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GRAIN

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LOTI CASANOVA | MARTA FERREIRA | MATTHEW PERKS



Photography magazine for contemporary photographers with analog souls

GRAIN

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Eitorial

My [Maurício] oldest daughter is 14 years old. Her (still short) life is lived around all sorts of digital devices and products. Cameras, cell phones, social media, iPads, iPhones, Android are all she needs to stay up to date with the latest news, interact with colleagues, to find out what is happening in the world.

Not long ago, she asked me how she could give her pictures a more analog look. She started to show me an infinite number of accounts by young people who, like her, show their experiences in photography, but with one particularity: the type of editing used or the medium they used to photograph.

Some use presets that emulate the tones of different film stocks, so well known to us, so well known to those who have lived photography for a few decades. Others use analog cameras and, to my amazement, many turn to affordable and easy-to-operate disposable cameras. I was so pressured that she ended up “persuading” me to buy her a disposable so she could have “different” photographs.

A whole new world opened up for her. Instead of leaving her finger on the shutter button, choosing the right shot became the main focus. Counting how many images were left in the camera was another of her cares. But the biggest magic, this one, came from the impossibility of seeing the result immediately. Instead, I noticed that each shot gave rise to a fascination, emotion and anxiety that we've all experienced for decades. And now, she has to wait another couple of days until the development and printing of each image reaches her hands. I'm pretty sure other emotions will surface. I'm sure they will. I can still remember some of them very well.

We hardly ever live without digital, but all this fascination with analog makes us feel good, makes us travel in time and provokes emotions. We should slow down our photography from time to time: choose well what to photograph, avoid looking at the results, live in the moment, and move on to the next image.

See you on the next issue.

Cheers,
Maurício & Hugo
The GRAIN Magazine editors

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LOÏC CASANOVA

Sombre insomnie

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My name is Loïc Casanova, I am married and the father of two young boys. I was born and live in the middle of the Mediterranean forest. Cut off from the world, I am only half of my time because, since my childhood, I have been wandering the streets of Montpellier, a large city located in the south of France.

I see my artistic career as a challenge, therefore I spend most of my time working around my photo series and my professional development. My family also takes up a lot of my time, so when I have a few hours left, I spend them on my road bike. I really like cycling, it's a sport that requires you to surpass yourself. Sometimes, on a whim, I pick up paint and brushes and paint. It's a kind of instinctive urge to create that expresses itself when I feel the need to.

It was in January 2018 that I started photography. I have been working in the construction industry for 20 years. I had started my own business, and the business was going pretty well, but I had aspired to other things for a long time. So when the opportunity arose, I sold my shares in my company to embark on this artistic career. Of course, I knew the risks and the difficulty of such an adventure, and that is certainly why I chose to do it.

At first, since I had never used a camera, I bought an entry-level model from Canon, an EOS 200D. After three months of use, I









knew exactly what I wanted in terms of image. So I bought a Fujifilm X-T2 which I still use today. I especially like the grain and high contrasts of Fujifilm cameras. I expect to buy the X-T4 very soon. I find these cameras to be perfectly suited to the street photography that I have been practising from the start.

Once again, what brought me to focus on street photography is the challenge that this discipline imposes. Mastering your settings, being very attentive to your environment, patient, original in your shots are all essential things to achieve a beautiful shot. To avoid being influenced by the work of another artist, I restricted myself to seeing what was being done in this area. I try to be as close as possible to what I feel when I take a series of photographs. It's amazing, but my artistic approach is closer to painting than photography, therefore the artists who inspire me the most are great masters of painting like Salvador Dali, Magritte or even Basquiat and Warhol...

I particularly like telling stories, as you can see in a film or a comic book, it is the whole work that touches and transports me. So, I appreciate the consistency between the images and their common sense. This is the reason why I mainly work on series of photographs. I have to finish a series to have the feeling that my work is completed. Finally, I write lyrics and associate music with my series.





There are some things that I do not yet explain in my work, such as the choice of black and white, the geometry, or the presence of a single character. I think there is a great deal of introspection in my practice. Therefore, I work on instinct and feelings. I also learn to understand myself through my artistic work. I have a peculiarity, I am devoid of visual memory, which is to say that I do not record what I see. I can forget a face in a matter of hours. I think this peculiarity gives my work a personality. I work with photography like a painter works with abstract painting, more with the mind than with the eye.

For the series: Dark Insomnia, I started experimenting with night photography and very quickly got hooked. One evening a week for 6 months, I walked the streets of my city: Montpellier in search of the best spots and the closest characters to the spirit I wanted for this series.

I worked mainly with a 35mm F1.4 fixed focal length lens, to optimize the light, always with my camera, the Fujifilm X-T2. The typical lighting and architecture found in European cities offer this timeless spirit. The accentuation of the contrasts and the removal of unsightly elements done with the software: Photoshop helped me a lot to achieve visual consistency.









Sometimes I had to wait long hours to take a single shot, other times I was lucky... Finally, I managed to take 21 photographs that allowed me to create the story that accompanies images. The police intrigue in the heart of Montpellier with characters like Inspector Maisonneuve in pursuit of the killer of the escutcheon completed the series of photos. Finally, I produced the self-published book *Sombre Insomnie*.







MATTHEW PERKS

The 'Perks'pective

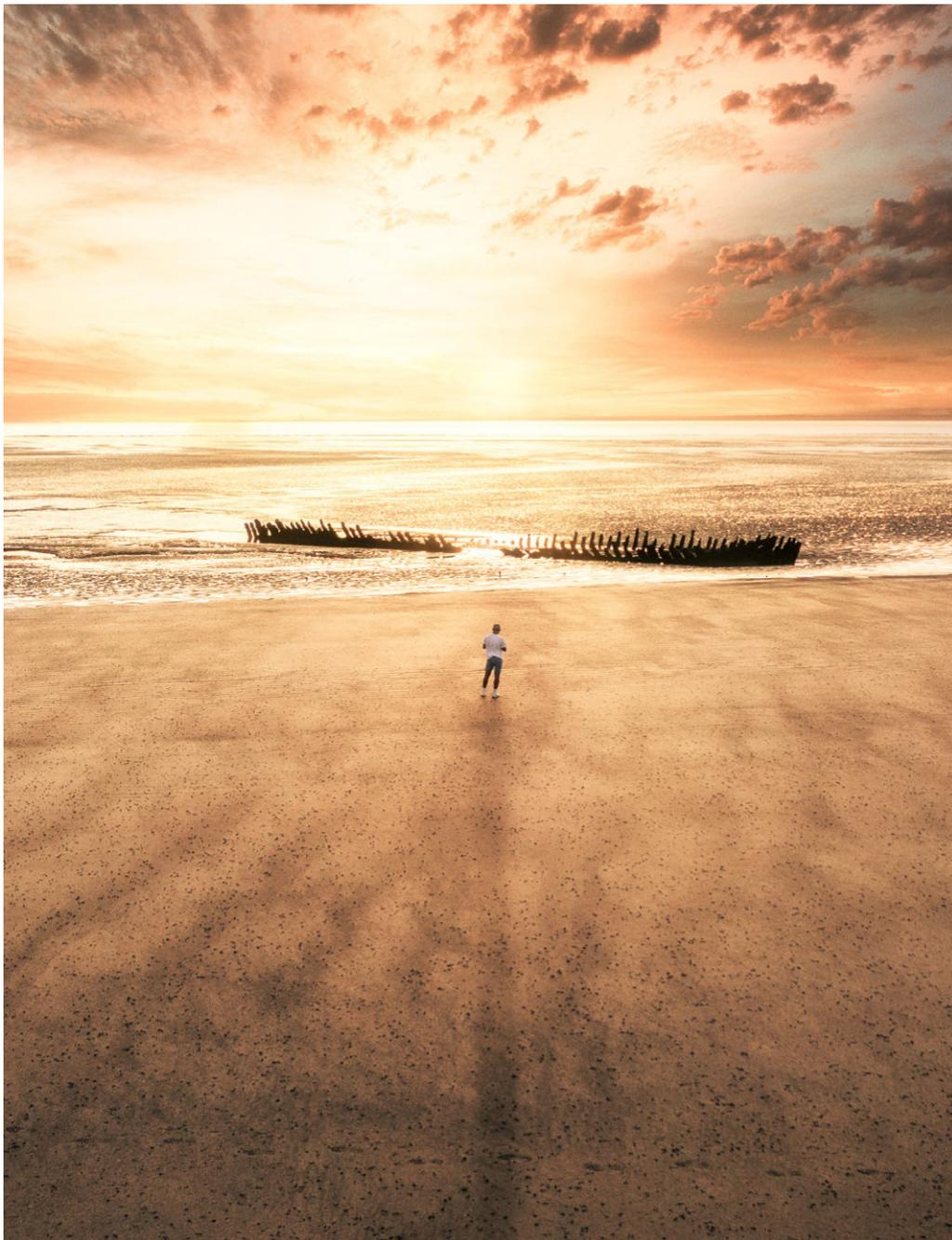
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DJI Mavic 2 Pro
Hasselblad 28mmF2.8 @10.26mm
f/2.8 . 1/200" . ISO 100





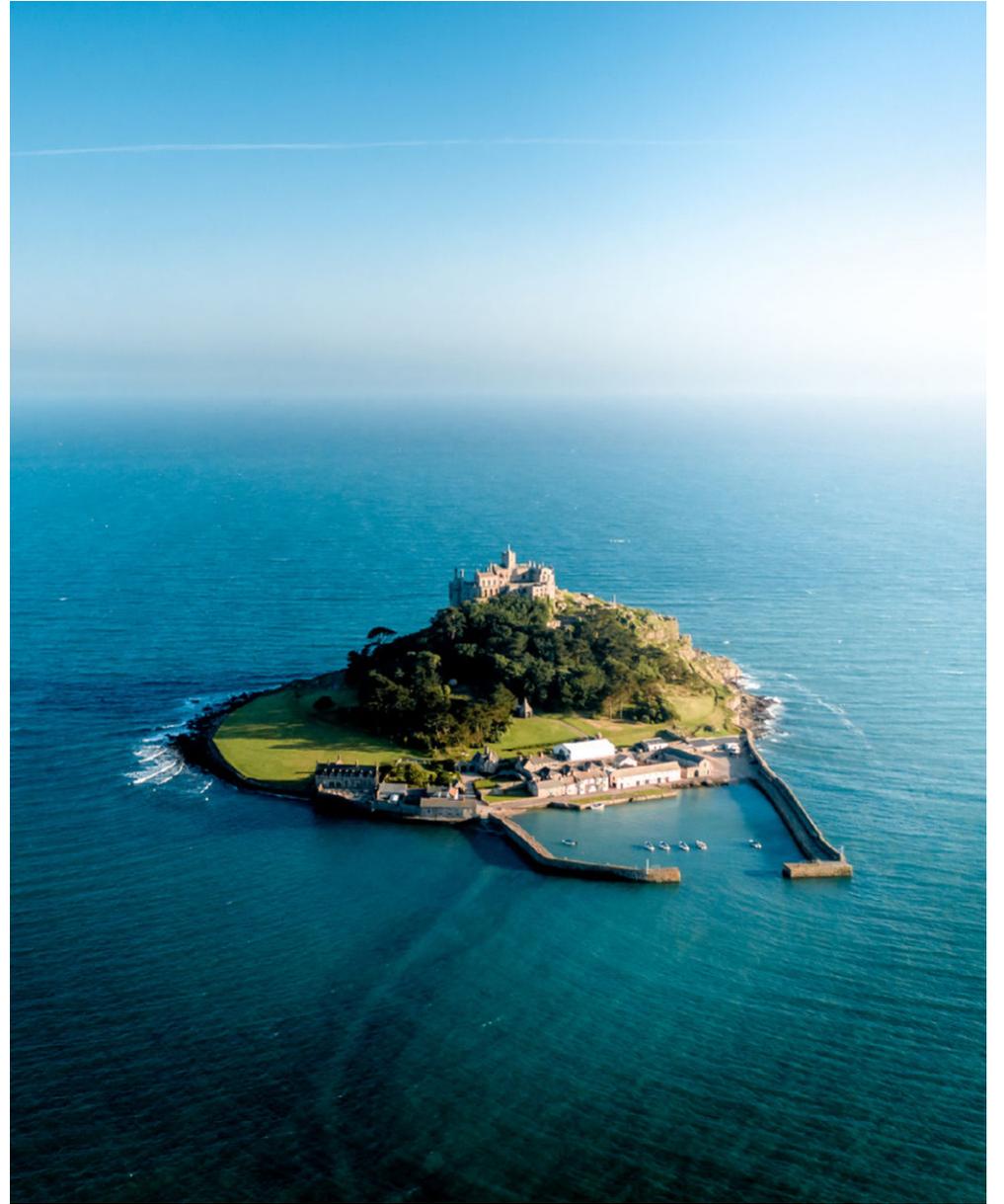
Hi Matt! It's such a pleasure to have you for this interview. Please tell us about your first introduction to photography. Do you remember your first camera?

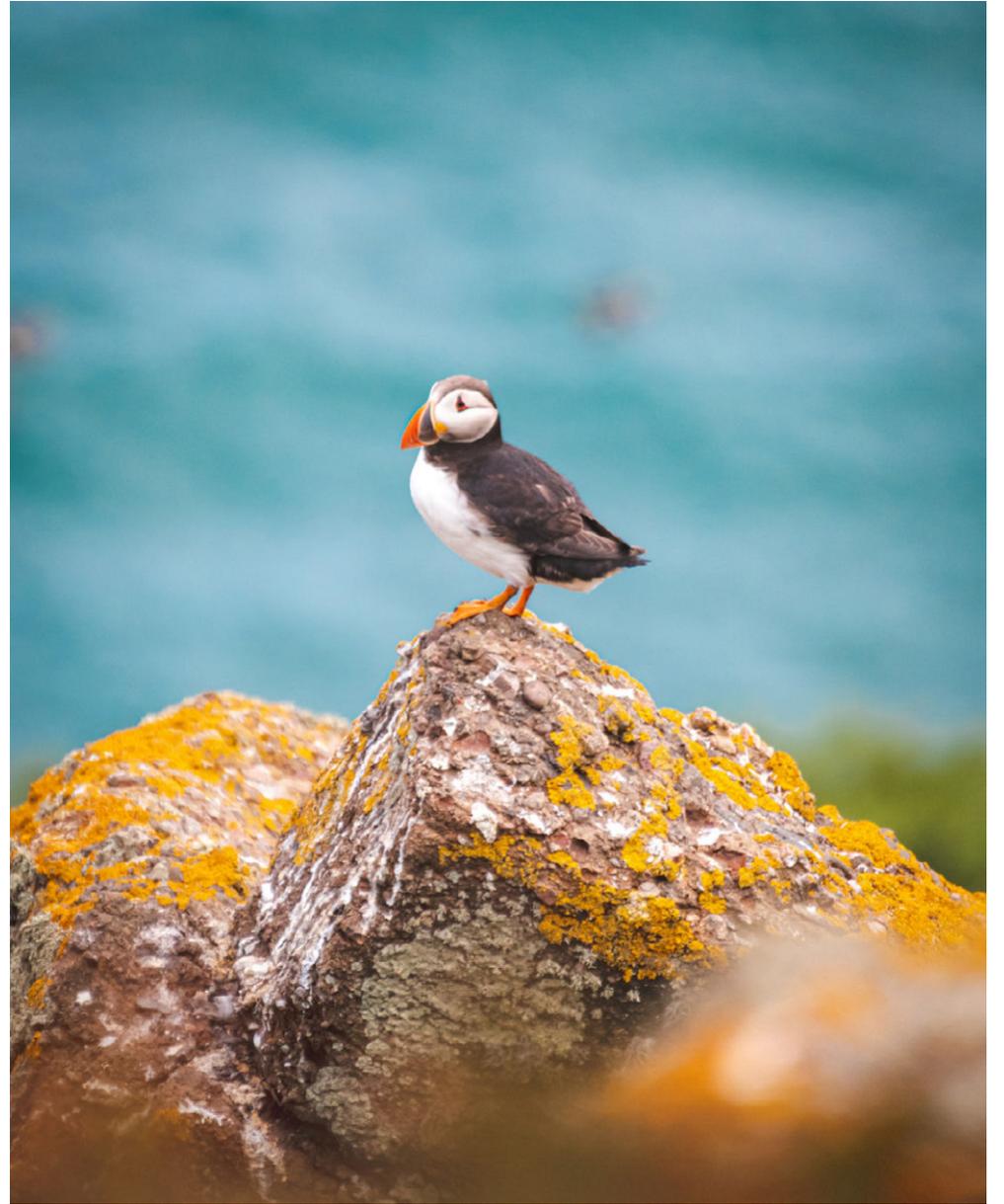
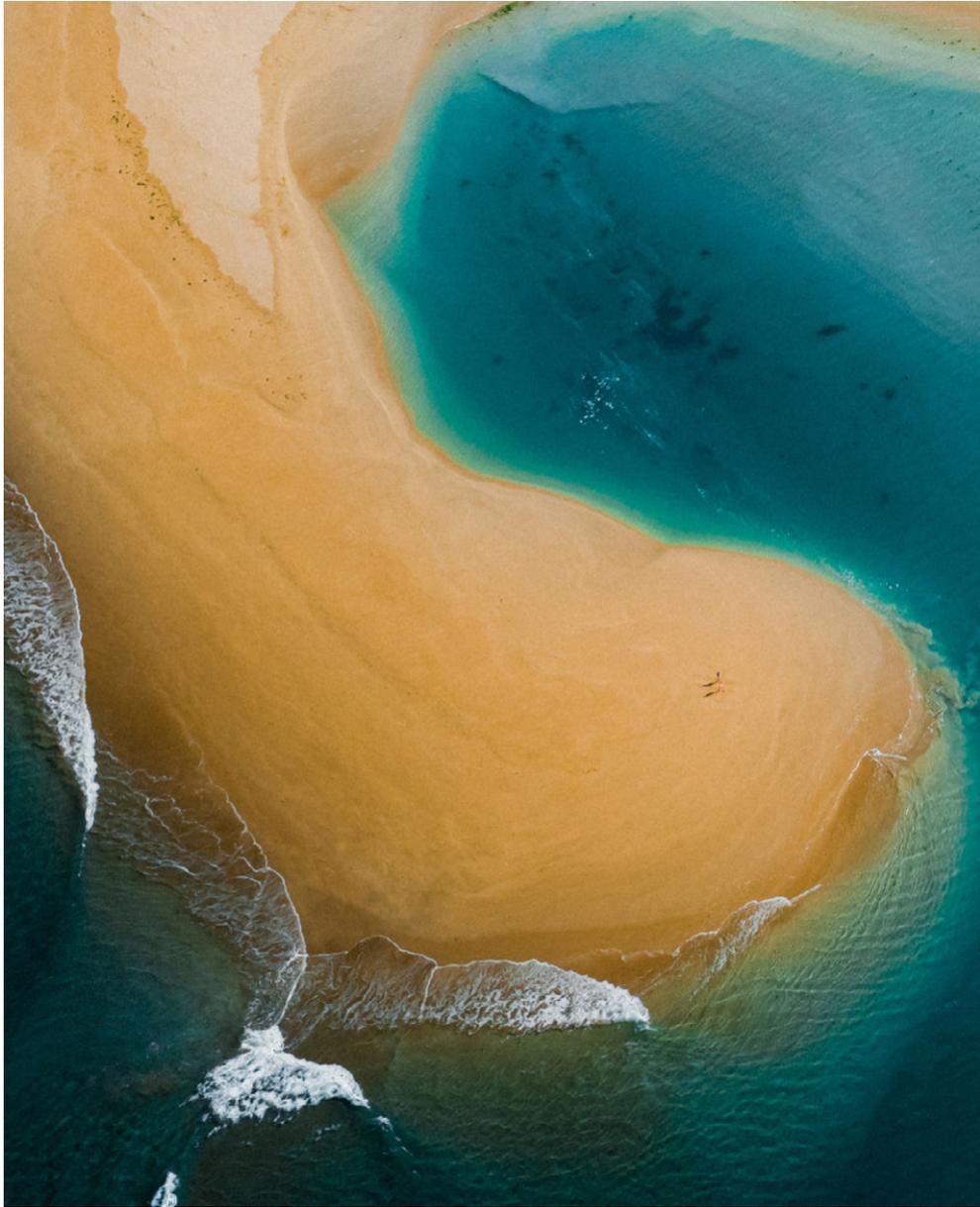
Hi guys! Thank you so much for having me! My first official introduction to photography came from my grandfather (when I was in my younger years) who has always had a passion for it himself, especially aviation photography. Skipping forward 20 or so years my elder brother was kind enough to hand me his Sony A200 so that I could start to understand the fundamentals of the craft.

What types of photography were you interested in initially, and why did you decide to do almost exclusively landscape photography?

My reason for picking up a camera was to capture those special moments of my children and surrounding family growing up. I then started to transition to a more landscape photography genre as we adopted a furry little friend who needed to be walked regularly. As I became bored of the same old scenery I started venturing further a field. As photography was so exciting and there was still so much to learn it became apparent that the camera was going to come along with me. A few hundred walks later and here I am!

DJI Mavic 2 Pro
Hasselblad 28mmF2.8 @10.26mm
f/2.8 . 1/160" . ISO 100





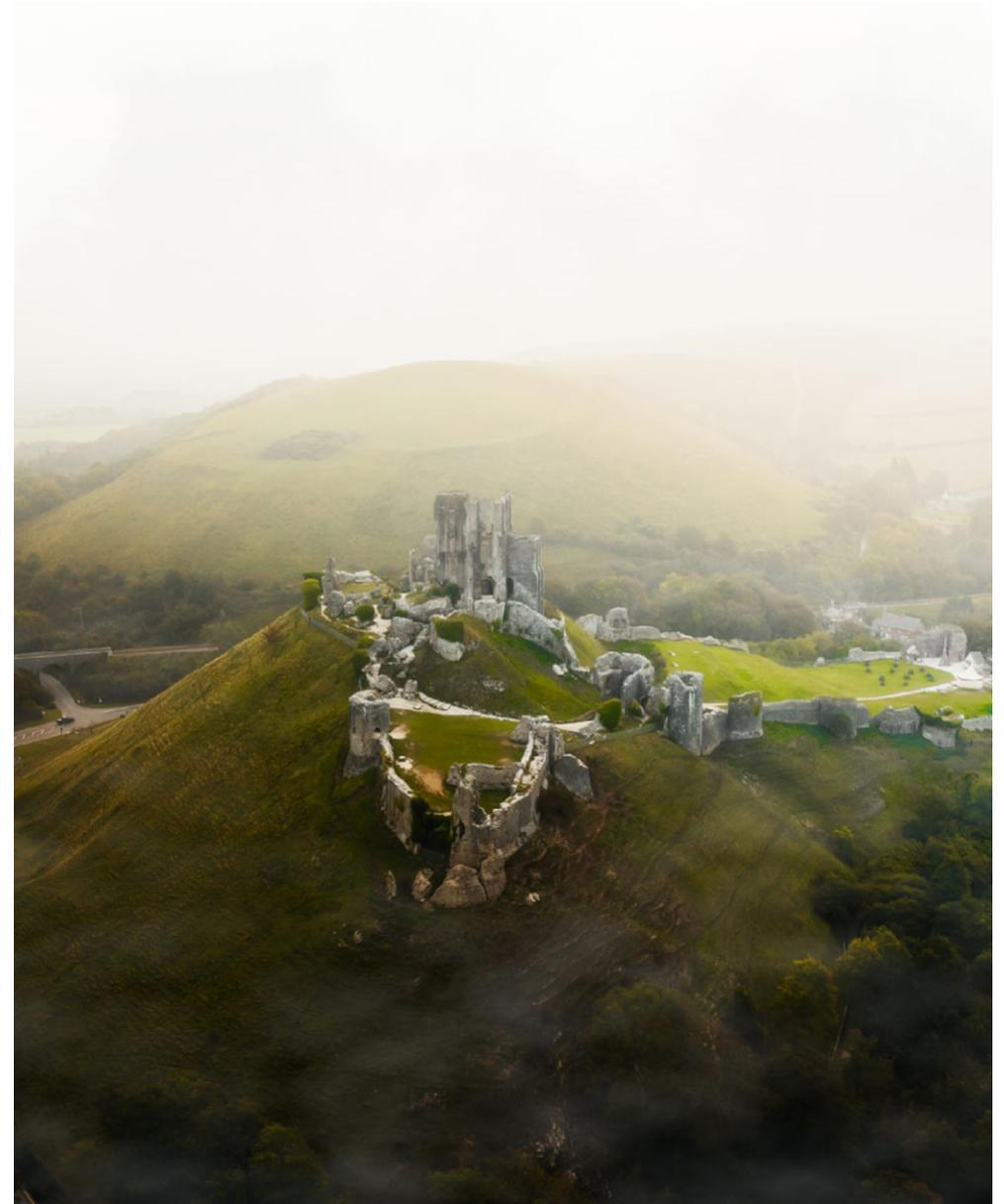
How do you always manage to find new subjects, different angles and lighting conditions, to make so many, and such good photographs around Bristol?

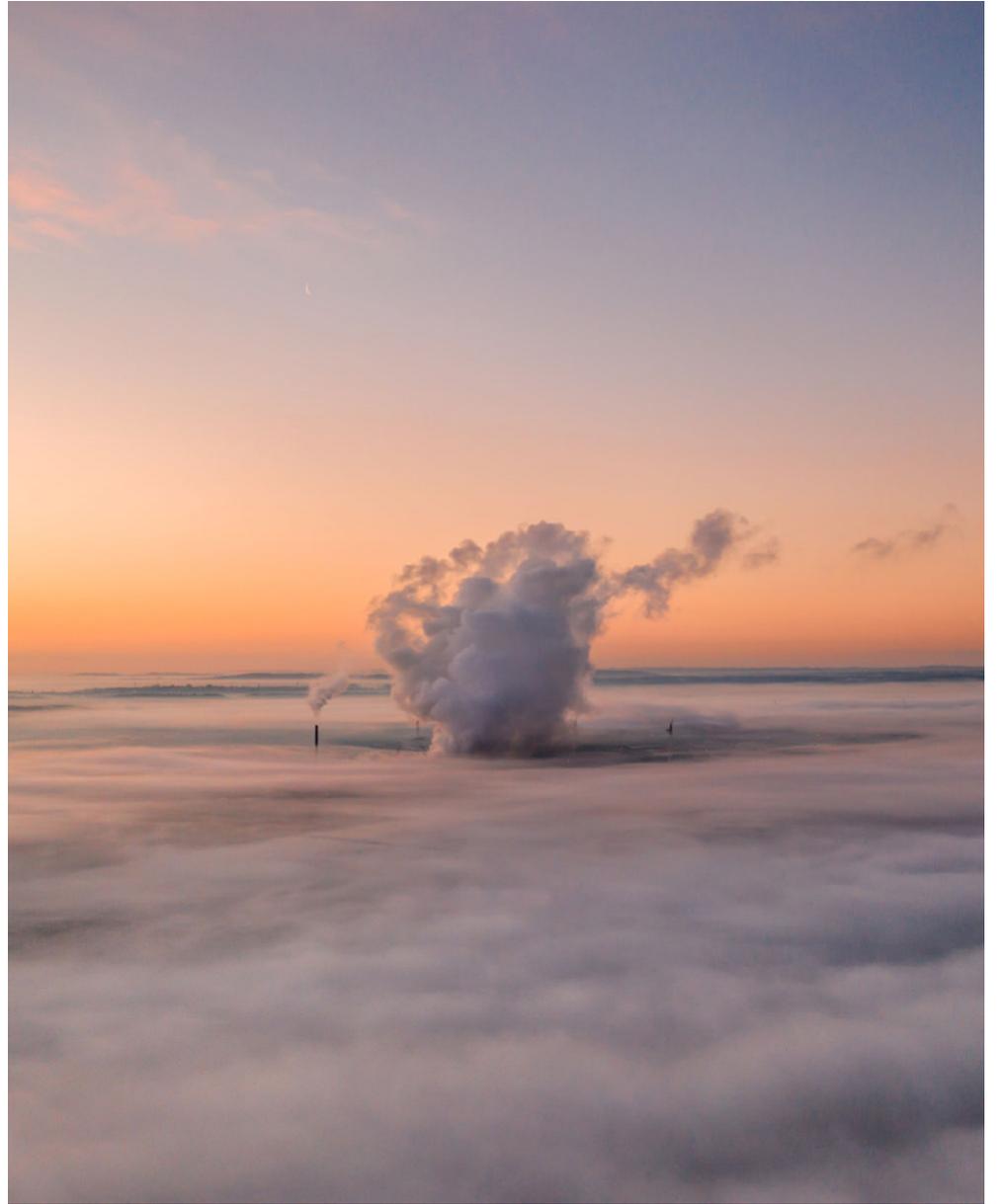
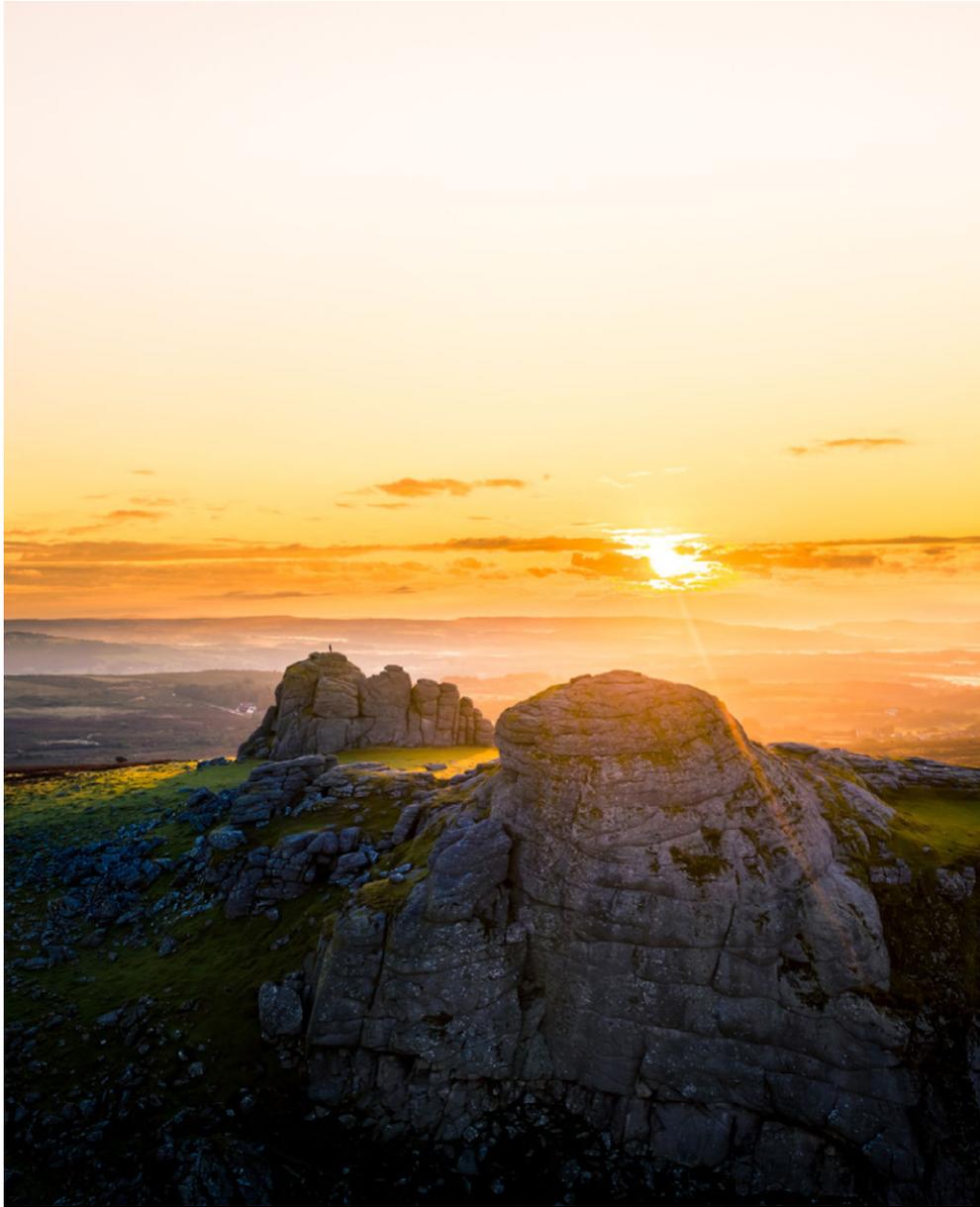
Like many, you are, by default, exposed to compositions and areas of the city that have been captured time and time over. It's almost a right of passage that imitate these compositions and understand what it takes to achieve those kind of shots. Once you've established your workflow and your editing technique you suddenly start to look at things a lot differently and searching for something new.

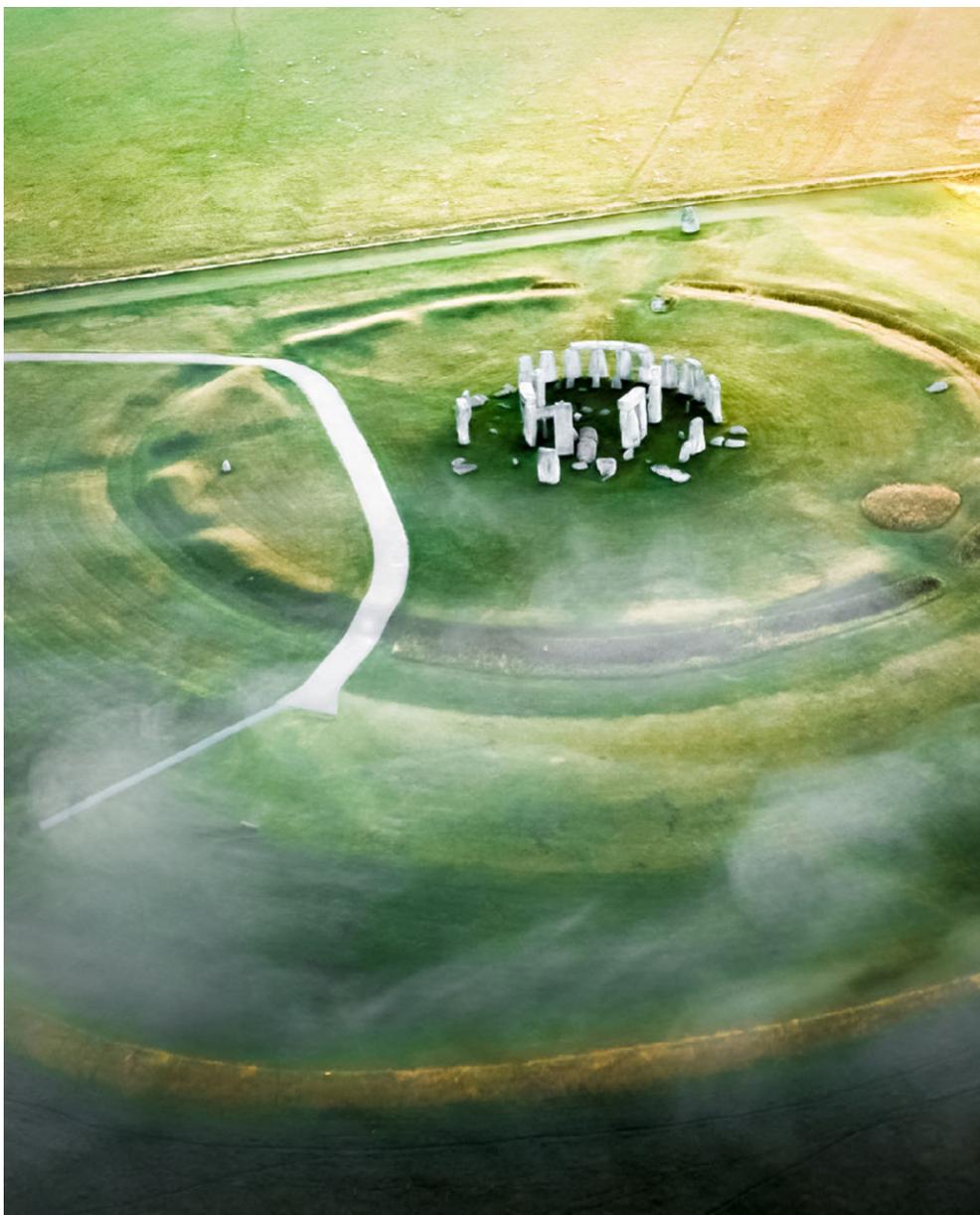
Do you prefer sunrises or sunsets? Why?

This is a tough one! As someone who loves landscapes and the outdoors I've always tried to make the most of both sunsets and sunrises because it completely changes the dynamics of a composition. But with summer nights being so short it's so easy to burnout quickly chasing those perfect conditions. If I really had to pick one over the other though it would certainly have to be Mornings. Only because there are far less people about during the morning than there are on evenings. Sitting there and realising that you have an entire spot to yourself (especially on such an amazing morning) is really a feeling I find hard to express. Plus there is always the possibility of that beloved mist and fog that most landscape photographers wish for!

DJI Mavic 2 Pro
Hasselblad 28mmF2.8 @10.26mm
f2.8 . 1/160° . ISO 100







What kind of planning do you do before going to the locations? Do you already have a concrete idea of what, and how, do you want to photograph, or does it all happen at the moment?

For me, it's now become all about the planning. Being a father of 3 I want to spend as much time with my family growing up as I can. For that reason, I always thoroughly check weather reports in such detail to ensure that I'm maximising my chances of getting the shots I want. I have a mental list of places that I'd like to visit and I'm slowly working my way around the U.K trying to capture all of its beauty. Even though these main attractions are exceptional in every way it's always nice capturing the smaller details as that's where the senses are fine-tuned too.

What equipment and accessories do you use?

At present I am shooting on the Canon EOS R. My two current lenses are a 16-35L and a 50mm. I also shoot with a DJI Mavic Pro 2 for my aerial shots. I have a collection of polar pro filters and some ND grads for shooting long exposures. I try not to over complicate my set up and stick with lenses for a couple of years before I make any decisions to swap them or upgrade to something else.

DJI Mavic 2 Pro
Hasselblad 28mmF2.8 @10.26mm
f/2.8 . 1/200" . ISO 100



Canon 6D MK II
Canon EF24-105mmF4 @24mm
f/8.0.4" . ISO 100



Canon 6D MK II
Canon EF24-105mmF4 @24mm
f/5.0 . 1/50" . ISO 400

Do you use the drone to complement your photo equipment, or could it one day completely replace your camera?

I do indeed do just that. I don't think I would ever part with my mirrorless as it is a fantastic piece of gear and will still outperform the drone from a work point of view. Plus I still love to shoot as many family photos as possible! I'm always being told off by my family as I take it everywhere and it's always in their faces!

Do you spend a lot of time editing your work? What software do you use?

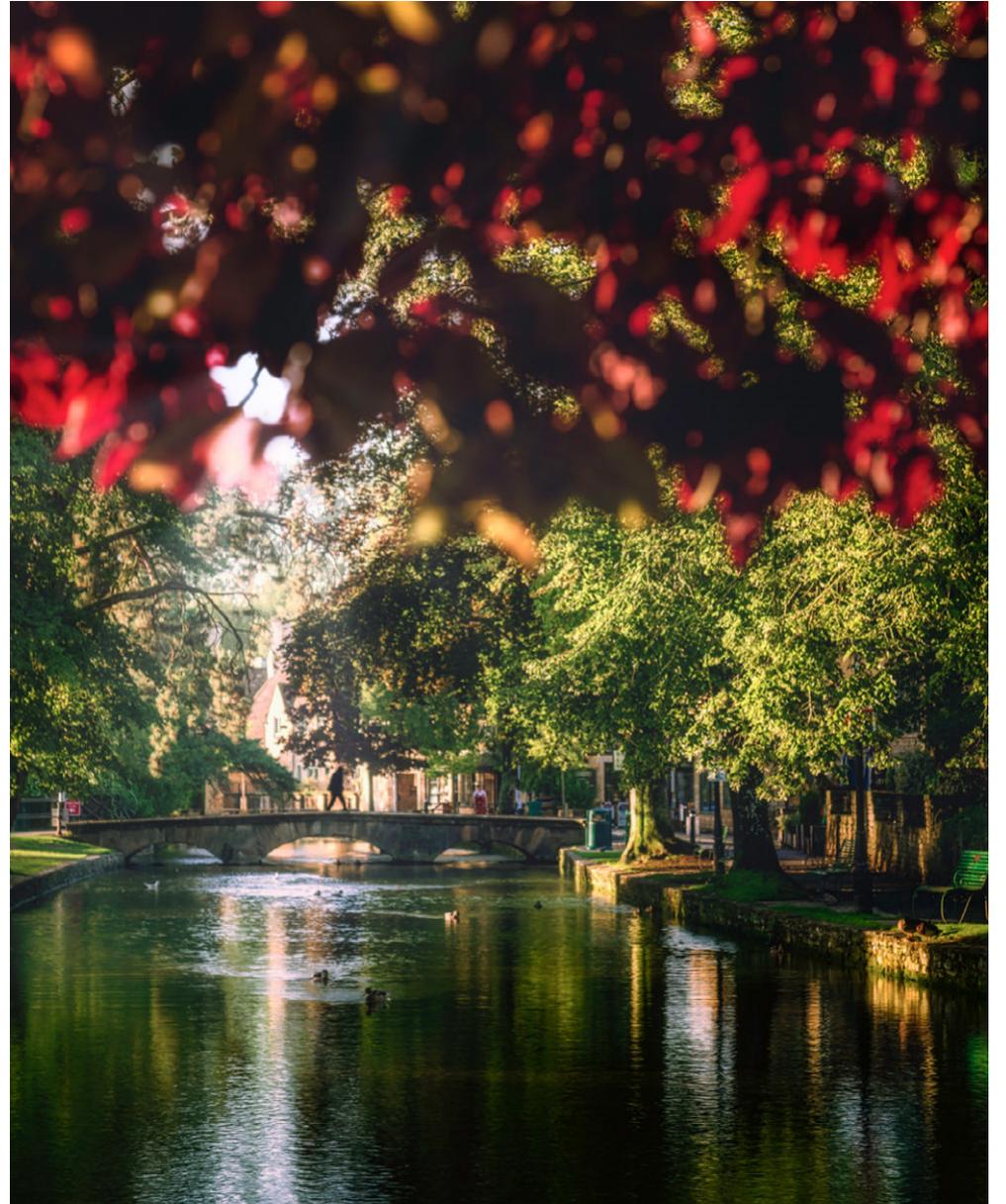
I do enjoy the editing process and sometimes I feel that certain images require a lot more work than others. I tend to find this is more the case with drone shots as the dynamic range is nothing compared to the Mirrorless full-frame sensor.

Looking back at the time you started, how has your work evolved over the years?

Wow, this has suddenly brought back some memories of images I once thought were award-winning! The first time you capture an image and edit it, you feel like you just painted a Picasso (or for me, I did anyway). Of course, like many, you suddenly realise this is not the case and realise you have a hell of a lot to learn.

Canon 6D MK II
Canon EF16-35mmF4 @28mm
f/8 . 1/40" . ISO 100

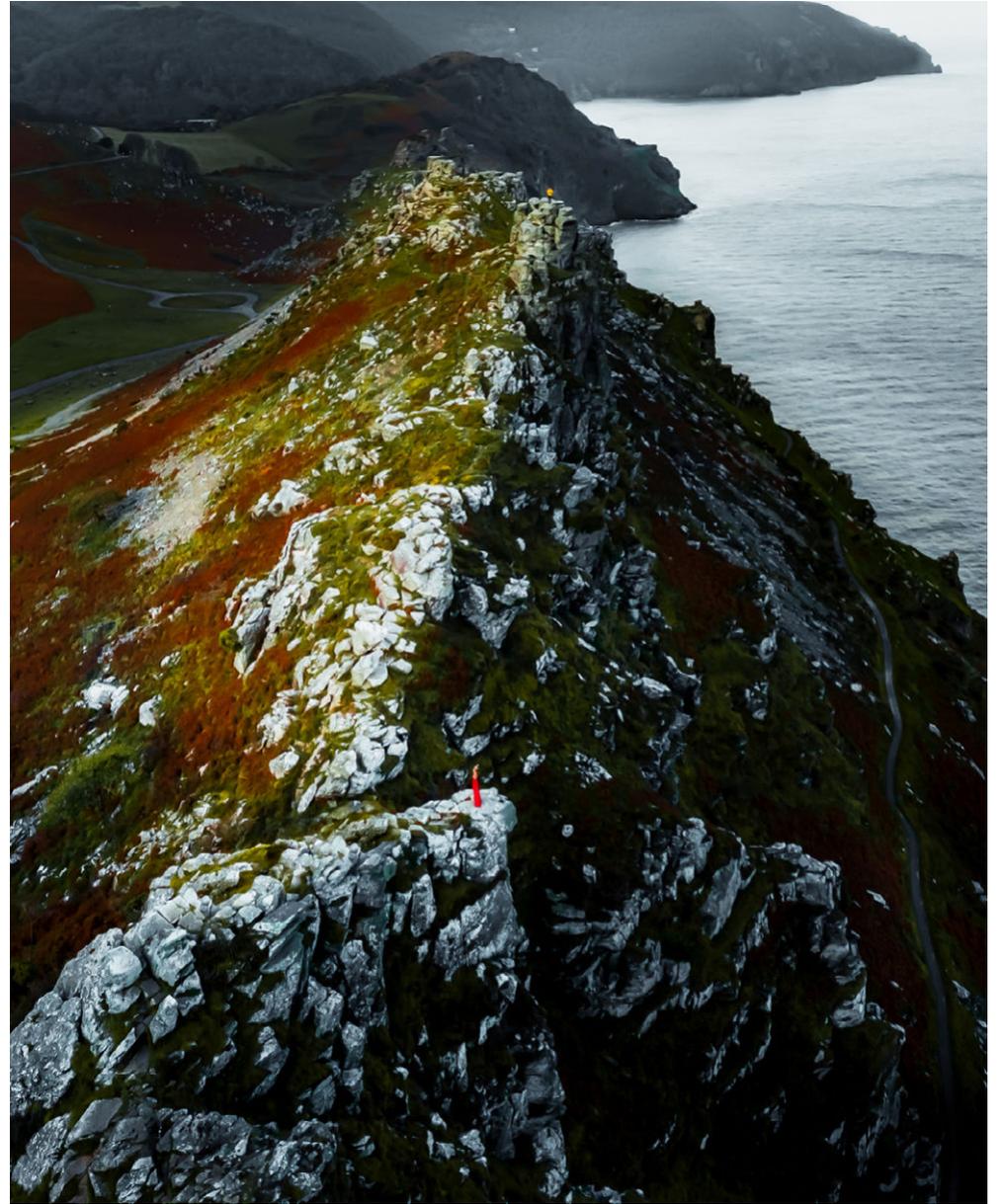






I know understand the art of composition, complementary colours, chromatic aberration, contrast, sharpness. The list goes on and on. But still to this day, I am learning, and I still find every aspect of photography interesting, even across other genres.

Canon 6D MK II
Canon EF16-35mmF4 @16mm
f/4.0 . 1/40" . ISO 100





Canon 6D MKII
Canon EF50mmF1.8
f/2.8 . 1/80" . ISO 200

JAKE WILLIAMS

Enjoy the ride

www.instagram.com/jvkewillivms/
www.jakewilliams.co









Hello Jake! Thank you so much for all your availability for this interview. Could you please start by presenting yourself to our readers?

Hey! My name is Jake Williams, and I am currently living in Lake Tahoe, traveling around the West Coast.

How did photography come into your life? And do you remember your first camera?

My initial introduction to cameras was from videography, I worked in the marketing department at a local ski area in New Hampshire and was in charge of getting weekly video content for the resort. After leaving that job and moving out to California, I noticed I was moving away from video and focusing more on photography. The Bay Area is one of the most photogenic areas I've ever been too, so the switch was easy. Through Instagram, I started meeting local photographers in the area, which was a huge influence on how I photograph today. I slowly became intrigued with film photography and picked up a Canon EOS 3 35mm camera to use my Canon lenses with. The film bug gets you quickly, and I am shooting %100 film now.

Do you shoot purely for passion, professionally, or both?

Right now purely for passion, I would like to start working with outdoor and lifestyle brands in the future. Especially companies looking to tell their story through film photography.









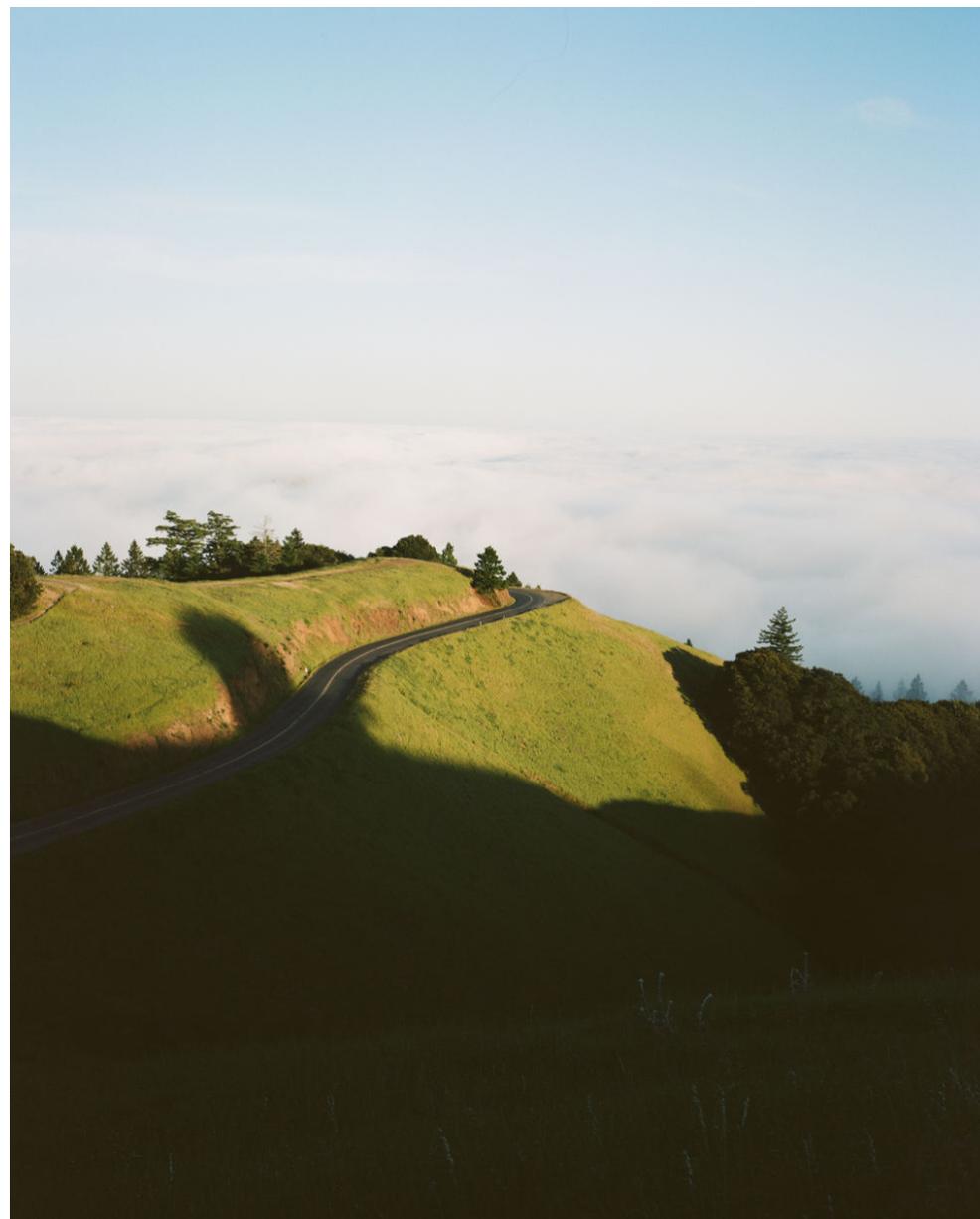
What kind of work did you shoot initially before focusing on lifestyle and portraiture?

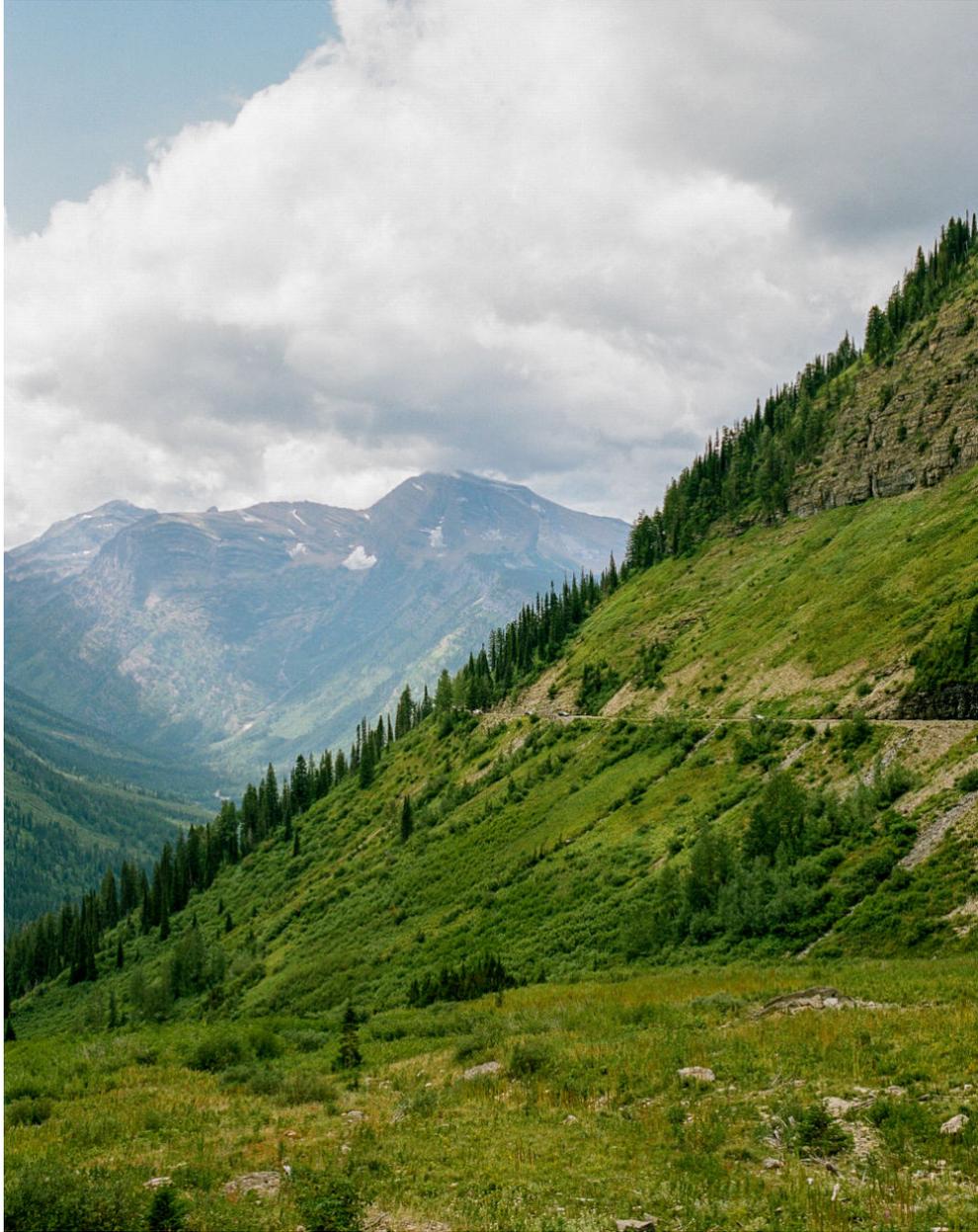
Landscapes were my first interest in photography, it's really all about the right place, right time. California has some of the most beautiful landscapes in the world, and depending on the season, you can get different looks and feels from being in the same spot. You really can't beat having Yosemite, Big Sur, and San Francisco all within driving distance.

So currently, you shoot exclusively with film, correct? Or you may also shoot digital depending on the purpose of the images?

Right now, it is exclusively film. For me, it has been a wake-up call on how I use to shoot. Before it was very run and gun holding down the shutter button firing off a couple hundred frames, and before you know it, the moment was over. Film has allowed me to be way more methodical in how I shoot and to really wait for the right moments. I am also way more present and taking in more of my surroundings. The only downside is it's freakin expensive.

We noticed that you use two of the most iconic cameras ever made, which, although very different from each other, shoot the same 6x7cm format: the magnificent Mamiya 7 and the excellent but often underrated Pentax 67. Could you tell us a bit about both of them, what lenses do you use, and which is your all-time favourite?











I love the 6X7 format. Even though the limited frames per roll, the resolution & detail is unbeatable. My first medium format camera was the Mamiya 7II which I used for a couple of months and ended up selling. I initially wasn't a fan of medium format and ended up grabbing a Contax G2 and, with the leftover cash, grabbed the original Pentax 6X7. As time went on, the G2 never left my bag, and I was always shooting with Pentax. Instant regret started to set in and the realization that I never should have sold the Mamiya haha. Gear acquisition syndrome can really bite your ass. I finally got my hands on another Mamiya 7 and don't plan on selling it anytime soon. I only have one lens for the Mamiya, which is the 65mm. The glass is some of the sharpest I have ever used. They aren't the fastest, but the results you get are well worth it. With a built-in light meter, compact design, and image quality I think it's the best film camera out there.

What are your favourite film stocks, and what is your secret to a consistent look across your portfolio?

Big shocker here... Portra. Portra 400 & 800 have been my go to's. You can't go wrong with them. I don't do anything fancy, just shoot them at box speed, and go!

What makes you want to stop the car and shoot?

Lighting and composition. Sounds cliché, but when you know you know. It's really just a feeling that hits quick when you know the shot is going to look good.









MARTA FERREIRA

Following paths to unplanned destinations

www.instagram.com/martanferreira/



Fuji X-T20
Fuji XC16-50mmF3.5-5.6
F/22 . 1/200" . ISO 400





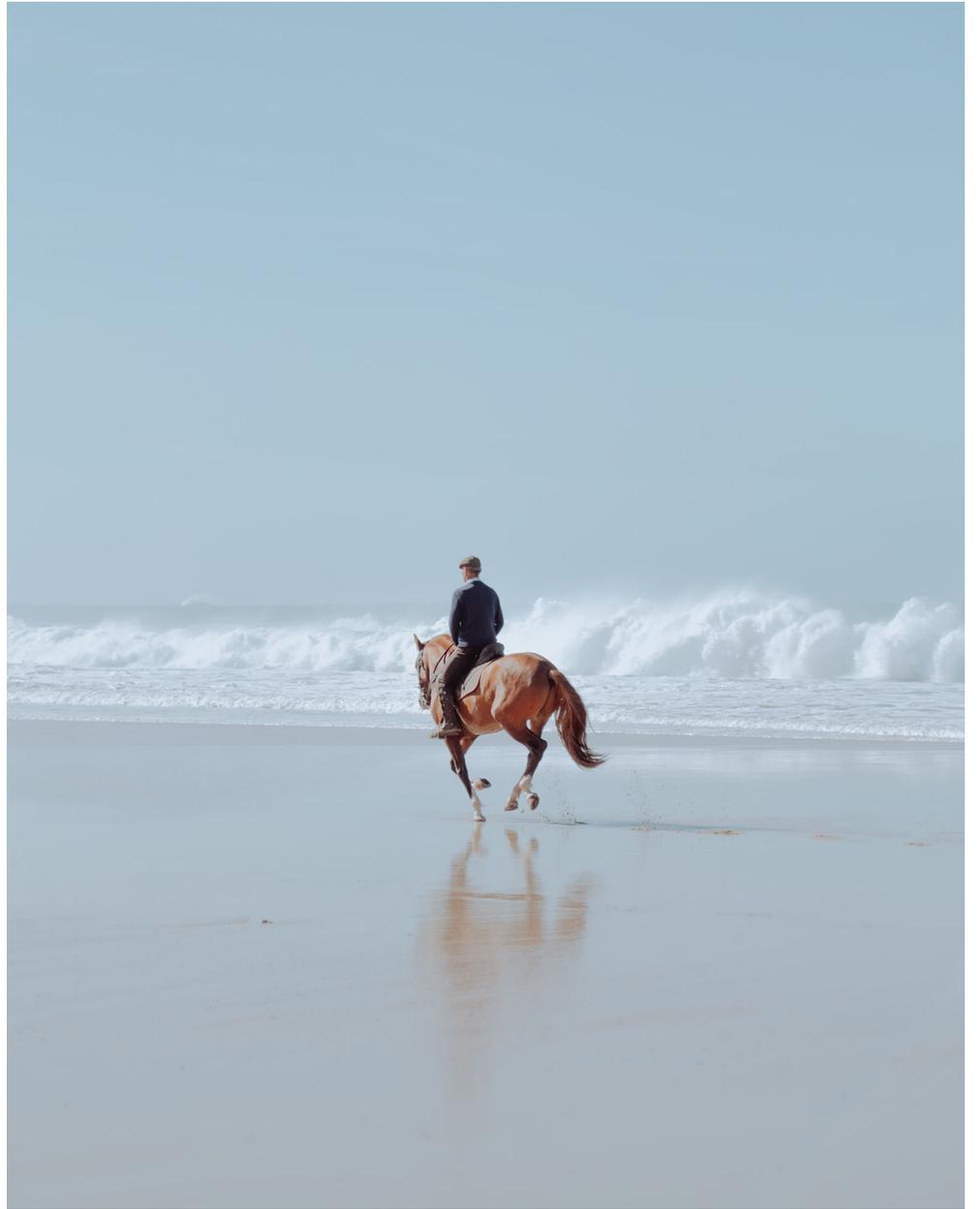
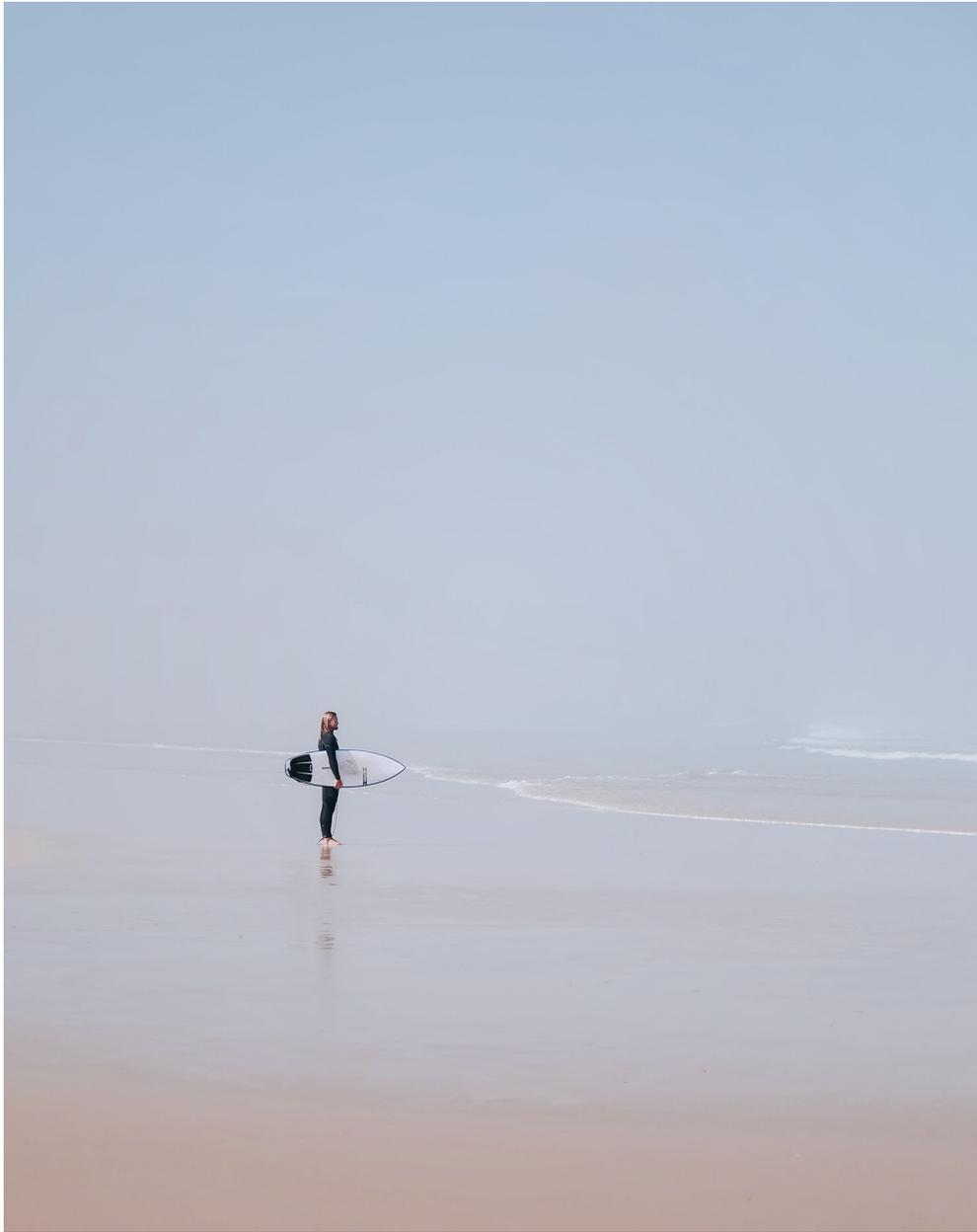
I am a graphic designer, born and raised in Lisbon. I became emancipated by moving to the Serra da Estrela region, where I worked as a teacher for 3 years. I subsequently returned to Lisbon to further my studies and join the design company where I have worked since 2004.

My connection to photography goes back to my college days when I learned the history and basic photography concepts. I still clearly remember the smell of chemicals and the expectation I felt during those seconds before the image begins to appear on the blank sheet. The entire process of photographic development was absolutely enthralling.

Despite this fascination, the lack of portability of all photographic equipment at that time, and the time required for the entire process, made me engage only occasionally in photography.

With the advent of mobile photography, there was a paradigm shift. Since then, the mobile phone has become an extension of our body, and it was its constant presence that facilitated my return to photography and my practice on a regular basis.

Fuji X-T20
Fuji XC16-50mmF3.5-5.6
F/10 . 1/2000" . ISO 250



In the summer of 2014, on a roadtrip along the coast of Alentejo, I set myself the goal of photographing a different beach every day, and Instagram emerged as the best platform to keep a record of those moments.

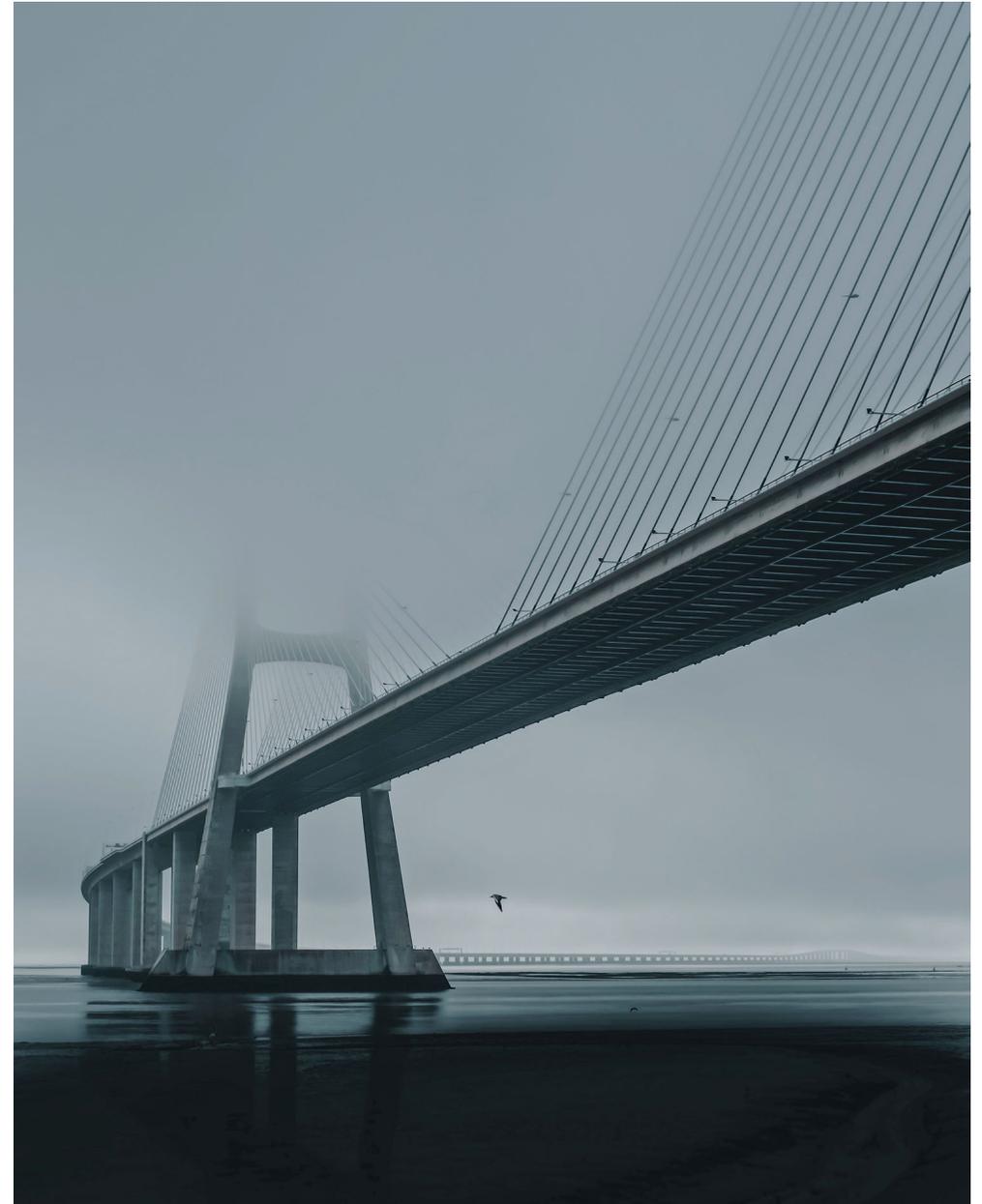
Even though those first daily photographic records got lost on the way, they represented the beginning of a journey that has lasted until this day.

In the following years, I prioritized immediate access to a camera and to apps that allowed me to take and post photos at any time and any place. However, my academic connection to photography and my background in design made me fully aware of the limitations of mobile photography and made it necessary for me to go beyond those limits.

I still have reservations regarding portability. I wanted to keep to the idea of always having a camera at hand without the burden of carrying a heavy machine for a whole day on a leisure trip.

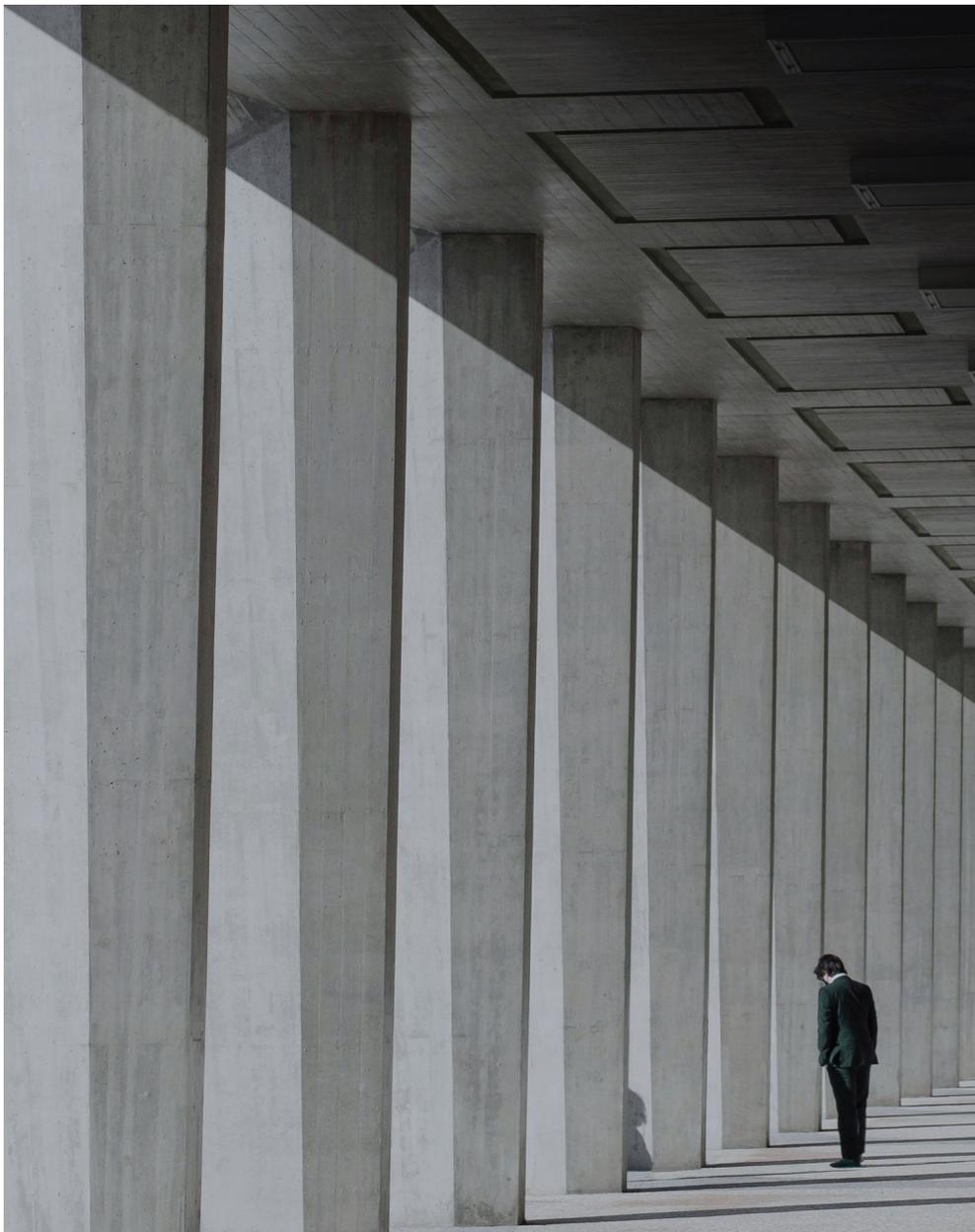
Both academically and professionally, I had a deep connection with Nikon. Still, when the time came to make a decision, I gave in to Fujifilm due to the camera's portability and quality/price ratio.

Fuji X-T4
Fuji XF16-55mmF2.8
F/8 . 1/1000" . ISO 160









I started with an X-T20 kit that included an XC16-50mm and an XC50-230mm lens. With its mirrorless system and weighing approximately 500 grams, it proved to be an excellent choice to transition from a mobile phone to a digital camera.

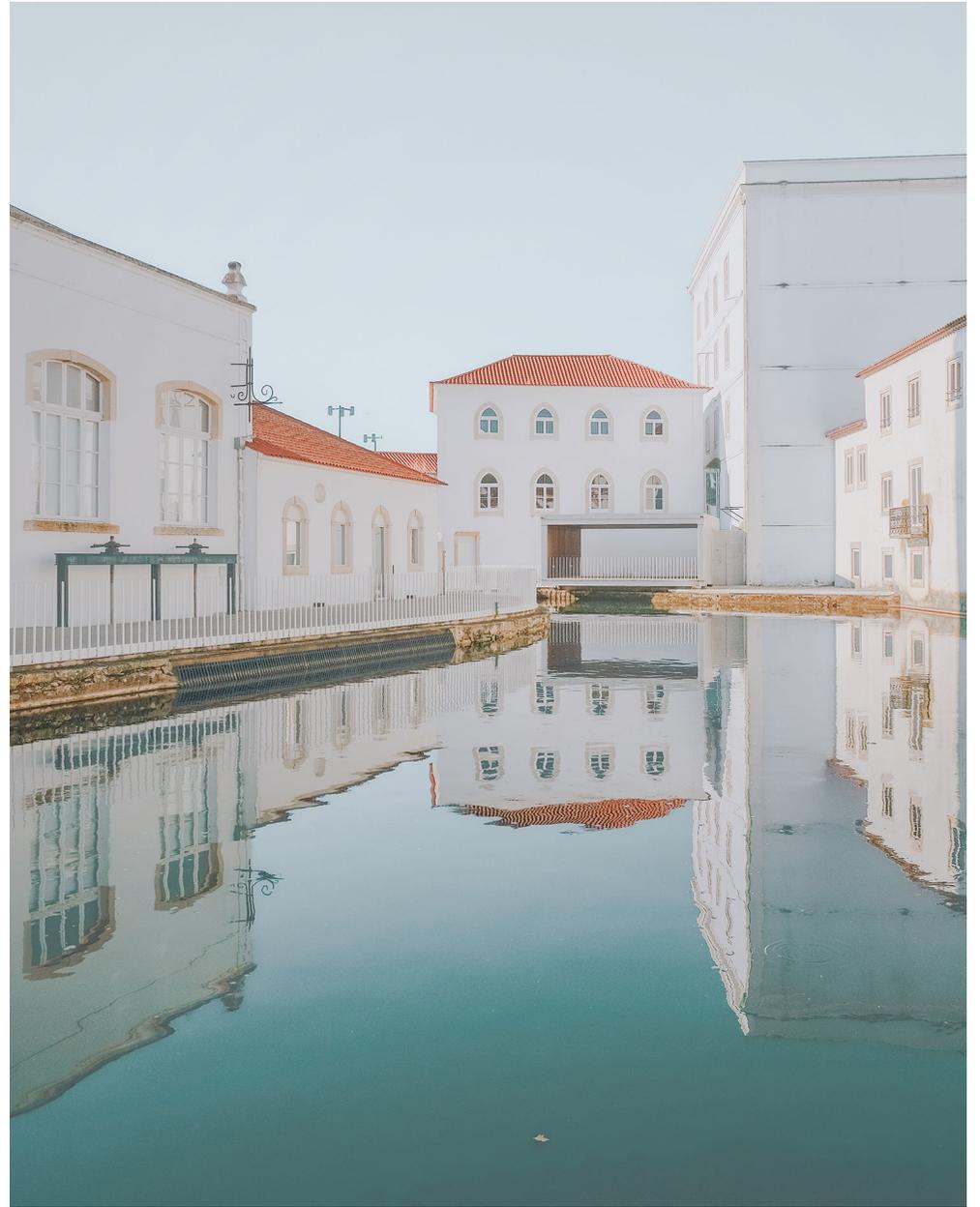
Being part of the @fujifilmxpt family allowed me to experiment with various kinds of equipment until I could find the right kit to achieve the best results.

I upgraded to an X-T4 camera and added several lenses to my kit: first an XF16-55mm F2.8, then an XF10-24mm F4, and more recently, an XF50mm F1.0, whereby I entered the breathtaking “prime” universe.

Due to its features, the 16-55mm lens is the most versatile for me, while the 10-24mm lens allows me to make wider architectural frames. The 50mm lens, although it remains yet to be fully explored, has a luminosity, a sharpness and such a smooth bokeh that it promises to be revolutionary and will probably change my way of photographing.

Equipment aside, since the very first day, there has been a guiding thread in my way of photographing.

Fuji X-T4
Fuji XF50mmF1
F/3.6, 1/8000", ISO 160



I like the void, and I have a certain aversion to large clusters of people. Moreover, I feel we live in a society of excesses. As viewers, we are bombarded with so much information that we end up having a superficial relationship with the contents we view. As narrators, we often capture an image as an image without bothering to reflect on it.

My photos turn out to be an allegory of the chaotic world in which we live. The simplification of the visual narrative creates a space for our gaze to rest on. When we stop, we create space to apprehend the images, to read between the lines and discover new narrative contours.

In this simplification, the composition, geometry, and chromatic tones emerge as fundamental pillars that mirror and accentuate states of mind.

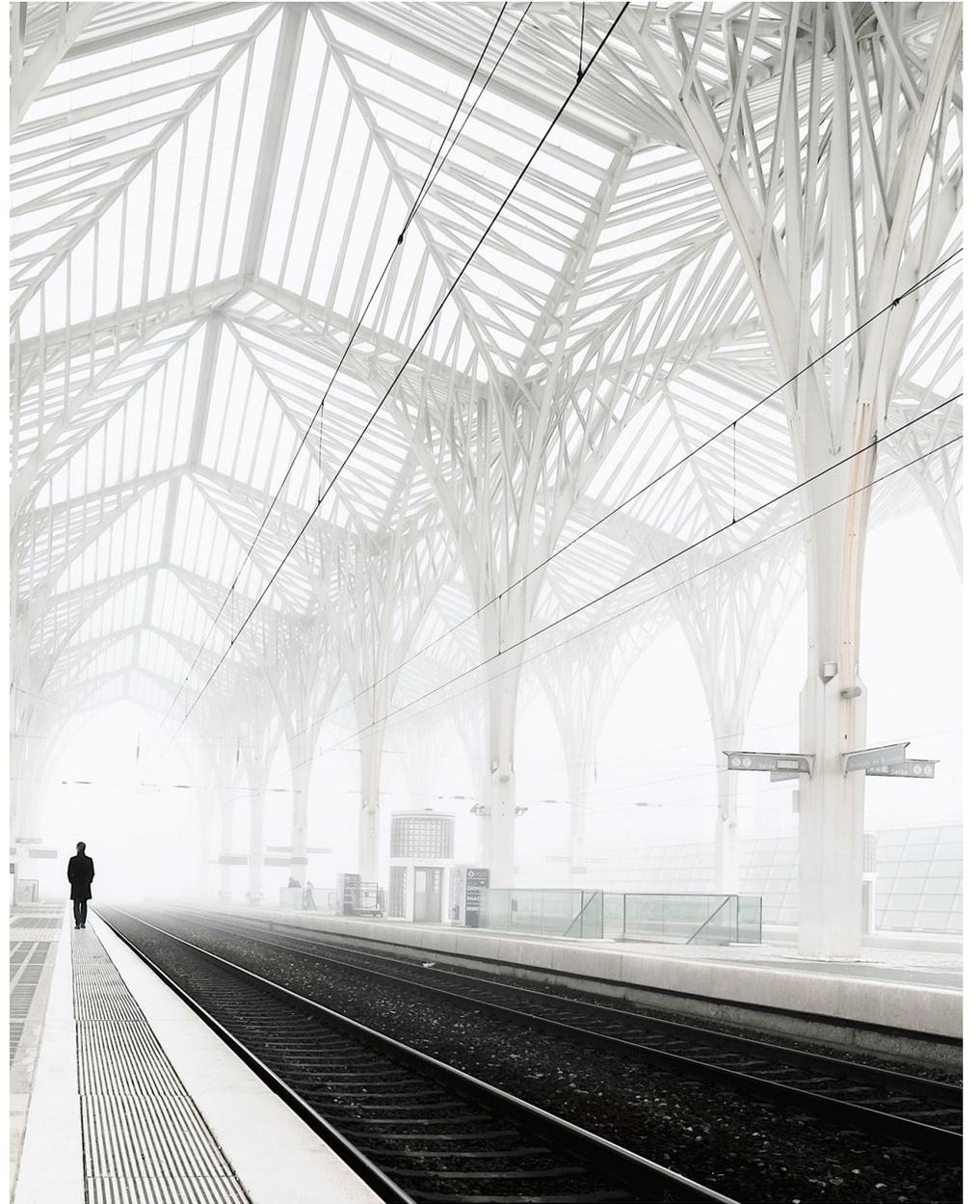
The play of light and shadow, the architectural elements, and the use of a human element complement my visual language and create metaphors for the way we live and relate to the world around us.

Fuji X-T20
Fuji XC16-50mmF3.5-5.6
F/10 . 1/250" . ISO 800



Fuji X-T20
Fuji XF10-24mmF4
F/16 . 1/500" . ISO 320







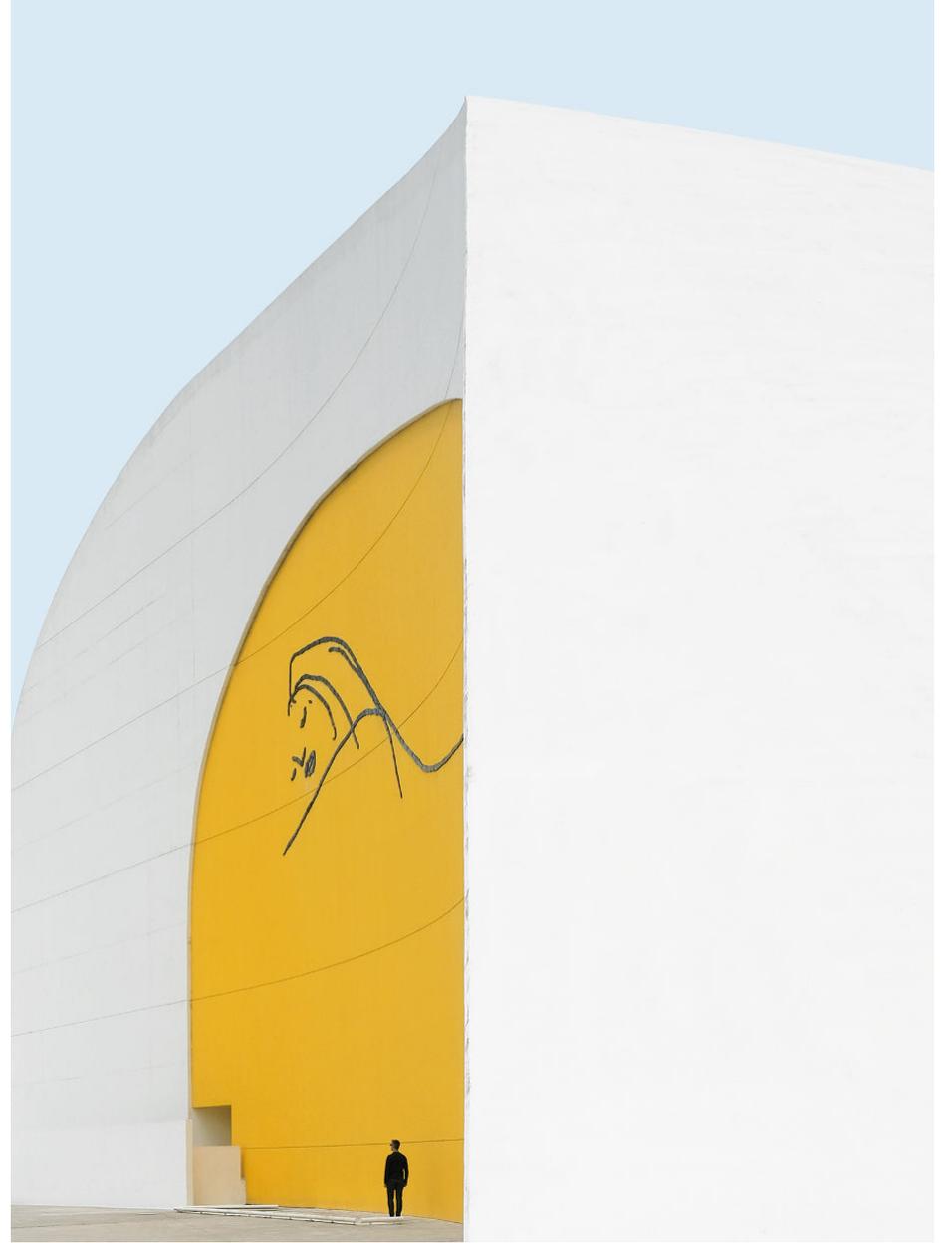
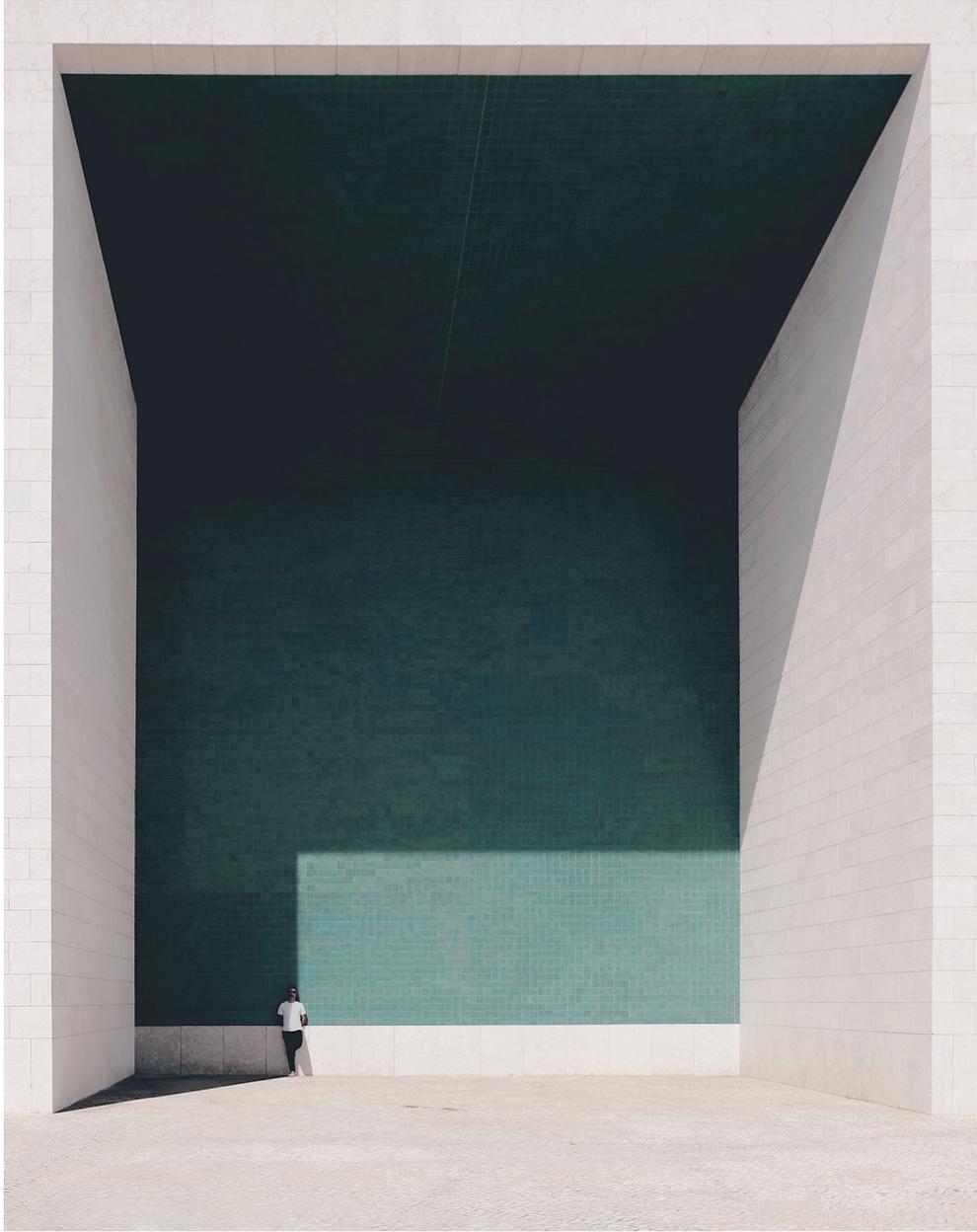
Being Portuguese, I unconsciously have a nostalgic side that reveals itself in a poetic formalism, in which the editing plays a decisive role in the way I communicate with a photograph.

I do not manipulate images by adding or eliminating elements to the point that the final result is completely out of step with reality. I prefer to edit in such a way that certain aspects of an image are accentuated by a change in tones, whereby a parallel reality is created with an almost dreamlike touch without becoming a surreal universe.

Lightroom, Photoshop and VSCO are essential tools to maintain a consistent language in my photographs. But consistency does not necessarily have to be conditioned by the fixed use of the same chromatic hues.

As I edit the images from scratch, I can “play” with the images and allow myself to walk through different shades throughout the years and the seasons, something that I do not think would happen if I used presets.

Simultaneously, the light in Lisbon is completely different from the light in Porto or any other city in the world, so I like that the places I photograph dictate the mood of the image and not the other way around.



Fuji X-T20
Fuji XC16-50mmF3.5-5.6
F/7.1 . 1/250" . ISO 800

Despite always carrying a camera when I walk and having several images that only exist for that reason, I love going out with my mind set on photographing. The predisposition to look around in a new way is intensified and allows me to find points of interest in familiar places. This visual acuity that has to be sought in the places we inhabit is so spontaneous when we are faced with the unknown that it becomes an addiction, making one yearn to travel again inside or outside Portugal.

Following paths to unplanned destinations opens up a new world of possibilities and allows the millisecond of the click to give rise to a timeless memory and to a new story.

CATARINA MILHAIS REIS

The warmth of Kodak film

www.instagram.com/catarinamilhais/







Hi Catarina, and thank you for all your availability for this interview. Could you please start by introducing yourself?

Hello, first of all, thank you so much for inviting me for this interview. My name is Catarina Milhais Reis, I was born in 1990, and I'm from a beautiful village called Cascais in Portugal.

How it all started, your interest in Photography? And how long have you been doing it regularly?

I don't actually remember the precise moment I became interested in photography. I guess I've always been attracted to it, and it was something that was present in my life. I do remember the first roll of film that I've taken. It was on a school trip when I was about 8 years old. I've been shooting regularly for at least 5 years now.

Do you have a specific subject that you particularly like to photograph, or does photography work for you almost as a visual record of your everyday life?

I don't think I have a specific subject. For me, the importance of taking a photo is, and always has been, the idea that someday, when I'm older, and my memory may play tricks on me, I'll have photos that will trigger my memories.

Canon EOS 30V
Kodak Gold 200



Also, it's what I'll have to show future generations about my life, the places I've visited and the moments I've lived during my lifetime.

Do you still remember the first camera you could call your own? How important was it in your passion for photography?

I don't remember the first camera I've owned, I think I don't really find gear that important. For me, the most important thing is for the camera to give me the results I want without getting in the way. The best camera is the one you have with you at the right moment.

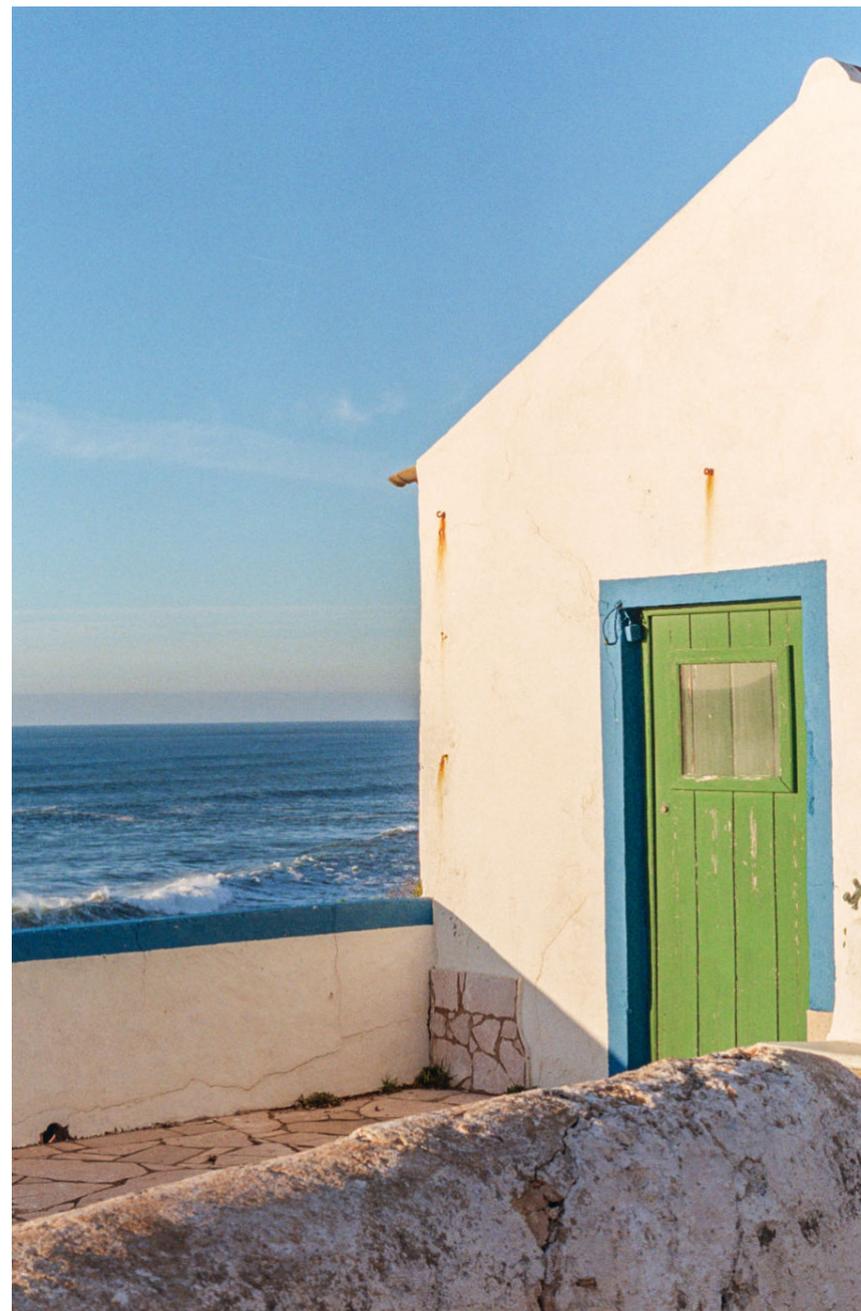
From SLRs to compacts, you've used quite a few different cameras. Do you have any favourites?

As I've mentioned before, cameras are secondary, but I do find SLRs my favorite kind of cameras. Compact cameras are perfect for summer vacations, when it's too hot to carry around a heavy camera.

What is your favourite film stock, and why?

The most important thing for me is the film I use. I use Kodak film, I love the colors and especially the warmth of the film. My favorites are definitely Portra 400, Gold and Colorplus.

Canon EOS 30V
Kodak Gold 200







Along with geometric shapes, colour plays a fundamental role in your work. Are these elements the triggers that lead you to grab the camera and shoot?

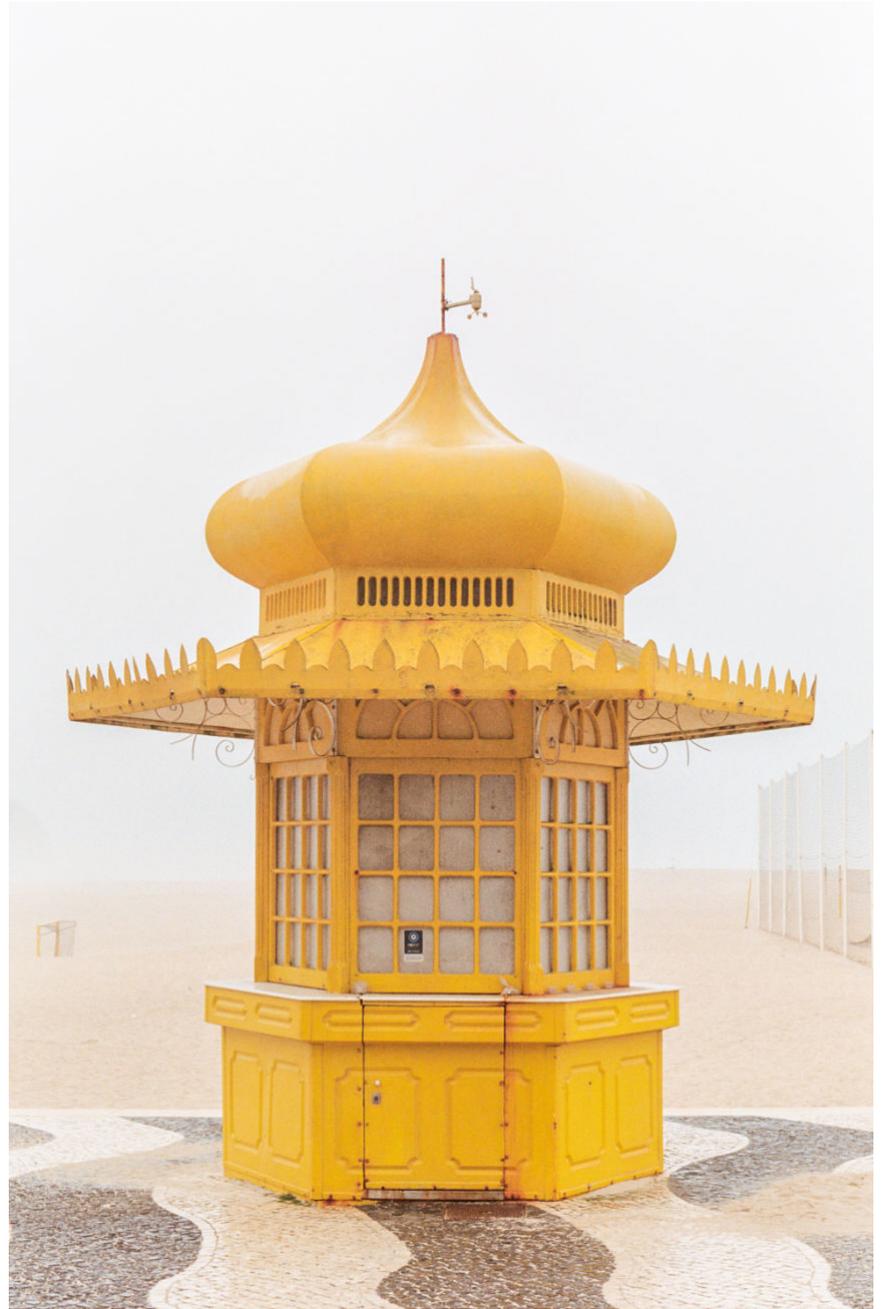
Normally I take my camera with me and stroll around looking for inspiration, and I think my instinct does the rest. My compositions, what I photograph, it's mainly my intuition that works for me. When something catches my eye, I stop and make the photo. I really don't have a plan of what I will shoot when going out to photograph.

From year to year, it has become increasingly difficult to find a laboratory here in Portugal to develop our rolls. Have you considered switching to digital, or as long as there's a lab that does the job, you will stick to film?

This is a great question. I've been struggling exactly with the fact that there isn't that much variety of labs in Portugal. I've considered switching or adding digital to my photography. I've learned so much from shooting film that I think I'm ready to pass this on to digital someday soon.

Canon EOS 30V
Kodak Portra 400





ANGELIQUE RIETBERGEN

The mysterious charm of shooting with a Twin-Lens Reflex, Inspired by Vivian Maier

www.instagram.com/angeli3r/







Rolleiflex 2.8A
Kodak TRI-X 400

My life started in a small town in the east of The Netherlands, and I still live and work there.

Although I think that if I could jump back in time again, I would have tried to make a living out of photography, but nowadays, my occupation is as a dental technician. Dancing Classical Ballet was from childhood into adulthood one of my favourite things to do.

But when I got older, I finished dancing and started doing Yoga. Also, my love and passion for photography started to develop into a significant part of my life. Slowly, this connection to photography transformed from shooting holiday photos and family pictures into a different, more artistic, approach to the craft. Reading books about famous photographers and their vision for the art reshaped the way I perceived photography. A new world of styles and especially the atmosphere of digital against analog photos opened up to me.

To explore this new passion, I bought myself the Sony A6000 system camera. I was really fond of this mirrorless digital camera that I extended with a pair of lenses, the Sony 50mm F1.8 for making nice portraits, and a Sony 20mm F2.8 for wide-angled shots and creative modelling photography. This camera was the first serious start in my search of finding what kind of style would



Yashica Mat-124 G
Kodak TRI-X 400



Yashica Mat-124 G
Kodak T-MAX 400



Rolleiflex 2.8A
Kodak T-MAX 400



Rolleiflex 2.8A
Kodak TRI-X 400

interest me most; landscape, street photography, people, I tried it all. Eventually, I rarely left my house without my camera and photographing people was a style I liked the most.

Then, one day I saw a documentary about the life and work of Vivian Maier, which inspired me immensely. I felt a great curiosity for her twin-lens reflex camera (TLR) she was wearing all the time to capture the society around her. So, I decided that I wanted to have that camera and started to see if I could find a beautiful and good working TLR. Of course, my goals were ambitious, to say the least. Finding and being able to afford a Rolleiflex just like Vivian Maier's would prove difficult. But I ran into a beautiful Yashica Mat-124G in a lovely little photography shop run by a very kind old man with a lot of old-school analog experience, and he explained everything about the camera. That was a great help because there was a little cold feet hesitation on my side to start shooting analog, especially with this kind of cameras. Yet the moment I went to town and started to see the world reflected back to me through the looking glass in that 6x6 format, I felt like I understood Maier's addiction to see the world through that format.

The feeling of seeing the world through that glass is something hard to explain. The best way I can describe it is that how you see the world is how you will remember it, and at that moment, your



Yashica Mat-124 G
Kodak T-MAX 400





Yashica Mat-124 G
Kodak T-MAX 400

eyes present to you an endless range of possibilities of remembering that moment.

Still, every time when I meet people on the street, they start to point to my camera, and when I let them take a look through the glass, they are all excited about what they see.

A day out is not complete without bringing along my cameras. My analog camera's, however, are gaining preference over my digital camera. I've also tried shooting different kinds of film like Portra 100 which I like more when I am on holiday in the summer. The film I like to use the most is Kodak T-MAX 400, and recently more and more Kodak TRI-X 400. I do like to shoot B/W sometimes with the only difference more or less grain in the film. Black and white photography is giving me more of that vintage feel.

That 6x6 format produces a more basic and intense atmosphere, both when photographing people or streets and alleys. Using these old camera's, I developed a way of scouting for images that bring me back in time. That's why I love using the twin-lens reflex camera for my photography.

I think you can consider me a modern romantic trying to capture my daily world and bring back that feel in my photos inspired by Atget or Brassai which I am also a big admirer of.



Rolleiflex 2.8A
Kodak TRI-X 400



Yashica Mat-124 G
Kodak T-MAX 400



Yashica Mat-124 G
Kodak T-MAX 400



Yashica Mat-124 G
Kodak T-MAX 400

After a year, I found my Yashica Mat-124G a little sister to sit beside her on the shelf: The Rolleiflex 2.8A TLR camera, with the 80mm F2.8 Carl Zeiss Tessar lens made in 1949.

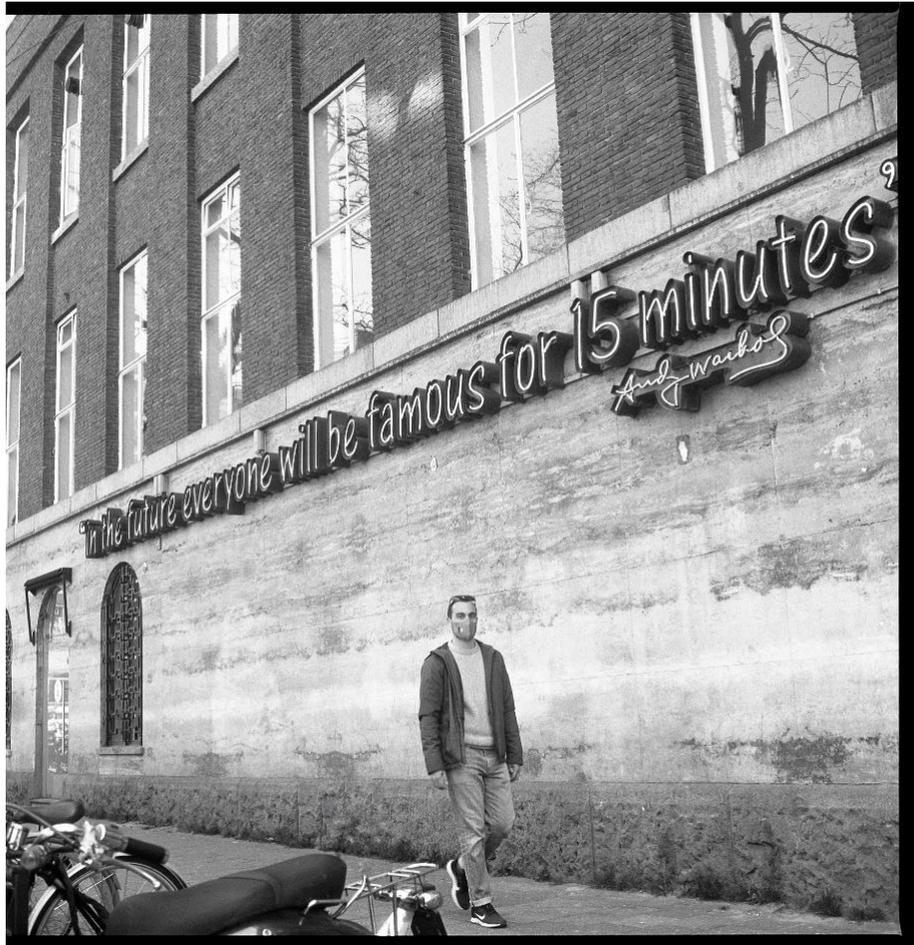
The camera in itself is a beautiful piece of art. I have yet to get used to it because, with my Yashica, I have less blur in my photos, and with the Rolleiflex, I have to stay keenly aware of keeping it very still, especially when I want to make my beloved mirror reflection photos. The depth of field is very narrow with this camera, so I am always a bit unsure if the photo will be sharp, especially by taking photos at f/2.8 and if the available light is a bit darker. So, I always take my photos with both of my camera's and later, it is always nice to compare the scans of the negatives and choose which photo I like the most.

My Yashica camera is sharper, and the Rolleiflex has got a more fading image because of the Tessar lens, which is less sharp than the Planar lens that Rolleiflex came up with later for their newer cameras.

Soon after starting shooting on film, I began to develop it on my own using a black developing bag to load the film in the tank and develop the film with Amaloco AM 74.



Rolleiflex 2.8A
Kodak TRI-X 400



Yashica Mat-124 G
Kodak TRI-X 400



Yashica Mat-124 G
Kodak TRI-X 400

It is a very relaxing work to do, and I have full control over the quality of my negatives. After drying the film in the bathroom, I scan the negatives on my computer, and after a light retouch where I remove some dust, the photo is finished to be uploaded on Instagram, if I decide it is good enough.

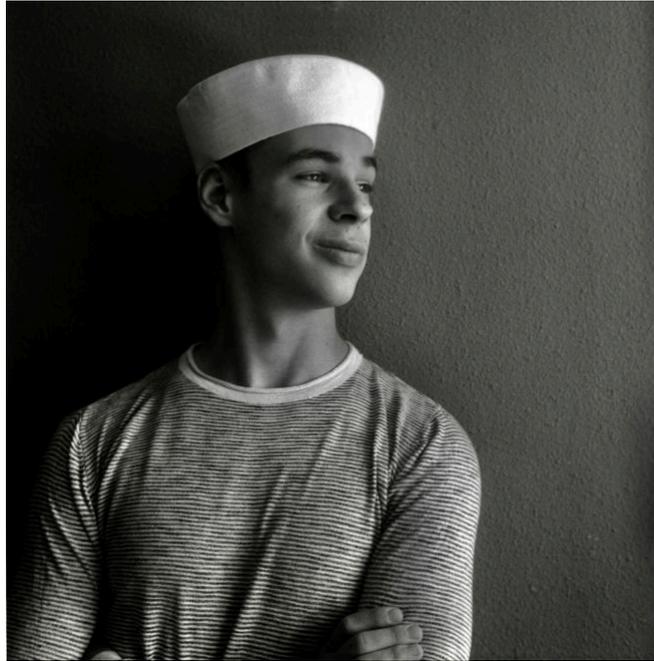
So, I am very thankful I got inspired by Miss Maier and jumped over my cold feet and started shooting with my TLR cameras. I love making those mirror reflection photos because it challenges me to find better settings to shoot nice photos and always have that vintage touch in it.

Living in a time where making selfies became a common thing and we are more and more self-conscious, I love to make my work more artistic and creative thus expressing myself through my art more deeply. I still consider myself a layman ready to develop myself and hopefully grow into my work. Photography for me is a great way to give expression of how I look at the world.

To me, being able to express myself by capturing the light of the world around me and its endless possibilities and turning it into a physical piece of memory is what the art of photography is all about.



Yashica Mat-124 G
Kodak T-MAX 400



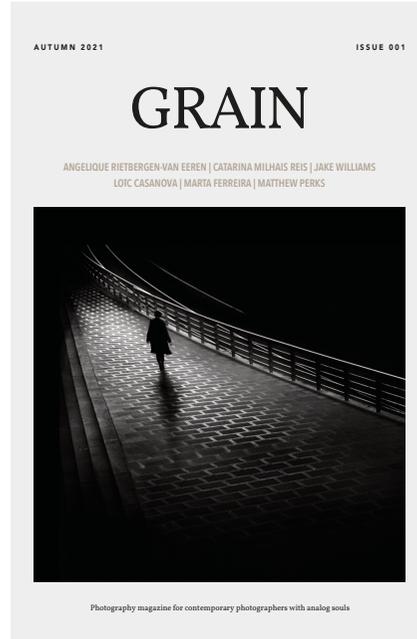


Yashica Mat-124 G
Kodak T-MAX 400



Yashica Mat-124 G
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