

## FUNDACJA TWARDA SZTUKA

Twarda Sztuka Foundation is pleased to announce the release of its third publication following *77 POSTERS / 77 PLAKATÓW* by Nigel Arthur & Ewa Reeves and *Gentle Rain* by Marek Bartelik.

*The Archers: Powell & Pressburger PORTRAITS / PORTRETY FRED DANIELS* by Nigel Arthur & Ewa Reeves is the first monograph on artist and photographer Fred Daniels who studied art in Paris where he met Auguste Rodin and Scottish colorist J. D. Fergusson. One of his first photographic commissions was from Fergusson's wife the prominent dancer Margaret Morris who was a contemporary of Isadora Duncan.

These images captured the imagination and notice of 'Vogue' magazine and admired for the way Daniels created form and movement with a plate camera. This made him an ideal candidate for stills photography in the film industry. Fred Daniels was noticed by E. A. Dupont who signed up Fred Daniels as the stills photographer on *Piccadilly* (1929). He also took stills of Anna May Wong and Gilda Gray who were filming at Elstree studios. Daniels also worked on *Atlantic* (1929) and *Two Worlds* (1930) being recognised at Elstree by Michael Powell and Alfred Hitchcock who were embarking on their respective careers.

'...And the best of them [was] Fred Daniels' (Michael Powell *A Life in Movies* 1986)

By 1932 Daniels was in demand and left British International Pictures to join Herbert Wilcox at British and Dominions Film Corporation. One of his first assignments was Brigitte Helm during the filming of *Blue Danube* (1932). He later became the star photographer at BDFC and took portraits of Anna Neagle and Anton Walbrook during the highly successful *Victoria the Great* (1937).

However, Daniels was firmly independent and left BDFC to go it alone and set up his own studio in Coventry Street in central London. His first solo assignment was *The Arsenal Stadium Mystery* in 1939. In 1941 he was offered the chance to photograph Laurence Olivier during the filming of *The 49<sup>th</sup> Parallel* at Denham Studios. It was the beginning of a lasting relationship with The Archers that lasted the entire decade. He took portraits of several of their leading stars during *One of Our Aircraft is Missing* 1942, *The Life and Death of Colonel Blimp* (1943), *A Canterbury Tale* (1944), *I Know Where I'm Going!* (1945), *A Matter of Life and Death* (1946), *Black Narcissus* (1947), *Gone to Earth* (1950), *The Elusive Pimpernel* (1950).

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During the portrait sessions Daniels used a plate camera and he developed a special relationship with the sitter as he understood character and temperament. This is particularly notable with his portraits of Roger Livesey as Clive Candy in *The Life and Death of Colonel Blimp*, Torquil MacNeil in *I Know where I'm Going!* Frank Reeves in *A Matter of Life and Death*. They are camera studies of the actor and they became iconic images that helped promote their films in trade and glamour magazines.

Fred Daniels maintained contact with The Archers until 1955 and was again hired to publicise *The Battle of the River Plate* (1956) and took several portraits of Michael Powell and Emeric Pressburger in his studio at 17 Coventry Street.

Twarda Sztuka Foundation has created a monograph of Fred Daniels work with The Archers with the cooperation of The Fred Daniels Estate. The book consists of black and white stills / portraits of The Archers and is published in two languages, English and Polish with graphic design by Anna Kukuła. Printed in Poland by Argraf.

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