



Doug Beasley

Landscape. Our natural environment, perhaps more than any other photographic subject, can provoke a deep emotional engagement. Generations of photographers have responded to this 'call of the wild', and many have also linked their muse with Polaroid films; the ideal media for capturing the nature of landscape. Our two featured landscape photographers, Brian Gossman and Doug Beasley, are also moved by the spirit of the wilderness, a feeling which both have captured in lyrical black and white on Polaroid film.





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Minneapolis based Doug Beasley is thoroughly immersed in the art, practice and philosophy of photography. He manages to successfully balance his commercial activities with his highly reflective personal image making, while running workshops at his Vision Quest Photographic Arts Centre. Doug’s approach to photography is almost meditative; a process which, he says, is enhanced through the use of black and white Polaroid film. ‘My work is about exploring spiritual aspects of the land and people. Black and white helps me strip away the surface layer of colour to see deeper into the soul of my subject. I use the 4x5" view camera very spontaneously and intuitively, often more so than when I shoot 35mm or medium format, where I compose

very carefully. I try to embrace both simplicity and serendipity so that finally, the photographs become spiritual metaphors for my own inner landscape.’

Doug uses Polaroid Type 55 P/N film for his landscape work. He explains how he deals with negative/positive film in the field. ‘I used to dry the negatives in the field and then later, at home or in my motel room, I would wash and dry them. Now, when I get a Polaroid print I like, I adjust my exposure to overexpose by at least one stop and shoot two or three additional sheets. However, I don’t pull these through the rollers for processing. I set the rollers to L (load) instead of P (process) and pull the whole film out without processing through

the rollers. Then when I get home I can re-insert them into my 545i holder and pull them through the rollers to process the film. I can then tear out the negative and put it into water then sodium sulphite solution immediately. They clear much better this way than when the negative dries in the field first with the processing chemicals left on.’

Like Brian Gossman, Doug usually does his own printing, however Doug is now taking the digital route with his Type 55 negatives. ‘Because I really like the Polaroid negatives’ edges, and consider them an important part of my visual statement, I prefer not to crop it out. I used to print these negatives in an old 5x7" Elwood Enlarger, but now I have a very high-resolution drum scan made from

the Type 55 negative. For exhibitions I have a 30x40" Epson print made on archival hot press (smooth) watercolour paper by an Epson printer with a special B&W inkset. I love the combination of artistic spontaneity, smooth tonal range and large format detail that Type 55 Polaroid provides.’

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