

PRINT LUMINOSITY

**A fine print is the fine transformation of
subject that matters**

Les Walkling 1980

Four thoughts on subject that matters

If we can not name our sources that is not too bad a thing. That only means we have not been paying enough attention to the things we have come to rely upon. It is an insensitive form of indulgence. But if we can not name our materials, we have no family left in this world.

The photographic process looks after itself when its natural inheritance is honoured. It can not understand any other way of working. But when what is passed on represents a loss, the process collapses.

We can learn more from our failures than anything else. That is why despite failure, we need to return to the studio to renegotiate our options. We have to investigate our materials and befriend our processes otherwise we will always be a stranger in their presence.

Feelings which aren't expressed aren't forgotten. They remain latent images lost to the world.

Four thoughts on structure.

Structure is the backbone of our desires. It is the bringing of things together in a print that builds structure. Preventing collaboration between friendly areas of a print destroys structure. Without structure we have nothing expect spectacle or artifice to carry the weight of our concerns.

The emotional logic of a print is hinged to its structure. Balancing weights and fulcrums compete for our attention. A print becomes self sustaining through the poetic resolution of its structure.

A self-sustaining print sustains us.

The heart of a print doesn't escape our attention when its structure doesn't require our attention.

Four thoughts on luminosity

The inherent luminosity of the subject is more richly photogenic than the imposed luminosity of sun and shade.

If we expand inherent luminosity in the negative we are multiplying an already richly distributed resource. If we expand imposed luminosity we are only expanding an already reduced range of options.

In a negative of expanded values, each part of the image will have been tonally relocated some distance from where it was found. The first task in printing such a negative is to globally redistribute these values while preserving their local inheritance.

It is a mistake to think that print luminosity comes from extremes of values. While differences in the subject may attract us to the site in the first place, in printing, the similarities are more revealing of human difference.

Four thoughts on foundations

A print is more than the sum of its parts. However each of its parts must be treated in their own image.

Each image needs to be rendered according to its own demands. If we fail to understand its demands, we fail more than the image.

A foundation print harmoniously reintroduces these parts to each other. As with our friends they need to be at home with one another.

Without foundation, not even love may survive.