

THE APERTURE

Issue 1. Light and Darkness



WE ARE WHO

Hello and thank you for reading our little magazine I'm Will the editor. We want to give you a little heads-up before you read on.

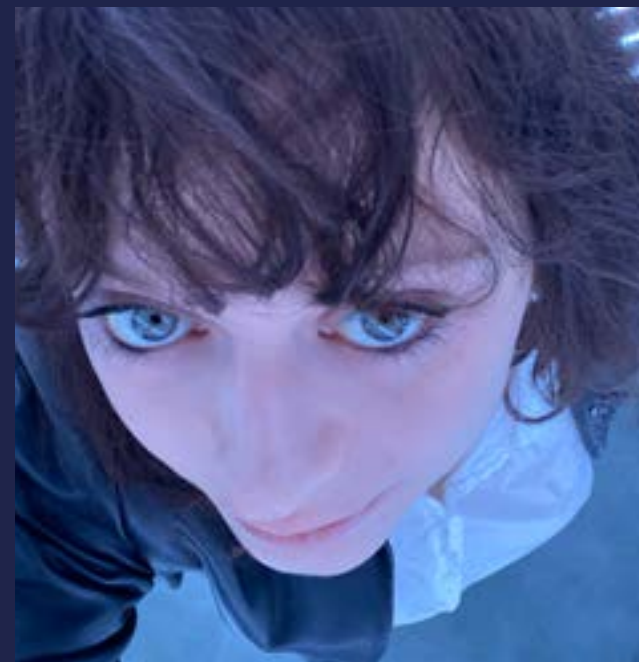
Our group each has a special relationship with photography. We chose to make images the focus of our magazine – both light and darkness.

We are telling incredible stories with pictures with interlinked articles some from the photographers and some from people in the pictures. We hope you will enjoy The Aperture.



Will

I'm Will Brown. I love taking pictures I never leave the house without my camera. this month I had the pleasure of speaking to a photographer who specialises in film photography.



Anna

Our designer Anna Konovalenko uses social media to showcase her photography and highlight the stories of her family and friends still living in her native Ukraine amidst the war.



Robert

Robert Mclean brings the fun to our group and shares with us a trip to Blackpool – a beloved holiday for us all at one point or another but through his eyes, we see the History of Brittan's city of lights.

FILM PHOTOGRAPHY

MODERN



Photo by Jordan Morrison



Photo by Jordan Morrison

JORDAN, AGED 30, WHO IS ORIGINALLY FROM GREENOCK, PICKED AN OLD FILM CAMERA FOR SOMETHING TO DO THREW LOCKDOWN. WHAT STARTED AS A HOBBY IS NOW A PASSION. HIS PICTURES NOW HANG IN A GALLERY IN GLASGOW. THE APERTURE ASKED HIM WHY HE CHOSE FILM OVER DIGITAL AND HIS ADVENTURES FROM THE SOUTH SIDE OF GLASGOW TO SOUTH AMERICA.

Photo by Jordan Morrison



By Will Brown

So why did you choose a film camera over something newer and digital?

“I had wanted a DSLR for ages but because they’re extortionate, I never got one, and then...on a whim one night I just decided that I was going to get a film camera and I bought one on eBay lying in bed at 11 p.m. for like forty quid - it was an Olympus OM10. Originally, I had wanted a DSLR for ages and it was during my masters during the lockdown and everything was closed then I was on furlough and I needed an alternative distraction other than uni and I thought ‘I need something. I needed something to do so that was why I chose film. I didn’t expect to enjoy it as much as I do but now 100% I prefer film to digital. It feels more...I’m biased but digital feels a bit soulless. With film, there is a rawness - it’s a raw image rather than uploading it to your laptop and going into Lightroom or Photoshop and doing all this and that to it. It’s a similar idea to vinyl and MP3 - I’ve got a vinyl player, I listen to vinyl in the flat so...I love the sound, I love the crackle and it’s the same with film. I love the grain on an image. You get people who shoot in digital and then bring the image into Lightroom and try to add a filter to make it look like film but you can never imitate it. You can tell. You can tell someone has taken a digital image and tried to add grain or whatever”.

What do you do with your film do you devolve them yourself ?

“Eventually, I want to start doing it myself but the question of buying a flatbed scanner and all the chemicals that sort of stuff is a bit problematic. At the moment, I use Gulabi Photo - they’re just on the South side. While I was traveling, I was quite lucky and always managed to find somewhere that did it. There was a place in Medellin that did it, Ecuador, found a place in Peru, and found a place in Argentina - there was always somewhere that did it”.

You did a bit of traveling last year around South America what was it like traveling and shooting in film?

Shooting film while traveling was difficult at times because I would spend whole days trying to locate a roll of film. I only brought so much with me and the prices of film now have skyrocketed. It went absolutely nuts so you’d end up paying \$17 for one roll of colour plus. So, because you’re paying so much for one roll and because you’re paying so much per shot, per exposure...you maybe think about it a little bit more. I think that’s another aspect of film that I enjoy. With a DSLR, you take the picture and think ‘I’m not happy with that’ and you can keep going and going whereas when you take a picture on film, you have no idea what it’s going to look like but I find I take my time more. Compared to even when I use my phone - I just press the button whereas I’ll take my time more in film and I’ll think about it - the composition, the light and everything.”

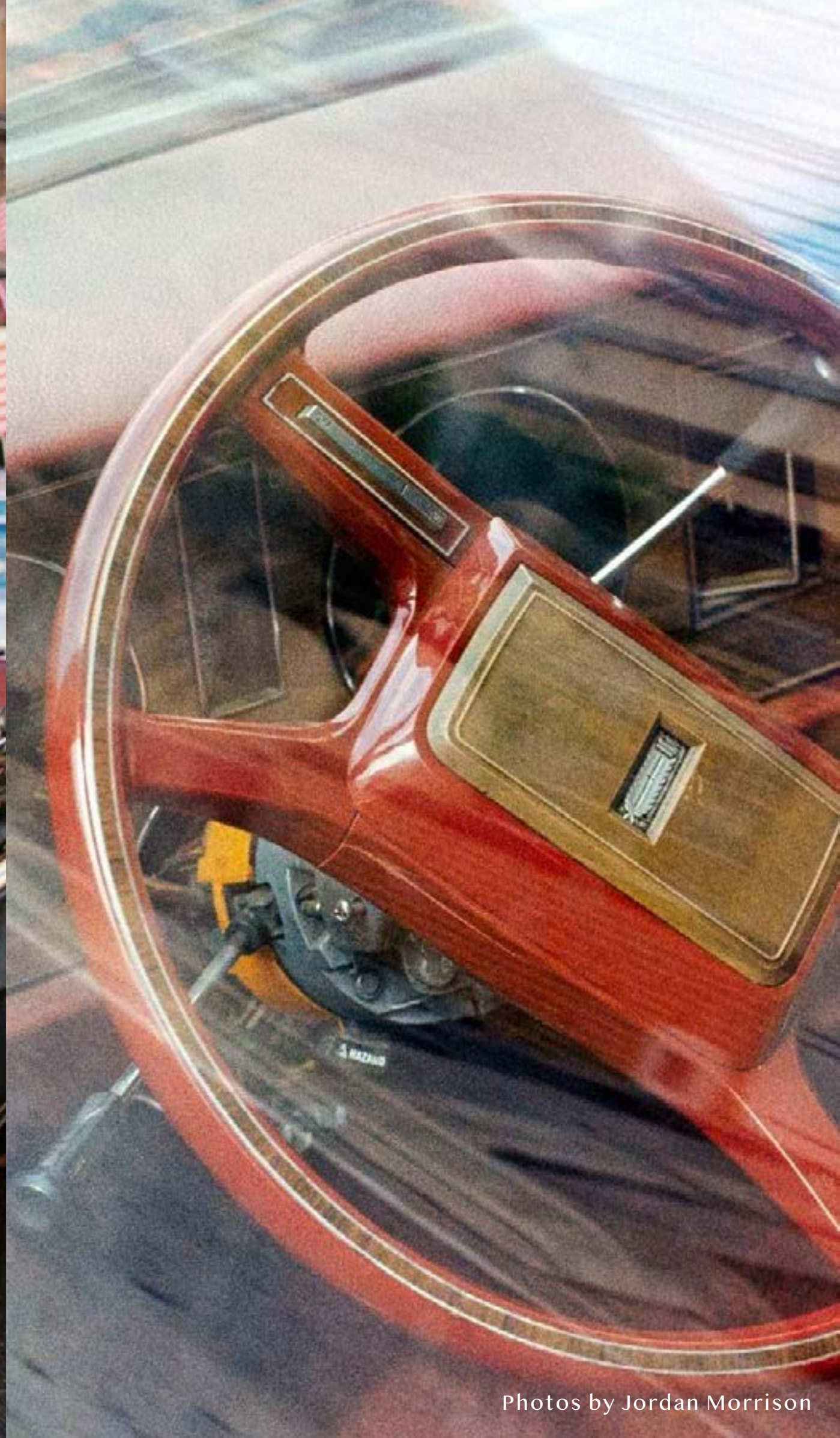


Photo by Jordan Morrison

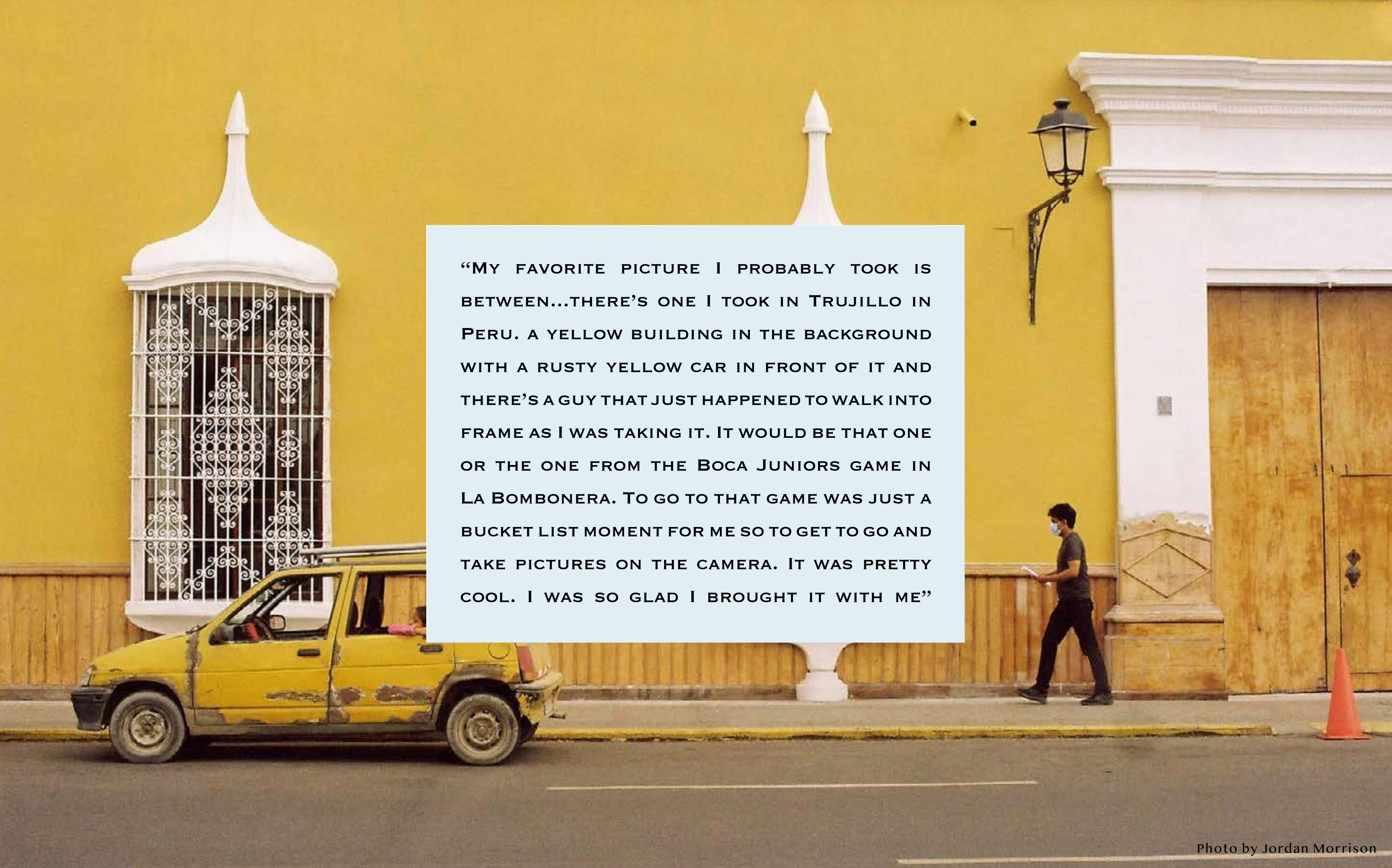


Photo by Jordan Morrison

“I APPLIED FOR AN EXHIBITION AND ONE OF MY PICTURES GOT SELECTED SO...THAT WAS THE TRAVEL EXHIBITION AT THE GLASGOW GALLERY OF PHOTOGRAPHY AND IT WAS THE PICTURE FROM THE BOCA JNRS GAME. IT WAS PRETTY COOL SEEING IT UP IN A GALLERY CONSIDERING IT’S SOMETHING I DO AS A HOBBY, I DON’T MAKE ANY MONEY OFF IT AND I’M NOT TRYING TO MAKE MONEY OFF IT. AS I SAY, I BOUGHT THE CAMERA ON A WHIM FOR £40 ON EBAY BECAUSE I WAS TEARING MY HAIR OUT DURING LOCKDOWN SO IT WAS PRETTY COOL TO SEE THAT HANGING UP”





A photograph of a yellow building with a white decorative window and a rusty yellow car parked in front of it. A person is walking on the sidewalk to the right.

“MY FAVORITE PICTURE I PROBABLY TOOK IS BETWEEN...THERE’S ONE I TOOK IN TRUJILLO IN PERU. A YELLOW BUILDING IN THE BACKGROUND WITH A RUSTY YELLOW CAR IN FRONT OF IT AND THERE’S A GUY THAT JUST HAPPENED TO WALK INTO FRAME AS I WAS TAKING IT. IT WOULD BE THAT ONE OR THE ONE FROM THE BOCA JUNIORS GAME IN LA BOMBONERA. TO GO TO THAT GAME WAS JUST A BUCKET LIST MOMENT FOR ME SO TO GET TO GO AND TAKE PICTURES ON THE CAMERA. IT WAS PRETTY COOL. I WAS SO GLAD I BROUGHT IT WITH ME”



Photo by Jordan Morrison

Any advice for people wanting to start film photography?

I would probably look into what cameras are good for beginners. There are lots of articles about that online. There's a big Instagram community for film photography. If your intention is to post photos anyway once you take one, make an account. Everyone is pretty nice and will probably give you a response and check out. If there are film labs close to you that you can go to or post your rolls to and once you get your camera, just experiment. Don't put too much pressure on yourself. For a beginner, I'd say get something that's aperture priority like an OM10 because you don't need to think about it as much. Even watching YouTube videos to show you how to load the film - there are loads of videos on that for whatever type of camera you might end up buying

The main joy of a film camera, I should mention, is a mystery. Seeing a photo instantly kinda takes the joy out of it. Giving a roll into the lab and then waiting for that to come in and having no idea how they're going to look. Makes it all the better when they do come out well. And getting them back from the lab is a buzz in itself."

INSPIRATION THROUGH DARKNESS

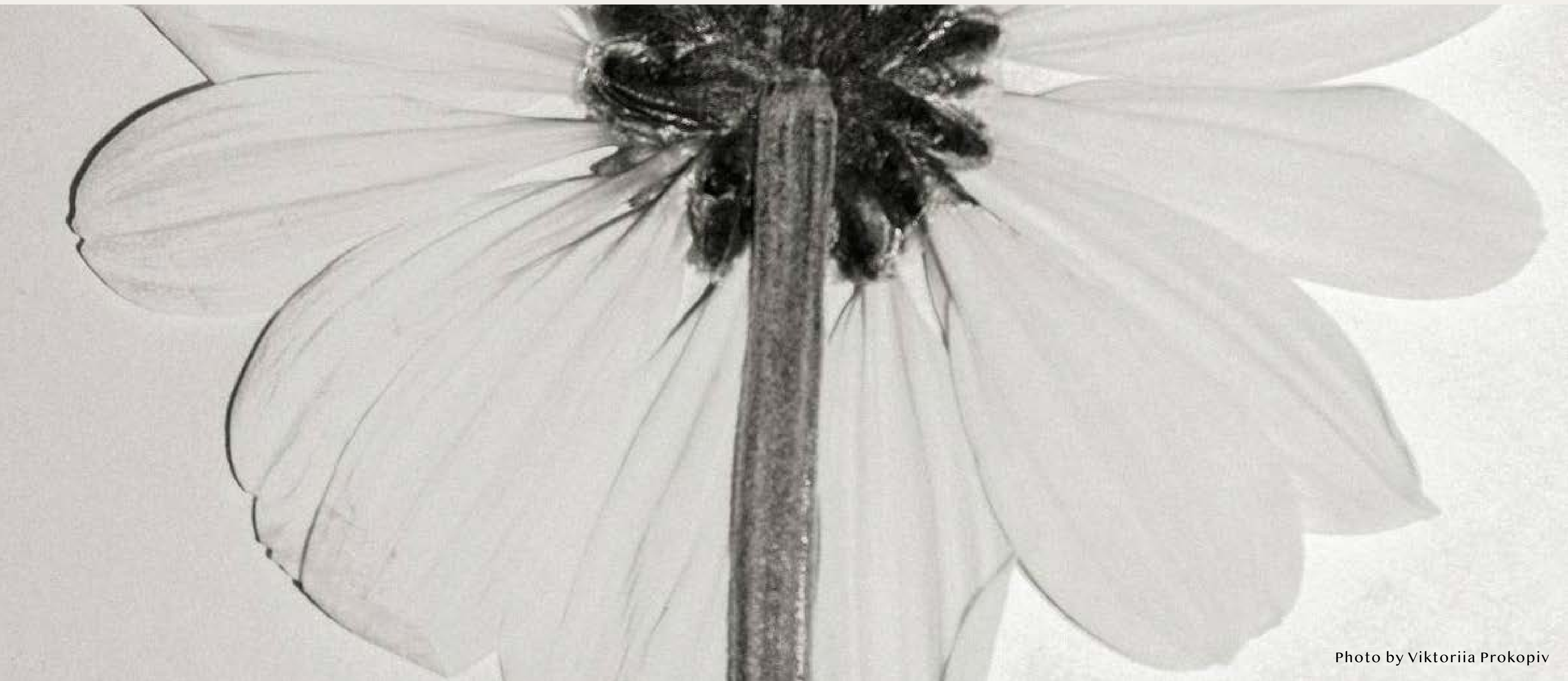


Photo by Viktoriia Prokopiv



Photo by Anna Konovalenko

“I HAVE NEVER PURPOSEFULLY
LEARNED HOW TO DO IT. I JUST SIMPLY
KNEW HOW TO. I MEAN I’VE NEVER
THOUGHT ABOUT THE LIGHTS AND
THE ANGLES. IT WAS ALWAYS VERY
OBVIOUS TO ME. I SEE THE SHOT AS
SOON AS I LOOK AT THE OBJECT.”



By Anna Konovalenko

Viktoria Prokopiv is a 20-year-old student on a filmmaking course in Scotland. She came here from Ukraine to study and develop herself. Vika identifies herself as an artist. She draws but her main passion is photography.

She has never learnt how to do it. This knowledge was always just a part of her. She recalls that she always liked doing it. When she was younger, she was obsessed with making photos with her phone all the time.

Consciousness in this area came to Vika in 2019 with her first film camera. She became very interested in it and started to discover how film photography works. She planned to move to Kyiv and study an art course, however, the war made its changes.

“I was at home in Lviv when my mom woke me up at 6 a.m. and said the war has started. I’ve been in Ukraine for 7 months but realized I need to grow and study properly so I will have the possibility to develop both photography and painting. I found that opportunity in Scotland.”



Photo by Viktoria Prokopiv



Photo by Viktoriia Prokopiv

Nevertheless, Vika says that her emotional state was very much affected. For a couple of months, it had a negative impact and made her quit drawing and photography. But then it gave her a driving force to move on. As an artist, it's important for

Vika to see where she is moving. The mood of the photography has changed. Right now, she mostly concentrates on nature. She started to picture and draw trees. Her main focus has fallen on black and white photography. At the root of this idea is the ability to depict and pass the feeling in a colourless space.

“Right now, I'm really into black and white photography and sepia effect.

“ARTISTRY WORKS AS THERAPY. AFTER TRAUMATIC EVENTS, YOU REACH THE POINT WHEN YOU NEED TO WORK THIS THROUGH. I THINK THAT IS WHAT HAPPENED WHEN I STARTED CREATING ART AGAIN. IT INSPIRED ME. I FELT ALIVE. OF COURSE, ALL THOSE EVENTS INFLUENCED ME AS WELL AS MY STYLE. IT INFLUENCED A LOT OF PEOPLE, THOUGH. YOU HAVE A LOT OF FEELINGS AND YOU CANNOT JUST SIMPLY RUN AWAY FROM THEM. THINGS HAPPEN THAT YOU CANNOT CHANGE, YOU JUST NEED TO COME TO TERMS WITH THEM.”

They are not that emotional however more about the depth. In my photos, you can barely see the contrast. It's more about harmony and pithiness. When you take the colour away you can feel details and tenderness. I choose black and white photography for the very reason that can show more texture and fragility of the world. Even if you take the street, when you take away the colours, you start to feel the photo, the movement and the spirit.”



Photo by Viktoriia Prokopiv

“Photography is how I communicate my inner world. I like playing with lights. I like making pictures of the sunlight through tree branches. I like how the sun reflects in the water. I like the way I can experiment with editing, for example changing colours or taking them away completely. While editing I feel I represent my outlook of the world. That’s why I always feel so inspired while doing it.”

Vika emphasises that not all shots illustrate her. She is still trying to figure out her style. At the moment nature is where she finds peace within her art and herself. From a far-sighted perspective, she would like to develop deep and socially important topics represent through art.



Photo by Viktoriia Prokopiv





THE
WEAPON
THAT
CHANGES
THE
WORLD



Photo by Alex Babenko



By Anna Konovalenko

The full-scale war in Ukraine is going for more than a year. As Ukrainian armed forces continue to defend the country, the world looks on as the horrors of the battle shared by journalists and the news media. A journalistic job became no less important than a military one. Alex Babenko, a Ukrainian photographer, started to document the war, and war crimes since February 24, 2022. Alex is a freelancer who works with foreign news organisations and supplies images to the world through the pages of the New York Times, Washington Post and many others.

The Aperture talked to Alex as he shared his story:

“My choice of becoming a war journalist was more than conscious. Before the war, I was working in film production. Already in late December 2021, I knew that the war is about to come. I realized that Journalism is the one thing I can contribute.

On February 24, I went to Lviv and there I met with a journalist. Together we made a radio package about Ukrainian Railways. During March 6 to 8, we took a train and went on a route Lviv-Kyiv-Lviv. We witnessed the moment people were evacuating from Bucha and Irpin. Those were people who saw Russian military forces and escaped occupation. That was my first job.”



Photo by Alex Babenko



Photo by Alex Babenko

“Now, I work as a freelancer and cooperate with foreign medias. It’s usually work in a team of two, it would be me, the producer, and a foreign photographer. Where we go mostly depends on a daily news bulletin or media interest. I try to cover socially important topics. We go to the front lines, scenes of tragedies and even more peaceful places to talk to people and see how they are coping.

I try to film the reality. I present my work as a news documentary photography. There is no goal to highlight something specific. It’s more about passing information and an emotional state of events.

When I make photos that aim to evoke feeling I tend to find one element that will represent the light or the life “before”. For example, when there was a tragedy in Dnipro and 46 people died as the missile hit the house, I framed children’s photos lying on the ruins. Showing the previous life I try to represent the peace during the war.”



Chasiv Yar, Donetsk region,
Ukraine. Alex Babenko/Reuters



Chasiv Yar, Donetsk region,
Ukraine. Alex Babenko/Reuters



Photo by Alex Babenko



Photo by Alex Babenko

ALEX BABENKO TAKES **CAMERA** AS A WEAPON

“It’s hard to believe but I find the driving force to continue my work nowhere else but on the frontline. When I see our soldiers who weren’t at home for more than a year, Journalism work doesn’t seem that difficult after all. I can go home and have a rest, they cannot. When I am working, it’s usually 4-6 weeks of everyday filming. When there are a couple of days free, I am at home taking a break from photography.

I can’t highlight one episode or a particular mission that was the most dangerous or the scariest to say so. When

you’ve been to so many of them they’ve just lost count. I went to Slovyansk this summer and saw russian artillery working at just 5km distance. Last couple of months I have visited Bakhmut and Vuhledar (Donetsk oblast). It is usually up to 500-600 metres to the front line. I put on a bulletproof vest and go on with my job. For me, it’s important that I work for the informational war abroad. It’s crucial to maintain people’s interest in the war. I do this job and I know it’s worth it. I guess that is exactly the thing which helps me understand why I didn’t go to the army.”



Photo by Alex Babenko

INTERVIEW WITH **DAVID PRATT**



Mother with children passes
destroyed Russian tank near Bucha
Ukraine 2022/Photo by David Pratt



Photo by David Pratt

By Anna Konovalenko

David Pratt is award winning war journalist. He started as a painter at The Glasgow School of Art. Mr. Pratt comments that his way into journalism “was a strange one”. Partly because he was identifying himself as an artist and didn’t do photography at that time. His passion for photography developed quickly and soon it became his main focus.

What can you say about the UK’s coverage of political conflicts, wars and revolutions?

“There’s less money around for foreign coverage. That is the universal problem. Many newspapers and broadcasters are not sending reporters out on assignment the way they would have done 40 years ago. There is always a safety aspect. They are unwilling to put reporters in an unharmed way. They are very scared about health and safety. There’s greater pressure on the industry not to spend money and get people out there, which is very sad. Also, because of the restriction of budget, newspapers simply go for those big stories like Ukraine and Israel now. I don’t think we are getting anything of blanket coverage that we would have got 20-30 years ago”

Do you think the UK covers the war in Ukraine enough? Do people get enough information?

“The information is there if people want to seek it out.



Photo by David Pratt

Whether it is the mainstream media or online. If you’re online, you need to be careful because we have a lot of fake news, disinformation, propaganda and not just in Ukraine but every issue in the world. But for anyone to say that they can’t read about it, they are just being lazy. Let’s be honest, Ukraine is getting really widespread coverage.“

How the idea of the movies “Pictures from...” was born?

“The filmmaker Robbie Fraser, the director of the film, got in touch with me via a mutual friend. Initially, they wanted to do just one film, a one-hour documentary, looking back on my career, looking back at my life. As he began to explore my archives (not just pictures but also videos), he realized that this is impossible to do in just one hour, it’s just too much. So we decided to focus on Afghanistan, which was the first film and

out of “Pictures from Afghanistan” was born the next one – “Pictures from Iraq”, and was then born the next one “Pictures from the Balkans”, and now two parts on Ukraine. So it was kind of an evolutionary thing.”

What to expect in your next 2 documentaries about Ukraine?

“We were focusing on ordinary people’s lives in the country, what they are experiencing. Our Ukrainian friends, and our team in Kyiv, that we worked with on the film, they are involved in every stage. It was interesting actually because you know you are doing something right when they like what they are seeing. There is an interview with a Ukrainian photographer in the film. It is in every film there is an interview with a local photographer because they inevitably see things differently from the way someone coming into the country does.”

“THERE ARE

TWO

MOTIVATING

FACTORS

IN THIS JOB”



Mother with children passes
destroyed Russian tank near Bucha
Ukraine 2022/Photo by David Pratt

“I ENJOY THE PROFESSIONAL CHALLENGE OF WHAT I DO. IT IS A KIND OF JOURNALISM YOU NEED TO BE VERY RESOURCEFUL AND FOCUSED. THAT IS A DRIVING ASPECT FOR ME. AND THEN THERE IS THE CHALLENGE OF MAKING SURE PEOPLE CAN’T HAVE AN EXCUSE TO SAY THEY DON’T KNOW WHAT’S GOING ON. YOU WANT TO PUT IT IN FRONT OF THEIR EYES”

What are you concentrating on while you write or shoot? Do you try to represent more light or darkness or just reality?

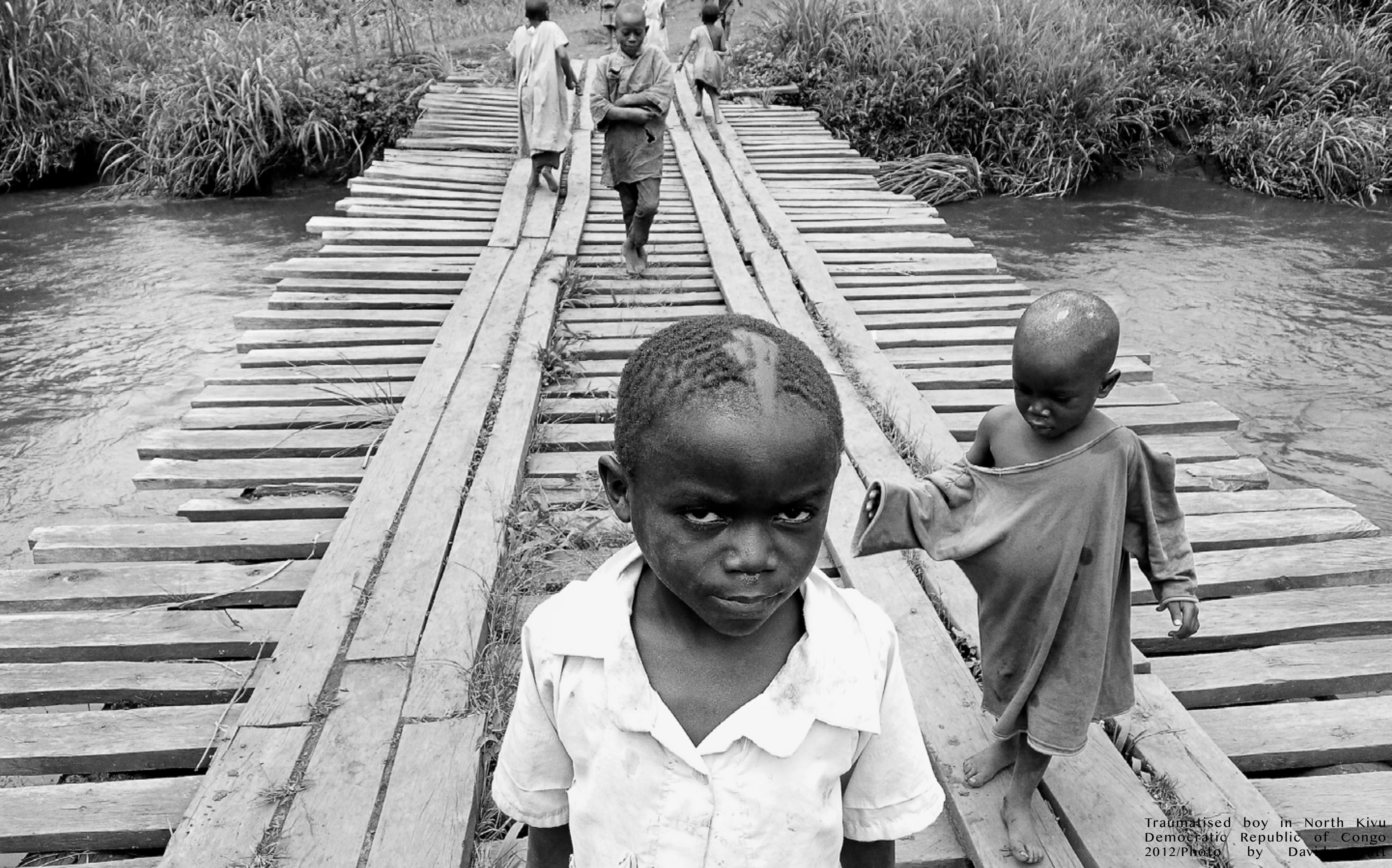
“I never separate writing and photography. I do both, long before it was a common way to do both. People who know my work as a writer often say that I write visually and descriptively. I think it comes from photography. When it’s reporting I like to be vivid. I like it to be real. I like the idea of a person being there. Photographically I am always very conscious of I how I shoot. I shoot a lot of black and white, which is not common these days. I like working in black and white. I shoot color also, but mainly black and white for myself.”

What meaning do you put in black and white photography?

“That’s really about aesthetic reasons more than anything else. There are school thoughts that color gets in the way sometimes. Stripping color out of it is very very conscious. I think partly because I was trained as an artist, as a painter. I am very very focused on composition. I don’t crop my pictures. The photographs that you see are as I see them. I don’t photoshop them or anything. Black and white allow you to distil the image. It brings the image down to very very simple components.”



A family fleeing fighting crosses the Hindu Kush mountains on the Pakistan/Afghanistan frontier 1998/Photo by David Pratt



Traumatised boy in North Kivu
Democratic Republic of Congo
2012/Photo by David Laundy



Kurdish Peshmerga fighters gather at dawn to begin offensive on Mosul 2016/Photo by David Pratt



Firemen unearth corpses from ISIS mass graves in Raqqa Syria 2018/Photo by David Pratt

Has your style changed through decades of working in a field?

“I am a journalist. But I don’t see myself in a way primarily as a journalist. I see myself as a documentarian. I don’t really go out to shoot stories simply with a view of getting them in a newspaper. I go to shoot them to exhibit or to create a documentary. Things have changed stylistically. The more emphasis is on documentary and less is on news.”

Have you ever had a situation where you had a choice whether to make a photo or save someone’s life?

“There are moments. It only takes just a thousand of a second to take a photograph. The conscious decision to take that photograph before helping someone is a huge leap. You are making that decision. There’s no hard and fast route to that. There are occasions where I helped someone and not took a photograph or helped them first and then took a photograph. There were occasions when I first took a photograph and then helped the person. You can argue the morals of right and wrong, but there’s no one specific approach to that. I think what is important is that I’m not there. I am not an aid worker or a doctor. I am a journalist and my job is to take photographs. I am there to document.”



Afghan fighter exchanges fire with rival faction in Kabul Afghanistan 1995/Photo by David Pratt



Mujahideen fighters emerge from cover after Russian bombardment 1986/Photo by David Pratt

PEACE CAMP

FASLANE

ANTI NUCLEAR



Photo from Faslane Peace
camp Facebook page

By Robert Mclean

Faslane Peace Camp, sitting on Scotland's strikingly beautiful west coast, alongside Faslane Naval base in Argyll and Bute, Scotland. The site has been occupied continuously, in a few different locations over the years, since June 12, 1982. And, while the site and look of the camp has changed over the years, depending on the residents and their attitude over the years.

Faslane Peace Camp is the longest running occupied peace camp in the world. In June 2022, they celebrated 40 years of protesting. The peace camp anti nuclear protests and the fight is becoming stronger than ever with the rise in talks about nuclear warfare between Russia and the West.

Billy Beane Hunfoldoren is a protester originally from the Netherlands. He has been an resident of the peace camp for several years.

Billy: I came to the Faslane Peace Camp to make a difference. I have done normal jobs in the past such as working in a call centre but I felt I could do so much more than that. I came to the Peace Camp to make a difference and stand up for what is right. I and others protest outside Faslane naval base every Wednesday to try stop the maintenance of nuclear weapons."

Billy sometimes when we have enough number's we block



Photo from Faslane Peace camp Facebook page



Photo from Faslane Peace camp Facebook page

the road and stop the nuclear convey from making its way into the Faslane Base. He wants the British army to remove the Nuclear Weapons from the Faslane.

While the protesters are youthful and energetic, the commune they've made home is old and tired it's a constant uphill battle to keep the peace site running, and the battle is very much still on and, your donations make all the difference. At one point in time there was two sites there was one at each main gate at Faslane with distinct political attitudes (Roughly characterised as anarchist and socialist.) the camp is well established with mains water, a conventional toilet, a large kitchen and living room and a running bath. As of recent years the woodland site was so run down back in 2017 There was speculation of the camp being forced to close down in 2017 the camp was very badly run down that half of the dilapidated caravans were to be razed to the ground within weeks donations were and still are curtail during this period of time, the camp remains open to this day but still very badly needs donations to keep up the campaign of non-violent direct action against the UK's nuclear deterrent so it can continue the tradition

of civil disobedience over more than four decades has seen protesters blockade the roads to stop convoys near the naval base and even scale barbed wire fencing. Faslane 365 campaign was an effort to establish a continuous protest at the base for a 365-day period using autonomous groups of 100 people. This campaign was launched in September 2006 with there first protest action commencing on 1 October 2006 carried out by a campaigning group of women associated with protests at Greenham common.

The presence of the Faslane base is also opposed by party's within the Scottish parliament such as The Scottish National Party The Scottish Socialist Party and the Scottish Green Party.

Faslane Peace Camp stated on Crowdfunder "On the 15th of December 2017 the peace camp successfully raised £1,600 with 78 supporters contributing Money raised through crowdfunding will enable them to buy better tools, and building materials, build longer-lasting structures, and most importantly, be better resourced in there campaigns".

Faslane is best known as the main base for the Royal Navy's Submarine Service, including the UK's four Vanguard-class nuclear-armed submarines which carry Trident II D-5 ballistic missiles, and the latest generation of Astute-class attack submarines. At least one Vanguard submarine is always on patrol to provide a continuous at-sea nuclear deterrent.

About 3,000 service personnel are currently based at Faslane along with 800 family members and approximately 4,000 civilian workers, most of whom are employed by Babcock Marine. It is not only Faslane base, eight miles away the Royal Naval Armaments Depot at Coulport, which is responsible for the storage, processing maintenance and issue of the Trident warheads and other submarine-deployed weapons.

The future of the base became a key battleground as part of the Scottish independence referendum. The Scottish government, which supports independence and opposes nuclear weapons, pledged to banish Trident from Faslane and instead turn the facility into a conventional naval base which would continue to employ the same number of people as currently the case.

No one doubts the need for a world that is safe for all of us to live in, no one doubts the threats to peace that are prevalent in today's troubled world and no one who visits the Faslane Peace Camp can be left in any doubt of the passion and conviction for those call it their home, and for whom the battle to rid the world of nuclear weapons is a daily one, set amidst the beauty of the Scottish landscape.



Photo from Faslane Peace camp Facebook page



Photo by Robert Mclean

THE GLARE OF BLACKPOOL

By Robert Mclean

The world-famous Illuminations need little introduction, but these lights have been a beacon to many over recent years. The Covid-19 pandemic has led to people not being able to travel to other countries. The Blackpool Illuminations were glowing in such dark times and had people's hearts lighting up and spreading such positive vibes. Dark nights were guided by illuminated lights Throughout various fights. With six miles of traditional festoons, tableaux and interactive features along the Promenade, no wonder it's commonly known as the greatest free light show on Earth.

Gillian McWhinnie said: "These lights were so positive for myself as I feel it was such an escape from reality when I eventually got to visit Blackpool, especially when recent times were tough. In these times you weren't able to travel, or even visit your loved ones and needed back to reality trapped in a world of technology, facetime and zoom were your only way of seeing each other feeling very much zoom and gloom, so to speak these moments were very dark. When restrictions eventually eased and everyone could travel anywhere within the UK, Blackpool was many people's first port of call. The Illuminations made so much sense as times were so dark over the past couple of years."

“THE BRIGHT GLOW OF BLACKPOOL WAS EPIC SPENDING TIME WITH FAMILY UNDER THE BRIGHT LIGHTS, AFTER SUCH DARK TIMES MADE ME SO GRATEFUL. THE FACT WE COULD SPEND TIME TOGETHER THINGS WERE SO MUCH BRIGHTER AND IT FELT LIKE THE DARK TIMES HAD LEFT AFTER WHAT FELT LIKE AN ETERNITY.”

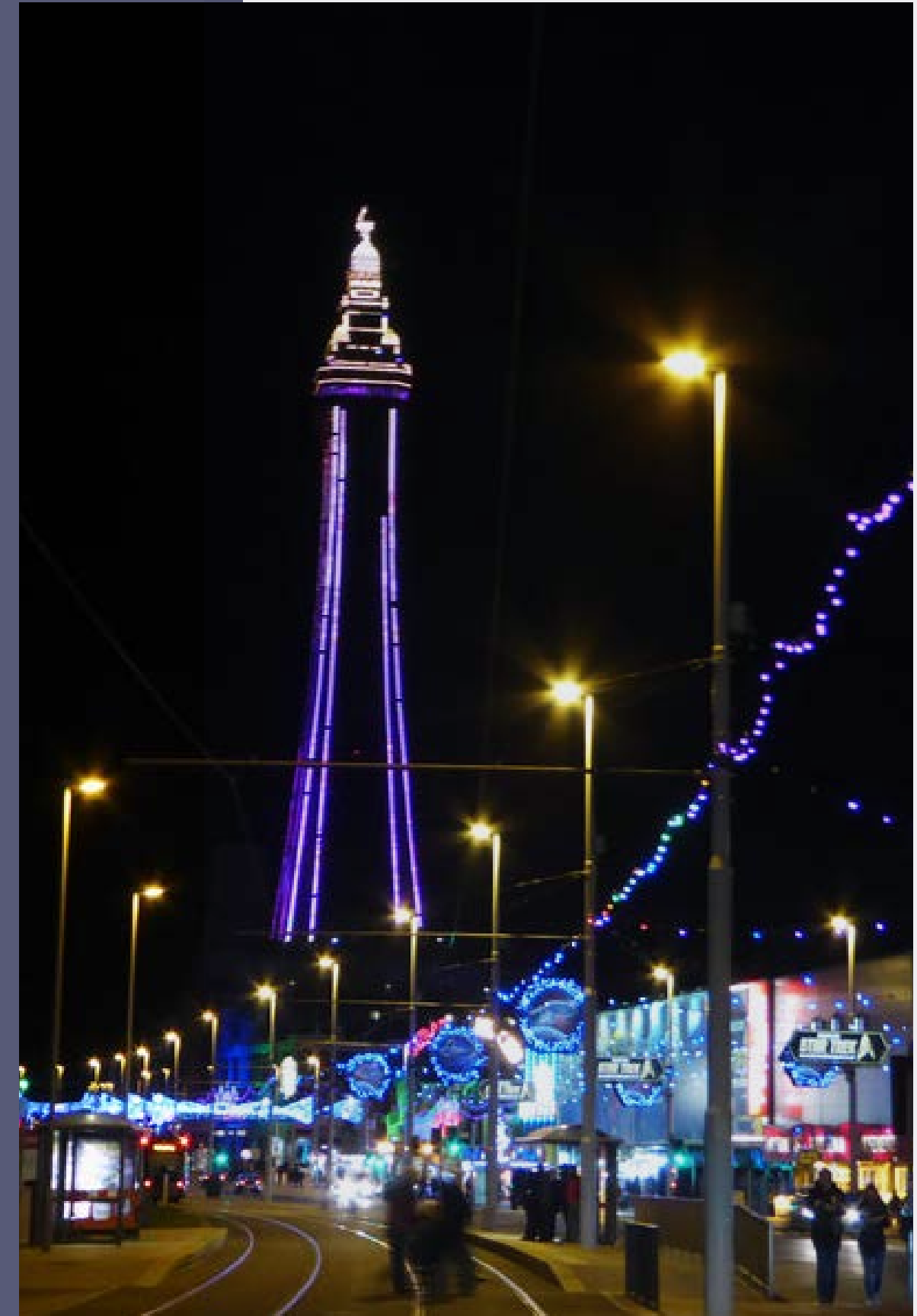


Photo by Steve Fareham



Photo by Andrew Hurley



Photo by CEWE FOTOSHAU

The Blackpool Tower is so iconic and is such a big part of the British landscape. Blackpool Tower is the 11th most popular tourist landmark in the UK beating the Tower of London and ST Paul’s Cathedral.

Valentine’s Day at the tower is one to cherish you can choose from having afternoon tea and dancing in the famous Tower Ballroom this first opened in 1889.It was designed by the Victorian architect Frank Matcham and it really is a

tremendous sight. It measures 120 by 102 feet and was made with more than 30.600 separate planks of oak, mahogany and walnut wood and the finish the night at the this hotel is rated 4.1 stars on google reviews and is

located on Blackpool’s beautiful seafront just a fifteen minute walk from the Blackpool Tower Imperial Hotel.

VisitWing the Blackpool Tower is such a romantic experience the views of the city of Blackpool really are exceptional, its not a million miles away from

being our very own touch of Paris. The mayor of Blackpool attended The Great Paris Exhibition in 1889 and was so impressed by the structure that he commissioned. The Blackpool

Tower to be built upon on his return from this event in facet he loved it that much he invested £2.000 of his own money into the construction of the Tower back in 1889 that was a large sum of money.

**“BLACKPOOL IS VERY MUCH STILL THRIVING AS OF 2021 WHEN 19 MILLION PEOPLE VISITED – MORE THAN DOUBLE THE FIGURE IN 2020. THE BLACKPOOL TOWER AND THE CRACKING SEE VIEW, ALSO THE ATTRACTIONS WITHIN THE TOWER AND THE OTHERS DOTTED AROUND BLACKPOOL AS IN THE PLEASURE BEACH WHICH HAS ONE OF THE WATERPARK, BLACKPOOL ZOO, MADAME TUSSAUDS, THE BLACKPOOL DUNGEONS, THE SEA LIFE CENTRE, PICTURESQUE DONKEY RIDES AND LOTS MORE ENTERTAINMENT. WHAT DOESN’T BLACKPOOL HAVE TO OFFER?”
- DAVID ALLAN**



Photo by Visit Britain