A black and white photograph of a hallway with graffiti and a person walking. The hallway is narrow and has a person walking away from the camera towards a bright light at the end. The walls are covered in graffiti, including large, stylized faces and abstract patterns. The ceiling has some dark, branching structures. The overall atmosphere is gritty and urban.

Roger Hicks
and
Frances Schultz

Black and White

Step by Step

BLACK AND WHITE STEP BY STEP

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This is (we hope) the first of a long line of e-books from the same authors. It's a 'one stop shop' for most of what you need to know in order to get started in black and white photography, and it should take you quite a long way down the road towards more advanced black and white as well.

It's always difficult to decide whether to buy something 'sight unseen', even when the sums of money involved are very small. But equally, you can't just flick through an e-book in the way you can a proper, paper book. What we've done, therefore, is to provide an expanded contents list, together with the first and last (or next to last) page of each chapter.

The only exceptions to first-and-last are Chapter 6, where we have included five pages of an actual step-by-step sequence for loading a 120 camera, and Chapter 8, where we've put in two of the pages on loading cut film holders. These should give you a fair idea of what we mean by 'step by step'. Similar step-by-step pictures are given in many other places, including 35mm film loading, putting film in developing tanks, and more.

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1 BLACK AND WHITE STEP BY STEP

This book does exactly what it says on the cover. It's about traditional film-based black and white photography, and it shows you how to do it step by step, for all formats from 35mm to sheet film.

When we say 'step by step', we mean it. After this first introductory chapter, Chapter 2 is about choosing a camera; Chapter 3 is about choosing lenses; and Chapter 4 is about choosing film. Then we get into the real step-by-steps: loading and unloading cameras, and shooting with them, whether you choose 35mm (Chapter 5), medium format (roll film, Chapter 6) or even large format (sheet film, Chapter 7). Then, the first half of the book ends with Chapter 8, on how you can determine exposure with non-automatic cameras, whether by metering or by guesswork, and Chapter 9, on filters for black and white.

The second half deals with the darkroom: how to develop films (which really is very easy), and then how to print them in a traditional darkroom (which is even easier). Scanning and ink-jet printing are mentioned only in passing: there are plenty of books on digital photography, after all.

..... as 'efficiently' as possible.



'Bomb Doors' Vitessa: *Faced with a 50s wonder like this, who could resist trying it if at all possible? What looks like a second, giant shutter release is in fact the wind on. There are plenty more eccentricities in store, too, such as a film counter that can only be reset while you are loading the camera. But once you see the results, you may be reminded of the old Voigtlander slogan: 'Because the lens is so good.'*



***Silves, Portugal:** We shot this with a 1960s 'baby' Linhof Super Technika IV with a 105/3.5 Schneider Xenar and a 6x7cm back loaded with Ilford XP2.*

The first question you need to ask yourself is whether you are trying to recreate a particular look from the past, or whether you are embarking upon black and white with no real preconceptions. Second, how far

With rangefinders and SLRs, check that they focus at infinity. If they do, they are probably all right at other distances. If you have a small piece of ground glass, a tripod and a magnifier, you can often put the ground glass in the film plane and check focus there too. A strip of Sellotape or similar translucent tape can be used in place of a ground-glass but obviously you have to be careful not to touch it with the magnifier. You can make a workable ground-glass with hair-spray, or very matte translucent adhesive tape, on a piece of ordinary glass.

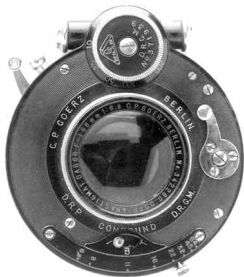
Use cheap outdated film for further testing: even colour film will do. Some cameras will not function properly without a film in them: two examples we can quote from bitter experience (we thought they were broken) are our Retina IIa and our KowaSIX. For 120, you can even use an old 120 backing paper (no film on it) to test functionality. To test cut-film cameras, use photographic paper. It will be contrasty, and a negative, but it's cheap and easy.

There is more about lens testing in the next chapter.



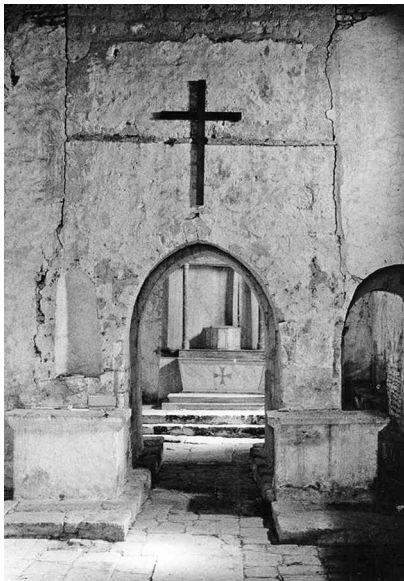
3 LENSES

Just about any lens ever made can be used for black and white photography, though differences in quality will show up more in 35mm. You can even use a single-element magnifying glass. After all, there's no trouble with colour fringing.



Goerz Dagor: *The Dagor is one of the great lenses of legend, but this doesn't necessarily mean it will suit you. This 168mm f/6.8 probably dates from 1918-1920.*

On the other hand (which is not immediately obvious) achromatic and indeed apochromatic lenses will give more sharpness on most modern black and white films, which are panchromatic (sensitive to all colours) and...



Church of St. Martin, Taizé: Old lenses can be surprisingly good. The 50/2 Rodenstock Heligon on the 1950s Kodak Retina that I used here can outperform many more modern lenses.



4 FILM: GENERAL CONSIDERATIONS

Although there has been something of a decline in the last few years, with the disappearance of Agfa, Forte and Konica, there is still a very considerable range of films on the market: the choice can be bewildering.

You should however be extremely wary of anyone who tells you what film to use. Recommendations are one thing: we shall make some ourselves in this chapter and the next. But a flat statement that ‘this is the only film anyone needs’ is grounds for running a mile, or at least, for looking upon any further advice with the deepest suspicion. There are two reasons for this.

To begin with, different people look for different things in films. Some seek speed; some, grain (coarse or fine); some, sharpness; some, ease of processing; some, tonality; some, price alone. Of course, we are all influenced by all of these considerations, but our priorities will vary greatly. Nor are they constant, or absolute. We may well choose different films for shooting in murky interiors, or for outdoors in bright sun. When it comes to price, if two films are very similar in performance, but one has a slight edge, we may well be willing to pay a modest premium for the...



***Lijiang market:** Nearly 40 years after the picture of Dail, but still Ilford film: HP5 Plus in a Leica, with a 35/1.4 Summilux, printed on Multigrade Warmtone.*

The range of choice, and the role of personal preference, is why we end this chapter, and begin the next, by repeating that it is always a good idea to try a range of films when you are starting out.



5 USING 35MM

For most people starting out in film, 35mm is the automatic choice, and offers the widest variety. But no film is any use unless it gives you the results you like. This is why we keep repeating that you need to try different films when you are starting out.

Once you have found a film (or two or more films) that you like, it makes eminent sense to stick with it (or them) and not perpetually switch from one film to another.

This is a (heavily modified) version of the oft-given advice to choose one film and stick with it. All too often, this advice is given in the following form: “Choose any film — it doesn’t matter much which one, because they are all good — and ‘learn to use it’.” No, no, a thousand times no. Yes, they are (almost) all good, but it really does matter which one you choose, because some will suit you better than others.

Nor is the advice to ‘learn to use’ a particular film especially helpful, because there really shouldn’t be much to learn. You may end up with a personalized film speed (Chapter 8), and you may end up giving more...

...for hand-held shots, little-used lenses...



***Road, Mertola, Portugal: Test shot : Ilford HP5, 200/3
Vivitar Series 1, Nikon F. Just think of the last few
frames as a free tutorial at the end of the roll.***



6: USING MEDIUM FORMAT

Medium format is far easier than most people realize. After all, when roll-film was introduced in the early 20th century, it was not for ‘professionals’ but for amateurs with their basic folders and box cameras. Generations of people with almost no interest in photography enjoyed all the success they could reasonably hope for from roll film. It requires a tiny bit more dexterity than 35mm, but really, not much.

It is by no means unusual to prefer different films in 120 to what you use in 35mm. Even if you use the same film, you may expose and develop it differently. These variations are because sharpness and grain are far less important in the larger formats, so you can choose different compromises.

The film you choose may be grainier and less sharp to begin with, without its really mattering; you may prefer to give it a little more exposure, in the interests of better tonality, because you no longer have to worry anything like as much about the increased grain and decreased sharpness this entails; and you may even find that you need to change development times to suit your enlarger set-up.

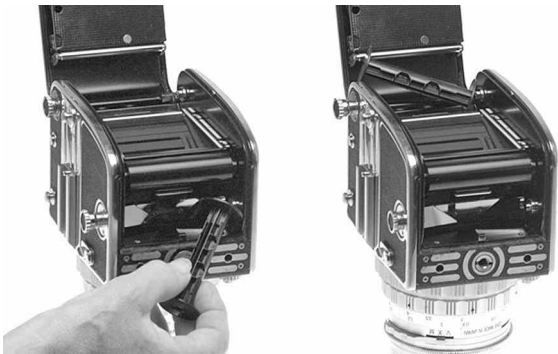
..... the film and paper will have the maximum possible time to flatten out before the next picture. Awkward film paths are most often a problem with expensive professional cameras, where it is assumed that a film will rarely stay in the camera long enough to acquire a ‘set’.

As with 35mm, do not load or unload in the full glare of the sun. Room lighting is fine; so is ordinary shade; and if nothing else is available, use the shade of your own body. The same goes for winding on with red-window cameras, preferably with a shutter over the red window when you are not winding on: wind on in the shade. Modern films are far more sensitive than old ones, and the red window may have faded over the decades. If there is no shutter, some people put a bit of tape over the window, and lift it only when they are winding on.

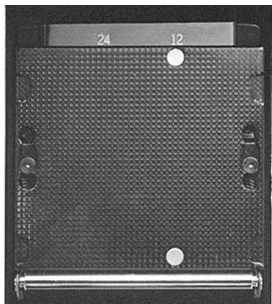
LOADING MEDIUM FORMAT

1 Make sure the camera is empty, then open it:
If it has a ‘red window’ film counter, you should be able to see a number through the window. Otherwise, just wind on. If it has an automatic counter, it will lock on the next frame. If it has not, it will wind on. Give it a good few turns if you are in doubt.

The back lock may be anything from a simple spring clip to a button with sliding interlocks, but it's rarely hard to figure out. If there's a film in there, remove it.



2, 3 *Remove the empty spool and place it on the take-up sprocket: The old feed spool becomes the new take-up spool. Usually, both spools are held in place by some sort of spring: try pushing left and right. If there is no room for this, the dog at one end of the spool can often be pulled out with a small knob, as here. Or there may be an arm that swings out with a little lug that fits into one end of the film spool. If you have to use any more than the smallest degree of force, you are probably doing something wrong.*



4,5 *Check the pressure plate, then break the seal on the new film. Some cameras have pressure plates that can be set either for 120 (film with paper backing) or 220 (film with paper leader and trailer; very rare nowadays). Normally, the plate can be clipped in place in one of two ways. Make sure it's showing '120' instead of '220' or (as in the case of the KowaSIX here) that it is showing '12' instead of '24'.*

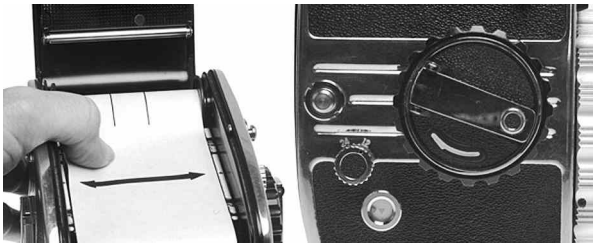
Holding the spool carefully so that it doesn't unroll, break the paper seal that is holding it closed. Remove the seal completely, or it will almost certainly fall off inside the camera, where, if you are unlucky, it can create mayhem, jamming the mechanism or even getting in front of the film and blocking the light, thereby spoiling the picture .



6, 7 ***Load the film:*** *Still holding the loaded spool carefully, unfold the flap on the end, and wiggle it into the feed spool. Make sure it is tucked well into the slot, or it may come adrift when you wind on.*

You may need to pull out one of the spindles, as here, in order to get the spool onto the spindle inside the camera: other cameras have slide-out arms, or the spindle is simply spring loaded.

Once the new film is in place, a spring in the feed spool should hold it to stop it unrolling, though some cameras omit this feature. Unfold the tongue on the backing paper and push it into the slot on the take-up spool



8, 9 *Wind on to the arrow (auto numbering only); close the back; wind on. With the back still open, wind on until the arrow lines up with the dot. The paper is being held down here just to show the dot more clearly. On other backs there may be an arrow or even a cut-out with which to line up the film arrow. Then close the back. There should be a zero or other indicator in the counter window (here, the little window at the bottom). Now wind on until '1' shows on the counter.*

With red-window film counting, there is no arrow. As soon as you are sure the film is secure on the take-up spool, close the back and wind on until '1' is in the window. There will normally be a sequence of warning dots beforehand, as shown on the backing paper, above. Some numbers are easier to see than others: Ilford's are particularly faint. Do not wind too far: successful winding backwards is rarely possible.

7 USING LARGE FORMAT

Large format (hereafter LF) is not the impenetrable, arcane world that some of its aficionados would have you believe. After all, 4x5 inch survived so long in press photography precisely because it can withstand serious abuse, and still produce printable pictures.



Linhof Kardan Color: Even such an august name as Linhof need not cost a fortune when it is affixed to the comparatively unloved Kardan Color.



Film loading 1, 2: Slip the corners of the film under the guide rails at the edges of the holder. Getting the film started under the rails like this is the most difficult bit, but it is still not hard.



Film loading 3, 4: Gently push the film into place, and when it is fully home, try to pull it straight up, using a finger-nail. If it is not properly under the guide rails, one side or the other will lift up. If it is properly seated, you can feel an equal resistance on both sides.



***Film loading 5, 6:** Fold the door over at the bottom and push the slide home. If the door is not pushed over, the slide may still feel as if it is seated, but there will be a light leak.*

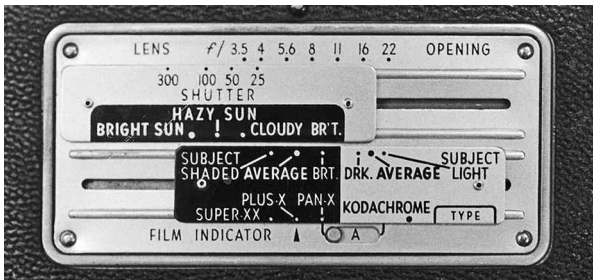
One side is now loaded. Flip the holder over and load the other side. Put the loaded holder on the right, or on a shelf: wherever it will not be mistaken for empty. Repeat until you have run out of holders to load.

Don't forget to close the film box when you have finished! No matter how fast you close it after you have accidentally turned the light on, you can't move faster than the speed of light. The black plastic inner bag provides adequate protection if the top is folded over, so get into the habit of doing this, with the flap underneath so that gravity is on your side.

8 EXPOSURE

The first and most important thing to realize about black and white negative photography is that exposure is far less critical than some people would have you believe.

To this day, many photographers just guess their exposures. So can you. With minimal practice, you can get a very high percentage of good exposures. With old, unmetered cameras, especially if you do much street photography, it is all but essential to learn to guess exposures. There's just not time to meter every shot.



***Kodak calculator:** We forget which camera it was on, but we can't help feeling that by the time you had worked everything out, the moment might have passed.*

EXPERIENCE

All the advice above may be daunting at first, especially if you try to think too much about incident light meters, spot meters and so forth. But, as we said at the beginning, just don't worry about most of it. Basic metering will get you close to the optimum. In fact, as we have pointed out, so will guesswork.

If your negatives are not exposed the way you like, you will then have the incentive to investigate why not, and you will probably find the answer (or at least a remedy) in this chapter. Until then: get out and shoot.

EXPOSURE GUIDELINES FOR ISO 400 (100/125)

Outdoors, bright sun, 1/250 @ f/16 (1/125 @ f/11)

Outdoors, 'hazy bright', 1/250 @ f/11 (1/125 @ f/8)

Outdoors, overcast, 1/125 @ f/11 (1/125 @ f/5.6)

Outdoors, raining, 1/125 @ f/8 (1/125 @ f/4)

Brightly lit shop windows, 1/125 @ f/5.6 (1/60 @ f/4)

Indoors, very brightly lit, 1/60 @ f/4 (1/30 @ f/2.8)

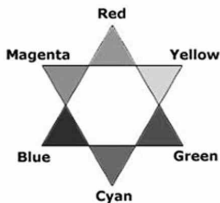
Indoors, domestic light, 1/30 @ f/2 (1/15 @ f/1.4)



9 FILTERS

Because you are not recording colours, but only tonal relationships, you can use coloured filters to alter those tonal relationships. You can also use polarizing and neutral density (ND) filters, just as you can in colour photography, but we will leave these until later in the chapter.

The simple rule is that a filter lightens its own colour, and darkens its complementary colour. Thus, for example, a yellow filter will lighten yellow stone and darken a blue sky. The latter explains why yellow is often called a ‘sky filter’.



The ‘Colour Star of David’ sums up colour relationships very well, with the complementary colours opposite one another. A survey of the actual filter colours that are commonly used in black and white photography appears later in the chapter.

....especially for your finest lenses, but let yourself be guided at least as much by convenience as by any other consideration. We use Soviet-era Russian and Ukrainian filters alongside Big Names, and for large format, and even medium format, we often use 'optical resin' (i.e. plastic) 'system' (square) filters from Cromatek, Lee and others.

MULTIPLE FILTERS

Whenever possible, use only a single filter, as the risk of flare from a stack of filters really does go up quite rapidly, especially if they are uncoated. In other words, if you normally use a protective filter, take it off before you put another filter on.

If you must use multiple filters, use as deep a lens hood as possible in front of them. Note also that with multiple screw-in filters, there is a real risk of vignetting as the edge of the filter cuts into the corners of the image. 'Slimline' filters reduce this risk, but they are usually more expensive, and may not have front filter threads to allow filters to be screwed into one another.



10 BASIC FILM DEVELOPMENT

Film development is amazingly easy. All you need in the way of equipment is a developing tank; a graduate for mixing chemicals; some bottles to store them in; a thermometer; and a watch or clock for timing. Everything else is a refinement.



Tank, jug, thermometer: All that most people should need to buy in order to develop their first film. Bottles to store the chemicals can be recycled (but **MARK THEM CLEARLY**) and you need a watch or clock with a second hand. That's it.

Admittedly, you need to get the film into the tank, in the dark, which is covered step by step, later in the chapter.



11 CHOOSING CHEMICALS

In the previous chapter, we blithely ignored which developers and other chemicals to choose, because they all do much the same thing, and all the good ones work.



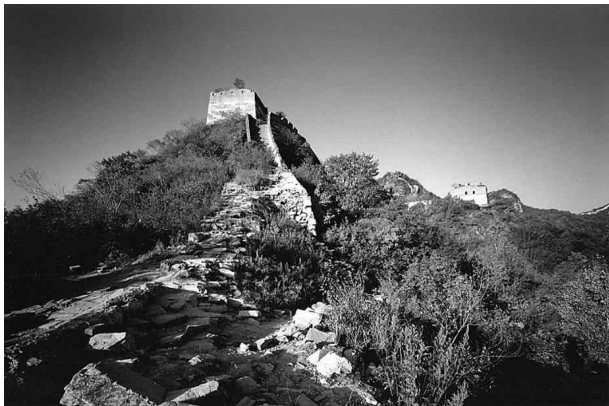
Zuerich: Image quality is a complex cocktail of film, developer, format, lens, subject matter and viewing medium, plus a dash of pure alchemy: what works for one person won't necessarily work for another. Alpha 12 WA, 38/4.5 Zeiss Biogon, Alpa-unique 44x66 mm formal, Ilford HP5 Plus developed in Ilford DD-X.

‘Hardening fixer’, again as its name implies, hardens the gelatine, making it more resistant to scratching. This sounds like a good idea, but the truth is that almost all modern films (certainly, all those from Ilford or Kodak, and most other films from most other manufacturers) are already well hardened, and therefore do not need any further hardener. The big reason not to use hardening fixers, which can be based on either hypo or ammonium thiosulphate, is that they entail much longer washing. Hardening fixer is almost never needed with modern films, and with papers it is recommended only for those that are to receive aggressive after-treatments such as heat drying of fibre-base papers (emulsion to blanket) or some kinds of toning.

Different brands of the same type of fixer are substantially interchangeable, though not to the point where we would advocate mixing them. But as you can see from the information above, the phrase ‘the same type of fixer’ is important: alkaline, hypo, rapid, hardening. We use Ilford Hypam, a liquid concentrate, which we order in 5-litre plastic bottles. There’s nothing better, but there are others that are probably as good.



12 ADVANCED FILM DEVELOPMENT



Great Wall of China: Kodak film (Tri-X) in Ilford developer (DD-X). It may make sense to keep two or even three different developers, but it rarely makes sense to have a different developer for every film. We use more Ilford film than Kodak, and we're used to DD-X, so we stick with it. Most developer manufacturers give times for a wide variety of different films.

Begin with the manufacturers' recommended concentrations, temperatures and times. They may not...

The Jobo CPA-series, and other machines (for example from Durst), automate development entirely. Load the film into the tank; put the tank in the machine; press the start button; then walk away and forget about it until the process is finished. They are ideal for colour processing, but are probably overkill for black and white.

Processing machines used to be very expensive but can now be found cheaply or for nothing. At least one source in Germany is dedicated to maintaining and servicing Jobo machines, but be warned: when you are used to paying 'scrap' prices, new components appear surprisingly expensive.



13 PRINTING: MATERIALS

There is nothing quite like a proper ‘wet’ print, on real (silver halide) photographic paper.



Carved cactus leaves: All right, it's a terrible thing to do to an innocent cactus, but it's still rather fascinating. This is in the botanical gardens at Udagamandalam (Ootacamund, Ooty). A colour picture would be too literal: black and white much better conveys the textures. Frances shot this in the mid-1980s on Ilford XP2 (pre-Super), with a Nikkormat FT2 and 90/2.5 Vivitar Series 1.

Hazardous waste disposal

You can get a pretty good idea of how hazardous photographic chemicals are from the fact that very few jurisdictions classify them as hazardous, and by the fact that once they reach the sewage processing works they will be diluted to the point of undetectability, at which point it is somewhat disputable whether they count as pollutants at all. Some chemicals adversely affect septic tanks, but if they do, you can find out from the manufacturers' web-sites. We used to dilute used fixer heavily (1+10 or so) in a watering can and use it for watering the lawn.

If you are aware of local 'hazardous waste disposal' regulations appertaining to photographic chemicals, it is up to you whether to risk prosecution. We would not say this if we believed that normal photographic chemicals were a significant hazard to the environment.

It is all very well to say that even the tiniest amount of anything that might be hazardous should never enter the sewers, but there are plenty of things that should be banned before photographic chemicals, including most cleaning materials. When people stop cleaning their toilets, we'll stop using photographic chemicals.

14 PRINTING: EQUIPMENT

Unless you make only contact prints, the most fundamental tool for printing is the enlarger.



1950s Ilford/MPP enlarger: Most of what you need to make a print is here, even down to the candle-powered safelight.

Flattening

The classic way to flatten refractory prints was under a stack of books, between clean sheets of lint-free paper, but a while back we found an old-fashioned book press which is ideal, if bulky and surprisingly expensive.

We have found the other traditional method, drawing them backwards across the edge of a table, to be sufficiently hazardous that we are not even going to illustrate it.



15 DARKROOMS

It is perfectly feasible to process film in the kitchen or bathroom: the chemicals aren't really dangerous. Yes, if you drank them, and if you could keep them down, you'd feel very unwell, but they almost certainly wouldn't kill you. Treat them with a modicum of respect; don't use the same mixing vessels for food and chemicals; carefully sponge and wipe clean all working surfaces down after you've finished, and everything will be fine. In fact, fifty or a hundred years ago, many amateurs did actually use the same mixing vessels for both food and chemicals, and it rarely killed them, but it still isn't a good idea.

For enlarging (or even contact printing) you will however need a darkroom, or at least, a room that can be blacked out. Let's begin with the latter, setting up a temporary darkroom.

TEMPORARY DARKROOMS

You don't need running water, though it is a desirable luxury. Of the ten or more darkrooms we have had, together or on our own, in the last 40 years or so, more have had water than not, but only just.

Our Nova tent has however been used in a garage in California; in a kitchen in the UK (during building work, without admitting a particle of dust); in the parlour of the same house; and in the living room of a 400-year-old French cottage.

At rather over £500, the best part of \$1000, the Nova Tent looks expensive, until you consider the cost of purpose-building a darkroom and the fact that it is always ready for use. If you can fit one into your garage, basement or even garden shed, you may find that it is a lot of entertainment (and a refuge from the world) for a comparatively small amount of money.



16 PRINTING TECHNIQUE

The picture overleaf illustrates the apparent paradox that underlay photography from the 1920s to the 1960s: negatives got smaller, and prints got bigger. It was not really until the 1930s that film quality improved enough that enlargements became feasible, though the first precision 'miniature' cameras such as the Leica (24x36 mm on 35 mm) and the Rolleiflexes (6x6 cm/ 'two and a quarter [inches] square') actually appeared in the 1920s.

Even with top-quality lenses, film quality initially limited enlargements to 3x to 4x. This is postcard size off a Leica, or whole-plate off a Rollei. Not very big. But it didn't matter. Compared with the cameras that could make even postcard-sized contact prints, let alone whole-plate, the Leica and the Rollei were tiny.

Soon, though, people started making bigger and bigger enlargements, and the result was a sort of arms race on film quality, lens quality and mechanical precision.

***Landscape (overleaf):** When the Leica was introduced, even a 5x7 inch/13x18 cm picture was regarded as quite big. This was a 16x20 cm (6x8 inch) enlargement from a 35mm Nikon negative on Ilford SFX, orange filtered.*



Ford's Theatre, Washington, D.C. : The box beside the stage is where President Lincoln was shot. Frances took the picture with a 14mm Sigma lens on a Nikon F, and printed it on Ilford Multigrade III: it's a very old shot (late 1980s). Film was trade-processed Ilford XP2, or maybe even XP1. We can pretty much guarantee that even a beginner, if they were prepared to 'waste' a few sheets of paper, could produce a print as good. Some might even do better.



17 WHERE NEXT?

As we hope is clear by now, the fundamentals of photography are quite simple, but you can go on learning for the rest of your life. What is the best route to take, once you have embarked upon the odyssey?

The first thing to accept is that art and technology are inseparable in photography. Inspiration is worthless unless you know how to produce pictures like the ones you admire, or, more importantly in the long run, pictures like the ones in your head, the ones you want to create. Likewise, technical expertise is worthless unless you can produce pictures that are aesthetic successes: unless, of course, you are one of those whose sole interest is in 'testing' cameras, lenses and films.

To get better, we recommend a three-pronged attack: practice, visiting exhibitions, and reading.

***Dog (overleaf):** Shoot first, and ask questions afterwards. If something strikes you as funny, or cute, or unusual, take a picture. Why not? At the very least you'll have a pleasant souvenir, and you hone skills that may stand you in good stead another time: how to focus, compose and set exposure almost instinctively.*

Bookshelf (previous page): Left to right: **The Focal Encyclopedia of Photography**, Revised Edition, 1965 (2 vols.); Concise Oxford Dictionary; Oxford Dictionary of Quotations; Le Grand Robert & Collins French/English, English/French dictionary (2 vols.); **Ilford Monochrome Darkroom Practice** (Coote); Rangefinder (Hicks & Schultz); **Chimie et Physique Photographiques** (Glafkides); **Modern Photographic Processing** (Haist, 2 vols.); **Photography** (Clerc); **Photography, Its Principles and Practice** (Neblette); Gevaert Manual of Photography; Basic Photography (Langford); **Textbook of Photographic Chemistry** (John & Field); **Miniature and Precision Cameras** (Lipinski); The Photographic Process (Shepherd and Mees); **Exposure Meters and Practical Exposure Control** (Dunn); Dictionary of Photography (Sowerby); Kodak Reference handbook 1941; Ilford Manual of Photography (Horder, 5th ed.) ; Leica, A History Illustrating Every Model and Accessory (van Hasbroeck); A New History of Photography (Frizot) **The Oxford Companion to the Photograph** (Lenman); Nikon F Nikkormat Handbook; Cameras: The Facts...

These are maybe five per cent of the books we own on photography, but these are among the ones nearest Roger's desk because he consults them most often.

AFTERWORD

There's lots more on www.rogerandfrances.com, and it's all free. Yes, we know you've bought this book, and we're very grateful, but if you find the web-site useful as well, we'd be even more grateful if you'd make a small contribution occasionally.

Conventional book publishing is more and more like Hollywood: they want only mass-market material, preferably a sequel to what's gone before. As you may have noticed by now, we're not exactly mass-market, but we hope you will have found things in here that are useful to you, and that you didn't know before.

Unless this book is a complete failure, there will be more, and they will be announced on the site.

Meanwhile: enjoy your photography. That's what it's for. It's what life's for.

***Beach Patrol Headquarters, Miami (overleaf):** Yes, traditional black and white means you spend a fair amount of time in the darkroom. On the other hand, you have to find your pictures somewhere, so it should get you out in the open air as well; and a darkroom can be a very welcome haven on a winter's evening.*

