

Portfolios

It is not long ago when photographers spend a lot of time in presenting their images in so called Portfolios, beautiful boxes filled up with expensive prints and elegant passe-partouts. The WorldWideWeb gives us new and easier possibilities for the same purpose. May be this way is more ephemeral and the quality of the website based photographs is only a weak reflexion of the original deriving either from a print or a digital file. To offer you the full options in selecting and viewing this photo-website, I arranged the slideshows both in javascript and flash animation. This website is addressed to professional users and customers and I refuse as much gimmicks as possible but since „the better one is the enemy of the good one...“ please feel free to contact me, good advices and suggestions are welcome.

Since webspace is as expensive as your time, most of the photographic showcases presented are compressed files with weboptimized images. The tremendous quality of a cibachrome or an original, handmade silver gelatine print differs enormously from the digital reproduction shown in the www but the web gives on the other hand the stupendous possibility to reach an worldwide audience, faster and easier than any museum or gallery

As the trend of viewing images and pictures in the www becomes very cursorily and superficial by broadband connections these photographs are designed for a slow contemplation. They are presented in albums like the former portfolios. Form and content are a little bit different than in the book form. One must imagine with respect to the knowledge that for nearly every good picture (that means also the so called „snapshot“) there has been a long lasting process. Creating an idea searching the motif, looking for the right place the right light and the right moment to shoot the photograph (with a more or less expensive equipment!) make the efforts. And then starts the peak of the workflow, the follow-up for the photographer: For despite the vanishing age of photochemistry the developing of the film is still the most important start for a perfect print (every filmmaterial has its own special developing chemicals depending on the photographic conditions - it's not the same like cooking tea). This is equivalent for digital photography! The so called photographic negative has to show the whole hues and scales of nuances as the base for the later print. As in the digital workflow the converted RAW-file this negative is the master. It contains the full information and intentions of the photographer. The following printing of contact sheets, the selections of the „best“ and perfect negatives by using strong magnifiers or calibrated monitors is a very intimate work. but The final printing of the negative on photographic papers is the real creative process. There is nearly any cropping in printing negatives or reproducing digital images. The burning of details or the using of a dodge tool during the printing process is marginal.