



FINE ART PHOTOGRAPHY

by

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"Art photography can be something you actually want to hold in your hand and press close to you. You want to hold it near to your face or body because there's some subconscious reaction with it."

(Sigmund Freud)

INTRODUCTION

It is inevitably necessary for a photographer, as for a painter, to have a conception born of emotions, or intellect, or both, before he can make an exposure.

This is what the art of photography is all about - interpreting, previsualising and capturing our feelings on film. This means of expression can be revealing in so many ways. It can be paradoxical, explicit, ironic, etc. and does not necessarily depend on aesthetic beauty. A true artist is a person who tries to express that which is not normally expressible and there should be no limits placed on his or her sources of expression.

The camera is only a technical means of artistically expressing what we feel. Edward Steichen once said: "... for it is the artist that creates a work of art not the medium. It is the artist in photography that gives form to content by a distillation of ideas, thought, experience, insight and understanding."

CHAPTER ONE

THE ART OF PHOTOGRAPHY

1. THE ART OF PHOTOGRAPHY

Less than a hundred years ago photography was struggling to be recognised as art, along with sculpture and painting. Today many (artists, historians, philosophers and even photographers) still find it hard to accept that photography is more than just the documentation of information.

Strangely enough, it was due to the painters' tradition that the recognition of the real creative field photography provided, was delayed. Early photographers who sought to produce creative work had no tradition to guide them. Naturally they started to borrow the only tradition that was available to them - the ready-made one from painters. Because of an absence of faith in the worth of their own medium, photographers were influenced by painters such as Rubens, Michelangelo, Renoir, Picasso and Matisse and consciously (or not consciously) started to imitate their work. All of this was done as an absurd attempt to prove to the world that they too, could be called artists. Even more unfortunate was the fact that this false standard became firmly established, so that the goal of artistic strive became photo-painting rather than photography. Behind the photo painter's approach lay the fixed idea that a photograph was purely the product of a machine and therefore not art.

It is quite ironic that a painter of all people, turned to photography for technical and creative guidance. David Octanius Hill (a painter) was commissioned in 1842 to paint a painting portraying 500 recognisable people (ministers who had rebelled and set up the Tree Church of Scotland). With the help of calotypist Robert Adamson, Hill turned to the recently invented process of photography. He experimented for three years and became so fascinated by this new medium, that he seriously neglected his painting. When his wife and friends found it necessary to remind him that he was an "artist", Hill completely gave up photography! It is interesting to note that Hill's paintings had passed into obscurity, but his photography still lived on.

Figure 1



DAVID OCTAVIUS HILL

Another photographer who changed the idea of photography as being a short cut to the accepted medium of painting, was Alfred Stieglitz. Stieglitz, who was the leader in the fight to establish photography, once said words that certainly helped to clear away the misconception over photography and painting.

"I don't know anything about art, but for some reason or other I have never wanted to photograph the way you (German painters) paint."¹

Figure 2



ALFRED STIEGLITZ

¹ Lyons, Nathan. Photographers on Photography, p. 152.
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Today photographers are demonstrating that the camera is a wonderful machine. One must pause for a minute and just consider the art and magic of light, mysteriously registering itself in sensitised gelatine. Photography creates infinite tonal values and sensitivity etched lines, that lie beyond the skill of any human hand. Photography reveals the spirit of the moment like no painting can do.

The essential difference between the older art of painting and the modern art of photography, is not so much mechanised one of brushes and paints compared to a camera and lens, but rather that of a mental one. Norman Bel Geddes said: "The camera will develop into the perfect instrument for the artist. It reacts instantly to his sensitiveness and creative imagination. But it is a foreign tool to the artist. Not much technique has been developed for it as yet. The pencil or brush is a simple thing to master. The camera is intricate."

Whether photography is art or not, is a subject that has almost become abused and obsolete. What is important to remember is this:

"The use of the term art medium is, to say the least, misleading, for it is the artist that creates the work of art and not the medium."²

² Lyons, Nathan. Photographers on Photography. p. 106.

CHAPTER TWO

COMPOSITION IN PHOTOGRAPHY

Composition must be one of our constant pre-occupations, but at the moment of shooting it can stem only from our intuition, for we are out to capture the fugitive moment, and all the interrelationships involved are on the move.

(Henri Cartier-Bressor)

2. COMPOSITION IN PHOTOGRAPHY

Composition can be defined as 'the controlled ordering of the elements in a visual work as the means for achieving clear communication.'¹

A photographer cannot communicate effectively if he does not have any idea of what it is he needs to convey.

'Because composition is an instrument of communication, muddled thoughts produce muddled compositions. Clear thoughts, therefore, are the cornerstone of good composition and effective photography.'²

With the correct understanding of the principles of photographic composition, a photographer can improve his ability to communicate photographically. These principles (or rules) do exist and were obtained from patterns that frequently occurred in the work of different artists. To be aware of these rules, can be a useful part of understanding composition in photography.

However, these rules are not universal. If a rule does not help to express the photographer's idea or message, it must be broken. A truly creative photographer does not relate to the 'classical' rules of composition. These 'rules' are just guidelines that he uses together with his camera as a channel of expression. Finally he will achieve his own individualised style.

In this chapter the author discusses compositional devices such as shape, texture, contrast, etc. as well as some technical innovations that support them. Not all the illustrations are taken from the author's own collection.

¹ Grill, Tom. Scanlon, Mark. Photographic Composition. p. 8.

² Grill, Tom. Scanlon, Mark. Photographic Composition. p. 7.

Compositional Guidelines - Graphic Controls

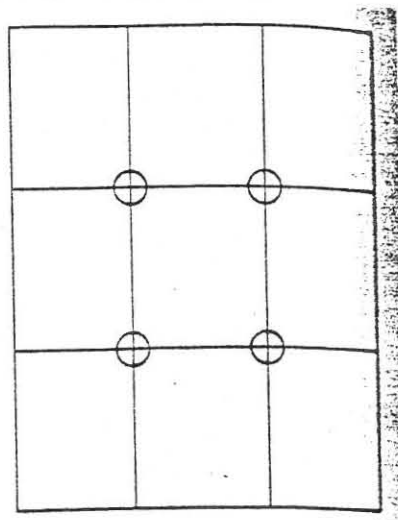
Every photographer has to have an idea of the fundamental principles of the graphic arts.

Graphics, the interrelationships of the points, lines, shapes and frame of a photograph, are the tools of a photographer with which he conveys his idea or message. One of the concepts of graphics is that the mind always looks for patterns in the relationship between objects that it sees before it. The photographer must somehow try and arrange his objects into a pattern so that the mind can perceive it as a sort of order inside a frame. To achieve this order, the photographer can follow an established formula or it can originate from within the photographer.

One such graphic formula has been popular for many centuries and is called the Golden Section.

This is based on the idea that a space is divided into thirds, both horizontally and vertically. The eye rests most comfortably on the points at which these lines intersect. If one places the subject on one of these natural focal points, one can be assured that it will be the viewer's centre of interest.

Figure 3

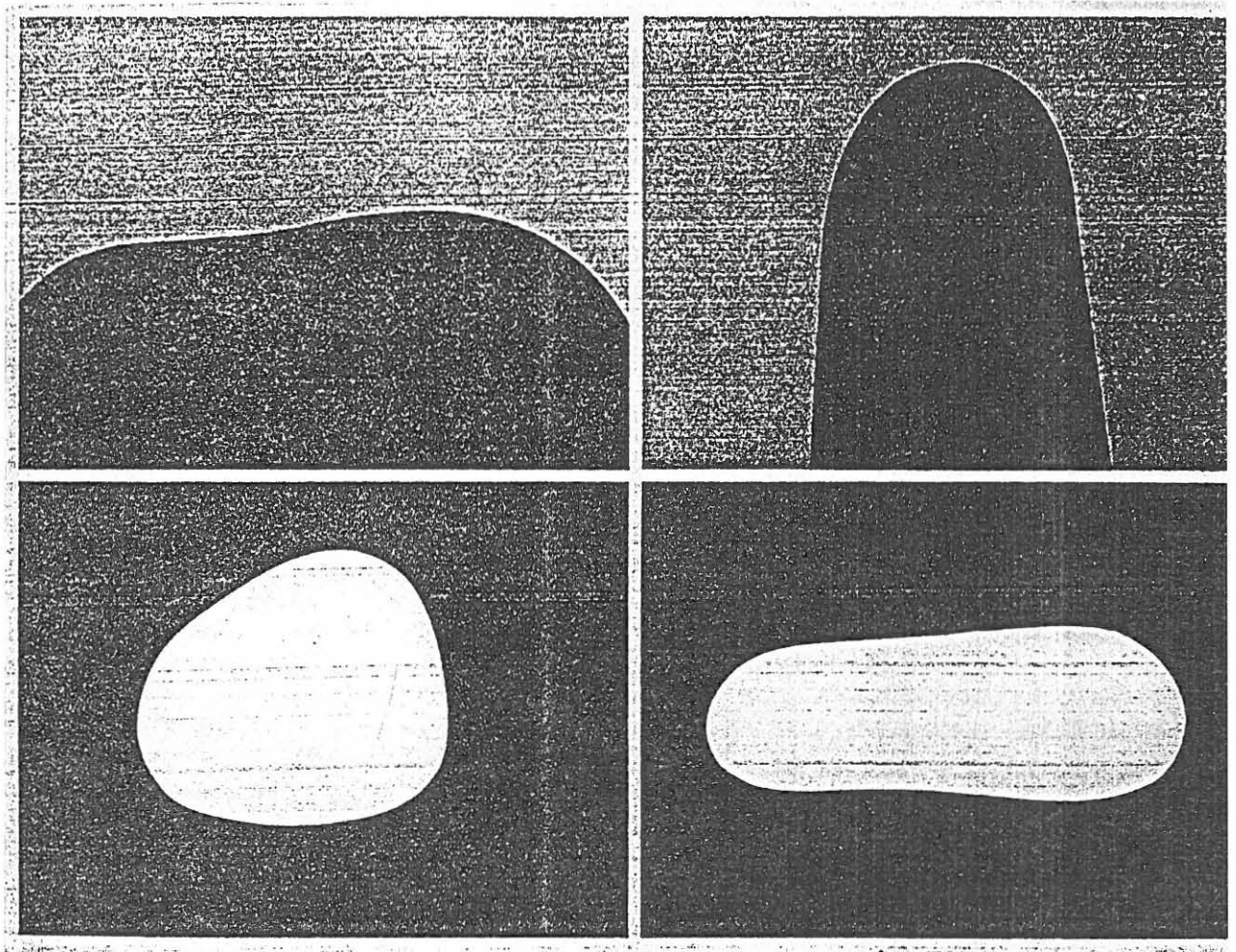


The Golden Section

This is an aid with which one can strengthen one's composition and is very effective in moving the centre of interest off the dead centre (also called the "bull's eye" syndrome).

Shape

Figure 4



Light and Shape

SEBASTIAN MILITO

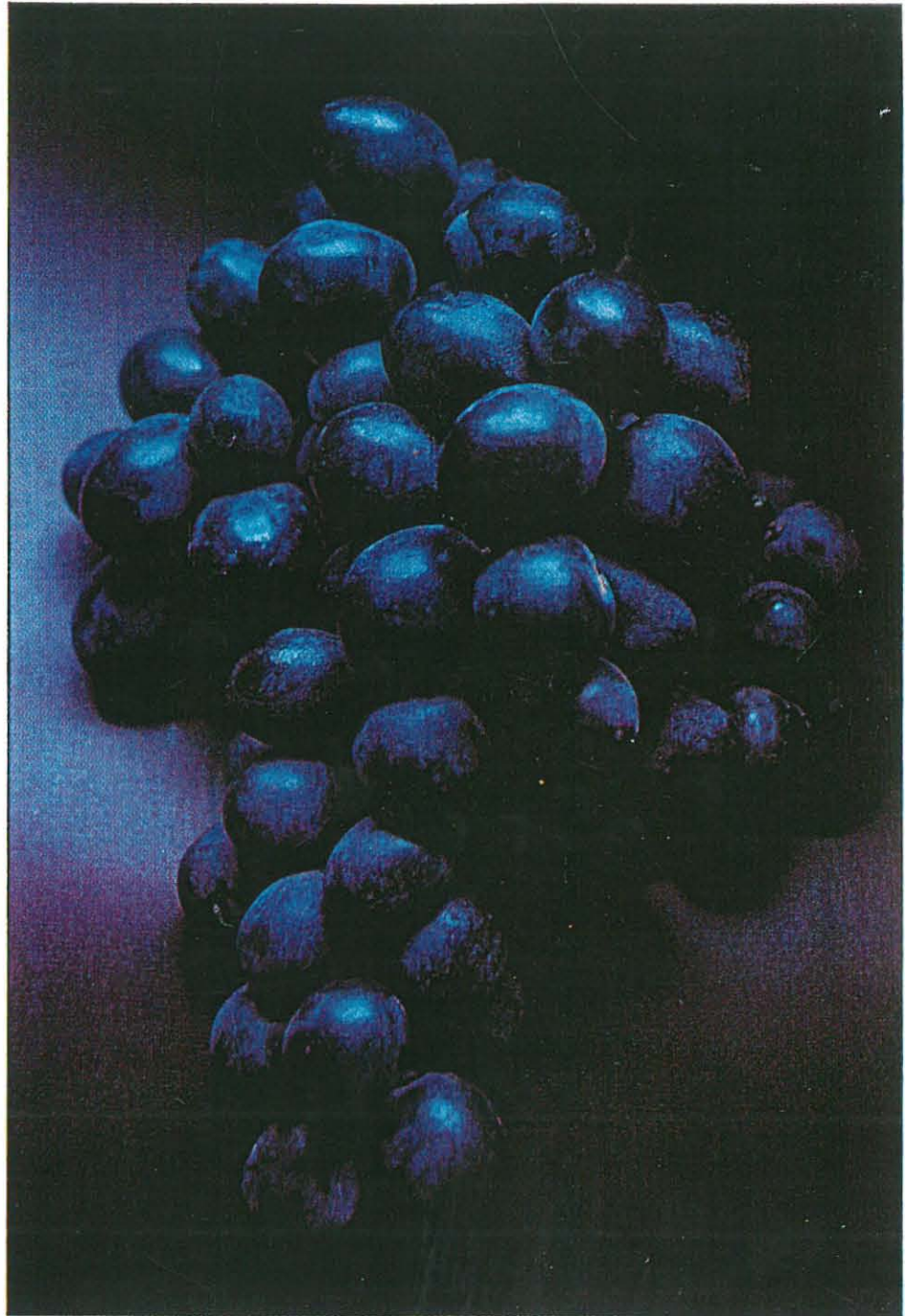
Before a photographer can come to any conclusions about the particular subject that he wants to photograph, he first needs to gather all evidence of the visual elements involved. One of these elements is called shape - 'the organisation of lines into cohesive, two-dimensional outlines'.¹

Shape can be used to provide information directly linked to an object. It can even serve as the main photographic subject. Contrasts can be emphasised between shapes in a scene. These shapes may echo each other and can carry specific messages.

In a photograph, shape is revealed by the type of light being used, the viewpoint and, most important of all, the lens being used.

Form

Figure 5



Light and Form
GRAEME HARRIS

Emphasising shape alone can make striking photographs, but is not always enough to convey all the information about a subject.

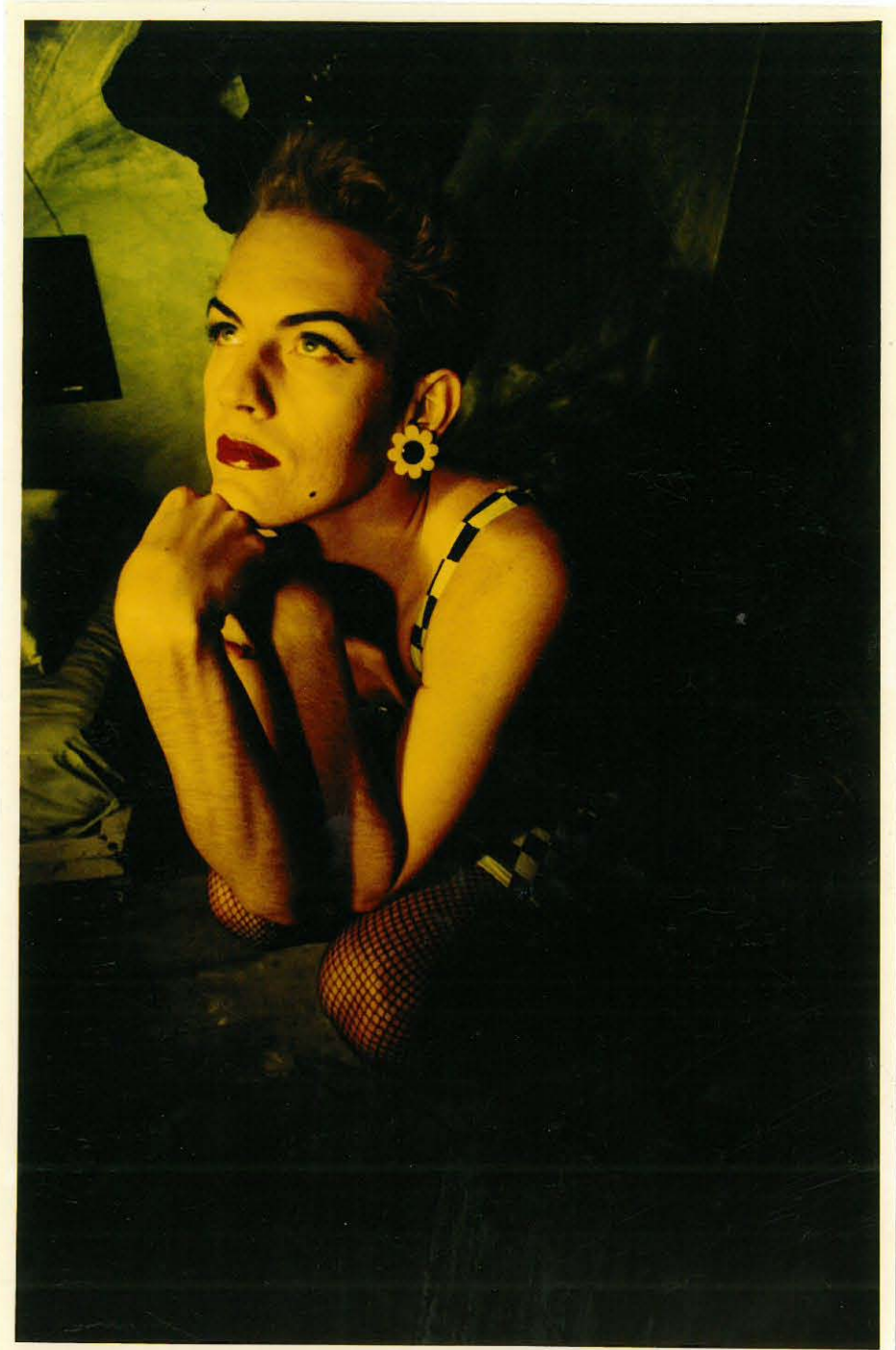
Form is intrinsically linked to shape. It is defined as 'the production of a three-dimensional subject in a two-dimensional picture'.

In other words, it is a variation of light and shade in the outline of a shape. Contours are created by tonal range. Only tonal range can give us information about a subject's weight, solidity and depth.

Light alone governs form and its quality and direction depends on the subject itself. For instance, the soft light of a cloudy day will give a better impression of form than that of a harsh light.

Colour

Plate I



CARINA BEYER

Colour relies on the subtle judgement of the photographer. If correctly introduced to photography, colour can allow possibilities for enormous creativity in photography. On the other hand too much colour, incorrect colour (incorrect filtration) or unsuitable colour relationships can frustrate the intention of the photographer immeasurably.

An excessive cast would normally irritate the photographer a great deal. In many cases, however, the exact opposite effect is achieved. In the photograph on the previous page (Plate I), a monochromatic mood is created by these tones of the same colour. The photograph also creates the idea of being vibrant with activity. This is the result of dark, rich shades seeming to appear nearer to the viewer than the paler shades. The author used Agfachrome film and exposed it under incandescent (tungsten) lighting. It was then processed in negative (C41) chemistry.

Colour is a means of communication. Making it communicate should be one of the biggest challenges for any creative photographer.

Texture

Plate II



CARINA BEYER

Photography is with all certainty the medium that records texture the most convincingly. By using the right type of lighting and by controlling shadows and highlights, surfaces of photographs can become almost touchable.



Lighting quality must be the first consideration when a photographer wants to reveal texture. Texture is created by tiny shadows and highlights from the reliefs and indentations on the subject. In the photograph on the previous page (Plate II), of a nude facing a windmill, the author exploited the textural quality of this piece of wet-sand landscape. The author used HP5 film and pushed it to 800 ASA together with a very overcast sky (to increase the amount of grain). The coarseness of grain enhances the texture a great deal.

Texture can indeed take a subject beyond shape and substance - the eye - arresting detail can have breathtaking qualities.

Patterns and Repetition

Plate III



CARINA BEYER

The seeking out of patterns to make a statement, is compositional skill that any photographer can draw upon again and again.

In patterns objects are placed regular as well as ordered. Patterns become repetitions when the same object appears a few times.

Patterns imply that either the pattern itself, or the individual elements making up this pattern, are worth concentrating on. The pattern directs attention to the alteration or cessation in it. Attention may, for instance, also be drawn to the vertical (diagonal or horizontal) state that the individual elements are in.

In this repetition of feathers (Plate III), the eye is drawn along from one side to the other. The viewer recognises the pattern and identifies the similarities and differences in each of the feathers.

Contrast

Plate IV

Faces in Ritual

CARINA BEYER

Tonal contrast in a photograph accentuates mood and can be created in a variety of ways.

Exposure can either be based on the highlights of a subject (leaving the shadows underexposed) or it can be pushed even further with a subject that already has extreme contrast of tones.

Lighting and viewpoint also increases contrast. A photographer may need to allow one or two stops more than the meter indicates. It is also wise to take two or three different exposures (also called bracketing). In the photograph on the previous page (Plate IV), the author exposed for the highlights and overexposed for the highlights and overexposed with about one and a half stops. HP5 film was pushed to 800 ASA and developed appropriately. The result was an exaggeration of the subject's extremes in contrast.

The eye is more used to seeing darker scenes than intensely lighter one's. Therefore, high contrast scenes are much more interesting and eye-arresting. Photographs somehow tend to have an ethereal feel created by its expressive power.

CHAPTER THREE

SPECIAL EFFECTS IN PHOTOGRAPHY

It has always been my believe that the true artist, like the true scientist is a researcher using materials and techniques to dig into the truth and meaning of the world in which he himself lives, and what he creates, or better perhaps, brings back, are the objective results of his explorations. The measure of his talent - of his genius, if you will - is the richness he finds in such a life's voyage of discovery and the effectiveness with which he is able to embody it through his chosen medium.

(Paul Strand)

3. SPECIAL EFFECTS IN PHOTOGRAPHY - AID TO GREATER CREATIVITY

Creative photographers constantly exploit the world of special effects, simply because they are not content with the usual photographs of a realistic world as all perceive it. It must be a challenge to any photographer to create illusions that are much more impressive and immediate than those that we have become accustomed to.

Special effects in photography can be used with the same freedom of imagination as any other medium and is not beyond the reach of any newcomer. All that is required is a willingness to experiment and to break the rules in every way possible.

Special effects in photography is all about manipulating reality into dream-like visions, eye catching images and abstraction.

The following pages will deal with merely a few special effect possibilities. Not all illustrations included are those of the author.

Hand-Colouring

Figure 6



Live it as a Blonde

JUDITH GOLDEN

Before colour photography was invented, photographers hand-coloured photographs to make them look more realistic. Today, colours are deliberately used in this manner to create distortion.

Matt-surfaced black-and-white photographs are the easiest to hand-colour. It is also better to sepia-tone the image first (with water-based paints, black will mute colours).

Colour can be applied with brushes, swabs or with an airbrush. Oil, spirit or water-based pigments or dyes are normally used. With water colour the photograph must first be wetted, and then blotted off. Large areas must be treated with a large brush or swab and the paint built up gradually. Smaller areas must be painted with a small brush. Oil paints applied to dry photographs. Large areas are painted first and allowed to dry (approximately 24 hours). Small areas are then worked on.

Toning

Plate V



Toner was traditionally used to give black-and-white photographs a colour that was appropriate to the subject. For example, a warm sepia tone for portraits and a blue toner for seascapes. Today the photographer uses toner in a more contradictory sort of way - to create colour nature never knew.

Toner can be used selectively to emphasise a single subject or different areas can be toned to create a bizarre effect. Colour toners ranging from sepia to red are available.

A photograph goes through the normal procedure of developing and fixing before being toned. It is important to ensure that the print receives full and even development to ensure the richest tone in the later process. Image density should also be a little heavier overall than with a normal print, because bleaching and toning causes a slight loss in image intensity.

Two agents are used during toning - bleach (a ferricyanide bromide solution) and toner (sodium sulphide). The print must be wet before this procedure. Bleach is then applied with a brush or piece of cotton wool. The print may be totally immersed or partially bleached. The print is briefly washed and the toner may then be applied. The intensity of the colour of the toner depends on the strength of the solution. Toner can also be applied all over or in a selective manner.

Montage

Figure 7



Poster for the Exhibition of Soviet Art, Zürich 1929

EL LISSITZKY

This is a technique also known as collage and it involves taking elements or portions of photographs and rearranging them into a totally new photograph. Creating a picture like this gives great freedom over the choice of the elements, whether it concerns the scale juxtaposition, colour or perspective. Elements can contradict or enhance each other.

Prints are made from the chosen negatives. It is best to draw a sketch of the intended picture to get an idea of the different elements and their different sizes that are required. These elements are then cut out (or used whole) with a razor blade or retouching scalpel. The cut must be at an angle to undercut the base and leave the emulsion overhanging. This ensures that joins are less noticeable in the end. These parts are then pasted together onto a dry mounting. After the montage is completed and retouched (to make joins and imperfections less obvious) it can be re-photographed.

Great care must be taken when lighting the montage, as not to create conflict between different parts of the picture (shadows, for instance).

Through montage one can create surreal, satiric and humorous photographs that puzzles the viewer and leaves him/her mesmerised.

Mutilating Transparencies, Negatives And Prints

Figure 8



Mutilated Transparency

NEILL MENNEER

Photographic emulsion can easily be damaged through scratching, heat or chemicals. Under normal conditions it is very unfortunate, but if mutilating techniques are controlled, many exciting pictures can be created.

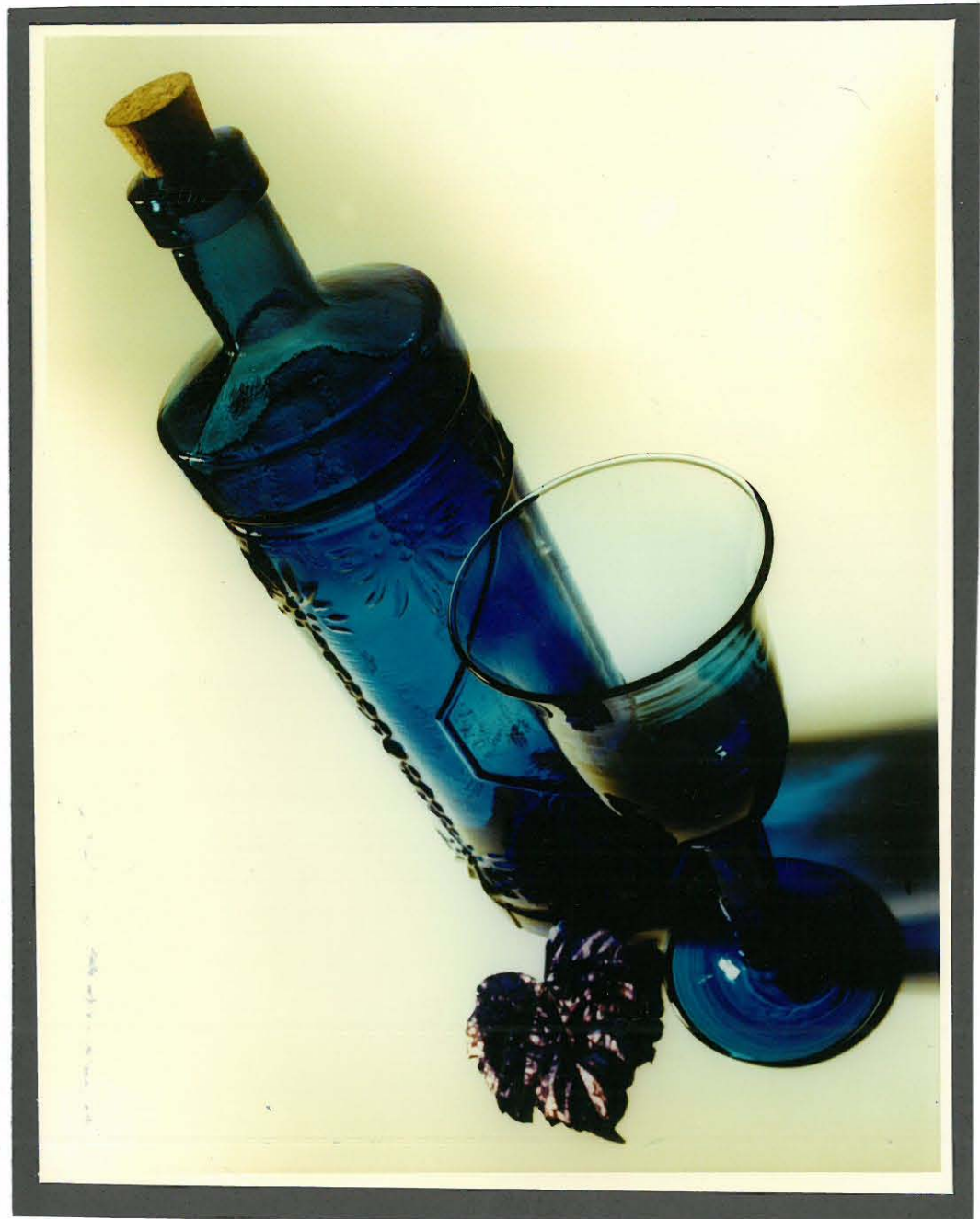
One starts off by producing several copies of a slide or negative so that one can experiment freely. Heat produces very dramatic effects. By passing the negative or slide gently back and forth over a flame (holding it with a tweezer) the emulsion will slowly start to melt and form bubbles of colour (if colour negative or transparency is used) spreading and swirling together. At the same time the surface will fold and crumple up.

Another technique is to scratch the damp surface of a print with a needle or scalpel blade, removing the emulsion down to the white resin-coated base. These scratches can then be coloured if it is preferred. With colour prints, each dye layer is cut away. Dark areas mostly turn red, then yellow and finally white.

Negatives can be treated in the same way. The etched lines will, however, turn black.

Transposing Film (E-6 Film Processed In C-41)

Plate VI



CARINA BEYER

On occasions there is good reason to depart from the strict guidelines for film processing. This is done to manipulate the colours and tones of the film in order to achieve interesting distortions.

Processing colour transparency film in colour negative chemicals is the most successful technique. A negative that has the same familiar brown cast as normal C-41 films is produced. With the correct filtration reasonable prints can be made. These images are, however, very high in contrast and lack detail in highlights as well as shadow areas. Brilliant and distorted colours will, however, be achieved.

The photograph on the previous page (Plate VI), was photographed with a medium format camera, Agfachrome film and studio flashes. The negative was then corrected in colour balance during printing and the result was much better colour saturation, tone and mood. The rich, vibrant blue almost seems to have a soothing effect with its coolness.

CHAPTER FOUR

AUTHOR'S WORK AND DESCRIPTIONS

4. AUTHOR'S WORK AND DESCRIPTIONS

The author believes in the power of simplicity as it is the single most dominant feature to be found in most eye-catching photographs. This approach can be observed throughout the author's work.

Plate VII



In this photograph (Plate VII), the image was made as minimalistic as possible by simply moving very close to the subject. In this way most of the distracting surroundings were eliminated from the picture. The author used a Nikon camera fitted with a standard 50 mm lens, an aperture of f11 (the background brought out of focus) and FP4 black-and-white film.

Wide angle lenses can have many advantages. Used from a close viewpoint, it creates unfamiliar perspectives and distortions. This makes for much more expressive photographs.

Plate VIII



The Secret Garden

A certain amount of distortion is almost always present in the author's work, as can be seen in this photograph (Plate VIII), entitled 'The Secret Garden'. The author used a

20 mm lens on a Nikon body to exaggerate the effect of perspective and to enhance the impression of depth and distance. A small aperture (f22) was used to obtain maximum depth of field. A polarising filter was used to darken the sky and to minimise reflections in the water. This colour effect was achieved by transposing Agfachrome film (process discussed on page 19 - chapter on Special Effects).

Plate IX

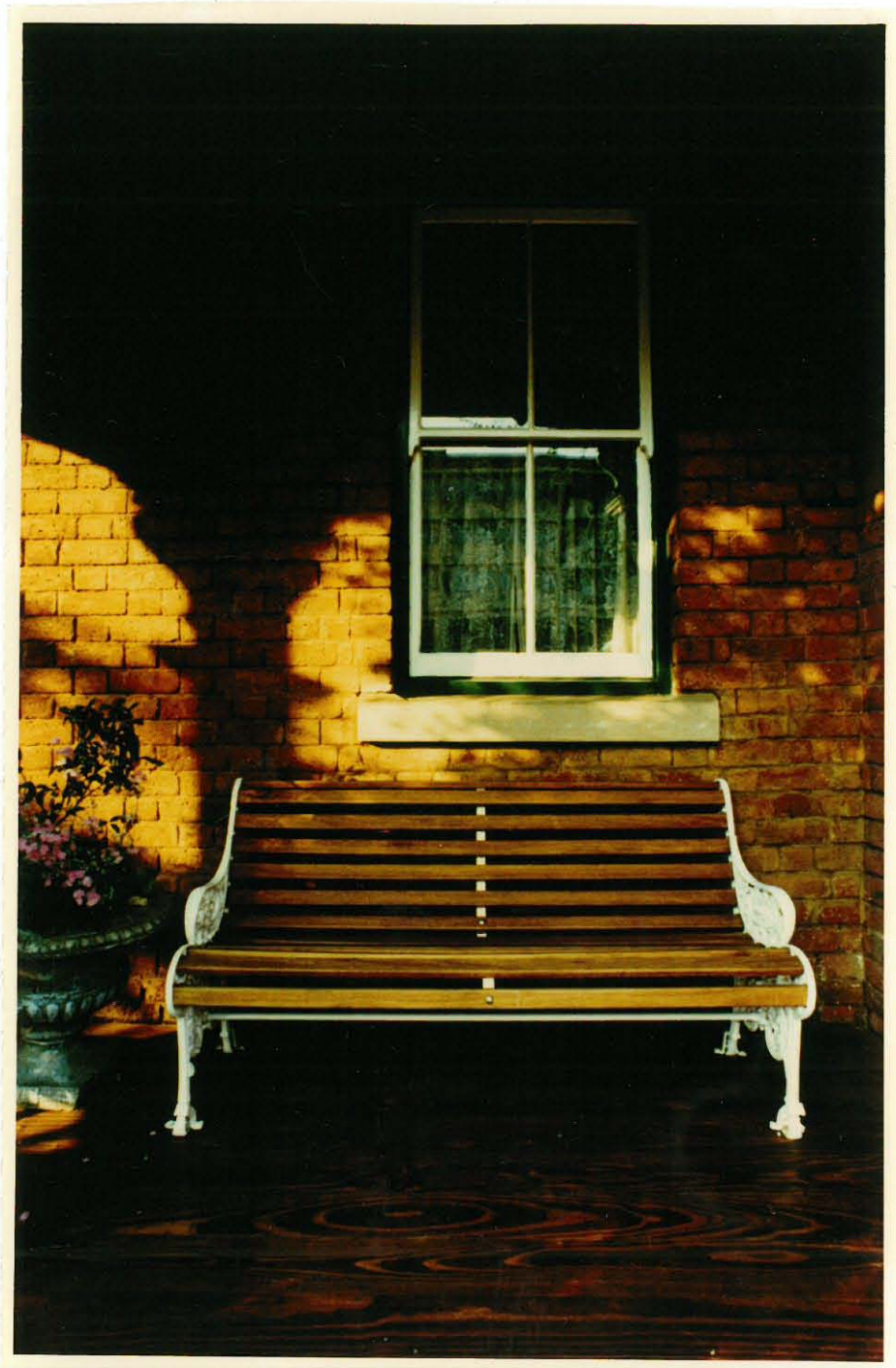


Doppelgänger

The double exposure in this photograph (Plate IX), entitled 'Doppelgänger' was the result of pure accident. The tensioned shutter of this medium format camera (Mamiya

RB 6x7) failed to advance the film to the next frame, after the first exposure was made. The author used a 65 mm lens together with a medium aperture (f8) to ensure that the surroundings were out of focus. Very little light was available, therefore, the author used HP5 black-and-white film, pushed to 800 ASA. Two tungsten lights were directed towards the figure from which spotmeter readings were taken. This ensured the completely darkened surroundings.

Plate X



Sunday Afternoon

This photograph (Plate X) was taken with a Nikon camera fitted with a 50 mm lens. The author used Fudjichrome film and processed it in negative chemistry. The image was then printed slightly darker than what would normally be required with a slightly yellow cast. A very warmish tone resulted from this which in return ensured an atmosphere of relaxation. The title, 'Sunday afternoon', suits the mood.

Plate XI



The author photographed this broken-down windmill with a Nikon camera and 20 mm wide angle lens. In order to accommodate the small aperture (f22) in a very overcast sky, the author used HP5 black-and-white film, pushed to 800 ASA.

Plate XII



Bella Lugosi's Dead

With this photograph (Plate XII), it was the author's intention to portray the 'lifelessness' of a cemetery. By photographing this 'be-headed' angel with a 20 mm Nikon wide angle lens, the author created a very morbid atmosphere, which is even more intensified by the backdrop of protruding tombstones.

PlateXIII



The fact that the author photographed from a very close viewpoint, as well as the shallow depth of field (f5,6) and selective focus applied, makes this photograph much more eye-arresting. The author used a medium format camera (Mamiya RB6x7) and \pm P4 black-and-white film.

CONCLUSION

It is not the gift of photography to detect the presence of art in an object. Like Alfred Stieglitz understood photography to be a medium that mainly acts in the service of the mind, the author believes art is the result of what the photographer negotiates with the actual world.

The author believes that there is only one limitation in art photography - the long road that the photographer has to take before he/she can transcend the mere craft of photography. After this goal has been achieved the photographer can interpret the term 'art photography' in any possible way and rejoice in the fact that he/she has finally been liberated from the past formality of conventional photography.

The author does not anticipate that the on-looker share her viewpoint, but would certainly feel that she has accomplished something, if the photographs in this book leave images in persons mind.

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