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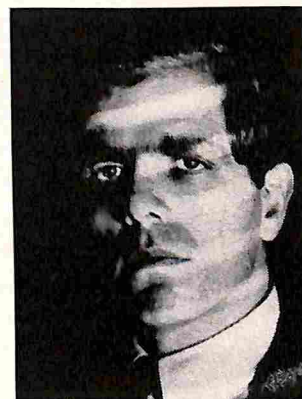
The Poetry of Black and White

We publish color photography in this magazine when the subject calls for it—two stories in this issue, for example, Jackie Kennedy and the Soviet anniversary celebrations. But often we face the question: Would the story be better in black and white? John Loengard chose to photograph this week's essay (the architectural renaissance in Columbus, Indiana) in black and white, and he did it for good reasons. "What I was trying to do," he says, "was to make pictures that would separate architecture from buildings, so the bold shapes that affect the mind and eye stand clear of the bricks that make them. In black and white it's much easier to concentrate on one such aspect of a subject." In other words, he felt that the sometimes insistent reality of color would destroy the illusion he was after. In black and white he could control his subject and irrelevant details could be suppressed to make the picture say exactly what he wanted.

Not all the work was done inside the camera. Loengard insists on making his own prints and it often takes him as long in the darkroom to print his stories as it did in the field to shoot them. "Edward Steichen once said that photography is nothing more than photographing light," he says, "and half the printing job is to bring out the light that was on the subject when you photographed it. Then you go beyond that. Parts of the picture can be darkened, parts lightened. The result is stronger and neater than the original negative. The content of the photograph doesn't change, but its emotional power and beauty are increased."

A fine photographer is most interested in the quality of his own photographs. A fine photojournalist is most interested in that same quality put to use to tell a story. John Loengard is both. He started working for us in 1956 when he was a student photographer on the Harvard *Crimson*, came to New York to freelance and joined our staff six years ago. Since then he's done stories in such out-of-the-way places as Gondar, Ethiopia and Phu Quoc, using color as often as black and white. His personal project for several years was to photograph an entire color essay out of his apartment window ("From a City Window," March 10).

At heart, John Loengard is a poet, and he spends his summers on his salt-water farm in Woolwich, Maine, intently absorbed in his photography. There he is working to combine in one picture essay the special virtues of both black and white and color. "What I'm trying to come up with," he says, "is a story that will use black and white to evoke the lonely sparseness of the landscape, and color to bring alive its beauty."

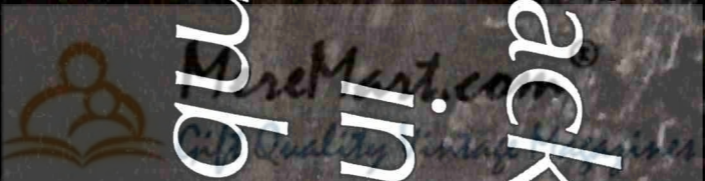


JOHN LOENGARD

George P. Hunt
GEORGE P. HUNT,
Managing Editor

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