



Hahnemühle



cover image: ©Richard Fischer

photokina Edition 2020



photokina 2020 cancelled

In preparation for photokina 2020, we have also planned and printed this year's edition of our inhouse photokina magazine. This happened before the event was cancelled by the organizers in the light of the coronavirus outbreak. Sadly, this cancellation keeps us from meeting many of you at photokina. Furthermore, the decision of postponing the event was taken a little too late for us to change some fair-specific content in this year's magazine edition. We have decided to present you the magazine and its content as it was originally planned – but in a digital version. Thereby, you can get an idea of what we had initially prepared for you and your visit at our booth. We hope to see you at photokina 2022, 18 to 21 May 2022.



Hahnemühle

Welcome

Dear Readers,

Every photograph is unique in its own way. Whether one is looking at how it was taken, the feeling it gives or the impression it leaves. But only a printed image is a good image. The right paper can lift a photograph up to the next level. That's why we are convinced that every photograph deserves to be printed on a paper which highlights its outstanding features and subtle emotions. Once again, we are excited to present you our paper variations and combinations to elevate your printing. This year we are immensely proud to showcase our Hahnemühle Natural Line. A very special paper range within our FineArt Inkjet Paper Collection that focuses on exceptional raw materials and resource-conservation. It is another step in our continuous striving for sustainable and careful use of natural resources. Visit us at our booth A025 in hall 3.1 for more information on our 'green' papers.

On top of this, you will be able to experience exclusive live events at our booth, this year. We have invited numerous photographers and industry experts to share their knowledge and experience with you. Some will give you an insight into their work, reveal how to capture 'the' perfect photo or review your photo-portfolio with you. Others, will explain rather technical aspects, such as how to print your image on a Hahnemühle paper, how to find the perfect printer-setting or how to frame and display your artworks properly. This special area at our booth is a true highlight which you can attend completely free of charge. For more information please check the daily timetable at our booth. This year you can also find Hahnemühle paper in action at the Canon booths in hall 3.2. Keep your eyes wide open and discover us at the print gallery or live printing area.

You want to try out for yourself why so many artists and photographers enjoy working with our paper but your time at the Photokina is limited? No worries. We have prepared exclusive photokina Sample Packs for you. They are available in the sizes A4 and A3+ for only €5 or €10. The best part about these Sample Packs is that with every purchase you are directly supporting the work of "Plant-for-the-Planet" and the "Bergwaldprojekt". All proceeds from the sample packs are donated to these two tree planting charity organisations (see p.26).

Enjoy the read,
The Hahnemühle FineArt Team

HAHNEMÜHLE PHOTOKINA EDITION 2020

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Natural Line



The variety of FineArt inkjet papers is enormous but the combination of highest quality and sustainable resources is rare. As the inventor of the Digital FineArt Inkjet papers, we have developed the first 'green' FineArt inkjet papers to protect what matters.

For more than 435 years now, Hahnemühle unites tradition, quality and innovation. Our traditional papers are made from high-quality cellulose and pure spring water, according to century-old recipes. We have always been committed to environmental protection. Our unique location close to an environmental protected area and its special legal regulations shape every production step, action and decision. The sustainable use of resources and a respectful attitude towards nature and the environment is a firmly established principle. Motivated by the rising awareness of sustainability and driven by our innovative spirit, we have added three 'green papers' to our Digital FineArt Collection. They are the next step in our continuous pursuit of sustainability and careful use of resources.

The unique papers of the Natural Line are made from exceptional, sustainable raw materials - bamboo, hemp and agave (sisal). The plants from which the required cellulose is obtained are fast-growing, require no pesticides and little water during cultivation. Because of their rapid growth, these plants produce more pulp on the same area of land than other comparable raw materials. They help to conserve valuable resources and protect the environment. The Natural Line papers occupy a special place within the Hahnemühle Digital FineArt Collection.

"The Hahnemühle Natural Line papers protect what matters!"

to its soft, lightly textured felt structure and sensual feel. The matt premium inkjet coating delivers excellent printing results with

Hahnemühle Bamboo is the world's first FineArt inkjet paper made from 90% bamboo fibres. The natural white, warm-toned paper stands out thanks



Bamboo



Hemp



Agave

defined reproduction of colour and detail, particularly for warm hues and monochrome prints.

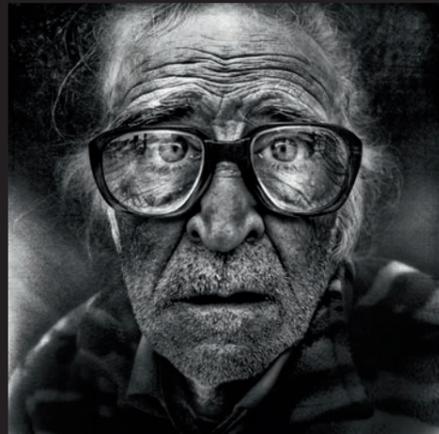
Hahnemühle Hemp uses one of the oldest and most diverse natural fibres in the world and is made of 60% hemp fibres. The FineArt inkjet paper's base impresses with a bright white natural tone. The lightly textured surface gives the paper a pleasant, silky feel. Combined with the matt premium inkjet coating is this a truly versatile FineArt inkjet paper. Colours and details are brilliantly reproduced, the depth of the black truly stands out and contrasts are reproduced with stunning effect.

Hahnemühle Agave augments the Natural Line with a FineArt inkjet paper that is produced using agave fibres. 70% of this unique, environmentally friendly FineArt inkjet paper is made from sisal fibres. The base material stands out with its bright white natural tone. The rough, yet delicately defined surface texture gives the subject a captivating sense of depth and impresses with a pleasant, soft feel. The matt premium inkjet coating guarantees outstanding print results with excellent reproduction of colour and detail, deep black and optimum contrasts.

"Vegan, sustainable and without optical brighteners!"

All three papers do not contain optical brighteners, are acid and lignin free and vegan - such as all Hahnemühle Digital FineArt papers. They meet the highest requirements for aging resistance and are ideal for everyone who is interested in printing on premium FineArt inkjet paper while saving valuable resources.





LEE JEFFRIES



"My portraits are documents of an emotional journey", states photographer Lee Jeffries. In an interview with Hahnemühle, he explains why his empathetic portraits of homeless people printed on the new Photo Rag® Metallic are so haunting.

LEE JEFFRIES

FineArt prints on Photo Rag® Metallic



Lee Jeffries is a British portrait photographer who is famous for his iconic-like black-and-white portraits of homeless people. His intimate and authentic photographs capture the relationships he has build by living with them on the streets. Each image is a symbol for the final part of such an emotional journey. Throughout his career he has been on the mission to raise awareness of and funds for the homeless. His passion for photography and photographic style is heavily influenced by his personal experience, loneliness and love. "My images often portray a harsh reality but I hope my style reflects a beautiful sophistication, full of love", describes Lee Jeffries.

How important is the printed presentation of your works of art for you?

Hugely. It's what I live for. To see my images in print is incredibly gratifying. Without fail, I walk into the many exhibitions I have been lucky enough to have, with my jaw on the floor. When your own images, that you've seen many times, can still do that to you then you know they are something special. I'll often stand in a corner and watch the reactions of others to the work too. Amazing to witness the amazement.

Which is your favourite Hahnemühle paper and why?

I use Photo Rag® Ultra Smooth, Photo Rag® Bright White and the new Photo Rag® Metallic. Each paper gives me and my customers something different. For example, the Photo Rag® Bright White produces a lovely matt finish for my images but it's in the blacks that the paper propels the photograph to the next level. They print with an incredible "lightness" that appears, visually, so lush and velvety. I love that sophistication. The Photo Rag® Metallic excels in the highlights however. The shimmering of the whites in my black and white photographs is jaw- drop amazing!!!

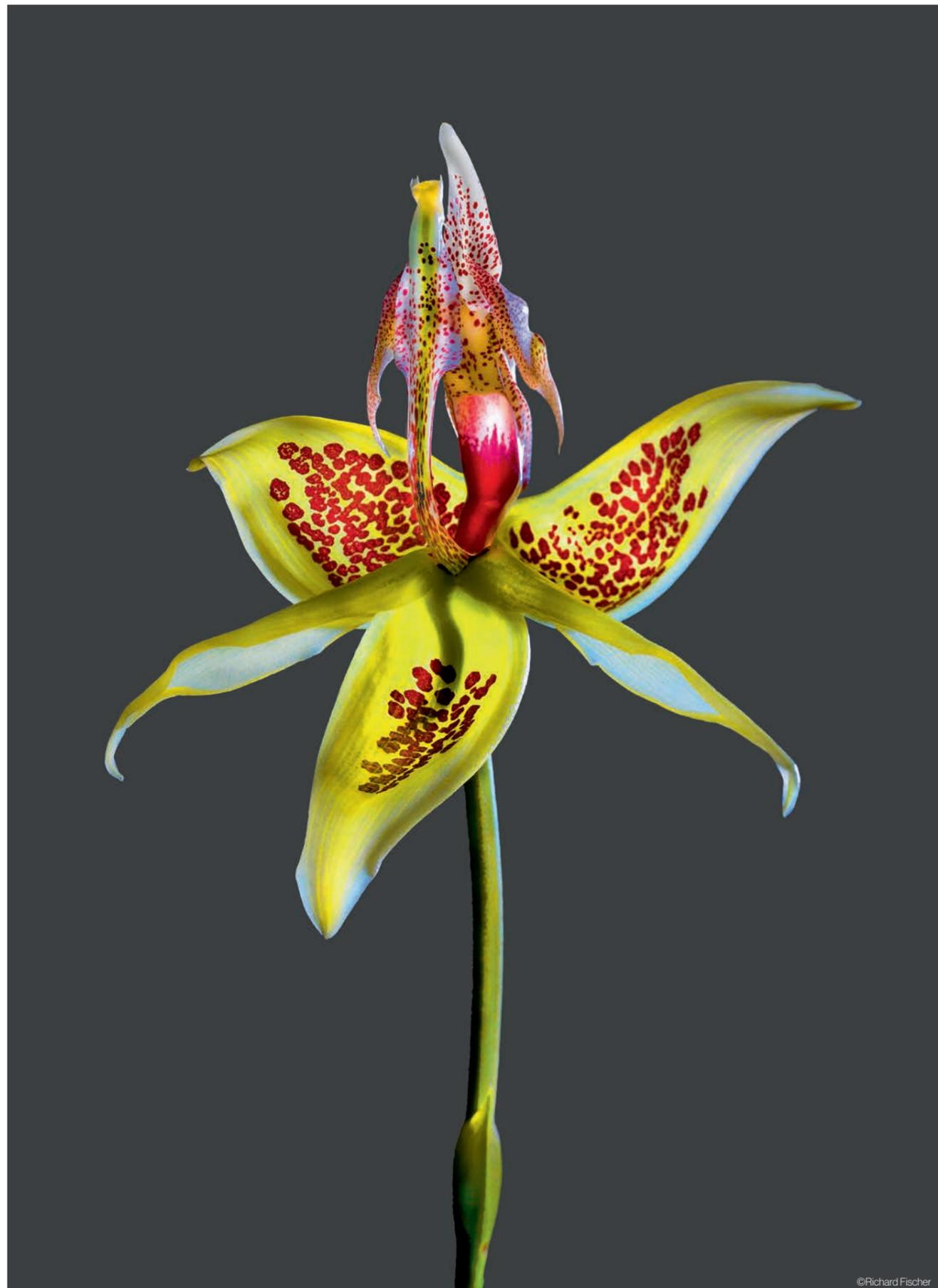
You are printing on Hahnemühle papers for exhibitions and collectors. What feedback do you get on the paper?

I recently switched all the production of my large format black and

white prints for exhibitions and collectors from Photo Rag® Bright White to Photo Rag® Metallic and rely with my bigger formats to a Hahnemühle Certified Studio, Klein Imaging, in Manchester. They do a great job and the feedback I was getting was unanimous. Hollywood actors Josh Brolin and Channing Tatum, each of which have bought a piece from me and they love the "wow" factor. They love the robustness of the paper and they really love its archival and longevity properties, crucial for limited edition prints.

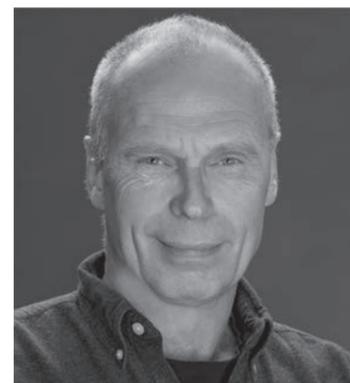


A TRIBUTE TO FLOWERS



©Richard Fischer

RICHARD FISCHER



Richard Fischer - photographer, artist and flower ambassador captures the beauty, diversity and vulnerability of endangered flowers.

"The infinite wealth of floristic masterpieces is evidence for the aesthetic creativity nature is capable of. Flowers are the reflections of the soul and are considered the measure of beauty. Every year numerous plant species become extinct without man ever having discovered them," says photographer Richard Fischer.

More than half of all flower species are threatened with extinction worldwide. Countless disappear from the earth without even being recognized or documented. Flowers are of inestimable worth for the earth and its wildlife. Without Richard Fischer's work numerous priceless floral beauties would be lost forever. For many years now, the photographer has been staging delicate, threatened beauties in his photo studio, each flower for itself in its perishable uniqueness. He documents their aesthetics in a way close to imminent death but allows their majesty and power of expression to remain. Some such as the 'Stanhopea embreei' are more eccentric and others such as the 'Gomphocaropus fruticosus' are rather unflashy. Still, he captures the personality of each flower portrait-like, nearly iconic.

His exclusive collection A TRIBUTE TO FLOWERS combines art with environmental activism and draws attention to the very important topic 'species extinction and conservation'. It shows photographs of short-living and endangered beauties of nature which Richard Fischer has collected for more than 15 years. He has worked with the

world's leading botanical gardens and botanists to reflect the flowers in their original aesthetics. Each of the photographs mirrors the unique combination of colour, form and texture in every flower. The most important factor is that Richard Fischer does not only capture beauty and elegance but also the fragility and transience of the flowers in order to send his message and raise awareness. For this reason, he is often regarded as the 'flower ambassador'.

A TRIBUTE TO FLOWERS is a coffee-table picture-book which shows the best images of his 20 year long journey. It summarizes the three cycles of a flower's life 'Silent Scream', 'Floral Sculptures' and 'Beauties End'. The photographs are accompanied by touching texts and descriptions by Pascal Morché, enhancing the effects of floral masterpieces and drawing attention to the floral diversity around us.

Next to the book, Richard Fischer displays his photographs in Europe's largest floral-photographic exhibition. The last exhibition being at the Flower Art Museum in Amsterdam-Aalsmeer. The exhibition displayed 50 large-format FineArt prints on selected Hahnemühle FineArt papers. Most of them were even printed on the brand-new Hahnemühle Natural Line papers, made out of sustainable resources (for more information see p.4). The whole exhibition was printed by Hahnemühle's Certified Studio 'Jan R Smit - Fine Art Printing Specialist'.



©Richard Fischer



©Richard Fischer



©Richard Fischer

www.richardfischer.org

Corporate Social Responsibility

For more than four centuries we have been developing exceptional papers that last generations. We inspire artists all over the world and are a reliable partner providing outstanding quality paper for life science applications, industry and research. Respecting our environment, employees and suppliers, as well as maintaining cooperative partnerships with clients in more than 120 countries across the world, is in our DNA. At Hahnemühle, we unite our great expertise and experience of the ancient art of paper making. We combine traditional manufacturing processes with innovative product ideas and state-of-the-art technology. Clean water, natural fibres, first-rate expertise and absolute commitment to our production site in Germany have been the foundation of our success for more than 435 years.

Paper production

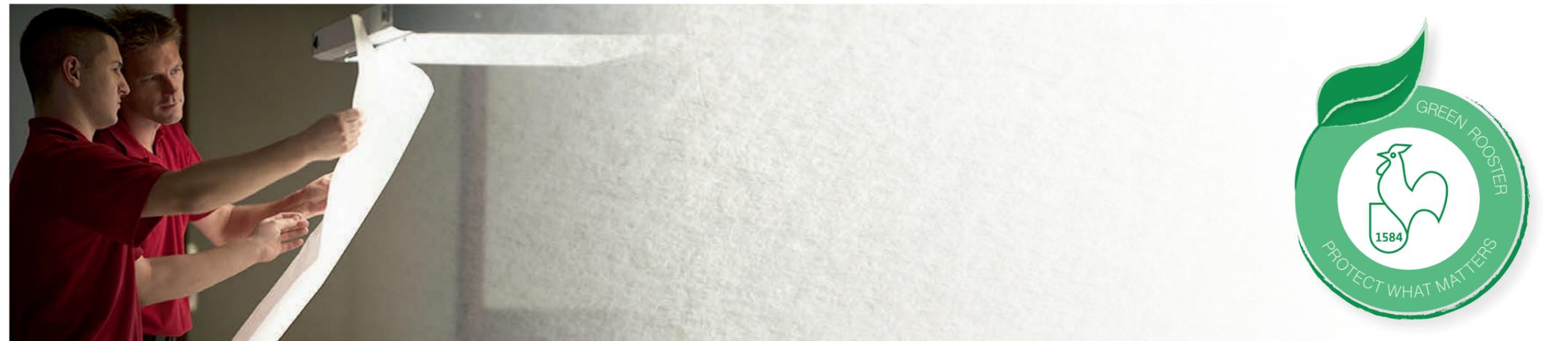
Hahnemühle is directly located at a nature reserve, as defined by the European flora-fauna Habitats Directive (FFH area). Therefore, sustainability plays a key role at our production site. All of our production processes meet the most stringent environmental requirements.

Water

The water we use to produce our high-quality papers comes straight from the spring and is characterised by its particularly high purity - it does not need to be chemically treated. Even at the end of the production cycle, the wastewater is not contaminated with pollutants and is returned to the river as high-quality water.

Fibres

Our product portfolio consists of more than 500 different kinds of artist, filter and technical papers. To ensure we maintain our paper's high level of purity, we only use primary fibres and lignin-free cellulose sourced from deciduous and coniferous trees that grow in sustainably managed forests. The majority of our suppliers, who are based all over



the world, are for example certified in accordance with the guidelines stipulated by the Forest Stewardship Council (FSC) or the Programme for the Endorsement of Forest Certification Schemes (PEFC). It is very important to us that our fibres are not treated with any free chlorine. The linter types also play an essential role in our 100% cotton papers.

Linters are fine fibres that cling to the seed of the cotton plant and occur as a by-product of the textile and oil industries. Furthermore, we are seeking fast-growing, resource-saving cellulose alternatives in order to develop more sustainable papers, similar to our newest papers from hemp and agave. We always ensure that the areas used to grow these raw materials have not been created by clearing tropical rainforests.

Energy

Paper production is an energy-intensive process. We source our energy mainly from two different sources: natural gas and electricity. For many years now, we have been generating all the energy we need exclusively from renewable sources, such as wind, water and solar energy. Thereby, we are avoiding more than 3,000 tons of CO2 emissions every year. Even though we are very proud of this figure, we are always looking for ways to reduce our emissions further. Thanks to our waste-heat recovery system for example, the emissions from our furnace are below the legal limits, by more than 40%.

Green Rooster

We have a certain duty towards the environment and take responsibility for the impact our company has on society and the environment. Since 2008, we have been supporting both regional and international environmental protection projects through our 'Green Rooster' initiative. This includes reforestation, animal protection and environmental education programmes. We use a share of the profits from our 'Natural Line' papers to contribute to environmental and climate protection. To date, more than EUR 220,000 has been donated to various environmental initiatives. Furthermore, we keep on donating 5% of the profits from our 'green' papers.

Deckle Edge



The paper with the exclusive edge

A piece of papermaking tradition. A look and feel from the old world. A paper with a soft feathered edge - the exclusive deckle edge.

The Deckle Edge is a remain from the traditional paper making technique. In the past, a frame or wood fence, the so-called 'deckle' was used to determine the final size of a paper sheet. During manual papermaking paper pulp often passed under the deckle and formed a thin irregular edge. Later on, these edges were trimmed off or only occasionally left. Nowadays, the deckle edge is a specialty paper.

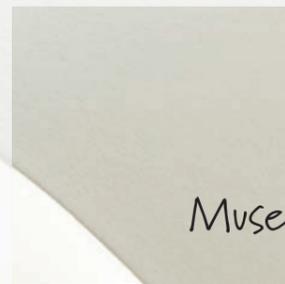
Our handcrafted sheets have such a deckle edge on all four sides. They give your float-framed print a special touch and add the look and feel of a traditional artist paper with original deckle edges. Currently, we are offering the classic FineArt papers Photo Rag® 308 gsm, William Turner 310 gsm and Museum Etching 350 gsm as special deckle edge versions. Available are these in size A3+ and A2.



Photo Rag®



William Turner



Museum Etching

Certificate of Authenticity

with Hologram System

Protect your limited edition artworks and reproductions on Hahnemühle paper with the Hahnemühle Certificate of Authenticity.

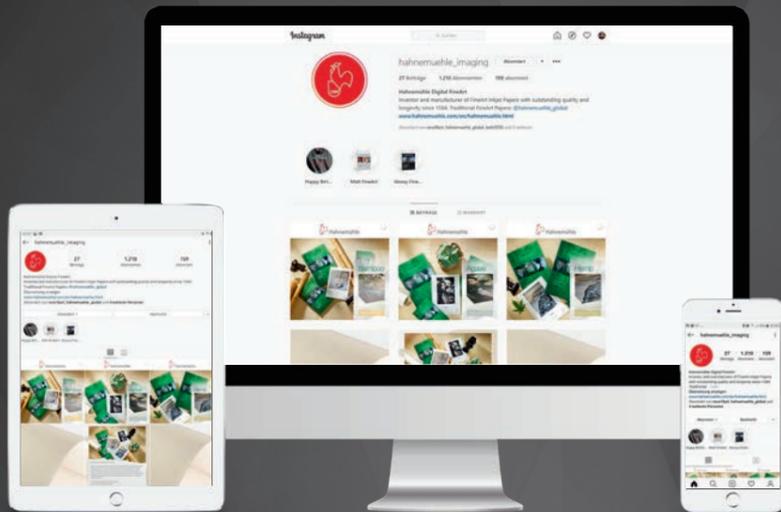
Our Certificate of Authenticity combined with our Hologram System ensures the genuineness of your work and reduces the risk of forgery. Each certificate is made of premium deckle-edged mould-made paper with a Hahnemühle watermark and fluorescent security fibres. The certificate is accompanied by a serialised, numbered hologram. A second, identically numbered hologram should be applied to the reverse side of your artwork. This combination of certificate and hologram assures that each Certificate of Authenticity relates to one particular piece of art. Furthermore, you have the possibility to register your unique artworks on our website www.myartregistry.com.



www.myartregistry.com



hahnemuehle_imaging



There was no designated place on our Social Media just for our Digital FineArt Collection or Hahnemühle Photo papers, until now! We have decided to give our inkjet papers an own platform to shine. The result: an exclusive Instagram-Account that provides you with the latest news about our papers, partnerships, trade shows, exhibitions and much more.

Discover the world of Hahnemühle Digital FineArt and Photo Papers online on our new Instagram @hahnemuehle_imaging. We take you with us on a journey filled with creativity, inspiration and innovation. No matter whether you are a professional photographer, beginner, enthusiast or student, a print studio, photo lab or photo club, a gallery or museum owner, a publisher or a Hahnemühle Fan, we cannot wait to see you engage on @hahnemuehle_imaging.

Share your work with us by tagging @hahnemuehle_imaging or using #hahnemuehle. Show us and the Hahnemühle community your work on our paper. Inspire and help others by sharing your experience and artworks. Let us and others know which motifs you prefer to print on which paper grade, how you like to present your photographs or why certain images are more special to you than others, for example. The possibilities are endless. Tell others about it, join in and get active.

You are rather a traditional artist and only reproducing on Hahnemühle paper? No problem, we have got you covered. Find more information on our traditional artist papers, such as watercolour or sketching



Scan here!

papers on our Instagram @hahnemuehle_global. A place full of ideas, creativity and colourful impulses.

The easiest and quickest way to find and follow us is via the Instagram Nametag above. All you have to do is follow these four simple steps:

1. Open your Instagram.
2. Click on your Instagram Story camera.
3. Scan the Nametag by tapping and holding the screen.
4. Follow us or View our Profile.

Follow, Share and Tag us!



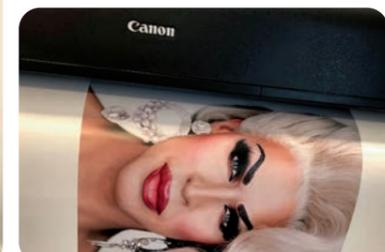
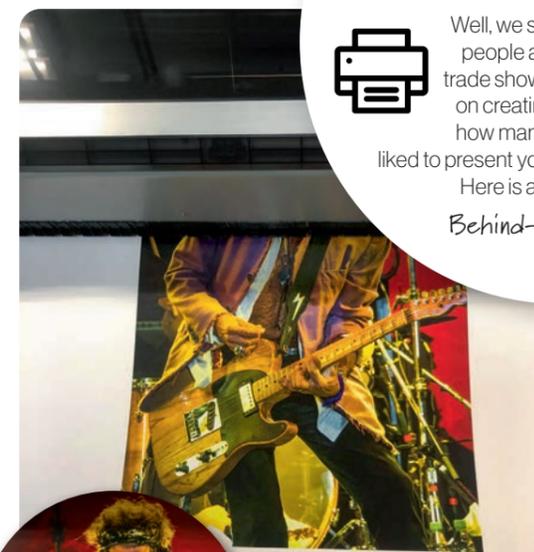
BEHIND THE SCENES



Have you always wanted to know what is going on before photokina starts?



Well, we stopped counting how many people are involved in planning this trade show, how many hours are spent on creating this magazine, let alone how many images we would have liked to present you at our booth this year. Here is a small glimpse *Behind-the-Scenes*.





JAN R SMIT
FINE ART PRINTING SPECIALIST

Brings your artwork to life...

The Hahnemühle Certified Studio Jan R. Smit answers our burning questions about his passion for printing, his motivation to become a Certified Studio and our high-quality papers.

Where does your passion for printing come from?

From my photography I found my passion in Printing, or better described "Bringing Artwork to life in beautiful Fine Art prints". Years ago when customers asked me for prints, I was disappointed as the prints as made then by the print companies did not "come to life", the message, the experience the print supposed to convey did not come across. So I started printing myself, and discovered the effect of the choice of paper as one crucial aspect to bring the image to life. Another key aspect is print-quality, which has to be as high as possible. This 'aha' experience was over 10 years ago, but then still as part of my photography. In summer of 2013 I decided to create a separate business for my printing, with the intention to pick up photography again once this business was up and running. The fact is that I never did touch my camera since. I found my passion: "Bringing Artwork to life in beautiful Fine Art prints".

What motivated you to become a Hahnemühle Certified Studio?

Hahnemühle has a range of very high quality Fine Art papers, as a result of their passion and philosophy, today so nicely captured in "Turning images into Art". And not to forget the direct contact when needed. So, when I experienced this quality, and above all the positive feedback from customers, I applied for the certification, as I saw it then and still see it as a confirmation of excellence. Excellence as a result of a passion we share actually: "Turning images into Art".

Which is your favourite Hahnemühle paper and why?

Personally not one in particular, as the paper choice is purely based on matching subjectively the feeling of a paper with the feeling of an image. It is like a matching of characters. I personally try to capture the feeling of an image in keywords, and then look for a paper that gives me the same keywords by looking at it, touching it. With customers I do this as well, but then in close rapport with the customer, sometimes described as a "Alice in Wonderland journey through feelings". And without exception, the right choice, a match in characters, always results in some expression of unbelief, emotion, or similar by my customer. So strong this effect of paper choice can be. And for me this is very satisfying.

What feedback do you get on the paper?

Without exception very positive, as described above. I once told in a meeting with Hahnemühle it is the "Waaaw" of the customer, or the customer of my customer, what it is all about. In one case where I was present when the customer of my customer received the framed print, it brought tears to her eyes.

Where do you see printing in the future?

It is my believe the Fine Art printing has a good future, as it is not yet well known broadly, therefore not yet fully and broadly appreciated. Quality standards like Hahnemühle Certified Studio and the paper quality standards do help. Also displaying tangible results on shows and exhibitions help in developing the future. Educating photographers does help, as I together with Arca Paper & Supplies, main distributor of Hahnemühle, now do with workshops, and lectures on photography education institutes. The importance of the print and its finishing still has a low priority on those educational institutes. A Fine Art print shows the image and its message better than the computer display or a PE paper photo-print. It will reveal more details, so all the good things, but also the errors in the image, which can disturb the aimed for experience. And these errors can be avoided. So all in all I foresee a good future.

Certified Studio
for digital fine art printing

Certified Studios – Hahnemühle's Printing Excellence Project

We support and certify professional print providers to achieve and maintain excellence in printing photographs, digital art and art reproductions. Worldwide, artists can rely on a network of more than 330 Hahnemühle Certified Studios so far with many more to come. They all guarantee consistent print quality through efficient printing workflow, accurate colour management and correct paper handling as well as assured standards of archivability.

Certified studios are involved in product development processes like beta-testing of new papers, get first-level support and take part in a re-certification process - or in short - benefit from Hahnemühle's high reputation.

What is an ICC - Profile?

Colour Management ensures that colour data can be used consistently and predictably during the whole reproduction workflow. That means the colour data always provide the same results during the workflow, even for proof, print or internet (consistent). Also, you can see on your monitor how the print will look. This is the What-you-see-is-what-you-get process (predictable). The colour management means to know and to adapt all process components.

One of these components is the ICC-profile. ICC is the acronym for "International Colour Consortium". This consortium was established in 1993 and created an open, vendor-neutral, cross-platform colour management system architecture and components. An ICC-profile transforms a source device colour space into destination device colour space by mapping colours. This transformation must consider the characteristics of both devices as well as the viewing condition.

Why do we need this transformation? All devices, drivers, operating systems and applications can reproduce and interpret colours differently. Starting from input devices such as digital cameras to workstation output monitors and ending with the printing output of printers with different papers. Every device has its own range of realisable colours, called colour gamut. The realisable colours for a printer depend on ink and paper and further on viewing conditions. In the ICC workflow, the standard colour space is called the profile connection space (PCS). Each ICC-profile describes the transformation from source space to PCS, and vice versa in case of output profiles.

The transformation is possible by using one of four different rendering intents. These are relative colourimetric, absolute colourimetric, perceptual and saturation. For fine art printing just two of them are used: relative colourimetric or perceptual. Perceptual transforms a device colour space by compressing (or expanding) to fill the gamut of the destination device. Relative colourimetric maps the white point of the actual media to the white point of the reference media. The colours map accordingly.

(used information from colour.org.)



ICC-Profiles!





ART REPRODUCTION

a painting turns into a print

Who would not love to have a Picasso, Warhol or Rizzi at home? A real masterpiece by one of the greatest artists known. The reality: No one can get a hand on an original, let alone afford it. Each work is a unique single item, since most artists don't paint their pictures more than once. For centuries artists were struggling to find the best way to reproduce their works multiple times without losing the work's individual feel and soul. Their motivation and reasons were and still are simple: expanding their popularity and making more money.

Today, art is constantly moving, changing and developing. New technologies, techniques, materials, huge ranges of colours, tones and textures make art reproduction easier than ever before. Complex colour and tonal combinations of the latest materials, as well as mixed techniques can be easily reproduced through Digital Art Reproduction. Until now, no lithography, no serigraphy, no offset - nothing - has come close to digital imaging and printing, especially when it is done at a truly professional level.

The process of Digital Art Reproduction is lengthy and time-consuming. Each and every single step has to be approached with motivation, seriousness and professionalism to achieve the best possible and consistent art reproduction. Such a process starts with the acquisition



and preparation of the digital file, followed by the advanced colour management. The last and one of the most important steps is the actual decision on the right printing material (paper) and the printing itself. Excellent knowledge and years of experience are required to control the printer and paper. Otherwise the achieved results are only average and 'inferior' to the original. If the artist does not reproduce by himself, a close collaboration between artist, printer and digitizing specialist is necessary, too, to capture the quintessence of the original work. But Digital Art Reproduction is not only a solution for artists, also museums and galleries can profit.

Hahnemühle offers a wide range of papers of the highest standard and quality to create and reproduce various styles and methods. Digital Art Reproduction links Hahnemühle's Traditional Artist Papers with its Digital Fine Art Papers. The basic idea is to be creative on one paper grade (Traditional) and reproduce digitally on another one which has the same paper base but a premium inkjet coating on top (Digital). One can, thus, reproduce on the 'same' paper as one has created the original on without losing the creative potential. Thereby, colours of the inks, as well as the vividness and texture of the acrylics and pencils in

the originals can be exceptionally well replicated. A common reaction is: "I can't tell the difference between the original and the print!".

A convinced Hahnemühle Traditional and Digital Fine Art Paper user is Anna Sokolova, an award-winning freelance illustrator, artist and teacher based in Berlin. Originally, she is from Saint Petersburg, where she grew up and studied. Her art focuses on mixed media and is inspired by merging traditional and innovative approaches in arts.

In one of her latest projects, the successful artist created a series of artworks for the Netflix Headquarter in Amsterdam. She was asked to create 25 murals based on Netflix Original series and films, with one condition: all heroes and iconic imagery should be recognisable with their unique personalities and dramatic interests. All finished artworks are in the Delft Blue earthenware style and presented on porcelain tiles. For her original drawings she relied on our Hahnemühle Expression Watercolour (300 gsm).

The painting for the Netflix film 'Annihilation' (shown in the pictures) was selected for this year's Annual Exhibition at the Museum of

Illustration by the Society of Illustrators in New York. For this reason she decided to reproduce her captivating artwork on Hahnemühle William Turner (310 gsm).

Originally on Hahnemühle Expression Watercolour - reproduced on Hahnemühle William Turner.

Hahnemühle William Turner is a traditional mould-made watercolour paper with a matt premium inkjet coating for outstanding print results with artistic flair. Its fine yet highly pronounced felt structure gives photographs and art reproductions a striking depth and three-dimensional effect. It was immensely important for her to reproduce on a paper that keeps the painterly feel and tempera brushstrokes on highlights. On top, she was able to realize the Deckle Edge effect, similar to the ones on usual watercolour paper. Now everyone can own an original Anna Sokolova drawing.



Simili Modo

Daniel Niedermeier & Jan A. Staiger
University of Applied Sciences and Arts Hannover, Germany

Series Description

What happens if we don't act with foresight? We make mistakes. Mistakes that are not accepted in an advanced society. How can we enable ourselves to get access to a world that has so far only been pure imagination? We create playable illusory worlds. They serve as laboratories. Interfaces between genuineness and modification. Using them, we as humans can pursue our urge for extension of our habitat, the increase of our standard of living as well as the prolongation of our lifespan. By focusing on the threshold between pure reproduction and staging, strongly connected with the photographic medium itself, the lines between reality and the illusory world are blurred.

Paper Choice

We decided to print our work »simili modo« on Hahnemühle FineArt Photo Rag® Bright White 310 gsm due to the following reasons: The haptic surface texture and the enhanced degree of whiteness matches with our photographic aim of emphasizing the threshold between genuineness and modification as well as they are supporting the clinical aesthetics throughout the project.

Jury Statement

"This series is the most complete work. The concept is very strong and deals with the simulation of realities in research, science and medicine which is becoming increasingly important. The edit is very tight and exceptionally good. Many levels of information are shown. Also, technically a very good work and exquisitely photographed and printed."



Winner Statement

"It was a great and exciting challenge in this competition to focus on printing one's own work as perfectly as possible and to be provided with a large selection of Hahnemühle paper during this process. The prize money is a great motivation for both of us to continue this work and to expand the range of places and objects on display without having to make excessive financial investments as young students", said Jan Staiger and Daniel Niedermeier.

first Place



STUDENT PHOTO COMPETITION

3560 images, 700 students from 52 countries and three winners – this was the first international Hahnemühle Student Photo Competition.

The motto 'Show us your Series' seemed simple. But the task was demanding, and the expectations were high. Each participant had to submit a series of five photos about a topic of choice with a short description. Eligible to participate were students who are enrolled at a university or photography school and specialized in photography worldwide. To ensure that the best photo series wins, an internationally renowned jury, made up of photographers, photojournalists, gallerists and other experienced photo industry experts judged all entries.



Firstly, they selected 50 finalists from all online entries. These finalists were then given a set of sample packs and a box of their favourite paper in order to print their photo series on Hahnemühle paper. Afterwards, the jury assessed the printed versions according to factors such as creativity, photographic quality and paper selection and picked the winner.



Our goal was to support and motivate young photographers in their printing experience and to give creative and curious talents a medium to display their great work. The winning photo-series and two runnersup are featured at the photokina 2020 and in the gallery "Eisfabrik" in Hannover for six weeks. Rolf Nobel, photographer, well-experienced judge and retired professor specialized in photojournalism and documentary photography summarized the Student Photo Competition as: "Fantastic stories! (...) good examples of the curiosity of the young photographers".

Honourable Mention



'Landscapes Behind' by Angela Svoronou
Technical University of Crete, Greece

"It is like a painting. The images and colour scheme fit very good together. Feelings and empathy are reflected in a delicate way. When looking at the images, the imagination of the viewer awakes and starts a movie in the head about who lived there, what pictures had been at the walls - very good!", stated the jury.



'Lost Paradies' by Farnaz Damnabi
Shariaty Technical College, Iran

"Very sophisticated and aesthetic", comments the jury. "The series of Farnaz Damnabi is technically very well done. The beautiful images deal with the visibility/invisibility of women and the carpet works as a great metaphor. The viewer really likes to know more as there is something eye-catching in the images."



The Two Parallel

Karina Bikbulatova
Accademia di Belle Arti in Florence, Italy

Series Description

This black-and-white series of photos, about two sisters abandoned by their father, a reunion which can be no question. Just because they don't know about each other the most important thing... They meet once a year in a small village, - communicate, play, weave braids to each other, but don't know that they are sisters. Gulshat lives in a poor family, in a small village. Alina lives in the city, studies in a prestigious school, and does ballet. Two lives that run parallel and that should not intersect never, according to the IV postulate of Euclid. And yet this happens, as in the hyperbolic geometry of Nikolai Ivanovich Lobachevskij. In a Russian village two parallel lines meet once a year.

Paper Choice

For this series of photographs I chose paper Hahnemühle Baryta FB 350 gsm.

Jury Statement

"(...) sculptural and monumental images which are beautifully photographed". The story is intriguing and shows a great sensitivity and gentleness. Each picture has a different construction but at the



second Place

same time all five images are very well connected. The composition of the series is very good and creative. The fact that black and white photographs have been chosen to tell the story is very interesting and adds to the artistic concept."

Winner Statement

"I am grateful that my photography series was rated so high and I want to thank each person (organizers and jury) for the work done. I was particularly impressed by the jury's comments: the elegance of the concise review I received demonstrates the thoroughness of the contest. This prize is a great step forward to share the message and the passion I wanted to communicate through my pictures. It is difficult to find the words to express my gratitude, maybe I could try with a picture", Karina Bikbulatova beamed.



Of Suddenly Growing Up

Tamara Eckhardt
Ostkreuzschule für Fotografie Berlin, Germany

Series Description

"For my series »Vom plötzlichen Erwachsenwerden« (engl. of suddenly growing up) I photographed young mothers (from ages 16 to 21 years old) in Marzahn-Hellersdorf, a socially disadvantaged district of Berlin, a so called problem-district, known for high crime and poverty rates and the uniformly built panel-buildings. In my series I portrait young mothers, moments of calmness and still lives found in their individual apartments. I want to give an insight, far from social prejudices and grant a look into the challenges of motherhood and growing up as well as the loving relationship between mother and child."

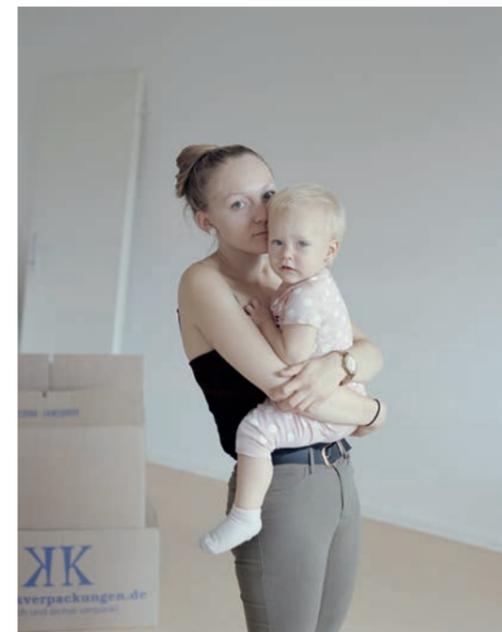
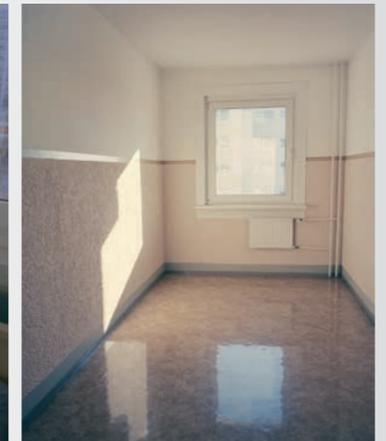
Paper Choice

Hahnemühle FineArt Baryta Satin

Jury Statement

"The series of Tamara Eckhardt shows the life of young mothers in a very empathic and intense way", points the jury out. "Simple moments are captured in a strong manner creating a melancholic mood. The facial expressions and body language tell sensitively the story of the hard life of the young mothers in a socially disadvantaged district. The photographs are wonderfully illuminated and use a quite unusual colour range which translate and intensify the empathy with the mothers. Simply good photography."

third Place



Winner Statement

Tamara Eckhardt states: "This photo competition made it possible for me to try out different papers and thus find the suitable one for the series. It's nice that photo competitions like this one support young students."



Photo Credit: © Kathy Ryan

MARTIN SCHOELLER

Martin Schoeller is one of the world's preminent contemporary portrait photographer. His style is unmistakable –extreme-close up portraits treating familiar and unfamiliar faces with the same scrutiny.

Series of extreme-close up portraits

Martin Schoeller is an New York City based award-winning portrait photographer renowned for extreme-close up portraits. His consistent style allows to compare familiar and unknown faces while (...) challenging a viewer's existing notions of celebrity, value and honesty. (...) Schoeller's close-up portraits emphasize, in equal measure, facial features, of his subjects — world leaders and indigenous groups, movie stars and the homeless, athletes and artists — leveling them in an inherently democratic fashion." (cf. [martinschoeller.com/About Martin](http://martinschoeller.com/About%20Martin)). Martin Schoeller grew up and studied photography in Germany at the Lette Verein in Berlin. Afterwards, he moved to New York City and worked as an assistant to Annie Leibovitz. Soon his work gained recognition and appeared in publications such as The New York Times Magazine, Rolling Stone and National Geographic. Additionally, he is a contributing portrait photographer at The New Yorker. His work has also appeared in various advertising campaigns and has won many awards. Some of the world's biggest companies are Schoeller's clients, such as Coca-Cola, Mercedes or Johnnie Walker. One of the most recent works was Nike's "Just do it" campaign with Colin Keapernick. The artworks of Schoeller are collected and exhibited internationally - either as solo exhibitions in Europe and the United states or as part of permanent collection of the National Portrait Gallery, Smithsonian Institution, Washington, DC.

How did you start your photography journey?

A friend of mine encouraged me to apply to a photo school in Berlin. I had never taken a picture before and since education is public and free of charge in Germany the competition was very tough. I worked on a portfolio for half a year and was quite surprised when they accepted me.



Who inspires you the most?

Bernd and Hilla Becher are my biggest influence. The idea of photographing in a series that invites comparison has spawned my Close Up work. I am also inspired by August Sander, he set out to document all the different groups of people of his time, his democratic approach.

What is most challenging about shooting portrait photography? Is there a difference in shooting with celebrities and 'regular' people?

It is important to have a dialogue with the person when you are photographing. To engage them, distract them, so they become less self-aware. That is always the hardest part, while you are thinking about framing, focus, lighting... to still be able to engage your subject.



How important is the printed presentation of your work to you? How important is it for you to print your own images?

I have always printed my own pictures. In the beginning I printed in rental colour darkrooms and shared a BW darkroom with a friend of mine. It's an important part of the process and can enhance a photograph tremendously. I still love the printed image, while it is great to share my work with a large audience on social media, there is nothing like looking at a print on the wall. Digital outlets will never be able to copy the intimacy, the impact and feel of authenticity a printed photograph can give a viewer.

Which is your favourite Hahnemühle paper and why?

Photo Rag Baryta is my paper of choice for all the work I produce for museum and gallery shows. It feels less technical than others, more organic. It has a slight hint of warmth to it that complements skin tones. The subtle texture reminds me of BW photo paper. It also has a slight gloss to it which gives my photographs a nice sense of depth.

Do you have a dream project you would like to realize anytime?

Besides doing work on assignment I always find personal projects that are meaningful to me. Last year I documented 75 Holocaust survivors. Now I am working on a series featuring Death Row Exonerees and Drag Queens in-between to cheer me up.



Sample Pack

Try paper – do a good deed



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Hahnemühle stands for quality, consistency, sustainability and inspiration. Every paper grade combines our paper-makers' experience with our paper engineers' innovative flair, always using new fibres and energy-saving technologies to secure an environmentally friendly production process.

Sadly, we won't be able to donate the proceeds of our Sample Pack Sale due to the cancellation of photokina 2020.

...and are member of the Climate Alliance Germany.

Choose from our range of Sample Packs and try the brandnew papers from our Natural Line - Bamboo, Hemp and Agave. Or get ahold of our established Sample Packs Glossy, Matt Textured or Matt Smooth as well as Hahnemühle Photo for a special price and good cause.

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Learn more about the projects we have supported so far click on „About us“ on www.hahnemuehle.com

Award winning paper and image quality

As the inventors of FineArt inkjet papers – we ensure absolute quality and longevity to each and every paper we create. We are proud to make these features our priority and it is our continuous pursuit to maintain and improve standards of the highest level. We are truly grateful for the popularity and remarkable appreciation of our Digital FineArt Collection that we receive from photographers, print studios, museums, galleries and artists worldwide. Our recognition at several international awards including TIPA, BIPP, Rangefinder, etc. confirm the high quality and uniqueness of our products.



Amongst others

TIPA World Awards

2005 – Digital FineArt Collection

2007 – Photo Rag® Pearl

2009 – Photo Rag® Baryta

2011 – Harman by Hahnemühle Range

2014 – Photo Silk Baryta

2018 – Photo Gloss Baryta

2019 – Photo Rag® Metallic



for Natural Line!

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N	F	I	N	A	S	T	R	C	G	O	N	F	O	U
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F	C	P	E	Y	S	P	M	O	O	T	U	I	E	C
A	B	A	T	S	U	S	T	A	J	N	A	B	M	I
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T	M	Q	L	R	Y	E	S	C	R	D	E	O	S	S
R	B	A	A	G	A	V	E	G	E	L	T	I	N	T
S	O	S	I	N	T	E	V	E	G	A	N	J	E	R
U	O	H	C	A	T	B	O	O	M	P	Y	R	S	G

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All you have to do is find our FIVE hidden words and send them in an email to pr@hahnemuehle.com. The deadline is June 13th, 2020.

The winners will be chosen randomly.

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Digital FineArt Collection

