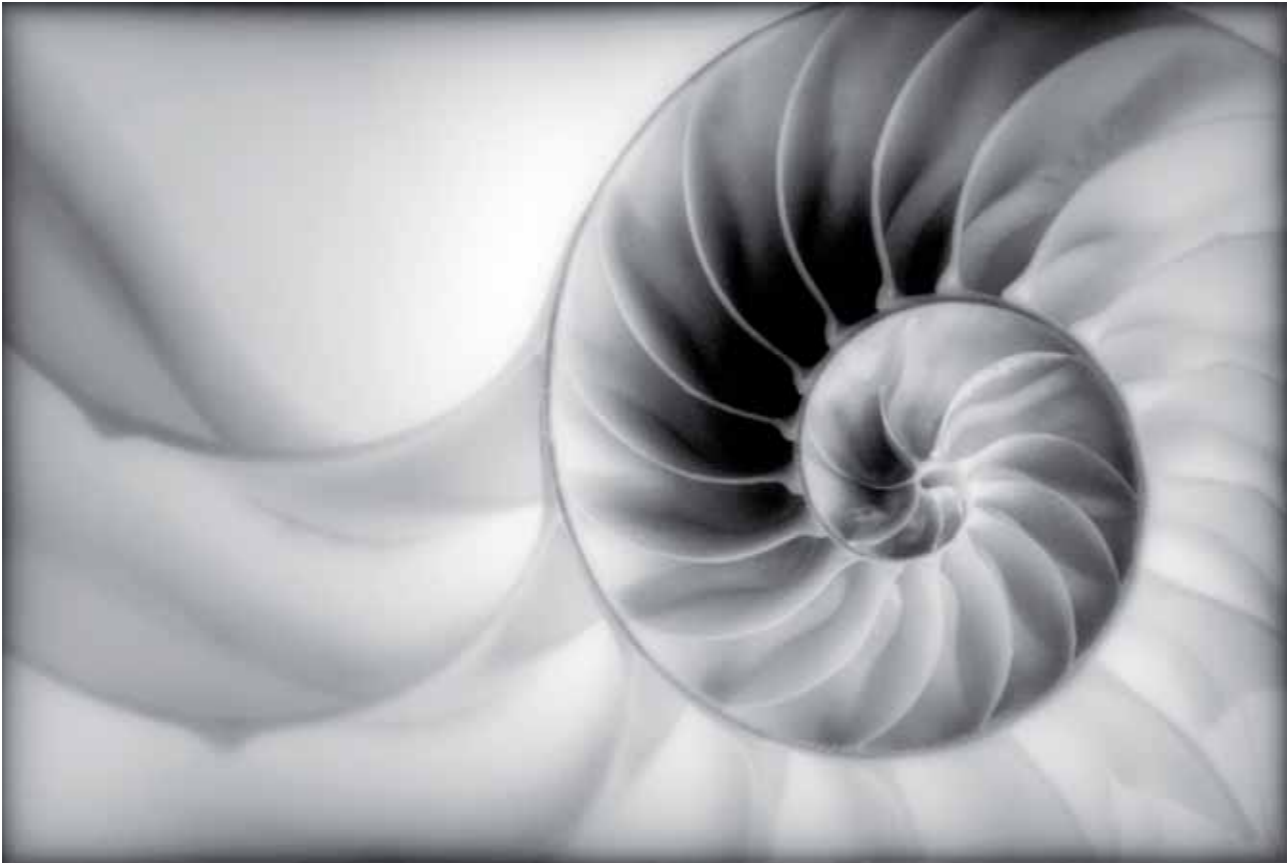
When asked about his greatest achievements Jeff states that his first is the celebration of 20 happy years with his wife and sharing the joy of their two children growing up in Carefree, Austin where he also spends time as a passionate gardener and soccer coach. The second is winning first place - Photographer of the Year, 2005 International Spider Awards Competition. His work has been a part of several group shows and exhibits, and has been published in several magazines including, Black & White, Communication Arts, and the Graphis Photography Annual. He is an active member in ASMP and APA, both professional photographic organizations. His fine art prints can be purchased directly from his website www.jeffzaruba.com

Right: Tokyo men
Above: Viscaya coral gables





Left: Desert botanical #6
Top: Abstract light Barcelona
Bottom: Lourve lonely



Right: Lourve stairs
Top: Nautilus
Bottom: Puget ferry



Left: Adobe wall
Top: Montfalcone trees



Collecting fine art prints.

Photographic black and white original prints are now becoming almost level with paintings as an acceptable art form to purchase and put on your wall. It has only taken 165 years to establish this medium in the marketplace! During the 1920's and 30's groups of photographers swapped prints to stimulate the marketplace which had limited effect.

A lot of these original prints are now selling in excess of US\$100,000 and as these originals are purchased by organisations such as Getty images and museums around the world the finite source will disappear. As stock diminishes contemporary photographers will then be next in line for dramatic increases in sales. Surprisingly even though there are millions of contemporary images available the stock of high calibre fine art black and white silver gelatine prints is actually quite limited. During 2007 the magazine will be running special features on collecting with special columns from galleries and consultants.

Investing in anything is always tricky, as soon as someone suggests a property boom is imminent or a share folio is rising then you are already too late. The trick is to buy into something before it becomes popular. My advise for collecting is firstly buy an unknown because you like it enough to decorate your home or office. If it later becomes valuable then consider that a bonus. Silvershotz gallery currently has available over 8,000 limited edition silver gelatine black and white prints for sale with an estimated value of nearly US\$5 million. An extensive marketing campaign in 2007 at trade exhibitions could see this entire amount sold out. So don't wait for the second round of buying when the stock goes up. Buy yourself, your company or a friend a Christmas present. Silvershotz offers a 100% money back guarantee so you cannot lose. www.silvershotz.com/gallery

diary dates for 2006-7

Product and trade exhibitions.

Below we have listed the major trade shows in the world that deal in showcasing the latest product releases in the photographic and imaging business.

- 2006 September 26th - October 1st **Photokina**
Kolnmesse Convention Halls
Koln, Germany.
www.photokina-cologne.com
- 2007 February 25th – 28th **Focus on Imaging**
National Exhibition Centre
Birmingham, England
www.focus-on-imaging.co.uk
- 2007 March 8th - 11th **PMA**
LV Convention Centre
Las Vegas
Nevada, USA.
www.pmai.org
- 2007 May 4th - 6th **PMA**
Melbourne Exhibition Centre
Melbourne, Australia
www.photoimaging.com.au

Silvershotz will have a stand at Focus on Imaging in England. If you would like your work considered for publication in the magazine or have gallery representation then visit us at stand K2 and chat with the editor, Clive Waring-Flood.

Fine art exhibitions

- 2006 October 19th – 22nd **Affordable art fair**
Battersea Park
London
www.affordableartfair.co.uk
- 2006 November 16th – 19th **Paris Photo**
Carousel de Louvre
99 Rue de Rivoli
Paris
www.parisphoto.fr
- 2006 December 7th – 10th **Photo Miami**
Wynwood Art District
Miami
Florida, USA
www.artfairsinc.com
- 2007 January 18th – 21st **Los Angeles Photographic Art Exhibition**
Santa Monica Civic Auditorium
Santa Monica, CA
USA
www.artfairsinc.com

Workshops

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These 2 day intensive fine art black and white photography courses are designed to maximise your objectives and personal goals.
January 25th - 28th,
Seduna, Arizona, USA.

February 9th – 11th,
Wellington, New Zealand.

March 9th -11th,
Sydney, Australia.
For further information visit www.michaelandpaula.com or Lodima Press in the USA.

Organisers of events are encouraged to email us with details of events for 2007 for inclusion in Diary Dates. We are expanding the range of information available to our readers so they remain informed and inspired. Dates for any major event in any country in the world will be printed. Send details to info@silvershotz.com

2007 will see a major expansion of our website to include immediate updates on trade exhibitions, fine art exhibitions, workshops and relevant news updates on Industry events. Another reason to subscribe and keep in touch.

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It's all about the image.



Pseudopodia by Irinel Stegaru.

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Magazine Name change

New readers may be a bit confused about our offer of the Collector's sets which have the title of The Black and White Enthusiast. This was the name of our magazine for the last 7 years and earlier this year we decided on a name change and restyling of the magazine to Silvershotz. We however decided to maintain the numbering sequence so we are now up to Volume 3, Edition 7. Trust this explanation resolves the puzzle for those scratching their heads!

Magazine Corporate Sponsorship

Give yourself an unfair advantage by joining this magazine. Silvershotz is developing a strong relationship with everyone involved in traditional silver gelatine and alternative printing techniques. Promote your product or service to those passionate about their art and craft. There are only a limited number of spaces available for corporate sponsorships. Contact us directly on info@silvershotz.com for further details.

Silvershotz International Directory

This magazine is printed twice, one for the USA/Canada market and another for the United Kingdom and the rest of the world. You just never know where you might get business from as we have over 10,000 readers in 16 countries. The rates are very reasonable and you not only get an advert in this magazine but we duplicate your advert on our website.

Silvershotz Magazine submissions

We are always on the look out for new and different images from anywhere in the world for our folio profiles. You can email us a link to a URL for consideration or send us a CD with low resolution images to PO BOX 2045, Fortitude Valley, QLD, 4006, Australia. Galleries and Trade fair exhibitors should keep us up to date with dates and events for free inclusion in our diary dates. Email us on info@silvershotz.com

Links

We are all trying to increase our site ranking on the major search engines so that we are found. The experts tell us that one of the best ways is to have a lot of associated links. Please link to our website and let us know, we are building a links page to promote others in this community, so keep us updated and we will arrange a reciprocal link.

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The world is becoming a much smaller place and global business is now much easier, thanks to the internet, courier companies such as DHL and Fedex, and relaxed trading restrictions between countries. Our vision is to keep the niche market alive and well for those passionate about black and white and alternative printing processes.

To achieve this goal, we need to link manufacturer, distributor, retailer, photographer, educator, gallery and those collectors purchasing the fine art images. So support **us** so we can support **you**.
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A beginner's mind by Jerry Wolfe

Our lives are spent
striving for success
Seeking love, wealth,
status and security,
Buddhist practise is
letting go of all that,
What's left, you ask?
See for yourself!



Buddhist Expression #4 by Jerry Wolfe

I try and alternate my book reviews between a self published art book and a technical how to instructional book to create a balance. We all need both types of books, one to teach and guide our skills in our craft and the other to provide us with inspiration to achieve our final objective of creating that special series of images. In this edition I have concentrated on the theme of abstract concepts. A notable trend in the last few fine art photographers I have profiled is the extensive use of poetry in conjunction with a theme and images. A strong yet subtle fusing of literary poems and visual images combine to provide us with a richer experience.

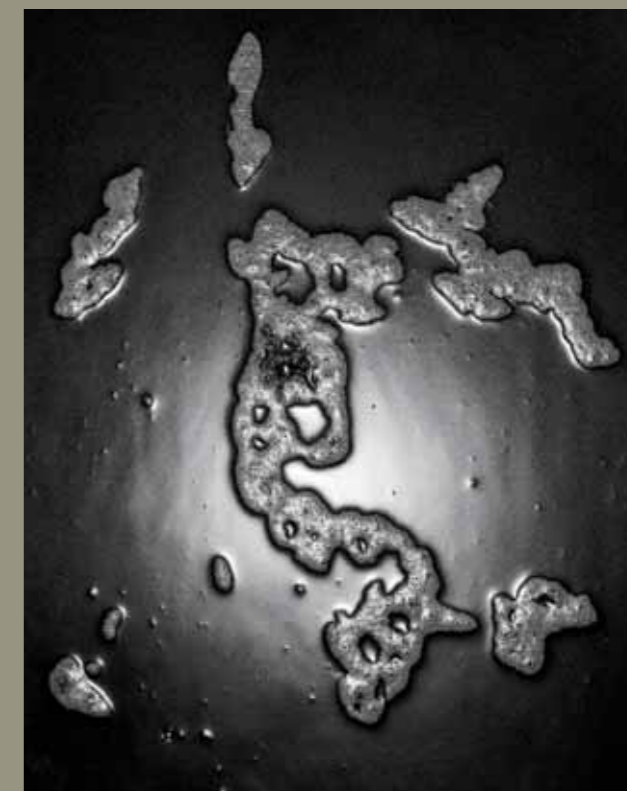
Jerry has devoted 30 years to the application of Buddhist philosophy in the making of fine art photographs. This superbly crafted book contains 73 carefully reproduced plates with accompanying text on the opposite page which helps to enhance the experience. The spiritual approach to his medium is reflected in the rich and complex abstracts that have been created.

Readers of this book should sit quietly and concentrate as this book requires your undivided attention. Involve your self within each image using your own insight and wisdom; your participation may reveal more about yourself than the image. To quote from author and photographer, Gerald Robinson, 'Conduct your own journey, outward to Wolfe's world, and inward into yours.'

Enjoy this book. Editor.

**This book is published by
William Hamilton, Daly City, California
and can be purchased by contacting
jerrywolfe@comcast.net**

Above: Surf, rocks and pebble beach



Jerry Wolfe,
Top left: Salt pond, point lobos Top right: Pool, foam & sun Bottom: Eroded rocks salt point