

# I M A G E

THE ASSOCIATION OF PHOTOGRAPHERS MAGAZINE





## ART AND COMMERCE

I guess most people who get into photography know it will probably earn them less than going into law or finance. That's why we try to put the focus onto commissions in *Image* – but the interesting ones, the ones that make the bold decision to pursue a creative career still feel worth it. This issue of *Image* has some cracking examples, not least of which come from the cover star and AOP member Nick Meek. His portfolio includes ads shot for global clients such as American Airlines, Puma, Sony and VW, but his ads take their cue from his beautifully coloured, often wryly funny personal work. He's "against taking it all incredibly seriously", he says; he likes to "have a little bit of fun with it". "When the creative work comes from ad agencies, a lot of the time it's so dialled into what I would be doing with my personal work," he says, adding: "people commission you to do the most remarkable things".

David Ellison is another photographer who's managed to get hold of cracking commercial commissions, in this case the book he recently put together for British leather brand Cherchbi. Ellison is fascinated with traditional dress – so much so he's doing a PhD on it – and his projects on this area attracted Cherchbi's founder, Adam Atkinson. "I saw David's work in *Port* magazine and

immediately admired it," he says. "We met in April 2013 and spent a couple of hours discussing his work, Cumbrian culture, Herdwick sheep and Cherchbi. Right then we decided to work on a project about Herdwicks.

"The creation of the book falls in line with the Cherchbi approach," he continues. "We consider both the aesthetic and relevance of all aspects of the design and of the raw materials. We like design style that appears initially very simple, yet encourages detailed examination. Our bags generate this type of comment, and the book is doing the same."

Elsewhere this issue we look at other clever ways to get enough money to make creative work, with a feature on using crowdfunding to publish books, for example, or at how photojournalists are using Instagram to market themselves; we also have a chat with Brian David Stevens about a personal project, *Notting Hill Sound Systems*, which finally paid off a decade after he made it. And en route we have a chat with three great sources of creative commissions – *WaterAid*, *Telegraph* and *Stella Magazines*, and the new wave of cycling magazines – and give an indepth guide to the AOP's 2016 Student Awards, which are open for entries until 11 April.

**Diane Smyth**  
Editor

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**Cover**

© Nick Meek

# AOP

The Association of Photographers (AOP) is a not-for-profit member organisation representing commercial photographers, agents and assistants globally.

Based in London (UK) the AOP supports its members with business and legal advice, workshops and talks, a member forum and an annual Awards programme to spotlight the best in commissioned and non-commissioned photography.

*For more information go to [www.the-aop.org](http://www.the-aop.org)*

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## Shoji Ueda

Chose Commune

[www.chosecommune.com/book/shoji-ueda/](http://www.chosecommune.com/book/shoji-ueda/)

Set up by two photographers, Cecile Poimboeuf-Koizumi and Vasantha Yoganathan, Chose Commune made an impressive debut last year with Yoganathan's first book, *Pie Manson*. Now the publishing house has done it again with a beautiful retrospective devoted to Shoji Ueda – the first of its type published in the West. Born in 1913 and given a camera in 1930, Ueda was a committed photographer until his death in 2000 - describing himself as an “amateur”, in the literal sense of someone doing it for the love of it. He's perhaps best-known for his work on the sand dunes of Tottori with acclaimed fellow photographer Ken Domon, but he was able to turn his cool eye to a wide variety of subjects in both colour and monochrome - from landscapes to people to still lifes. This book deliberately avoids the more famous images in favour of a more rounded insight into his oeuvre, and mixes full bleed pictures with images set into the pages, and richly-coloured glossy inserts. It could easily feel quite arbitrary, but actually comes together into a satisfying insight into one of the great masters of photography.



## Cabanagem

Andre Penteadó, Editora Madalena

[estudiomadalena.com.br/en/editora/cabanagem-andre-penteadó](http://estudiomadalena.com.br/en/editora/cabanagem-andre-penteadó)

The Cabanagem Uprising is little known in the rest of the world but was a major event in Brazilian history – taking place between 1835 and 1840 in the-then Grao-Para state, it saw an estimated 100,000 people, 30-40% of the local population, lose their lives rebelling against minority white rule. This publication sees Brazilian photographer Andre Penteadó track back through what evidence still exists of this huge event, and taking the temperature of a local community still riven by acts of violence. The publication is presented as a set of two books – one larger and with a green cover, which shows important places from the uprising interspersed with newspaper images of victims of shockingly violent crime; the second book is smaller and has a red cover, and shows portraits of the people who still live in the region now. Also included is a newspaper featuring an article by historian Magda Ricci which puts the uprising into context; appropriately, it's all packaged up in the kind of envelope that more usually holds official documents. *Cabanagem* is published by Editora Madalena, which is one of publisher, curator and all-round action man Iata Cannabrava's many impressive projects, and the book was selected by Martin Parr as the best photobook of 2015 for *Time* magazine.



## Heart of Darkness

Joseph Conrad, Fiona Banner, Paolo Pellegrin

Four Corners Books and The Vanity Press

[www.fourcornersbooks.co.uk/#/books/heart\\_of\\_darkness](http://www.fourcornersbooks.co.uk/#/books/heart_of_darkness)

The title is from Joseph Conrad's 1899 novella, the story of a journey into colonial Congo in search of a corrupt ivory trader called Kurtz. This version is part of a Four Corners series in which artists update the classics, and sees artist Fiona Banner commission Magnum photographer Paolo Pellegrin to document the City of London. Pellegrin has worked extensively in Congo but here applies his trademark edgy monochrome to the square mile, giving an alien-eye view of its streets, trading floors and dress codes plus the surrounding strip clubs. Conrad's original text runs alongside and as such the publication reads as a critique of the city's ethics and the havoc it wrecks abroad – but in a nice touch, it's presented in the style of a luxury magazine. Banner was originally invited to create an exhibition of works drawn from the Archive of Modern Conflict's collection, but decided to commission Pellegrin to make new work when she realised that that collection lacked images relating to conflict in the here and now; Pellegrin's portfolio is now part of the Archive, and were also exhibited at Peer, London under the title *Mistah Kurtz – He Not Dead*.



## In Almost Every Picture 14

Erik Kessels

KesselsKramer Publishing

[www.kesselskramerpublishing.com/catalogue/in-almost-every-picture-14](http://www.kesselskramerpublishing.com/catalogue/in-almost-every-picture-14)

It's *The Mystery of the Headless Sunbathers* jokes Erik Kessels, the Dutch photography collector and curator - a series of 100 images, each with a hole cut through them, removing the faces from what were originally clearly beach portraits. They might have been made by a thwarted lover, he jokes, or maybe an artist commenting on personal identity, but the truth is more prosaic. Collected on a beach in Portugal by Dutch photographer Toon Michiels in 1987, they're leftovers discarded by another photographer, making a living shooting Polaroid portraits then punching out the heads to put them onto badges. Kessels came across the photographs in Michiels' archive, along with a note explaining where the photographer had found them; some of the images even still had sand stuck to them, he says, and he immediately wanted to do something with them. He published the set this year as number 14 in his ongoing series of books of vernacular photography, *In Almost Every Picture*. "It's not something I've seen before; maybe it was a one-off," says Kessels. "There were some years when buttons [badges] were very popular. But there's something funny about making a badge for people on the beach. Where would you pin it?"



## Waiting

Jason Larkin, Photoworks & Fourthwall Books

[jasonlarkin.co.uk/publications/waiting-2/#text](http://jasonlarkin.co.uk/publications/waiting-2/#text)

Jason Larkin first noticed the large numbers of people waiting at the roadside in Johannesburg back in 2013, when he was finishing off his series on the legacy of gold mining. “It made me think about waiting in a broader sense, for things to change, to turn a corner,” he says. “And the more I saw it, the more I wanted to find out what it was they were waiting for.” He soon discovered that many were waiting for transport – a ride on the informal network of minibuses that sprang up during apartheid and is still the primary means of getting around for many black residents. Racial segregation bred a complex system of zoning in the city, with prime areas designated “For whites only” and clusters of townships, usually near the dusty mine belt, where the non-white labour force were housed. The policy was implemented with fences and passes and, 20 years after the fall of apartheid, still dominates both the infrastructure of the city and the way people use it. Larkin started photographing the people still living out the legacy of this racist system, picking out those seeking out slivers of shade against the sub-tropical sun to emphasise the effects of their society rather than their individual lives.

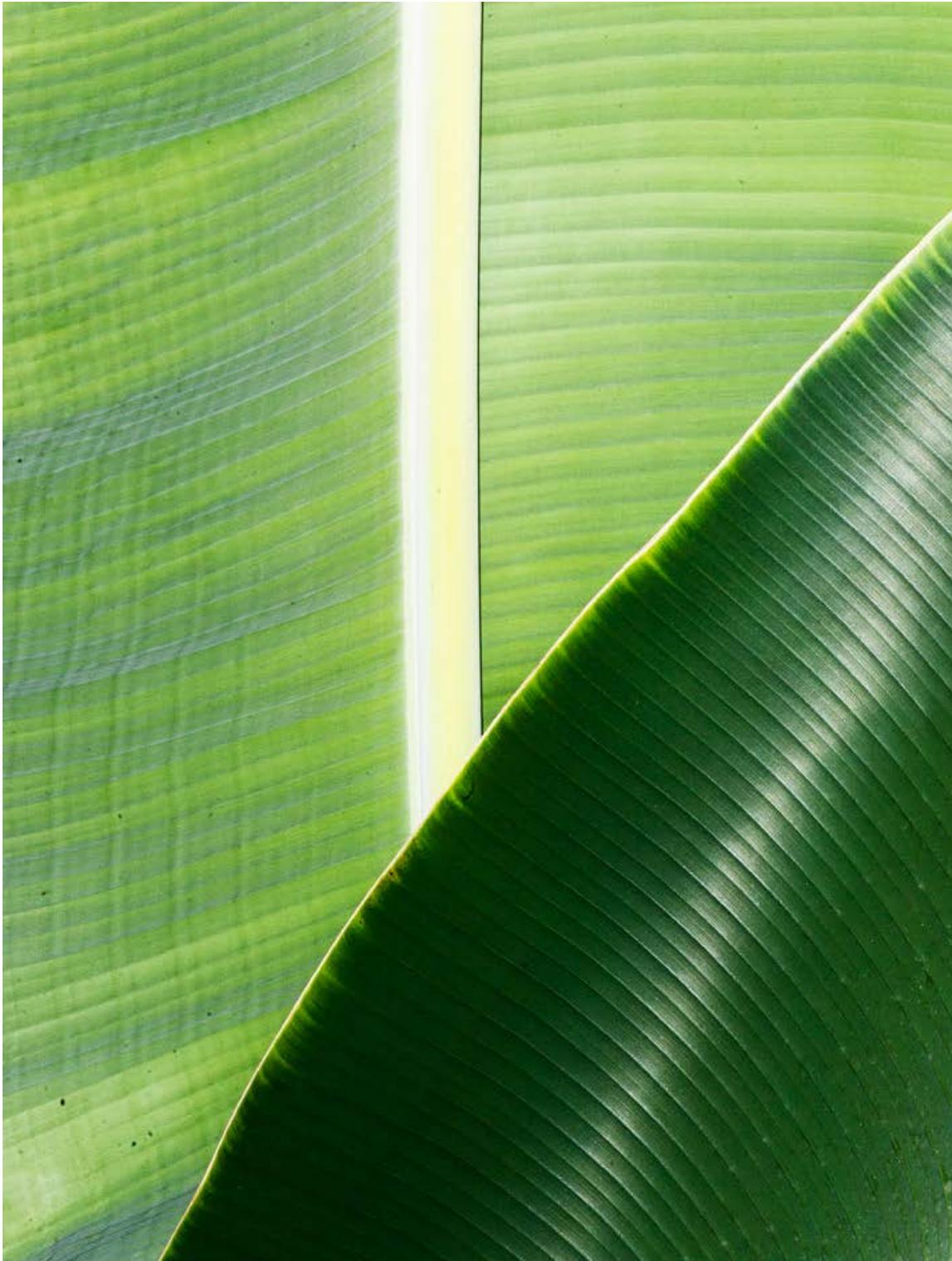


**Maurice van Es***Now will not be with us forever*

RVB Books

[www.rvb-books.com/book.php?id\\_book=98](http://www.rvb-books.com/book.php?id_book=98)

Dutch photographer Maurice van Es only graduated from The Hague's Royal Academy of Art in 2013 but he's already hit the big time, exhibiting his work with Foam in Amsterdam and Museum Folkwang in Essen, and appearing in *BJP's* Ones to Watch issue and projection at Arles in 2015. This book, *Now will not be with us forever*, is published by the on-trend publishing house RVB Books, and was shortlisted for the Aperture/Paris Photo First Book Award. It's an unusual project published in an unusual way; a chunky white slipcase containing eight mini photobooks, each bearing individual titles such as "textures of childhood", "before things change" and "the past is a strange place". It's an exploration of photography's most special quality, says the photographer – its ability to freeze a moment in time. Focusing in on everyday details such as fabric patterns or putting a bike away, it shows how unrepeatable and how special even the most humdrum aspects of life are. All the more impressively, it's the trade realisation of his graduation show, which he first self published back in 2013.



## Missing Buildings

Thom and Beth Atkinson

Hwaet Books

[www.hwaetbooks.com/the-work](http://www.hwaetbooks.com/the-work)

These days the London Blitz is remembered with something close to nostalgia, with club nights such as the Blitz Party inviting punters to “our secret air raid shelter” to “recreate the war time glamour of 1940s London”. Events of dubious taste aside though, the Blitz can actually still be seen on the capital’s streets, if you have the eyes to see it. Over a million buildings were destroyed between 1940 and 1945, leaving empty sites that still lie vacant – or which have been incongruously filled – today. Brother and sister team Thom and Beth Atkinson set out to record these still-visible scars in their project, *Missing Buildings*, in a beautifully-shot series of images. They set up their own imprint to publish the project too, naming it Hwaet after the Old English storytelling word for “Hark!” “Behold!” or “Listen!” and winning acclaim from photographers and critics such as Mark Power, David Moore and Sean O’Hagan.



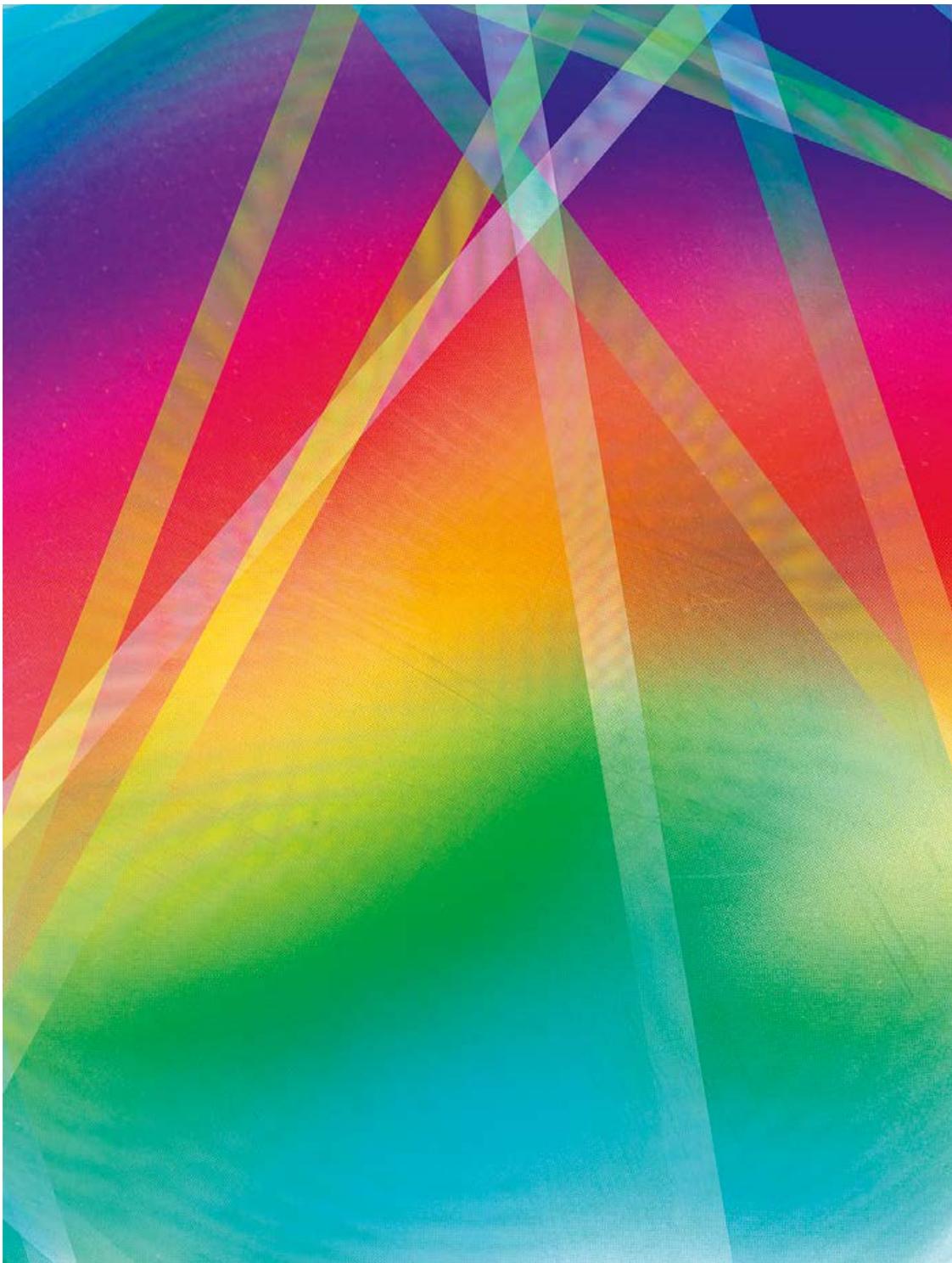
## Photography is Magic

Charlotte Cotton

Aperture

[aperture.org/shop/photography-is-magic](http://aperture.org/shop/photography-is-magic)

Charlotte Cotton is a cult figure in photography curation – starting out at the Victoria & Albert Museum, she curated ground-breaking exhibitions such as *Imperfect Beauty: the making of contemporary fashion photographs* (2000) and *Guy Bourdin* (2003) and before leaving to work at The Photographers' Gallery, the Los Angeles County Museum of Art, the National Media Museum and Art + Commerce, and writing a canonical text, *The Photograph as Contemporary Art* along the way. In 2012 she curated a show called *Photography is Magic!* for the Daegu Photo Biennale in Korea in which she took the temperature of a new generation of image-makers playing with the form of photography and contemporary digital formats. That project has now been spun out into an epoch-defining book, including a lengthy essay by Cotton but then devoting page after glossy page to artists such as Lucas Blalock, Jessica Eaton, Sam Falls, Daniel Gordon, Go Itami, Owen Kydd, Elad Lassry, Daniel Shea, Brea Souders and Nico Krebs and Taiyo Onorato. Bound to become a key text, the book nevertheless has a refreshingly down-to-earth format designed by Harsh Patel, which includes a soft cover that helps keep the price down to \$42 for a hefty 384 pages, 311 pages of which are four-colour images.



## Nearly Eternal

Norbert Schoerner

Chance Publishing

[www.wefolk.com/recent-work/norbert-schoerner-nearly-eternal](http://www.wefolk.com/recent-work/norbert-schoerner-nearly-eternal)

Born in Germany but based in London since the early 1990s, Norbert Schoerner made his name with the key style magazine of the time, *The Face*. “My main goal when I moved to London was to work for *The Face*, which seemed really unattainable at the time,” he has said. “Through a bizarre stroke of luck I met the art director there about two weeks after my arrival. He told me I’d be famous one day, but it would take me three or four years to find my style – and he gave me work for *The Face* anyway.” Since then he’s worked for brands such as Prada, Yohji Yamamoto, Comme des Garçons, Levis, Miu Miu and many, many more, but he’s also, increasingly, worked on his own projects. He’s previously published two monographs, *The Order of Things* (Phaidon, 2001), and *Third Life* (Violette Editions, 2012), and has now brought his trademark mix of fantasy and reality to a third - *Nearly Eternal*, a series of shots of plastic display food. Blurring the boundaries between fact and fiction, it’s a highly-coloured, irresistible confection, published by a new imprint set up by the respected Claire de Rouen bookshop.



# AOP STUDENT AWARDS 2016

Since 1981 the Association of Photographers' Student Awards has uncovered the best emerging photographic talent from the UK's further education institutions. Entry is now open to students on courses that include photography

The Association of Photographers' Student Awards 2016 is now open, with entries welcome from all students currently studying on a course that includes photography. The awards are sponsored by respected London lab The Print Space and the winners will be announced in July 2016 at The Print Space gallery in Shoreditch, then the exhibition of finalists and winners takes place at the same venue.

The Student Awards are divided into three categories – People, Places and Things. People covers any kind of shot of a person or group of people, from portraiture to street photography and photojournalism, while places can range from landscapes to architecture to fantastical locations. Things “covers almost everything else”, say the organisers. “Think Irving Penn’s gutters, Mapplethorpe’s flowers, Ori Gersht’s explosions; cats, dogs, bats and monkeys by Tim Flach and sublime still-lives by Richard Maxted then make something unique and sensational of your own. We can’t wait to see your work.”

The judges this year are James Eckersley, Neil Harniman and Paul Hill, who’ll select a best in category plus an overall best in show. Eckersley is a portrait and advertising specialist who’s shot for publications such as *Time*, *The Sunday Times* and *GQ*, among many more, and whose work is in the permanent collection at the National Portrait Gallery. Harniman has specialised in shooting cars for 20 years but is also adept at capturing the built environment, while Hill became a freelance photojournalist in 1965, shooting for publications such as *The Guardian* and *The Observer*. He went on to become director of the Creative Photography course at Trent Polytechnic, Nottingham, in 1976 and received an MBE for his services to photography.

Entrants can submit unlimited entries across the three categories (but must submit each image only once); the Student Awards are open to AOP non-members at £8.25 per entry, members can enter at a reduced rate of £5.50. It costs £25 per year for AOP Student Membership but nothing at all for students studying on AOP Affiliated College Courses. For more information about AOP Student Membership and to enter the AOP Student Awards 2016, visit the website below. The competition closes for entries at 5pm on Monday 11 April 2016.



Image © Joanne Banks, who won Best in Category in the Sunday Supplement Cover category in the AOP Student Awards 2015 with this shot, and also got another shot onto the final shortlist.



Image © Luke Smith, who reached the final shortlist in the  
Brand Image: Charity category in the AOP Student Awards 2015.



Image © Matthew Airey, who reached the final shortlist in the Product Shots: Sense category in the AOP Student Awards 2015.



Image © Patrick Durston, who got five images onto the final shortlist in the Social Media: Animal Conservation category in the AOP Student Awards 2015.

# TELLING TALES

*Telegraph magazine* and *Stella*, the *Sunday Telegraph's* fashion weekly, commission around 50 percent of the photographs they run. Image Magazine finds out more from Katie Webb, photo director of both publications

**What publications do you work on?**

I am photo director across the *Telegraph magazine* and *Stella* [the *Telegraph's* fashion magazine], and also a number of *Telegraph* style and fashion supplements.

**How does the photography differ between the two?**

There is a crossover between the magazines in that we use a lot of the same photographers over both titles. The *Telegraph magazine* tends towards thoughtful portraiture, combining art with editorial content, as well as strong photojournalism. *Stella* uses experienced portrait photographers in a stylish and dynamic context but there is also a place for thoughtful, considered work there too. The two magazines have different reader profiles, which is reflected in the content and different styles of photography that we use.

**What kind of images do you commission?**

I commission portraiture, documentary, still lifes, travel and food.

**How much of the photography is originally commissioned?**

In an ideal world we would commission all the photography in the magazine but when we do buy in pictures it is because of budgetary restraints, geographical distance or availability, in the case of people [we want to shoot]. We still commission around 50 percent of photography in the magazines.

**Why do you commission original work?**

First of all, to give our readers something that we hope is new, original and beautiful. Also, at the *Telegraph* there is a strong tradition of environmental, unretouched portraiture that can be harder to find in agencies or from other photographers. It is important to present something exclusive and fresh, and to put our style on each story so that both magazines maintain strong, and hopefully original, identities.

**What can photography bring to the publications?**

Photography gives life to any story and brings stories an immediacy that is lacking with just words. It provides a complementary and supportive content for the editorial and engages the reader, in the hope that they will read the article. It helps shape the style and identity of each publication.

**How do you find the photographers you work with?**

We source our photographers in many ways – by looking at other magazines and websites, at agencies, photography books and festivals; via Instagram, by word of mouth and also being approached by photographers by email who can then come and show their portfolio if their work is suitable.

**What kind of work are you looking out for?****What makes a photographer stand out as interesting?**

Strong, beautifully composed, uncontrived photographs. It is important the photographer's work has a consistency to it. I need to be able to see a strong style with stories of four or more images that work together and develop a theme. If I see a portfolio with lots of single unconnected images it doesn't tell me anything about the photographer's ability to get a range of images out of one subject that are all strong and work together. I also look for the photographer's ability to tell a story with their pictures as this is so important for editorial and this is usually evident in their project work. I don't like photography that looks unnatural, obviously manipulated or re-touched, or contrived. PRs and agents always ask what the concept is for celebrity shoots but I think concepts can look cheesy and dated, so we try to avoid them.

**What are your rates?**

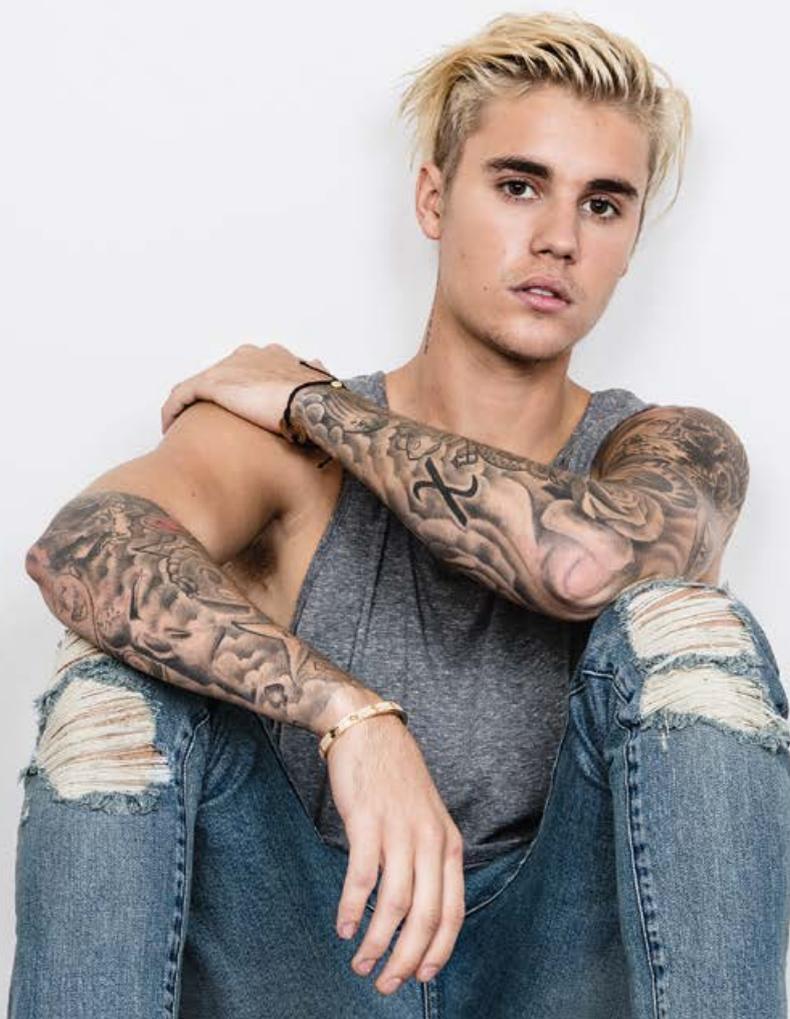
I don't want to publish our rates as they will change – we are constantly having our budgets cut – but we pay an all inclusive day rate for portraiture and documentary that covers costs and leaves a bit of a fee for the photographer. Famously though, editorial does not pay much and I think we are still more or less competitive with other magazines.

# Telegraph magazine

31 October 2015

‘I’m not where I wanna  
be – but at least I’m not where  
I used to be’

Justin Bieber on his private demons, his public persona  
and why he’s ready to be taken seriously





# Out of the darkness

Once hailed as the next great actor of his generation, Colin Farrell self-implored in a haze of sex, drink and drugs. Now he's back: older, wiser, single and sober – but still incandescent. By **Stephanie Rafanelli**. Photographs by **Nadav Kander**

'IF 25-YEAR-OLD COLIN  
CAME IN HERE NOW,  
I WOULD HAVE TO LEAVE  
THE ROOM'

Colin Farrell shot by Nadav Kander for *Telegraph Magazine*, 10 October 2015



20 TELEGRAPH MAGAZINE



## The Queen awaits

A remarkable new exhibition at Buckingham Palace recreates the experience of being a guest, whether at a state banquet or a garden party. By **Jessica Salter**  
Photographs by **Ben Murphy**

**O**n June 28 1954, the 28-year-old Queen Elizabeth II waited at the end of Westminster pier, ready to greet King Gustaf VI of Sweden. Crowds had lined the Thames; television cameras were filming the occasion. The 71-year-old king, resplendent in his British naval uniform (he was an honorary Admiral of the Fleet), stepped ashore and saluted the new queen, before the two monarchs were driven to Buckingham Palace in a gold and red state limousine, escorted by the Household Cavalry. The state visit, lasting four days, marked the first of her reign. But even though this was a family dinner of sorts (Queen Louise of Sweden was a sister of Earl Mountbatten of Burma), as head of state the Queen had a protocol to follow: there would be an

**Left** At one end of the Marble Hall, at the foot of the Ministers' Staircase, stands the sculpture *Mars and Venus* by Antonio Canova. It was commissioned by the Prince Regent (later George IV) in 1815 for his residence, Carlton House.  
**Above** This year, for the first time, visitors to the exhibition will enter the State Rooms via the Grand Entrance, and use the Grand Staircase as do those who have been formally invited. 'We want to give the impression guests have just stepped out of the carriage,' says Anna Reynolds, the curator of A Royal Welcome.

TELEGRAPH MAGAZINE 21



PHOTOGRAPHY: PHILIP SINDEN

# ERDEM

## COMES TO TOWN

His name is a red-carpet fixture, and A-listers from Michelle Obama to Alexa Chung want to be first to wear his elegant dresses. As Erdem Moralioglu opens the doors of his first London store, he gives Stella a tour and showcases his new-season collection

Writer: Kate Finnigan

STELLA 23



Could unisex children's clothes and a ban on 'he' and 'she' really promote equality between the sexes? *Sally Peck* reports on the rise of gender-neutral parenting and visits its epicentre, Sweden

## Neutral territory

Photograph by  
**Leonie Freeman**

**A**bbie likes Spider-Man. She likes the way he can shoot webs out of his fingers. So last summer the seven-year-old was given and wore some Spider-Man sandals. "You're a boy, you're a boy," taunted her classmates. Abbie "took matters into her own hands", as her mother Kim Carnell puts it, offering evidence of her gender by flashing. She proved her point but landed herself in trouble with her teachers - and it was only later that she plucked up courage to tell her mother what had prompted the incident. She refused to wear the sandals ever again.

On a recent rainy afternoon my son hurtled around the Imperial War Museum in London, singing loudly. "Typical boy," a fellow visitor remarked in a companionable way. "Boys need to be outside - they just don't do museums!" But was Henry being a "typical boy" or a typical 18-month-old who had hit his limit?

As we left the museum, I asked my daughter, who is three, whether she thought girls and boys were different. Antonia replied, "Girls can do anything boys can." After a moment's reflection, she added, "But they are different, because girls get purple and boys get green." What? "I thought it was pink and blue," I said. "Those, too," she replied.

Stella 27



Left: Gakirah Barnes, who was shot dead at 17. Right: Shal Jordan, a former 'sister-gang' member

## BABES IN THE 'HOOD

Photographs by **Stefan Ruiz**

For some young women in America's inner cities, membership of a ruthless 'sister gang' now has a grim and almost inevitable lure. *Sally Howard* reports on how they came to out-gun the guys – and talks to the 'gangbangers' who, against the odds, managed to get away

In Barack Obama's home city, tit-for-tat gun violence is nothing new. But last April one murder, the 12th that month in the South Side of Chicago, made the American press sit up. The victim was not a male school dropout but a 17-year-old girl, a charter-school [academy-style schools] graduate with a respectable grade average and a parallel life: as the gun-toting linchpin of a violent South Side gang.

Gakirah Barnes, whom fellow gang members (or gangbangers, as they style

themselves) nicknamed Lil Snoop after the fictional female assassin in *The Wire*, had, it transpired, been involved in 20 gangland murders since making her first revenge killing at the age of 14. On 10 April, the day before she was fatally shot in the chest, neck and jaw by a hooded gunman, Barnes had tweeted a lyric by the rapper The Notorious B.I.G. "u Nobody until Somebody kill u dats jst real Shyt". Days earlier she had posted a photograph of herself on Instagram posing with a .357 Magnum revolver.

Barnes's brutal life and death crystallised, in the American imagination, a gangland phenomenon that has been troubling lawmakers for a decade. In recent years young women in gang-afflicted areas of American cities have emerged from the shadows. No longer content to perform the ancillary roles of stashing guns and "ambush baiting" (luring competing gangs to reprisal beatings) for male gangs, young female gang members are increasingly likely to carry guns and knives and to



The most shocking defeat of the 2015 election saw Labour's economist in chief lose his seat. In his first newspaper interview since that day, Ed Balls talks to **Mary Riddell** about disagreeing with the other Ed, his wife's bid to be party leader, and mourning his career in politics.

Photographs by **Will Sanders**

## PROFIT AND LOSS

**O**n the day of the summer Budget, Ed Balls was sitting under a parasol on a Greek beach, reading a novel. For every other financial statement in recent British history, the former shadow chancellor had occupied a ringside position. This time, as George Osborne addressed the House of Commons, his erstwhile adversary was looking forward to a sailing lesson and a lunch of home-made moussaka.

'It sounds a bit foolish, but I wanted to get away', Balls says. 'I didn't want to be around in Budget week. My elder daughter, Elle, had just finished her GCSEs, so I suggested that we went on a trip together.' He wears his regret lightly, but his Budget boycott suggests that he is more bruised by defeat than he cares to show.

Balls's 20-year career as one of the most influential figures in British politics came to an unheralded end at 7.30am on May 8, when he lost his Morley and Outwood seat by 422 votes in the greatest upset of the 2015 election. Balls had been aware for hours that Labour was facing a bleak outcome, but he had believed to the last that he might hold his seat. 'We didn't know the result until the returning officer read out the numbers. No one had known that it was that close.'

In the moment of defeat, he was sanguine. 'I knew that I was part of a big turning point – the instant when democracy is at its rawest. I was the living embodiment of the rule that a politician can be here one day and gone the next. I was very calm. I knew by then that we had lost the election.'

He must have known too that he would never attain his long-held dream of becoming Chancellor of the Exchequer. As Gordon Brown's leading adviser, Balls had achieved more than many Chancellors by keeping Britain out of the euro and securing the independence of the Bank of England. Now, as he tried to assimilate his downfall, he turned to his victorious Conservative opponent, Andrea Jenkyns. 'I told her to enjoy the moment and that she should always remember becoming a Member of Parliament for the first time. I was sad I had lost and devastated for Labour.'

PHOTO: WILL SANDERS

'I really wanted to be Chancellor. I don't miss being in opposition; it's a thankless task – not fun. There are people who like Parliament for its own sake. I'm not one of those.'





**1 Death mask** German tailor Franz Muller, 24, was hanged at Newgate in November 1864 for the murder of Thomas Briggs on a train from Fenchurch Street to Chalk Farm. Throwing his body from the compartment. His trial at the Old Bailey was a sensation for two reasons: it was the first murder on a British train, and Muller made it all the way to New York before he was captured. As well as Briggs's gold watch and eye glasses, the murderer also stole his tall top hat, which he later had cut down into a shorter style, either to evade recognition or for convenience on the run. The 'Muller cut-down', as it was known, became a fashion trend. Making death masks of criminals was considered a necessity at the time. Through phrenology – the study of how the shape or measurements of a person's head supposedly affected their moral compass – scientists hoped better to understand the criminal mind.

**2 Rope used to hang Mary Pearcey** In October 1890 24-year-old Mary Pearcey murdered her lover's wife and child. Phoebe Hogg's body was found in Crossfield Road, Hampstead, and that of her 18-month-old baby a mile away, the bloodstained parambulator nearby. Bloodstained knives and a poker, an apron and blood-spattered walls and clothing were found in Pearcey's kitchen in Camden Town – she had also been seen walking the streets with the prism. So sensational was the coverage of the case in the press that when her wax figure was exhibited at Madame Tussaud's soon after her execution, its unveiling generated a crowd of some 30,000 visitors. Pearcey was hanged at Newgate prison, two days before Christmas.

**3 The Harley Street mystery** In June 1880, servants to wealthy London merchant JK Henriques complained of a terrible stink in the basement of his house on Harley Street. Police found the body of a short woman of about 40 years old in a barrel hidden at the back, under an iron cistern. The murderers had added chloride of lime to the barrel, thinking it would speed the decomposition of the body, but it didn't work. The body was found with a fractured spine, which doctors said was a result of being pushed into the tub, and they recorded probable cause of death as a stab to the heart. The woman's facial features had disintegrated, so she was impossible to identify and has remained so ever since. Although forensic science was yet to be properly established, the police preserved many items that might help identify the victim, including casts of her teeth, locks of her hair and the remains of her clothing.

**4 Electric generator** Charlie and Eddie Richardson were leaders of a gang in Camberwell, south London, operating around the same time as the Kray brothers in east London. By day they dealt in scrap metal and fruit machines, but their real income came from trading stolen goods. Evidence heard at trial revealed the gang, known as the 'torture gang', used pliers to pull teeth and nailed people to the floor. The small Megger hand-turned generator, intended for testing circuits, was used to administer shocks to their victims. Eddie was arrested in March 1969 following a fight involving guns and bayonets at Mr Smith's Club in Catford. Charlie and the rest of the gang were caught on the day of the World Cup final in 1966.



## BODY OF EVIDENCE

Objects from the Metropolitan Police Crime Museum, including a hangman's rope and the Monopoly money that helped convict the Great Train Robbers, are going on public show for the first time next month. **Lucy Davies** sifts through the often grisly catalogue of exhibits. Photographs by **Daniel Stier**

Photograph by Amy Elkins

# Billion-hit baby

Once seen, never forgotten... Maddie Ziegler's dance videos – which have earned her stratospheric YouTube views – are jaw-dropping by any standards. Then you learn she's only 12. *Helena de Bertodano* meets the pre-teen phenomenon

She is only 12 years old but her dance videos have been viewed over a billion times on YouTube. As the public face of the reclusive Australian singer-songwriter Sia, little Maddie Ziegler has become one of the most famous pre-teens on the planet.

But you wouldn't know it to meet her. Dressed in black track pants, Nike trainers and a T-shirt with the slogan *KISSING IS COOL*, she looks like any normal kid when we meet in Hollywood at her publicist's office. Although she lives in Pennsylvania, Ziegler has moved to Los Angeles for a couple of months with her mother and younger sister Mackenzie to film the next series of *Dance Moms*, the reality TV show that first made her name four years ago.

Even by Ziegler's standards, the past year has been exceptional as her partnership with Sia has launched her into pop superstardom: in the past few months she has performed on *Saturday Night Live*, *Ellen* and even at the Grammys. "Kim and Kanye were right in the front," she says, her eyes wide

in astonishment. "I was freaking out that they were watching me dance."

A few months ago I saw Ziegler performing live at the Hollywood Bowl with Sia. She was mesmerising, a tiny elf prouetting across the huge stage in her platinum-blond wig and flesh-coloured leotard while Sia, back turned to the audience, belted out her hit song *Chandelier*. All the attention was on Ziegler, whose performance was flawless. "That was probably the biggest crowd I've ever danced in front of," she says. "I still get nervous. I'm a perfectionist so I always want everything to be great."

Her mother, Melissa Ziegler-Gisoni, pops in and out of the office, divided between chaperoning Maddie and taking care of Mackenzie, 10, who is vomiting back at their apartment. "She's like a little drama queen," says Maddie, rolling her eyes in typical sibling contempt. Maddie herself doesn't seem to need much chaperoning. Poised and unflustered, she sits on the sofa quietly, a small oasis of calm amid the chaos that accompanies her everywhere. There



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# BIGGER SPLASH

WaterAid is an international NGO that commissions photographers around the world from its specialist team based in London. Image Magazine catches up with Neil Wissink, who heads the division, to hear about his approach to photographers and their work

**What is your role at WaterAid?**

My job title is photography manager, which is essentially a picture editor role, heading up a small team of three. I do everything from commissioning, editing, producing shoots and accompanying photographers on trips to our country programmes to producing exhibitions and shaping our Instagram presence.

**What kind of photography do you commission?**

The bulk of what we do is documentary in style. It ranges from appeal shoots where the objective is to inspire people to donate to our cause, to documenting our fundraising activities in the UK, to creative projects and exhibitions that allow for more stylistic freedom in the photography.

**Where is it used?**

We try to use it everywhere. Fundraising is a big one, which can be anything from the side of a bus or a promoted Facebook post to a mail out or a landing page on our website. We need to be able to work with a huge variety of formats. We are also working on several exhibition projects at the moment – always exciting to do because they're really all about the photography. And we have a large and growing Instagram following, which is a great way to show off some of our amazing images and to trial creative ideas.

**Why is photography important to WaterAid?**

We are now very much a visual culture and strong photographs have never been more important to help an organisation cut through all the noise. We regard them as an excellent way of connecting our supporters with our work. The issues that we cover can seem very far away and abstract but a good photograph allows our audiences to connect with people on the other side of the world and gain an insight into their lives. It's important to see people's faces and look into their eyes when you encounter their story.

**Do you prefer to use local photographers or send photographers on assignment?**

It depends on the assignment, the audience and the location, although in general I like to use local photographers, or photographers with some connection to the region, wherever possible. Not only for cost reasons, which is always a

consideration with NGO assignments, but because of the additional insights and perspective that a local can bring. We now have seven full-time permanent staff in country offices who fulfil photo and video briefs from those countries. It's a really successful and growing programme and an amazing resource to draw on for our communications work at WaterAid.

**Do you prefer to use photographers who can also shoot moving image?**

It can be helpful. On most of our shoots we will have a separate filmmaker but sometimes for a short assignment we'll need both. It's useful to have an understanding of how to shoot, even if it's just to get some B-roll that may be of use later down the line.

**Where do you find photographers?**

A myriad of ways. Sometimes I will directly approach a photographer whose work I admire and feel will be a good fit for the project. Sometimes that will be through certain agencies who we have a good relationship with and sometimes I will ask other picture editors or photographers for recommendations, especially if I need someone in-country. This approach has worked especially well in places such as Pakistan, where there are talented photographers who don't have representation or much of an online presence yet.

**What do you look for in a photographer?**

Of course I look for someone who can reliably capture great images but, perhaps most importantly, I look for people who are able to fully understand a story and communicate it visually. Being able to see a photographer's ability as a storyteller, whether through compelling personal projects on their website or through assignments that they've done, is paramount.



Nankeshar Kumar Paswan, age 18, from Safeda Basti slum, stands for a portrait near the site where he openly defecates on the bank of the Yamuna River in New Delhi, India on April 24, 2015. Almost half of India's population defecate and urinate in open areas. WaterAid India together with various partners is supporting the construction of household toilets and sustainable sewage disposal systems, as well as creating safe water solutions for slum residents.

© Adam Ferguson for WaterAid



From left to right Carla Seriacó with her 1 year old son Somari on her lap, Darek, 7, Beroski, 10 and Exeli, 4. Butku, Bilwi, Nicaragua, 2015.  
© WaterAid/Jordi Ruiz Cirera



Bintou Koura, 40, collects water from a partially dried riverbed in Imbina, Burkina Faso.

© Andrew McConnell/Panos



Solo 13, (full name Soloniaina Havatiana Rasoambola) collects water at the nearest waterpoint to her home in the village of Ambohimahatsinjo, Antohobe, Vakinahartra, Madagascar where Water Aid will be installing clean water via pumps at the end of 2014. As the only daughter in a family of eight, Solo is solely responsible for all household chores including water collection. She has to make the treacherous journey at least five times a day, each time carrying 20 litres on her head.

© Abbie Trayler-Smith



Women observing the ritual to wash away the sins committed during menstruation at the annual Rishi Panchami festival, Kathmandu, Nepal.

© Poulomi Basu



Mangu Bika, 14. Chandra Tiruva, 34, and her child, Madan, 2, share the chaupadi with Mangu. Surkhet district, Nepal  
© Poulomi Basu



Women bathing, collecting water and washing at a popular spot with a pond. Kiomboi District Hospital, Kiomboi, Tanzania.  
© Anna Kari / documentography

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# BLACK SHEEP

David Ellison won a dream commission to make a book on Cumbrian shepherds from British brand Cherchbi, finds Eliza Williams

David Ellison's *Herdwick Common* is an elegant and unusual photographic portrait of shepherds in Cumbria. Shot away from the farms and fields of their trade, against largely neutral backgrounds, Ellison's photographs encourage his audience to study the faces of the shepherds, as well as those of their sheep, who are portrayed alongside their owners in the book.

The project, which has been published as a book, was commissioned by British leather goods and accessories brand Cherchbi, which uses Herdwick fleece in its products. The idea for the series of photographs stemmed from an unexpected source: a book titled *The Shepherds' Guide*, which it turned out both Ellison and Adam Atkinson of Cherchbi owned. "The book is a catalogue of sheep markings called 'smit marks'," explains Ellison. "Each mark is specific to the farmer, and then corresponds to the specific contact information and location of the farm. Think of it as a phone book for farmers but with amazing graphic shapes! What struck me about the book was the graphic marks they catalogued. It turned out Adam already knew about it himself and owned a copy – so the idea of the book was born."

Atkinson had first come across Ellison's work through his series *TEK HOD*, which documents Cumberland and Westmorland Wrestling, one of the two major surviving forms of British folk wrestling. "I too became fascinated with this unusual style of folk wrestling when I returned home to live in Cumbria in late 2006 and first began work on creating Cherchbi," Atkinson explains. "Back then I was working out how to use local Herdwick wool to make bags and began to immerse myself in various aspects of Cumbrian culture.

"Some years later, in 2012, with Cherchbi established, I saw David's work in *Port* magazine and immediately admired it. We met in April 2013 and spent a couple of hours discussing his work, Cumbria culture, Herdwick sheep and Cherchbi. Right then we decided to work on a project about Herdwicks."

Ellison used *The Shepherds' Guide* as a direct source for contacting the subjects for *Herdwick Common*. "This book made these remote and isolated people easy to contact," he says. "Normally getting access in photography is problematic – sometimes producers are required, but nothing like that was needed.

"The people we met were the friendliest and most welcoming people," he continues. "Farmers are notoriously straight-talking, so I needed to have some background on sheep farming before approaching them. I put in a lot of time telephoning these farmers – speaking to them and telling them about my future book. I learnt pretty quickly that calling these farmers at mid-morning was useless – they work all day so were nearly always out on the

fells working. So I would call them at 7pm-ish and catch them after dinner and briefly tell them that I wanted to take a portrait of them. Even though they thought I was a bit odd wanting a picture of them and not their sheep, they accepted my queries and welcomed me to their farms."

Ellison shot the images of the shepherds and sheep using a Canon 5D MkII camera with a telephoto lens and tripod. "I designed a white silk backdrop that I used with two stands and a crossbar," he says. "Using a Colorama paper backdrop proved too inconvenient. I also asked a local sign specialist to make me an extra large white waterproof sheet to take to these farms. I was able to wash it down after every shoot and reuse it. We had a film crew following us around who made a short film about us too."

Unusually, despite commissioning the book, Atkinson wants it to be a project in its own right rather than overt marketing for Cherchbi. "It was never the intention to directly promote Cherchbi," he explains. "I wanted to work on a project with an end result that would be viewed and judged on its own merits.

"We wanted to present Herdwick culture in a modern way, appropriate to the century we live in," he continues. "Herdwick farming in Cumbria can be traced back to the 8th or 9th century, it's historically important as it's shaped the Cumbrian environment over many centuries. As such it's generally presented in a very traditional way. In an obvious way. But the reality of Herdwick farming in the 21st century is a blend of ancient and modern practices. We wanted to present this culture in a bold, honest and contemporary way. This approach is very similar to that of our bags – blending old and new, creating a brand with reference to heritage that is actually very modern in outlook."

The book also marks Cherchbi's first foray into publishing. "I wanted to self-publish partly so we could control the project and get exactly the end result we hoped for," says Atkinson. "I'm happy to say that we absolutely achieved this, the book looks incredible – and partly to satisfy my need to understand how things work, in this case the publishing industry. I'm sure I understand only 1% of this, but it's 1% more than when we started and that's the point. Perhaps not the most commercial approach, but certainly the most interesting."

### **Made in Britain**

To emphasise its British credentials, the book was designed and printed in the UK, with Atkinson putting a lot of thought into the designer and printer they used. "We considered a variety of options but settled with Kendal-based design and print," he explains. "Perfect in terms of storytelling – Kendal was an enormously important wool town four centuries ago, is my hometown and

where Cherchbi was first established. This local connection is very important however the final decision came down to how well they approached the job. A huge credit to Matthew Richardson at Cactus Creative and Alan Fawcett at Absolute Digital. Proof of their complete understanding of the project and sheer talent can be found between the covers of *Herdwick Common*.

“The creation of the book falls in line with the Cherchbi approach,” he continues. “We consider both the aesthetic and relevance of all aspects of the design and of the raw materials. We like design style that appears initially very simple, yet encourages detailed examination. Our bags generate this type of comment, and the book is doing the same.”

In terms of creating the content for the book, however, Ellison was given complete creative control by Atkinson. “David has a specific creative vision and strong photographic style so in terms of the photography, my involvement in the content was limited,” says Atkinson. “My involvement was really in the project direction; sourcing the right designer and printer to work with and setting the brief for each; working on materials and bind style.”

“I was given a huge amount of creative freedom to make this book,” agrees Ellison. “Making a book is difficult. So many people talk about the cost and timescale involved. Having Cherchbi involved made me feel like it was a joint effort. At the moment I am totally invested in Cumbria as a place. The heritage of the place and the sheer beauty of it deserves the modern treatment. Cherchbi shares my vision, if that doesn’t sound too pretentious. They produce stunning quality products that are for modern living.”

*Herdwick Common* is published in a first edition of 1000 copies and is available to buy from the

Cherchbi website as well as specialist UK outlets such as The Photographers’ Gallery in London and Lissom & Muster in Manchester. A selection of prints from the book are also for sale via the Cherchbi website.

As well as Ellison’s imagery, the book features an introduction by Herdwick shepherd and writer James Rebanks, who is author of *The Shepherd’s Life* and *The Herdwick Shepherd*, both published by Penguin, and also a prolific Twitter user with over 70,000 followers.

“I first met James on his farm,” says Ellison.

“We spoke in depth about his writing and his interests, which just I found fascinating. His life story was fascinating too. He left school without any qualifications, preferring to follow his father and grandfather on the farm instead. Later in life he went back to study and got his GCSEs and A-Levels and went to Oxford and was very bright. I will not ruin the story for you though – read his books!”

Despite both Atkinson and Ellison’s obvious passion for the region, neither are currently based in Cumbria (though Ellison says they both wish they were). Ellison is currently studying for a PhD at Ulster University, researching vernacular fashion and using his previous work on Cumbria to do so. “I have developed my previous series of photographs to form part of my doctoral research,” he says. “My long-term project about Cumberland and Westmorland wrestlers has been developed as a PhD thesis about Cumbria’s working landscape and also as a photobook. So this work is forming my next publication - which I intend to publish within the next 12-18 months and am hugely excited about.”



From the book *Herdwick Common*  
© David Ellison









From the book *Herdwick Common*  
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# BLESSED ARE THE MEEK

Nick Meek's breezy images and relaxed approach belie a highly successful advertising career, finds Shana Ting Lipton

There's an unmistakably hazy, idyllic and at times retro quality to Nick Meek's photographs, which betrays his roots in the era of analogue photography - while also suggesting an ease and fluency with the now-ubiquitous digital form. Meek - who has won accolades such as the AOP gold award, and worked on campaigns for Absolut Vodka, BMW and Starbucks, among many more, - got his start at 19, assisting photographers at Rodley Studios in his native Leeds. One of them was top London commercial photographer Graham Ford whose gear Meek recalls with reverent clarity - a 10x8 wooden-bodied Dearnorff camera with beautiful red bellows. "Nobody in the North of England would use anything as archaic as that," he says.

Fast forward to the latter half of the noughties and while many commercial photographers were making the transition to digital, Meek was moving in the other direction. He had purchased a large format camera and was experimenting with shooting exclusively on 10x8 film - a phase which, while enjoyable, was too expensive to keep going for long. "We used to laugh that every time we pressed the shutter it was the same price as a bottle of Bollinger," Meek jokes. "I think it was like 37 quid every time you went click."

Even so, Meek's experience with analogue has influenced his work. "I feel lucky I was schooled in the traditional sense of filmmaking, of developing your own film," says the photographer, who divides his time between Los Angeles, the French Alps and his studio base of London. "When you shoot digitally there's a tendency to use all the tools in the box when actually you don't need to."

And while he was initially reluctant to start working with digital, he willingly gave in when representatives from Phase One allowed him to run some tests, comparing images shot on film and digital side by side. "I want to be able to get a big print right in front of my face as close as possible - to see every hair on the horse's back or every feather on the eagle's head," he explains. "My style and way of controlling colour has evolved over the last few years in such a way that it can kind of only happen digitally."

### Wanderlust

Meek's photographic adventures have seen him capture atmospheric landscapes all over the world - in fact, back in 2000, on the heels of his first commercial campaign after landing in London (ads shot for Orangina), he set off for Poland with a friend, not realising how quickly his career would take off. He ended up fielding communications en route from his then newly-appointed agent Siobhan Squire, whilst touring the cheap hotels and youth hostels of Eastern Europe, and shot eight campaigns in his first year under her stewardship.

This wanderlust remains central to his work. Rather than taking inspiration from other photographers, he loves photographing the alternative lives he'd like to live. "When I'm sat in London and it's a bit rainy outside and I think about the French Alps or the American desert, the great American road trip or American National Parks, I have this vision which is not necessarily a realistic vision but a romantic vision," he says. This vision, come to life, includes everything from London's Gherkin ensconced in a snowy mountaintop (for NSPCC), to an explosion of magenta and orange flower petals in a Costa Rican village (for Sony).

His visual travelogues have taken him on journeys from Japan to the Himalayas, as well as throughout the United States, from Palm Spring and West Virginia, to the Hoover Dam and Monument Valley in the South West, as well as California's Yosemite National Park. In the latter, he set out to produce a modern rendition of Ansel Adams' rich black-and-white landscapes, selecting the same spots in which the famous photographer stood, but shooting with a digital back on his wood and metal Alpa. Initially he was disappointed with the results but, three years later, he revisited the Yosemite shots and applied the same colour tints he'd seen in backlit transparencies in the British Museum's ornithology department. "They'd been illuminated every single day for decades and the colours were completely messed up; the Tungsten light behind the transparencies kind of burnt the edges," he recalls. "They just looked really beautiful."

His most whimsical series is *Call of the Yeti*, a project shot in 2009 showing his girlfriend suited up as the mythological hairy mountain creature by the Mer de Glace glacier under Mont Blanc and the statuesque trees of Les Bois. It's all done with a tongue-in-cheek sensibility, characteristic of a man who's against "taking it all incredibly seriously", and who shakes off being labelled an artist because it imposes a mandate for justification and meaning.

He brings a similar sense of lightness to his commercial work too - around the same time as the *Yeti* shoot, he bought a studio in London and, despite the heavy investment this represented, immediately set out to "have a little bit of fun with it". "We found these really badly stuffed animals and photographed them in a very cute way," he says, and he dubbed the series *The Freaks*. He ended up winning a commission for a series of 18 ads for Ford when an art director at Team Detroit in the US saw the campy series.

In fact Meek has several car campaigns under his belt but, true to form, backs away from the title 'car photographer'. "Right from the beginning I think people decided I was a car photographer just

because I shoot landscapes and they can be quite sweeping, big areas,” he says - but he adds that he’s usually given plenty of creative control over such campaigns. “When the creative work comes from ad agencies, a lot of the time it’s so dialled into what I would be doing with my personal work.”

He recalls one creatively fulfilling assignment in particular for American Airlines, working with “uber art director” Mark Reddy (then with McCann Ericsson) who acted as a sort of mentor, shepherding him through a commercial photographic road trip around the States to capture the reinvention of the golden age of flight. Other commercial shoots have seen him free-diving with sharks and shooting with polar bear-hunting Greenlanders - his advertising career has been “an amazing thing”, he says, “people commission you to do the most remarkable things”.

He’s also shot some plum jobs for magazines too, with Wired sending him off to NASA to sit in a space shuttle for a shoot. But while he’s worked with some of the biggest names in the business - including *Newsweek* and *The New Yorker* - he says he’s not shooting as much editorial these days because it’s not as creative as it once was. Surprisingly, perhaps, he says it’s actually more restrictive than ads these days, because “editorial work comes with increasingly tight briefs”.

Either way, he also keeps shooting personal projects, including a recent series called *Line of Contrast* which depicts the double-edged technology behind both spaceships and weapons of mass destruction. Shot at the White Sands National Monument in New Mexico, which is enveloped by military installations, it went on to win the Non-Commissioned Environment Series prize at the 2015 AOP Awards.

Like much of Meek’s work, *Line of Contrast* is evocative, expansive and cinematic, which makes me wonder if he’d like to try his hand at filmmaking. He laughs it off, though adds that I’m not the first person to ask because “people seem to think that every other commercial photographer at the moment...that we’re all directors for some strange reason”. He begs to differ, and says he wants to keep focussed on “creating beautiful still images”. “I still feel like a baby as far as my photography career is concerned,” he says. “I’ve got so much to learn as a photographer.”

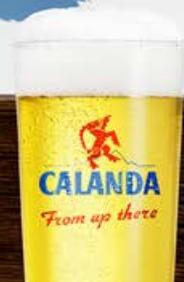


American Airlines Runway  
© Nick Meek



# CAT WALK

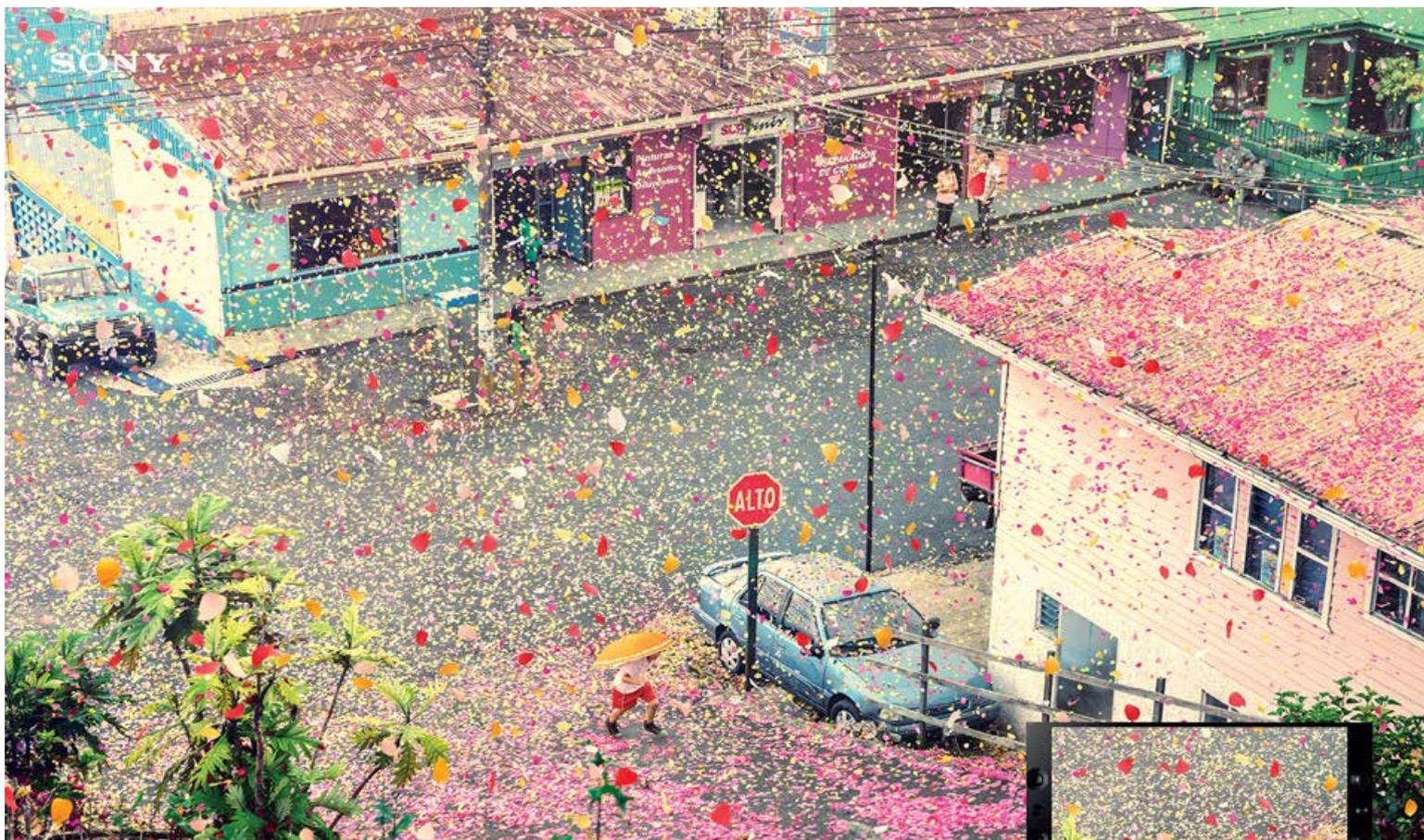
HOW WE SEE IT



Calanda Cat Walk  
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Puma Horse  
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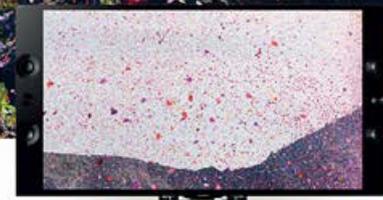


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Sony Bravia Street  
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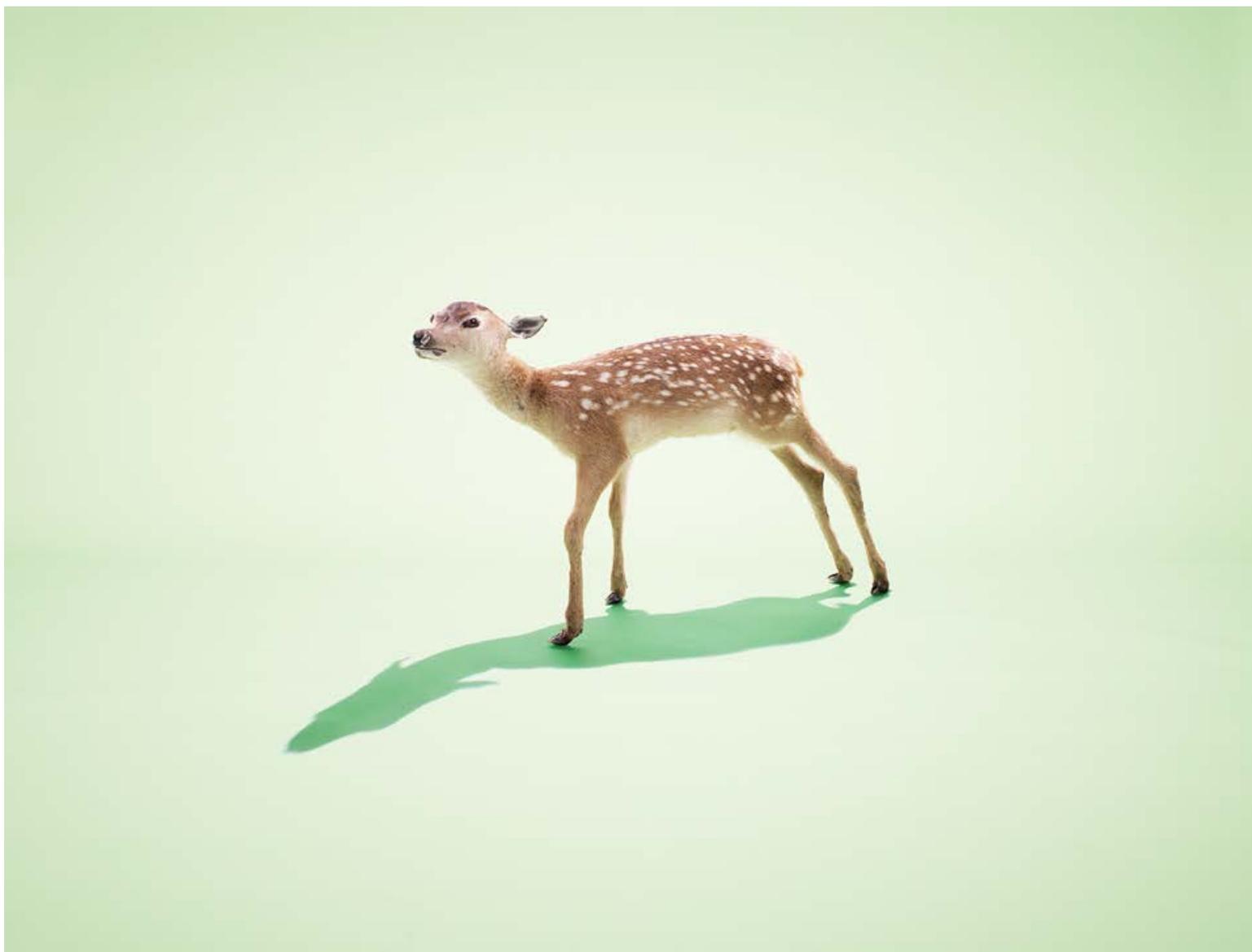
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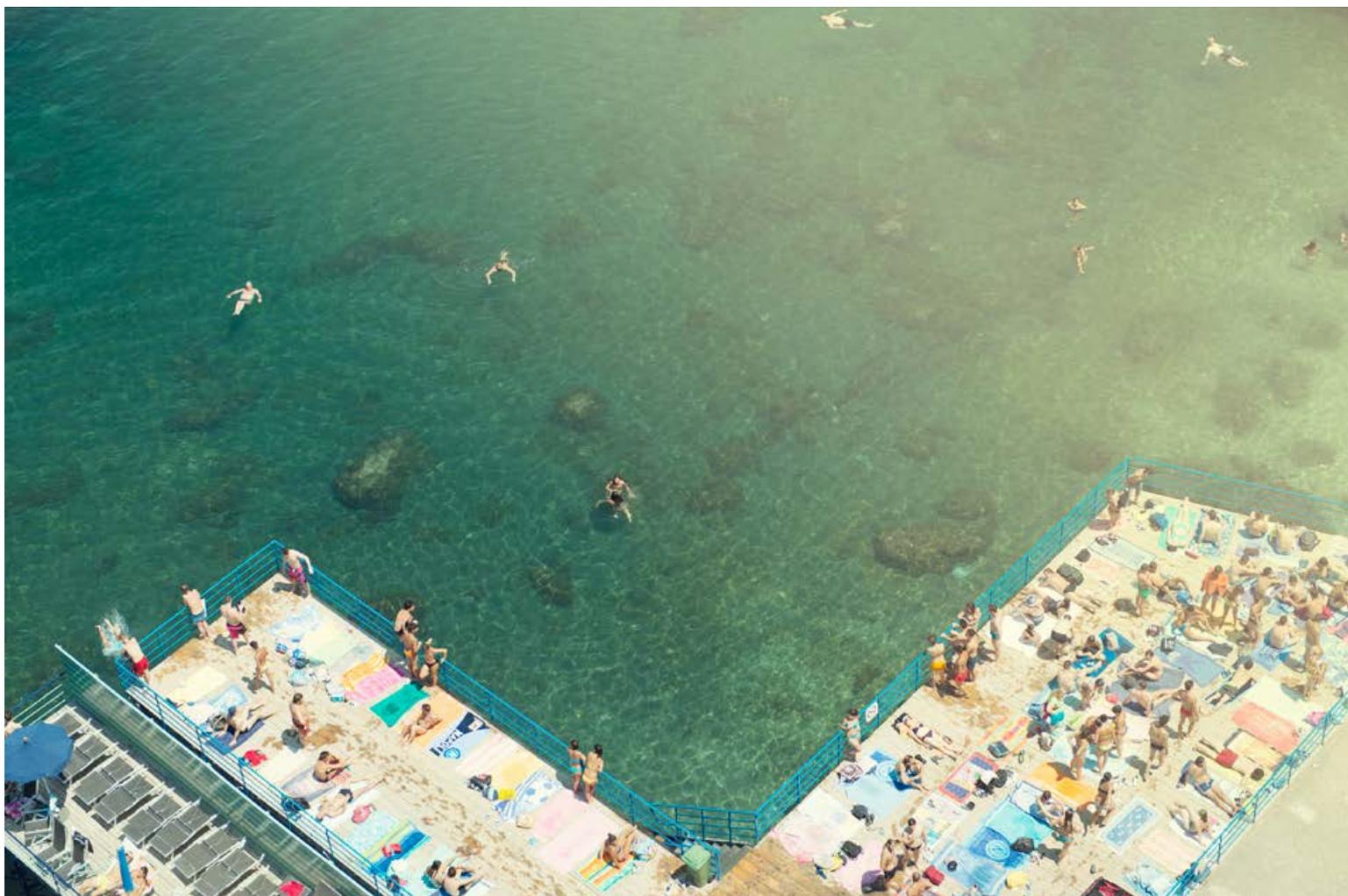
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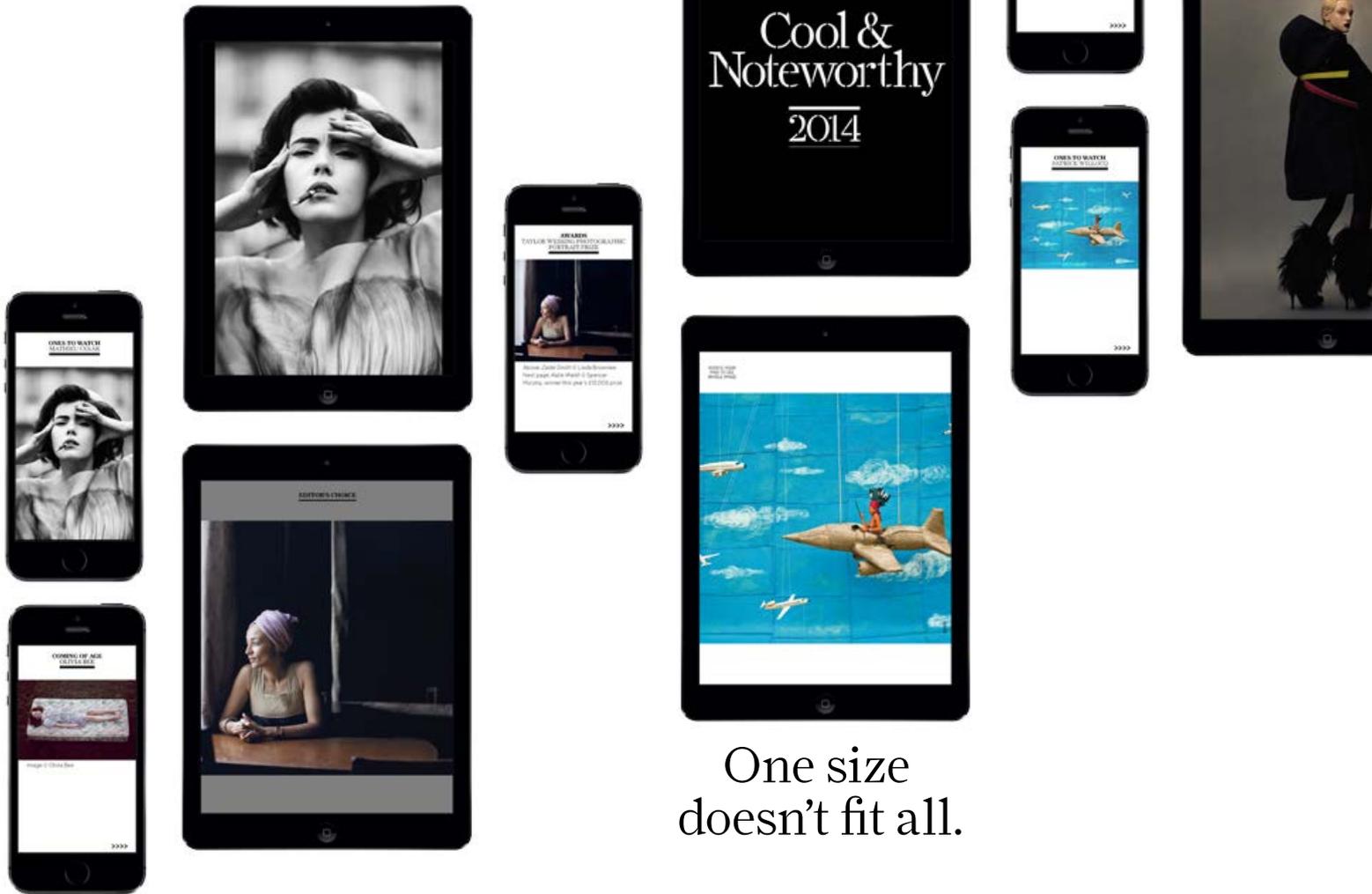


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# FIRST GEAR

Bike magazines have been transformed over the last decade by design-lead independents with an intelligent approach to photography, says Laurence Butet-Roch

It's been said that you never forget how to ride a bike; for some, it seems you never forget how good it feels either, because when I asked editors in the UK, Netherlands and France why they had launched magazines dedicated to bike culture, they all told stories from their youth. "Cycling can be so many things to so many people," said Philip Diprose, the editor of *The Ride Journal*. "I associate it with freedom. When I was younger, it was a way to escape the town and explore the countryside."

He spent his early years racing up and down the road with his friends, then graduated to mountain biking in his teens, before moving to London and taking up cycling as a utilitarian way to get around. "When you realise that it's the fastest way to get around, that you can be getting exercise instead of having your face pressed against someone else on the tube, and that you save money – there's no reason not to embrace it," he says. Now cycling has also become a way to get away from the hustle and bustle of the big city, when he goes on long rides with friends at the weekend.

And Diprose isn't the only one - whether it's down to nostalgia, functionality or the sheer fun of it, cycling has undergone a renaissance. It helps that it's been in the news over and over again in the last few years too, with Britain's national team collecting 12 medals during the 2012 London Olympics, just a few days after Bradley Wiggins had become the first Brit to win the Tour de France. In 2013, it was Chris Froome who brought home the prized yellow jersey in France - a success he repeated this year. And the nice thing about cycling, is that every enthusiast can go some way towards emulating their heroes. "Cycling is accessible and democratic, everyone who owns a bicycle can go to the mountains, the trails or the roads where the professionals are riding," remarks Martijn van Egmond, art director at Dutch cycling magazine *Soigneur*. "It creates a relationship between them."

With biking's renewed popularity came a new wave of cycling magazines, with a new approach to their subject matter. Diprose and his brother were inspired to start their publication up when realised how traditional the existing magazines were, for example, diving riders into niches - BMXers, mountain bikers, roadies, freeriders, commuters and so on. "Though I might not excel at BMX, I enjoy learning about it," says Diprose. "Instead of pushing disciplines away from one another, we felt we needed to connect the dots, celebrate the fact that we were all riding on two wheels."

Whether its *The Ride Journal*, *Soigneur*, *Spin Cycle*, *Rouleur*, *Simpson* or *Pédale*, the focus on these cutting-edge magazines is seldom on the bikes. Instead, they focus on the stories, or as Diprose puts it, "the soul" behind the

sport. Terence Hawes, the founder of *Simpson*, named his publication after one of Britain's most memorable cyclists, for example - Tom Simpson, who passed away climbing the Mont Ventoux during the 1967 Tour de France. "He could ride himself to his limits and beyond," he remarks.

*Spin Cycle*, meanwhile, was born out of the desire to interview cycling veterans in North England, such as Stan Brittain, Les West, Kenny Hill, Sue Gornall and Joan Kershaw. "Curiosity propelled me," reveals its founder Dan Kenyon "I would hear the same names being thrown around in cycling circles, but I knew little about them because they weren't featured in mainstream media. I wanted to meet them, record their triumphs and share their stories with others."

A similar hankering encouraged the team behind *So Foot*, a popular French monthly dedicated to football, to create *Pédale* - an annual focused on cycling. "We did it on a whim, without doing any market studies, simply because we wanted to speak with riders," explains its editor-in-chief Alexandre Pedro.

And to convey the emotions behind the stories, these magazines use photography. *Soigneur* has featured the work of Emily Maye, for example, who shoots cycling culture with a romantic softness and attention to physical detail informed by her past as a dancer. *The Ride Journal* has published large format glass plate images of BMX riders performing tricks, somehow combining a fast and unpredictable sport with a slow and meticulous photographic approach. *Rouleur* unearthed forgotten pictures by Henri Cartier-Bresson taken in 1957 at the Vélodrome d'Hiver, meanwhile, and has run a near-80 page story on the Tour of Rwanda. "We like to see something different," says its art director, Rob Johnston. "We want to see the races from another angle than the finishing line and the podium. We want to focus on the unseen. We want to make people feel not only like they're inside the peloton, but like they're insiders to the whole process."

"There's a new generation of photographers who not only provide great images, but can also conceive and write a compelling story with as much passion and talent," says Hawes, who lectures photo students in addition to editing *Simpson*. "I remind them that cycling is a niche and competitive market. Making it requires discipline, the guts to try everything once and the heart to stick to one's vision."

### **Rouleur**

The veteran of the new wave of cycling magazines, *Rouleur* debuted in 2006 after Guy Andrews pitched the idea to Simon Mottram, owner of the Rapha sports brand. Andrews wanted to produce a reportage-style cycling magazine distinguished

by the quality of its aesthetics, design and print, inspired by the now-defunct publication *Foto 8*. What began as a 64-page quarterly supported by a successful company is now an independent household name, with a history of strong visual stories and deliberately minimal design.

“Compared to a lot of sport publications, the typography is clean and non-intrusive, and there’s a lot of white space,” says Johnston. “This serves to give photography as much space as possible. We try to avoid squeezing too many photos within one spread. In fact, we prefer to have one image per page, so that the reader can focus on it.”

Johnston has been with the magazine for the past three years, joining just as it was hitting a period of reinvention. “We felt like we were getting a tad redundant - after all the magazine hadn’t gone through a redesign since its creation,” he says. “So, starting with issue 40, we decided to shake things up a bit by mixing up the length of papers and expanding our pool of writers and photographers.”

Over the years the magazine has featured photographers who specialise in cycling such as Timm Kölln, Taz Darling, Dan Sharp, but it has also run work by people outside the sport such as John Vink, Henri Cartier-Bresson, Nadav Kander. “We get work from a variety of different sources,” says Johnston. “We have our trusted photographers who have been with us since the beginning like Ben Ingham and Gerard Brown. We’re also always on the look out for new talents. If people have a novel idea, that takes us where many can’t go, it’s good to let us know.”

He warns against standing at the finish line or by the podium, where cycling photographers have traditionally positioned themselves, recommending instead that they focus on the unsung heroes behind-the-scenes. “Take the bus drivers for instance,” he says. “Without them, where would the racers be?”

### Spin Cycle

With 2000 downloads within the first three days of launching, online magazine *Spin Cycle* got off to a great start in December 2012. Keen cyclist Dan Kenyon got the idea for it when he moved to Northwest Britain and joined a road club, to “explore my surroundings without glass between me and the landscape”. Meeting with fellow aficionados, he started to hear legends about the men and women who rode the same routes and, along with fellow photographer James Maloney, was curious enough to probe further.

“Cycling weeklies weren’t running long in-depth stories, and magazines like *Rouleur*, which we highly respect, were covering the big names and reporting on what was happening on the continent,” says Kenyon. They decided to capitalise on the wealth of untold tales close to home, and the

upsurge of interest sparked by Bradley Wiggins’ successes – what they term “the Wiggo effect”. Both are photographers - Maloney is employed by the *Liverpool Echo* and Kenyon works in advertising and portraiture – so they often cover the stories themselves, and the result is down-to-earth, enthusiastic and inclusive.

Primarily publishing online, they received so many requests for a print issue that they published a 272-page annual in April 2014, strictly limited to 1500 copies and swiftly flying off the shelves. They’ve continued steadily since, hiring contributors when they can’t make an event, and have plans to publish a print version more frequently.

“In the end, it remains a labour of love, and we want it to stay that way,” says Kenyon. “It’s not a money-making scheme for us. It never was, and it never will be. It’s about having fun discovering the world of cycling that surrounds us.”

### The Ride Journal

Philip Diprose initially envisioned *The Ride Journal* as a low-fi punk fanzine in 2008, but Andrew Diprose, his brother and *Wired*’s art director, had something else in mind from the start. “At the time a lot of magazines looked the same; instead of being a small fish in a big pond, he figured that we should make our own pond by creating a unique aesthetic,” says Philip Diprose. “Andrew began looking at other sources of inspiration, such as hymnbooks and Bibles for instance. By stripping everything back, like they do, he made the photography and illustrations centrepieces.”

*The Ride Journal* tries to feature every type of biking rather than focusing in on its various subcultures, which means every issue is a finely-tuned balancing act. “Most people who share our obsession with bikes don’t want to be pigeon-holed as roadies, freeriders, track racers, BMXers, XC riders or even commuters,” says the magazine’s manifesto. “They are just riders. So we wanted to create something for them, and also for us. Something that crosses both cycling and international borders.”

This broad approach means there’s no shortage of stories; in fact the duo had to rapidly expand their publication beyond the 80 pages they started with. But whether they’re commissioning a photographer or reviewing proposals, what they’re always looking out for are non-traditional elements, either in the subject matter or photographic approach. A feature on the Herne Hill velodrome shot by Trevor Ray Hart turns the racetrack into abstract compositions, for example, while *Black Gold* by Valerie Félix celebrates the beauty of mundane objects in a bike shop. *La Grande Boucle* takes a humorous approach to the Tour de France,

and the list goes on. But, says Philip Diprose, they also don't feel the need to reinvent the wheel every time. They love John Gibson's work, for example, which includes "pretty unashamed beauty shots.

"There is no hidden agenda with them whatsoever," he explains. "I look at the photograph and just want to be there, riding that trail as fast as I can and enjoying the amazing location you can see. Sometime there's no point in overthinking something, and that is an art in itself."

### Simpson

As a freelance art director, Terence Hawes alternated between work surges and lulls; during one of the latter, in 2011, his wife asked what kind of magazine he'd make if he were starting it up from scratch. "Immediately, I knew it would have to be about something that I'm passionate about, in order for me to stay engaged and enthusiastic," he recalls. And so *Simpson* was born, a publication focusing on road biking.

Hawes felt that too many of the existing magazines at the time were "glorified product catalogues", created to sell "unaffordable carbon dream machines". "It's rubbish," he says. "Cycling is about community. I wanted to create a space where knowledge would be exchanged, a thoughtfully-designed object with the spirit of a fanzine."

Hawes has an MA in Graphic Design and Communication from Central Saint Martins, so from the start he put the emphasis on the visuals. "I understood magazines as vehicles for photographs and illustrations, a way to have images reach a wider audience," says the Londoner. "The layout needs to serve the pictures, not the other way around."

He welcomes the wide range of photographic approaches, leaving image-makers free to capture the story as they see fit. He trusts established bike shooters such as Marshall Kappel and Jack Chevell, who've built their career on knowing exactly where to stand, for example, but is also interested in newcomers' approaches. "Be aware of what is already out there, who takes what and how," he

advises. "Some of them have done it for decades and you can learn a lot from them. But don't lose sight of who you are. Listen to your heart and try to translate what its saying with your lens."

### Soigneur

The latest issue of the Dutch quarterly *Soigneur* is entirely dedicated to photography. Art director Martijn van Egmond set himself a challenge when he put it together, and managed to find a wide variety of work all within the context of bike photography. Looking beyond his own borders, he fell for the work of Jered Gruber, an American who travels the world in search of cyclists riding photogenic landscapes. But he was also equally moved by the subtly absurd work of Fred MacGregor, reporting on the Keirin style racing in Japan – events in which the riders follow motorised pacers that gradually pick up speed.

"It's important that the photographs suit the narrative," he says. "If it speaks of a historic moment, we need to sense its importance in the images. If we're running a personal interview with a rider, the picture could either refer to an event he speaks about, or it could be a portrait that sucks you in. We strive on diversity. When we put the spreads of the issue we're working on the wall, we might notice that we're missing something or have too much of another thing. The whole needs to be a balance between cycling, landscape, portrait, still lives, etc."

And this has been true since the magazine started in 2011, which has helped it built up a cult international following. Van Egmond says its unusual approach is partly down to the fact that he was originally an outsider, a magazine designer in love with his medium but not a massive cycling fan. But when he was approached by colleagues at the design firm Tot en met ontwerpen, he remembered how cycling had united his family and signed up. "It's a sport with a lot of contradictions," he says. "There are winners and losers, triumphs and failures, falls and redemptions. In this, it resembles the ebbs and flows of our own lives, but in extremes. It makes for great stories."

 [rouleur.cc](http://rouleur.cc)

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

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

 [www.simpsonmagazine.cc](http://www.simpsonmagazine.cc)

 [soigneur.nl](http://soigneur.nl)

SO FOOT PRÉSENTE

# PÉDALE!

Hors-série

sous le maillot de  
**JEANNIE LONGO**

**TOM BOONEN**  
même pas mort!

**CIPOLLINI**  
"j'étais un guépard"

**TOUR DE FRANCE**  
tout est déjà écrit, la preuve  
à l'intérieur

**MANOLO SAIZ**  
"je ne suis pas une merde"

**MONCOUTIÉ**  
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From *Pédale!*

# L'IM- MI- GRÉ

**LÉGENDE** L'histoire a retenu sa mort: deux chiens qui traversent une route du sud du Portugal sans regarder et provoquent une chute fatale. Mais sa vie vaut mieux qu'une anecdote funeste. Ancien soldat des guerres de décolonisation déniaisé au cyclisme à 25 ans, le Portugais **Joaquim Agostinho** aurait sans doute pu priver Merckx ou Hinault d'un ou deux Tours de France dans les années 70. Pourquoi n'est-ce pas arrivé? Tentatives de réponse.

PAR ALEXANDRE PEDRO / PHOTOS: A BOLA ET DR

## 78



Un chasseur sachant chasser

# JACQUES CHIRAC ON TOUR

Le vélo aime les foules en délire,  
les bouquets de fleurs et les claques dans le dos.  
Ça tombe bien, c'était aussi la spécialité de Jacques Chirac.  
Du député de Corrèze au Premier ministre,  
du maire de Paris au président de la République,  
retour en images sur une pass-*n* française.

PHOTOS: PRESSE SPORT, DPPI, PANORAMIC,  
ACTION IMAGES ET COLLECTION PERSONNELLE LUC LEBLANC



Avec Bernard Thévenet et un parapluie, 1977.

# ROMA MAXIMA

words PAOLO CIARPIA  
photographs COLIN O'BRIEN



143

Motors GIULIA DE MAIO  
photographe PAOLO CIABERTA

# GIRO ROSA

*Crazy. That's what they used to call Alfonsina Strada, "the devil in a dress" from Emilia-Romagna, who in 1924 scandalised Italy by lining up against the men to compete in the Giro d'Italia.*





French kiss, Paris, 1939

performs on his home roads), and his year as national champion (of Free France at least) in 1941. But big victories were, for Vietto, hard to come by. "Vietto and Poulidor were the two least lucky guys in the Tour," Bertrand says.

In the years after 1935, Vietto earned a lot of money on criterium contracts and didn't do much road racing. He bought a big motorcar and drove it around the town where he was once a bellboy. He struggled for motivation and fitness. In 1938, he entered the Tour as an independent, but abandoned on the second day. Somewhere in those lost years, too, were three knee operations.

In 1939, after a good off season, he was back, and back at the Tour, where he held the lead for 11 days straight, but then cracked on the board and the Belgian Sylvère Maes won. It was that year and 1947 (when he wore yellow for 15 days) which would earn him the honor of being, until Fabian Cancellara overtook him in 2012, the man to hold the yellow jersey for the most days without actually winning the Tour.

During the war, besides racing his favourite local races, Vietto opened a bike shop in Cannes where he gave tubes to the local kids, even though they were hard to come by and there was a big black market for them. He took on an assistant in the workshop, a boy of 15, even slimmer and smaller than he was, of Greek descent, called Apô. He began torturing him with training, and a partnership was born.

Like many of his generation, Vietto had had the best years of his career taken away from him by the war, and in the 1947 Tour, as the only pre-war star to line up, was favourite to win. In the penultimate stage he soloed away from the back to win in Brussels, to show his form was good and that he'd worked on his flatland riding. Later, he won in Digne and defended his yellow jersey through the mountains, only to lose it after 15 days to Pierre Brambilla, in a disastrous 139km-long time-trial.

"He did 180km on his own, on the pavé," Bertrand tells me. "That was hard work. He shouldn't have made that break to Brussels, he paid for it later."

The Tour was won by Jean Bobik, a relative unknown, after the Breton attacked and dropped Brambilla on the penultimate stage.

Did Vietto regret never winning the Tour?

"Oh, yes, he never admitted it, but it was something he missed," Bertrand says. "But he didn't make excuses, he didn't say, 'Oh, this or that happened.'" Jean Vietto, meanwhile, wrote: "People often asked him the question. The war really destroyed everything for him. He'd thought he'd have more time to try and win other, later Tours."

But what about the toe?

Jean again takes up the story: "In those days, toe clips

were made of iron, and in Paris-Roubaix, passing over a pavement, one of the clips cut through his shoe and his little toe was severely lacerated," he wrote. "Years later, he gave it to M. Pierre Guayton (a friend of the Bernacal brothers)."

If Bobik had been suffering with his toe since Roubaix, months before, perhaps the injury was inflamed by his second passage on the pavé in the Tour. What's sure is that it wasn't amputated in Nice. Instead, on the next day, his doctor pumped him full of penicillin and sent him off again to win. The toe was taken off after Vietto lost—we can only guess how a septic toe, septic to the bone, might have affected his performance—and it was indeed preserved. For a while at least, a friend of his from military service kept it at his bar, "Clos Sicilliani".

"I always liked being operated on," Vietto said in a TV interview towards the end of his life. "When the surgeon took something off, I used to tell myself, 'You'll be lighter on the bike. You'll climb better.'"

**W**hy is it that we love some riders more for their failures than we do others for their successes? A sprinter who does not win casts a sorry figure, but when a rider takes flight on a lone break, into the thin air of the high mountains, it seems beautiful regardless of whether he achieves anything or not. There is something intrinsically alluring and self-justifying about what climbers do, and Bobik, by many accounts, was the most beautiful of them all.

Travel through the French cycling forms and it's clear that's for Bobik—a king without a crown—is still missed. Mainly by cyclists of a certain age: few romans—which translates to something like 'old duffers'—adore him. More than Poulidor, more than Jacques Anquetin, definitely more than Raphaël Géminiani; more, I think, than Laurent Fignon and Bernard Hinault, who, as the patterns of light and shade shift and their epoch recedes into the middle distance, are in the process of having their own mythologies constructed like sarcophagi around their careers.

Hinault, here, is important. There is a kind of sacrifice industry in French cycling, among the fans at least, one that is perhaps connected to the loss of face occasioned by the 30 years that have passed since Hinault, the last French winner of the Tour. If we can't win, we will lose, and lose well, because that means something more than winning. It's an industry from which the current youthful generation of winners—Thibaut Pinot, Nacer Bouhaddi and Julian Alaphilippe at the forefront, with Romain Bardet, Arnaud Démare, Alexis Vuilleumier and Tony Gallopin close behind—are only just emerging.

"Papa didn't respect it, and often said that it was with this 'sacrifice'—and the photo that immortalised his choice—that made his name," Jean wrote. "Wide and sadness all at once."

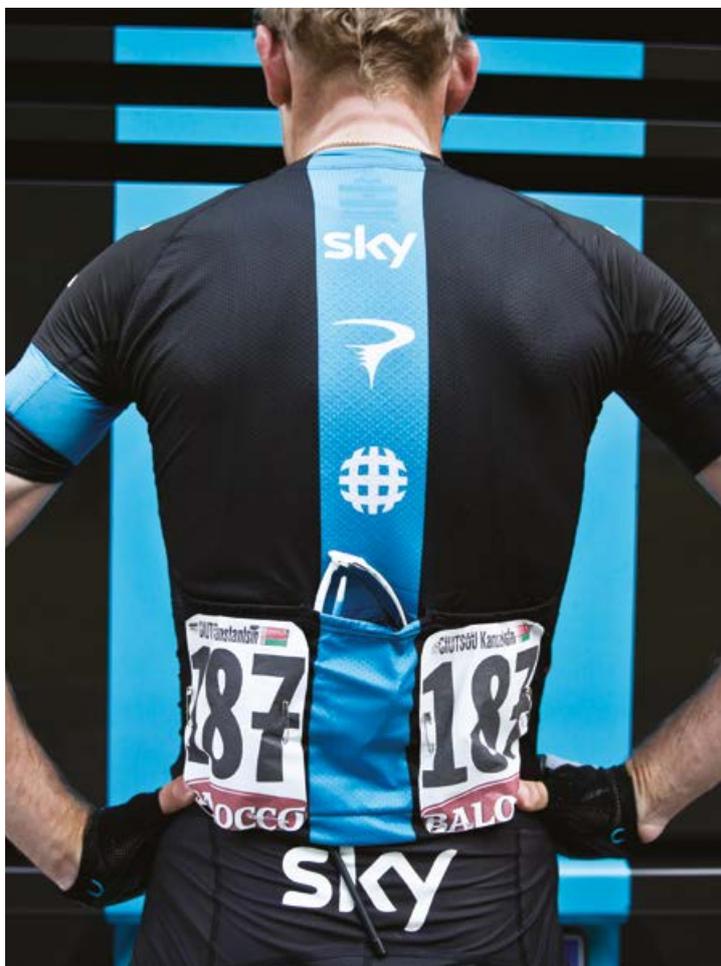
Previous page:  
American Tom  
Danielson of Team  
Garmin-Sharp cools  
down after another  
surfaced day in  
the saddle.

Below:  
An amazing array of  
intersecting roads  
marks Spain's  
eccentric terrain, from  
barren fields to lush,  
rolling hills.

Top right:  
Luke Rowe of Team  
Sky with their  
distinctive time  
trialling helmets, exits  
the course following  
the team time trial.

Bottom right:  
France's Nacer  
Bouhanni, pumping  
fists and staring down  
rivals, defiantly wins  
stage two in  
San Fernando.





SCOTT MITCHELL

Opposite: Team Sky colours, Giro 2013  
Bottom left: full gas climbing in the 2014 Terreno-Adriatico.  
Bottom right: recon on the Paris-Roubaix cobbles, 2014.



The big prize for Mitchell – the Wiggins of the music world – would be to work one day with The Modfather himself: Paul Weller.

The Moons and Steve Craddock. I've spoken to Miles Kane about working with him too."

But the big prize for Mitchell – the Wiggins of the music world – would be to work one day with The Modfather himself: Paul Weller. He said: "I've been on Weller's bus. It would be great to work with him. He's been on top of it since he was 18. I met him at the Roundhouse and he's the only person I've ever met who I was nervous about. I was listening to him when I was 12 or 13! I was there when Brad met him too – he was nervous as well."

But to date, it's his work with Wiggins and Team Sky that's really set Mitchell apart. That initial meeting with Wiggins led to a collection called *On Tour*, eventually published in a book written by Daily Telegraph journalist Brendan Gallagher. Mitchell said: "I thought I was just taking some shots for Brad's website. His agent phoned me up and said there would be three weeks of photography. I didn't understand what he meant – I thought 'what am I going to photograph for three weeks?' Then it dawned on me that I was going to the Tour de France."

"Although I barely knew anything about cycling I knew a bit about the Tour because we

always used to wear cycling jerseys. My knowledge has obviously ballooned now. I've been privileged enough to see some amazing things – and to see how things really happen.

"I didn't really have any expectations. The great thing about photography is that the myth is blown away straight away (that just because someone's really good at something they must be some sort of rock god. Everyone eats; everyone shits. Being a photographer you see that really quickly. But it's still extraordinary to see how they apply themselves... the preparation, dedication and hard work. There's no easy way to do it. I remember the first time I went to Mallorca. Brad went to the gym at 5 or 6 in the morning. Then he came back and went out for two hours with Team Sky head coach Shane Sutton and then came back in time to go out with the rest of the boys at 10. They rode for five hours and then on the way back Brad went out for another hour."

The timing of Mitchell's appointment as Team Sky's photographer in 2012 was impeccable. He said: "Brad could have won the Tour in 2011, which would have scuppered me a bit..." But being lucky with timing only takes you so far. After that ➔

INTERNATIONAL EDITION 2015 *Simpson* 63



TEXAS  
RACE DAY

# Texas Chainsaw Massacre

The stage was set for the 2015 Cyclo-cross Nationals at Austin, Texas, a city with a thriving 'cross community - what could possibly go wrong?

WORDS// REESE RULAND  
IMAGES// MARSHALL KAPPEL

CYCLOCROSS  
Down & dirty

From *Simpson*

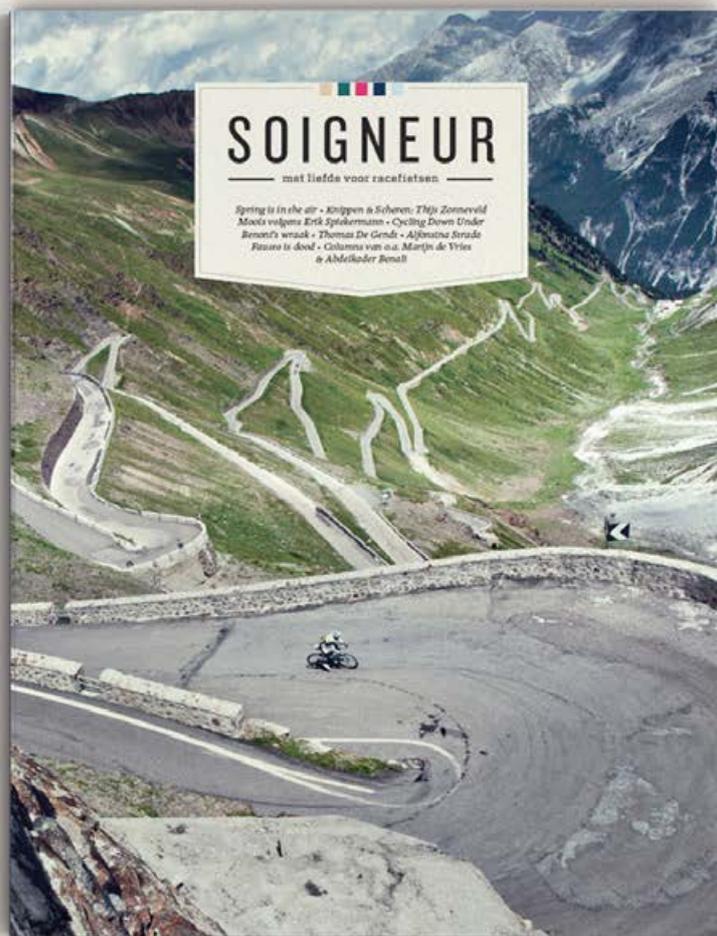


DE

# ESSENTIE

*In het Red Dot Design Museum in Essen staat een zwarte fiets. Twee andere prijswinnaars van de prestigieuze Red Dot Design Award: een steffigen, een hoermachine, CF swaners, een grammofoon en een knalrode Porsche VII. Ik was vorig jaar in het museum voor de Porsche. Een klassiek voorbeeld van evolutie tegen revolutie. Een doornmalen in de haren en terugbrengen tot de essentie. Maar er is ook kritiek, want de VII is eigenlijk wel erg x'voor worden voor een sportwagen. Wat doet die lange achterruitwaiser op die verder zo chone vorm? Daar je om naar de zwarte fiets en je ziet dat er een verbergende vorm van perfectie is bewikt. Een vorm waar bijna niets overbodig is. Die fiets is de Canyon Speedmax CF.*

Wolke, Ralph Wolkswagen  
 Hansi, Martin van Eindhoven, Canyon



From *Soigneur*



From *Soigneur*



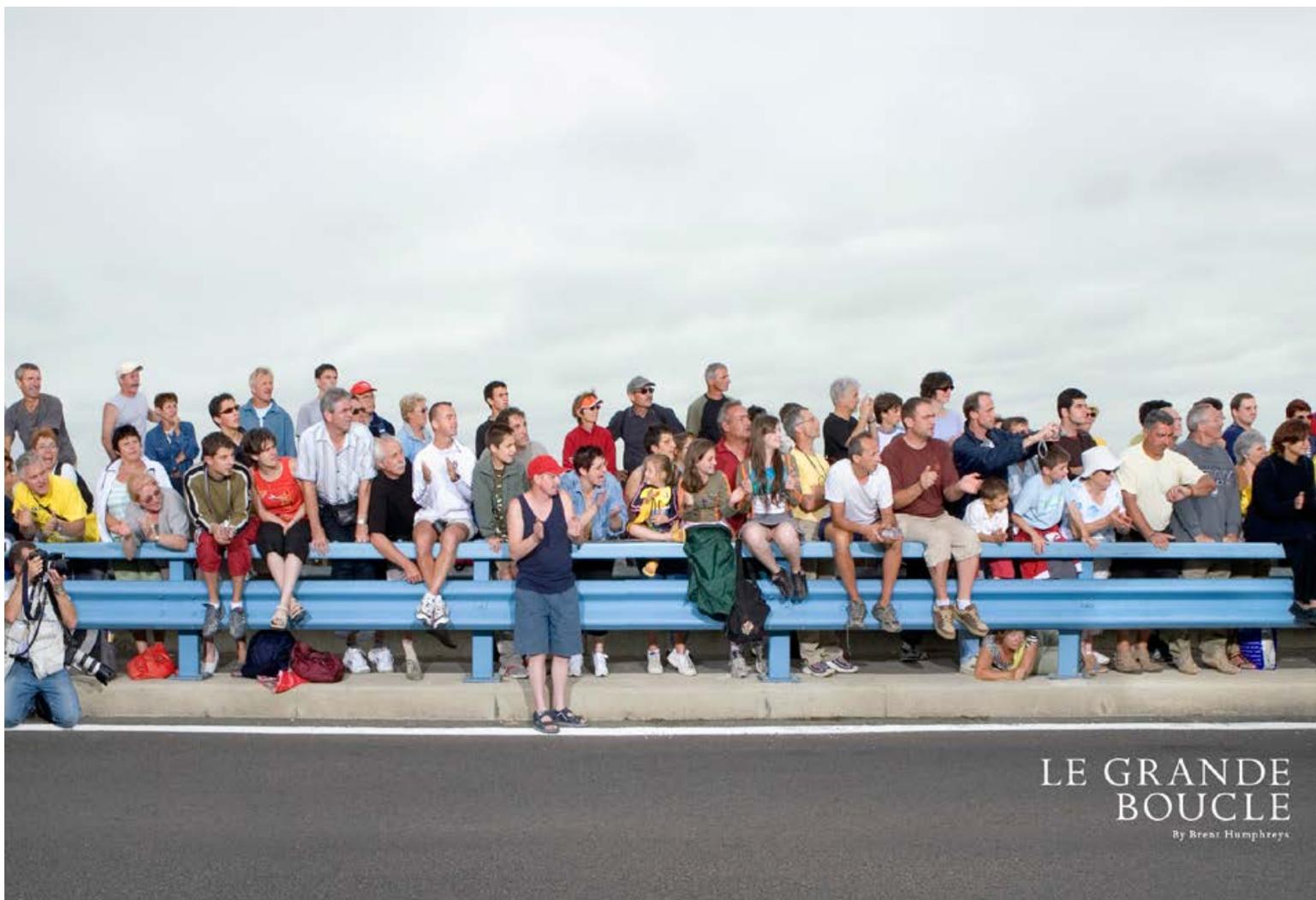
From SpinCycle



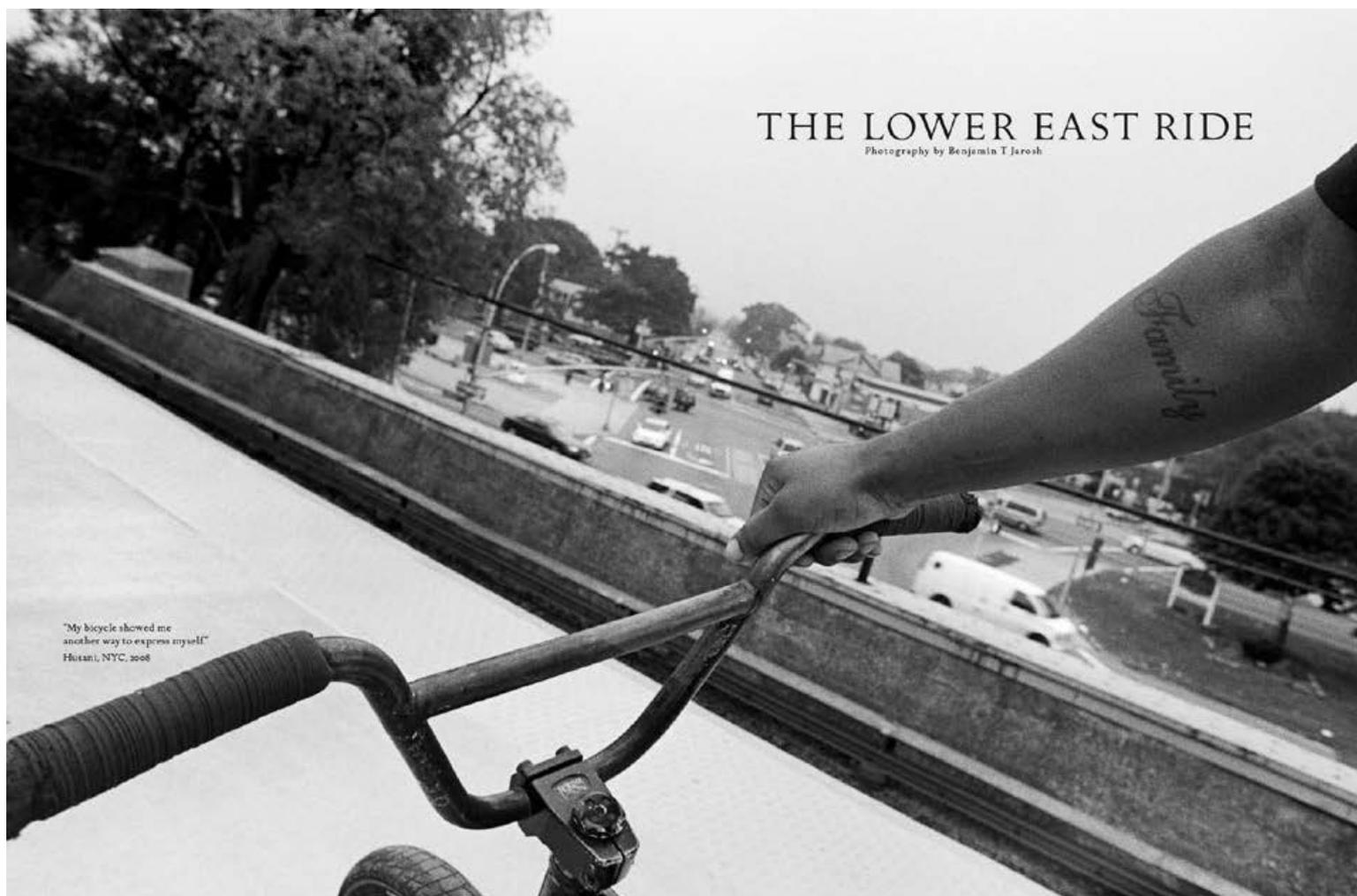
From SpinCycle



From *SpinCycle*



From *The Ride Journal*



From *The Ride Journal*



## THE COLLECTOR

by Michael Embacher, Photography Bernhard Angerer

From *The Ride Journal*

# THE WISDOM OF CROWDS

For many creatives, crowdfunding is an invaluable way to get projects off the ground. Gemma Padley speaks to photographers and publishers about their crowdfunding experiences

From Indiegogo to Crowdcube, GoFundMe, Fotofund and, probably the best-known, Kickstarter, crowdfunding platforms are one of the internet's biggest successes. All operating in a similar way, their popularity has grown exponentially in the last five or six years, helping thousands of projects that might otherwise never have seen the light of day to flower.

Take AOP member Richard Goulding and his book, *Because of Judo*. Goulding spent two years searching for a publisher to no avail before getting on board with Liverpool-based Colin Wilkinson of Bluecoat Press, who agreed to work with him on a Kickstarter campaign. On 25 August 2015, the photographer launched a campaign to publish his book about lives in judo, which included images of athletes preparing for the 2012 London Olympics. At the end of the month-long campaign, Goulding had raised more than £14,000 from 337 backers, which meant his book could become a reality.

And launching the project via Kickstarter didn't just bring in money, he points out - it helped "to prove there was a market for a book of this nature", says Goulding. "At the end of the day, I'm not a name and I haven't been published before," he continues. "Crowdfunding for photobooks is basically a way to pick up pre-sales and gauge if the book is going to work."

How did he make it work? There are several factors, he says. First and foremost it's about marketing your campaign, by ensuring that you know your audience, and by seeing it through until the calls for funds is over. It's also imperative to ask for the right amount of money, he adds, setting an achievable target, pricing your final product correctly, and thinking about the additional rewards you're offering.

"It helped that I had built up a good following on Facebook over five years," says the Manchester-based photographer. "We made a proper video lasting about 90 seconds and carefully planned the rewards we would give... I also drip-fed content to create teasers. Overall, we kept it very simple."

He adds that there's a balance between steadily promoting a campaign and bombarding people - something he must have got right as members of his Facebook community "jumped on [the campaign] and shared it with their friends in a way that was almost like third party marketing".

Like anything in life, he concludes, the more you put in the more you're likely to get out. "Don't press the 'go' button without planning what you're going to do for the next however many weeks of the campaign," he says. "I also replied to every backer to say thank you for their contribution, and ended up getting into conversations with people, which led to more backers... there's a trust thing, of course. If someone's going to give you 'x' amount of money, they want to see [what you're going to do with it]."

Goulding is already planning to publish a second book this way, but even so he advises photographers to approach crowdfunding with caution. "I'd be cautious about going it alone [without a publisher] - you need a designer at the very least otherwise you may make mistakes that will cost you," he points out, adding that you need to "bear in mind that you're unlikely to make a profit, especially if you factor in the time spent pushing the campaign... If you come away and have broken even, that's pretty good, and if you've made a modest profit, even better."

Sian Davey successfully worked on a similar project, receiving £15,509 from 220 backers to publish her forthcoming book *Looking for Alice*. "Not having easily available funds to make the book was the primary reason [I decided to crowdfund]," she says. "But I really value the community aspect to it, having been involved in supporting underfunded arts-based campaigns in the past. We have to look after each other, and Kickstarter is a really strong platform for that."

Davey adds that the support she received from her publisher, Hannah Watson at Trolley Books, was crucial in terms of managing the process, and that both she and Watson drew on existing relationships within the photography community to get the word out. "It was a very intense month [and] nerve-wracking at times, never quite knowing if the project would be realised," says Davey. "But on the whole it was a very positive experience. It was great to see people back the project and send messages of encouragement."

From the publishing point of view Watson echoes Goulding, pointing out that Kickstarter is a good way to generate pre-orders and ensure that funding is in place before the production process begins. "We had enough money to pay the printers and designer up front," she says. "We couldn't risk waiting for sales to come in after the first few months as the printers needed paying pretty soon after delivery of the books."

"Kickstarter has a huge reach and is a really easy-to-use platform that people know and trust," adds the publisher, who has used Kickstarter to get four book projects off the ground to date. "There is no guarantee that you will reach your target so it's always a relief when you do."

Photographer and publisher Martin Usborne has successfully used Kickstarter to fund both his own book projects and series he's published through his imprint, Hoxton Mini Press. Like Goulding, Watson and Davey, he says that Kickstarter's extensive reach persuaded him to use this platform over the other available options. "Kickstarter was essential for launching my books as not only did it raise funds but it also, and this is the bit people forget, raised a 'crowd'," he says. "Having a group of people to support you and spread the word is not

only great for the particular project you are working on but also for future projects.”

Since a career in photography can involve hours spent toiling away alone, launching a crowdfunding campaign is a great way to feel part of something, he adds. “You get a lovely fuzzy feeling from having a group of people around the world (virtually) willing you on. And that’s a bonus for photographers who may spend 12 lonely months or more out in the field doing their project with nothing but nagging self-doubt on their side.”

Despite singing the praises of crowdfunding, Usborne also utters words of warning – namely, if you’re producing a book, you must make sure you’ll be able to manage international orders, because the bottom line is that you must be able to fulfil your commitments to backers. Ultimately, he says, crowdfunding is a time-consuming business. “Managing a campaign is a part time job,” he says. “There’s a week of solid work beforehand, planning the social media support and PR, and then during the campaign a constant need to keep this vulnerable patient alive – will it die, will it survive? You get addicted to the process, especially if you set your mobile to ping every time a pledge comes in.”

### Group projects

And it’s not just individuals that are using crowdfunding platforms – groups are too, such as the photographers behind the successful *Danube Revisited – The Inge Morath Truck Project*. In June 2014 nine female documentary photographers, all of whom were past winners of the Inge Morath Award, raised \$59,563 through Kickstarter to fund a 35-day-long trip along the Danube River. They made and exhibited work in eight countries along the way, and later went on to show images at the Fotohof Gallery in Austria. A show at Fundación Telefónica in Madrid is planned for June 2016 during PhotoEspaña.

Sputnik Photos is another group that’s reaped the rewards of crowdfunding, the photo collective using Indiegogo to secure almost \$26,000 worth of

funding for the project, *Lost Territories*. They went for Indiegogo because Kickstarter isn’t available in their native Poland, they say, but they have nothing but praise for crowdfunding. In the past they’ve relied on grants to fund projects, but this work, shot in Central Asia, “seemed to be out of grant donors’ interests”.

The project ended up being promoted on Indiegogo’s homepage, and the site offered to let the group extend the length of their campaign to raise more funds. But while it worked well for them, Sputnik also urges photographers to think carefully before starting a crowdfunding campaign. “Promoting the campaign is crucial, requiring [constant] activity and a creative attitude to not tire the viewer,” they say.

And despite the effort required to make it work, it seems crowdfunding is here to stay. Kickstarter alone has handled \$2 billion worth of transactions in the six years since it launched, and it’s now forging ahead with partnerships with organisations such as Art Basel. The two brands got together in 2014, and have leveraged their respective influence and power to support non-commercial art projects. They have promoted the Nigeria-based photography festival Lagos Photo on their [dedicated site](#), for example, helping an event that would otherwise struggle to take place to flourish.

If not, photographers always have another option - setting up their own crowdfunding platform, rather than relying on a third party site. Videographer and writer Elles van Gelder and photographer Ilvy Njokiktjien, who work together as multimedia production studio Frog in a Tent, raised enough money to fund their work on the gang-ridden area of Manenberg in Cape Town this way, for example, while Rob Hornstra and Arnold van Bruggen’s phenomenally successful Sochi Project, in which they documented the city of Sochi in Russia, was also entirely self-organised. Ultimately, there is no ‘right or wrong’ way, it’s about finding a means that works for you and your project, doing your research, and giving it a go.

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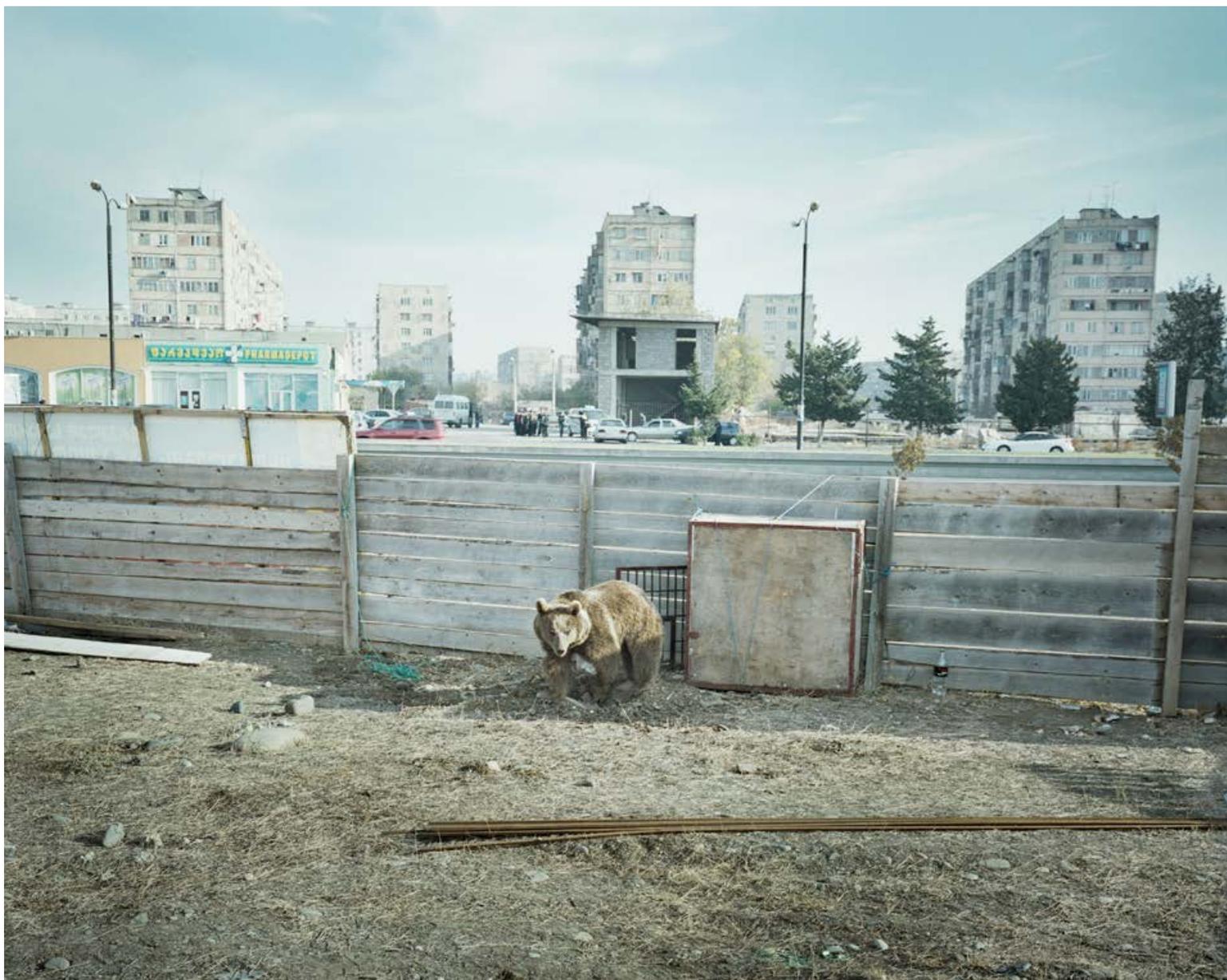
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# INSTANT FAME

Instagram has built a strong following among amateurs but, says Laurence Butet-Roch, it's also proving a keen tool for photojournalists

On 11 May 2015, a photograph by Devin Allen, a 26 year-old Baltimore resident and aspiring photojournalist, appeared on the cover of *TIME* magazine. The weekly publication had first heard of the young man through a French colleague, Molly Benn, founder of the photo blog *Our Age is 13*. She had run a search for #Baltimore on Instagram after Freddie Gray's death in police custody, when protests started to hit the streets. "There's a unique raw energy in his photos because, as a member of that community, he cared about the unfolding events on such a personal and deep level. And, also a timelessness," explains Olivier Laurent, the editor of *TIME Lightbox*, the publication's online photography section, which ran a profile on Allen before the picture was chosen for the front cover.

Stories such as this one are few and far between in photojournalism because, while Instagram has become a prime space for sharing work since its launch in 2010, standing out is very hard. "Many photojournalists are now wrongly using Instagram," says Laurent. "Their feed as become too much like their website, when they should be taking into consideration the unique features of a platform that allows them to do things they couldn't before."

He cites AP photographer David Guttenfelder as a good example of how to handle it, and in particular the everyday shots of food, ornaments and clothes that he posted while in North Korea. While of little interest to the news wires, these images introduce his followers to another aspect of life in Kim Jong-un's secretive state, and one that's arguably just as revealing. Laurent also refers to Matt Black's latest project, *The Geography of Poverty*, which geotags every image he shot to drive home the point that destitution can happen right next door.

Like Guttenfelder and Black, Daniella Zalcmán also saw new opportunities in Instagram. "I've always been a huge fan because I don't like to be precious about the camera as a tool. We should embrace image-making however it is made," she says. Like many, the 29 year-old initially used it as a visual diary, a way to keep in touch with a close circle of friends, but then saw its business potential. "Eventually, I realised it was a great way to connect with others in a professional capacity," says the Londoner. "I began posting more deliberately. It became more of a constantly shifting portfolio showcasing both my short-term assignments and the more in-depth social documentary projects I'm working on. It allows me to stay on the radar of photo editors in a casual, non-committal way."

She readily admits that it's hard to trace how photo editors find her, and therefore how much her personal account plays a part - but she knows that her Instagram presence has made a difference.

Over the past two and a half years, she's developed @echosight, on which photographers in different cities collaborate by blending their pictures prior to posting them, and has been contacted by several news outlets as a result. She partnered with *The Atlantic* in July, when the publication asked readers to contribute images of what the American Dream meant to them to accompany their month-long exploration of the concept. Reflecting on the emerging patterns these revealed, Zalcmán combined them before both she and *The Atlantic* shared them on social media. The following month, Washington's *Post* and Al Jazeera got involved - the former using @echosight to commemorate the 10th anniversary of the Katrina hurricane, and the latter to mark the first anniversary of the Black Lives Matter movement.

"When Daniella came in and showed me what she was doing with @echosight, it hit a nerve," says Vaughn Wallace, deputy photo editor at Al Jazeera America. "We had been searching for new ways to report on important social issues. We used the geotagging tool as well as recommendations from those around us as to whom in Ferguson and Baltimore they were following, to pick out two shooters, one in each city: Michael Thomas and Glenford Nunez."

On top of posting their fused pictures on the network's account, Al Jazeera built an online interactive feature that allows users to slide between them. "@echosight has a much bigger clout than my personal account," says Zalcmán. "The appeal is that it's not just my work. Through crowdsourcing or calling for the contribution of specific photographers, it can be applied to so many stories."

### @everyday

Similarly the @everyday project, which showcases images from local image-makers that go beyond the usual regional stereotypes, has won a lot of attention, and helped shape the career of its founder, photographer Peter DiCampo. Himself a talented photojournalist, he now lectures in schools around the world and was awarded a Magnum Foundation Photography Expanded Fellowship. "Instagram is an outlet in and of itself, a device where the conversation about how foreign countries are being portrayed could develop easily and the interactions with the audience could grow organically," he notes. "It would have been much harder to achieve a similar reach through more traditional platforms." Over time, the concept, which started with Africa, has blossomed in other parts of the world. Today, the @everyday family includes places like Eastern Europe, Egypt, Iran, Jamaica, or Latin America, and has become a springboard for many local photojournalists. "It's become a badge they can put into their bio and it

has given some of them a visibility with Western photo editors that they wouldn't necessarily have otherwise. Nana Kofi Acquah, who goes by @africashowboy, got a huge following on his own account and commissioned for several editorial, commercial and non-profit assignments as a result," says DiCampo.

"I'm a big fan of the @everyday feeds," agrees Josh Lustig, deputy editor of photography at *Financial Times Weekend Magazine*. "It's one of the first accounts that caught my attention because it delivered an interesting perspective in a new manner. I felt like I was accessing stories I wouldn't have otherwise."

Photographers Balint Porneczi and Chris MacArthur also say Instagram has helped them get noticed, after they used it to experiment. Porneczi was inspired by August Sanders, Richard Avedon and Anton Corbijn to take portraits of passersby in Paris, for example, and started posting the images on the platform. "Until then, I had been working as a staff photojournalist in Hungary," he says. "I loved portraiture, but I always wondered how that would fit within my practice. It's a very different way of working. For one, you have to be a fly on the wall. For the other, you have to be present, to make the other person trust you."

His distinct style caught the attention of Teru Kuyawama at Instagram, a photographer who was employed by the company in 2013 to lead its community liaison. He featured Porneczi

on Instagram's blog, and within an hour the photographer had gained 6000 followers. His count is now over 149,000, and in January 2015, he exhibited the series, *Figurak*, at the Hungarian Institute of Paris. In March, he photographed the French President, François Hollande with his iPhone for *l'Obs*. Two months later, he was covering the Cannes festival, capturing the faces of those working behind-the-scenes. "My goal: get assignments to go somewhere and make portraits of the people there," he claims.

MacArthur has a similar story. After working in editorial and commercial photography in Japan, New York and London, he decided he needed a change, and moved to Northern Alberta, where he worked as an oil rigger and started posting images under the name Keith Biggins. "It was liberating," he says. "Before I was a bit of jack-of-all-trades in terms of photography. I wanted to get back to my roots: documentary portraiture but wasn't sure where to start. I figured that taking on an alter ego would help me adjust to that lifestyle."

His raw and unsparingly honest work was soon picked up, FeatureShoot asking him to takeover its Instagram feed and major Canadian publications, from *Vice* and *The Globe and Mail*, publishing his work. "It all snowballed rather quickly and became a lot more successful than I anticipated," he says. "Now I'm having to figure out how to be Chris MacArthur again. Instagram has a life of its own."



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© Balint Figurak



*Michael*  
© Balint Figurak



*Oscar and Alba*  
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*August Silvercrest*  
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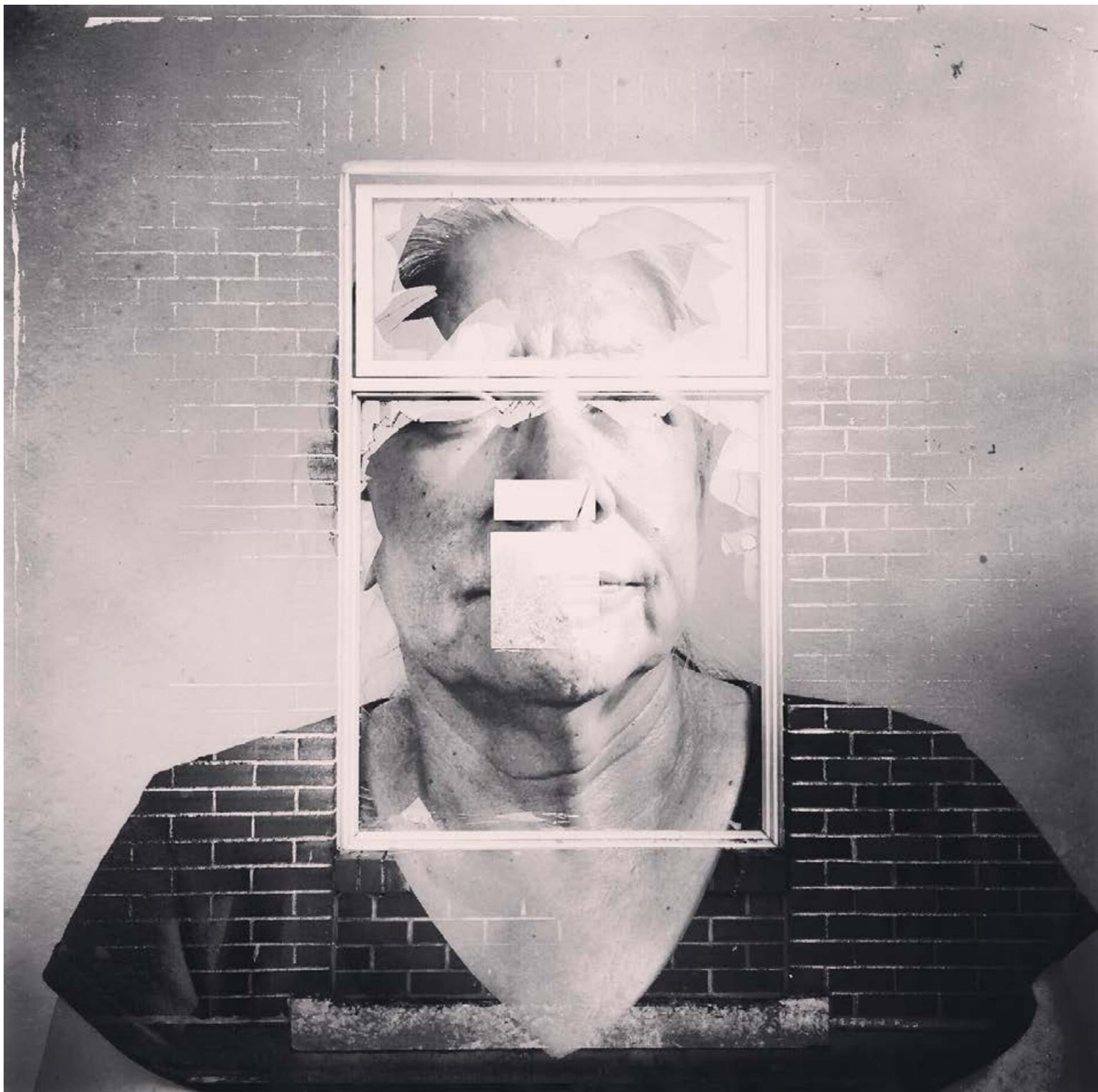
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# NO 1 LAB

A small East London lab was pronounced the best darkroom in the world at the 2015 Lucie Technical Awards, finds Brennivan Sritharan



(L) John McCarthy and (R) Cosimo D'Aprano, outside the award-winning Labyrinth pro lab at their summer exhibition. Image © Muir Vidler

“We’re not particularly modern people; I don’t enjoy sitting in front of a computer retouching, I don’t enjoy the easiness of working with Photoshop. We’d much rather be making prints than doing anything else,” says Cosimo D’Aprano, one of the founders of Labyrinth Photographic. I’m sitting on a well-worn sofa in the lab’s offices, as he and his fellow founder John McCarthy explain how they came to win the award for the Best Darkroom at the 2015 Lucie Technical Awards, just four years after setting up. It’s the first time Lucie has run a Technical Awards, an offshoot of its main awards programme, and at first sight it might seem odd to see a print lab among the cutting-edge camera and software manufacturers - particularly when so many other print labs have cut their film processing and hand printing, or shut down altogether. But for Labyrinth, whose client list includes Anastasia Taylor-Lind, Zed Nelson and Gareth McConnell, film and print are a vital part of photography’s future as well as its past.

“Some of the bigger operators out there cut film out of their services and concentrated on digital; obviously it’s much easier to manage digital workflows,” says D’Aprano. “But if you believe in something, you know [demand] is out there. You just have to manage it right and be the lab that suits the time.”

It makes sense now but setting up a company in an apparently declining sector, at the height of the recession, was a risk, to say the least. But Labyrinth was sure there was still a market for creating quality photographic prints and, says McCarthy, made sure they didn’t repeat the mistakes of other labs.

“The way the old fashioned labs operate, you bring the roll in, they tell you how it’s going to be, when it’ll be ready and that sort of thing,” he says. “We don’t have rush fees, we ask when you want it, and we’ll do it for then. We’ll turn around a job quickly because we know our competition is, at the end of the day, digital. So if people are able to convince their clients they can have the beauty of film tomorrow, then they’ll go for it.

“We’re aiming to facilitate people shooting film. We take their roll, do a scan, then we do a print, so there is film all the way through until the end which is the scan, which is exactly what they show magazines anyway. So photographers can give that to magazines and say ‘Match that, that’s what I want’, they’ve got control. People are now choosing to shoot film for a reason: they want its quality. Giving them that quality, that level of control and managing the whole process for them, that’s the cornerstone of our success.”

And winning the Lucie isn’t just gratifying, he adds, it gives photographers another argument to use with clients. “The Lucie is so respected, it means the whole process is recognised,” says McCarthy. “It’s given a step up to everyone working in film.”

### Experiential design

Both D’Aprano and McCarthy have decades of collective experience in the industry too, so the Lucie comes as recognition of much more than just four years of hard work. McCarthy studied painting, sculpture and photography at Dun Laoghaire School of Art in Ireland, for example,

learning how to do silk screens and lithographs while he was there. “Then I came to London and worked as a photographer and realised I didn’t know that much [about printing], so I went to work in a lab and learned the skills,” he says. “When I realised I did know enough after all, I worked in photography for years and then came back to printing late in life.”

D’Aprano studied art history at UCL, but was turned off from following routes such as curating because he found it “too academic and wanted to work with my hands”. He found a job in a lab at the turn of the century then “bounced around different places until now”.

The pair started Labyrinth alongside Jeremy Ramsden, an Australian printer who worked with the likes of Tim Walker, Elaine Constantine, Harry Borden and Brian Griffin. He passed away in 2013, but his meticulous attention to detail and respect for the photographer left its mark on his co-founders. “I was lucky to work with people like Jeremy,” says McCarthy. “He was one of the old school printers, where you just had to get it right – paper doesn’t matter, you just print it ’til you’ve got it right. 15 years ago, there were quite a lot of printers with these skills and they were appreciated, but they’re a dying breed now.”

“He inspired us to put the client first and get the best out of what you’re trying to achieve for them,” adds D’Aprano. “He helped us get our priorities right – the lab is all about service and I think that’s born out of the way he always saw the industry.”

That emphasis on relationships is Labyrinth’s other major strength because, as a smaller outfit, the team is reliant on building a loyal, regular client base who can also recommend them to others. In fact for D’Aprano, there’s no such thing as a ‘client’.

“No, that doesn’t come up in our vocabulary very often,” he says. “Sometimes it means working weekends, working late, but mostly just listening and making it happen. Trust is paramount – people deal with us one-to-one so there’s no escape for us, so we have to get it right. There’s so much interpretation in terms of getting the image right – you can’t read your client’s mind, you have to spend time with people, you have to talk to them, you have to understand them, you have to know what they’re going through. When they’re conceiving a shoot or a book or a story, they’ll speak to us and we’ll give them a heads-up on maybe how they should be shooting to get the colours they want. It means there’s a linearity there all the way through from concept to final print.”

In addition to running a lab, Labyrinth tries to help its photographers in other ways. It runs an annual exhibition called *A Year in Development*, for example, gathering over 70 of their clients’ hand-printed images, solely shot on film throughout the

last 12 months, and then giving them the print at the end. Their client base is diverse, so the exhibition can include everything from fashion ad campaigns to documentary photojournalism; last year it included images from Maidan Square, Kiev, processed from film that still smelt of smoke from the barricades.

“It is a lot of work, but I really think it’s worth it,” says McCarthy. “It’s a cliché, but a picture speaks a thousand words and if you actually see the show and the prints, it illustrates what we’re banging on about. In a way it’s the only advertisement we do.”

“And it’s not just advertising ourselves – it’s advertising printing, so it filters down,” adds D’Aprano. “It’s fundamental that you just remind people, and twist their arm a little sometimes. A lot of people will print as a matter of course, but it’s just a nice way of saying thank you. You’ve just got to tell people what you’re doing and what everyone else is doing, so it creates a bit of buzz and momentum.”

### Film revival

As you’d expect they’re bullish about the state of film, but their confidence isn’t misplaced – the statistics are beginning to work in their favour. “We spoke with the main UK distributor at Kodak recently and they said customers can’t get enough of it [film] at the moment, it’s selling and selling,” D’Aprano notes, while McCarthy adds that film sales stopped falling last year.

“There was a certain point where, if you looked on forums and websites, everybody thought that film was stone-cold dead,” D’Aprano tells me. “We’ve just had to resuscitate it. When I first started doing this the industry was on a mountain: everyone was shooting film. There were loads of labs with hundreds of thousands of rolls going through every week. Then it all went downhill very rapidly and before you know it, you’re at sea level with your feet in the water sinking further down.

“Now where we are now is probably on a hill. You can see the mountain and know what that was like, but you’ve got to remember what it was like to have wet feet and how bad things were looking. We’re quite content to be where we are. We get people at all levels and they’re all welcome. Some come in with their work and say ‘This is really important’ – well, it’s all really important, whether it’s someone’s holiday pictures or a high-end advert or editorial shoot, it’s our reputation every time we take some film in. It has to be a labour of love. We’ve been very lucky – with a certain amount of hard work.”



For Pepe  
© Bronia Stewart, a regular at Labyrinth



*SageHonga*

© Carlotta Cardana, a regular at Labyrinth



*Untitled Latvia#3*

© Clare Hewitt, a regular at Labyrinth



From the series *Lady into Hut*  
© Laura Hynd, a regular at Labyrinth



*Madame Caramel*

Image © Kate Peters, a regular at Labyrinth



*Laurie*

Image © Spencer Murphy, a regular at Labyrinth

# BOXING CLEVER

Brian David Stevens' series on Notting Hill Sound Systems proved a slow burner that finally lit up a decade after he shot it. Interview by Diane Smyth

“There’s no point just shooting things for the money,” laughs Brian David Stevens. “That’s sort of a job! It’s more the journey I have along the way [while shooting].”

He’s being modest because he’s managed to build up a successful freelance career through shooting what he likes, working with organisations such as Heavenly Recordings. But on some projects it’s true, it’s taken everyone else a while to catch up, and his series *Notting Hill Sound Systems* is a case in point. A set of 18 shots of speaker stacks, put in place for the Notting Hill carnival, it was shot back in 2004, but took more than a decade to take off.

“At college I paid my way by being a roadie so I was used to moving around all these enormous speakers,” he says. “So I was kind of looking around at what they were using at Notting Hill and I thought ‘OK! Let’s get there early and photograph while they’re setting up’.

“The people down there loved the idea and were showing me ‘Oh yes let’s look at this bass response’ - they love people being into the music, but they loved someone being into the speakers even more. I really liked the series so I took it to a national newspaper [in hope of being published] and they said it was shit. So I kind of left it for a while.”

Eventually he went back over the portfolio and, finding he still liked it, decided to show the shots to Craig Atkinson, founder of Cafe Royal Books. He published a small zine of the images in July 2014 in an edition of 150, which did so well, a second zine was published - a rarity for Cafe Royal Books. “Pretty much as soon as Craig got them [the images], Josh from Tartaruga [Josh Lustig, who set up the publisher and printing press, and is also deputy editor of photography on the *FT Weekend Magazine*] got in touch and said he’d like to do a book.”

Keen not to tread on Cafe Royal’s toes, Stevens decided to do something very different with this version. Where Cafe Royal Books deliberately keeps its publications extremely low cost, Stevens decided to create boxes of hand-made screen prints, and printing extra large at 450x309mm as a nod to the sheer size of the speaker stacks. Each A3-size box contained six prints and Stevens made 30 boxes in total, “and obviously we stacked the

box sets up to look like speaker stacks”.

The boxes retailed at £100 each which, while considerably more than a regular book, is still a very good price for a set of prints. He’s now ‘drip-feeding’ the rest of the images as single prints, as offering them at a cheaper rate to those who’ve already bought the box.

“We could have made the screen prints very expensive, because they were beautiful things, but we wanted people to be able to buy them,” says Stevens. “I didn’t just want them to be bought by collectors. They’re tactile, so I wanted people to actually get them out of the box. That’s the way some books go now, and I hate the idea of these shrink-wrapped books [that the owners have never even opened to look at]. A book is a wonderful thing so not to use it is worse than burning it. At least someone will have looked at it before deciding it’s got to be burnt.”

From there the project has gone from strength to strength. Featured on the *Caught by the River* creative blog – for which Stevens made 12 exclusive A2 prints – it was exhibited at Heavenly’s The Social club, and at Rough Trade Records, and the Laslett Notting Hill, a boutique hotel in the West London district, bought a set of ten prints so that it could display one in each of its rooms.

“That came through a design company called Atlas,” says Stevens. “It’s art director, Ben Kelway, was brought in to do the hotel design, and he had seen the prints online. Most modern hotels could be anywhere, they wanted to be very specific [to the local neighbourhood] and chose work either by artists living in Notting Hill or working there.”

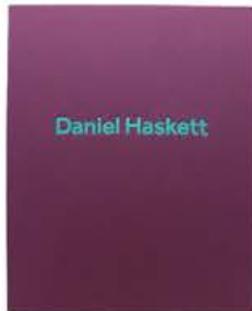
The box sets have now sold out, as have the two sets of zines published by Cafe Royal Books – not bad, as Stevens points out, for a project initially so quickly dismissed. “It’s weird ten years into it [that the project has finally taken off],” he laughs. “People want to buy prints from it all the time. But I’m never massively bothered [if a project sells at the time], it’s successful if I like it!”

*Brian David Stevens’ new book Brighter Later is published by Tartaruga*



From *Notting Hill Sound Systems*  
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