

green
tones magazine

Verdant

ISSUE 01 · APRIL 26

*The green world does not shout.
It hums. You have to slow down
to hear it — and film is the only
medium slow enough to listen.*

The green world does not shout. It hums. And most of us have forgotten how to hear it. Moving too fast, looking too briefly, consuming images the way we consume everything else: without stopping.

Film slows you down. Not as a limitation, but as a method. When you load a roll, you commit. When you frame, you wait. When you press the shutter, you have already decided. And that decision carries weight that a digital buffer never will. Green is not only a color. It is a temperature, a patience, a particular quality of light that exists between summer and shadow. It is the color of things still becoming. It does not demand your attention. It rewards the ones who give it willingly.

Our mag was built for those people. Photographers who understand that the image is earned, not taken. That what you bring back from a roll of film is inseparable from the patience it took to shoot it. That a roll of film is a record of someone who stopped, slowed down, and listened.

Why Green Tones?

Some things start with a feeling you can't quite name. For us, it started with film: the weight of a printed photograph, the process of holding something that hadn't existed moments before. There was something in that that never left.

Film has a way of doing that. It stays with you.

Scrolling through Instagram, we kept looking for something specific: analog photography of nature, of green things, of quiet landscapes and overgrown corners shot on film. We could find pieces of it scattered across different accounts, but nothing that brought it all together in one place. There were communities for film photography, for nature, for flowers on film, for analog portraits. But nothing anchored to a color. Nothing that said: this is what green looks like on film, and this is why it matters.

So we made it.

Green Tones Magazine started as an Instagram page with a simple idea: curate the most beautiful green-toned analog photography and share it with whoever wanted to see it. The feed became exactly what we had been looking for. And somewhere along the way, a community built itself around it.

Why green?

Green is the color most deeply tied to the living world. It is the color of growth, of moss after rain, of light filtered through a forest canopy, of fields at the edge of summer. It is also, quietly, one of the most beautiful and complex colors to capture on film.

Digital photography renders green cleanly, accurately, predictably. Film does something else entirely. Depending on the stock, the light, the exposure, green can become warm and golden, or cool and almost blue, or deeply saturated, or faded like a memory. Kodak Portra pulls it soft and tender. Fuji stocks push it toward something richer, more vivid. Every emulsion interprets the natural world differently, and that interpretation, that imperfection, is exactly what makes analog photography feel alive in a way that digital often doesn't.

Green on film isn't just a color. It's a feeling.

Why film only?

Honestly? There were moments. Hard ones. A photographer would tag us something extraordinary: the composition perfect, the light incredible, the green tones exactly what we were looking for, and it would be digital. And we would sit with it for a while, because it was genuinely beautiful.

But it always came back to the same answer. The grain matters. The process matters. The fact that someone loaded a roll, made a choice, pressed a shutter without knowing exactly what they'd get, that matters. Film photography carries the weight of intention in a way that's hard to replicate. So no, there's no plan to publish digital photography anytime soon.

We'll stick to analog.

Five years and 1,500 features later...

What started as a curation project became something bigger than we expected. Over five years, we've featured more than 1,500 photographers on Instagram — from established names to accounts with fewer than 100 followers posting some of the most extraordinary work we've ever seen.

That last part matters to us deeply. Some of the most powerful images we've ever shared came from photographers who had almost no audience. We even ran a dedicated series featuring accounts with under 1,000 followers, and the response was overwhelming, from the photographers featured, and from the community watching.

We don't chase numbers here. We look for connections, for meaning. We believe a community-driven page is worth infinitely more than an algorithm-driven one. And five years of feedback, the DMs, the stories, the moments photographers told us a feature changed something for them, confirmed that this approach was right.

The print issue

From the beginning, the goal was always to make a print magazine. But first, we needed to build something real. A community that cared. A shared aesthetic that meant something.

After five years, we felt it was time.

Print Issue 01 — Verdant — is the result of over 120 submissions from photographers across 30+ countries, curated by the people who built this community alongside us. It is the first thing we've made that you can hold in your hands. And for a page that started because of a deep belief in the power of a printed photograph, that means everything.



PASCAL KÜNG

@summerwashedout • Switzerland

Tell us a little about yourself and how you got into photography— and especially analog photography.

My name is Pascal, and I'm a Swiss photographer. I live near Zurich. I started with analog photography in 2022. I think the main reason was that I kept getting feedback that my photos had a very warm, analog aesthetic. At the time, I was shooting exclusively digitally and was mainly active in the local music scene, where I took portraits and documented concerts. Then COVID-19 hit, and everything changed. That led me to experiment with analog photography, and

I was immediately hooked. It was a completely new approach, and there's something calming about it that I still appreciate today. I also felt a bit oversaturated with my music and concert documentation at the time, so naturally, I took a break. Then I took the plunge into analog photography, which opened up a whole new world for me.

Your style is described as warm, soft, and washed out. Did you consciously develop this style, or did it evolve naturally over time?

In 2012, my father gave me a digital camera because I was already taking a lot of photos with my cell phone. I often went for walks and listened to music by an artist called "Washed Out." His music had a warm quality and, as his stage name suggests, a somewhat hazy atmosphere. I wanted to capture this aesthetic in my photos as well—it was only natural that I felt drawn to these warm and hazy elements. Over the years, I've developed, solidified, and refined this style, initially in digital photography and, since 2022, also in analog. But you're never really finished—there's always the desire to further develop the style. Analog photography, however, comes much closer to this idea and perception of warmth and perhaps also of washed out style.



You photograph landscapes and portraits—two very different subjects. How does your approach differ?

I think that in both subjects, my work focuses on moments full of natural emotions from life and everyday situations. Engaging with people and their perspectives is both part of my work and something I try to capture in my photographs. The feeling of being part of something and creating something together brings me joy.

Regarding the landscape photographs:

I often focus on the stillness and subtle emotions that one can experience in expansive landscapes or scenes. Everyone sometimes longs for tranquility and also intimacy. My photography invites the viewer to pause and engage with the delicate interplay of light, texture, and atmosphere. I am often drawn to this interplay, and I always get a thrill when these fleeting moments arise.

“The Greenhouse” is a single, very serene image. What fascinated you about this particular moment, and what does it mean to you?

I think it’s precisely this warmth that the light continually gives you. The greenhouse also evokes a sense of security, which the light enhances—perhaps creating the kind of subtle emotions and atmosphere that can arise again and again in that very moment. My approach follows a Less is More philosophy—each image should stand on its own, evoking an entire world of emotion like this one – the greenhouse.

You shot it with Kodak Portra 800 and a Fuji GS645S—medium format. What does this combination allow you to do that isn’t possible with other setups?

Good question. I think I usually opt for films that have a stronger look, or perhaps warmer tones, like Kodak Gold, for example. Films like Kodak Portra,400 which might also create a warm effect, don’t appeal to me because they’re too neutral or pastel in color. I think there’s always a subjective element or feeling involved when it comes to choosing film. It’s also a kind of process that you go through when doing analog photography, because you first have to get to know the individual looks of the different films. Regarding combinations, I like it when the camera is compact and straightforward. With the medium format 6x4.5, I also have the option of taking 15 photos, which always allows for a good series of photos or telling a story.



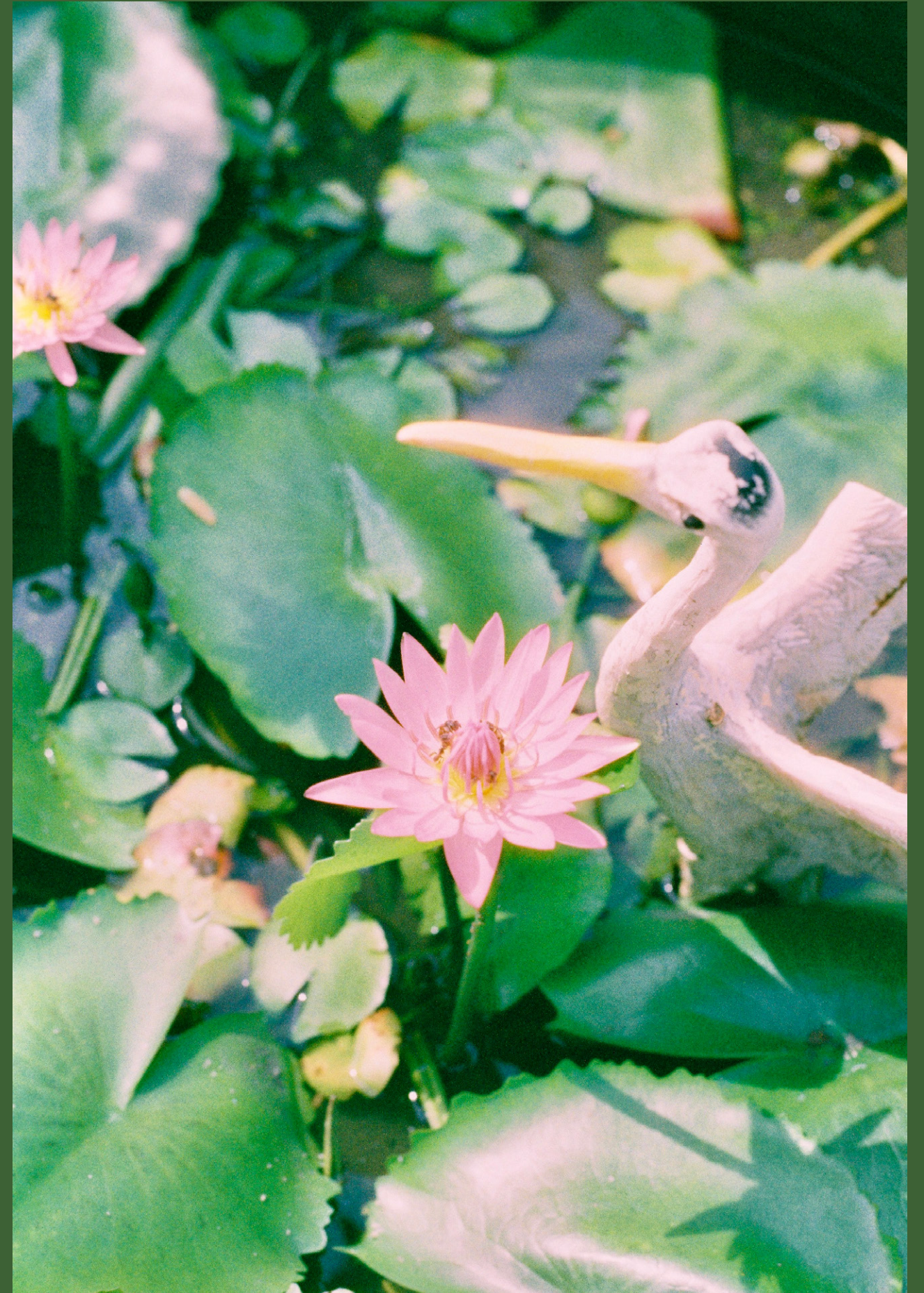
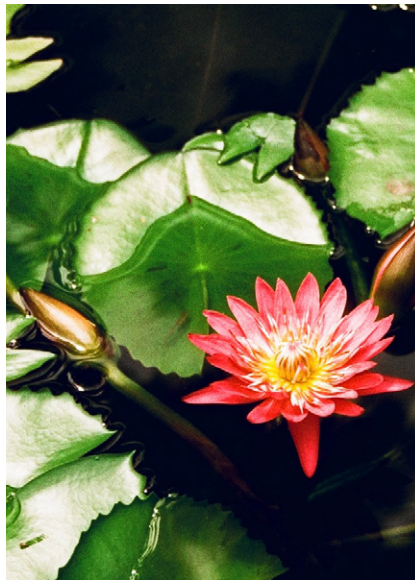
RACHEL

@vivid_opia • Portland, Oregon

"I've been solely shooting film for the past 6 years. What started as a distraction and way to get out of the house during lockdown is now a major avocation. My main subject is always flowers, but it's mixed in with travel and all forms of nature. I lean towards experimental photography and films, due to the colours and effects, which to me feel like dreamscapes."

Traveling With Nature

"I realised that the photos chosen by the curator were all taken in different parts of the world: Italy, Vietnam, Thailand and South Korea. This is where my love of travel and photography (especially nature photography) collide and combine. Looking at the photos, I remember exactly where I was when I took them - often in very hot climates. The photos evoke feelings of happiness - the waterlilies especially as I always enjoy seeing them. Often I look back at my photos with so many emotions that I can't quite believe I was there (like a dream), but these are tangible proof that I really was."



Through the Windows

This series, shot with a Nikon F3 on Lomography 400 film, was born from a desire to capture scenes through windows. Reflections, layers, and the interplay between inside and outside create slightly blurred images, caught between two realities. Simple moments, where the eye gently drifts.



CURATOR PICKS 🏆
selected by **Fred Sansone** @fred.analogue

DELPHINE

@400isofanacc • Switzerland

"I like the pace film creates and the way it makes me see things differently. Taking the time to find beauty in a landscape, in light, or in simple moments is an important part of my approach."

CURATOR PICKS 🏆

selected by **Rin Summers** @fortherin_fr

EKATERINA

@katyasvinenok • Moscow, Russia

"This series shows my love for nature and animals. I like to get out of the noisy city and into the woods or into the countryside, where I really feel happy"





COMMUNITY FEATURE 🌿

VIKKI GILMORE

@theanalogdiarist • @vikkigilmore • Montreal, Canada

"My aunt is a professional photography and her passion for seeing the world through a lens has always inspired me. During COVID, I bought a point and shoot on Facebook Marketplace and when that broke, I decided to move to the big leagues and learn to shoot manual. In 2024 bought a secondhand Minolta SRT-101, asked my aunt for a crash course, and I've been practicing ever since. I usually shoot on Kodak (gold 200 or colormax 400) but sometimes like to experiment with different brands. When I'm not working on my music as a singer-songwriter, I love taking photos at live sporting events and on vacation."

Vancouver and the Island

"Back in October I had the incredible opportunity to visit Vancouver for the first time ever. The second I landed, I immediately set off to pick up my rental car and catch a ferry to Vancouver Island. Driving around the island was a world of its own, I was so emotional walking through ancient and old growth forests. How lucky I was to capture these greens, grainy overcompensating film and all. Back in the city I found a few more greens on Grouse Mountain. While green has always been my favourite colour, it has never spoken to my soul as much as it did on this trip."

