

3s 6d January 1970

75c USA

creative camera

VILEM KRIZ major portfolio
VAN DEREN COKE as photographer
CHAIRMAN MAO thoughts on art
ANTHONY GRAHAM landscape in detail
NILS-ERIK WIKEBACK feet



Photo: Vilem Kriz

Contents:

Peter Kovach elephant	3
Views	4
Nils-Erik Wikeback feet	5
Anthony Graham landscapes	12
Vilem Kriz major portfolio	16
Van Deren Coke as photographer	22
Dave Thomas anti-art	24
Chairman Mao thoughts	28
Cameron Kennedy pubs	30
Products—news—reviews	32

Comment

January 1970 Number 67

Business as usual

Photography and photographic magazines are not static. The reasons for change are sometimes changes of popular taste, sometimes the development of new scientific ideas, or even new philosophical concepts.

Creative Camera was founded in 1964 and changes have been going on every year and indeed every issue. Many changes have been forced upon us by the sheer problems of economic survival but always we have held steadfast to the belief that there are enough people interested in true photography to make the magazine a practical possibility. We make no secret of the fact that the struggle has been long and difficult but much of it has been coupled with not only the economic position of the country, but with the economic and financial weaknesses within the photographic industry. While our struggles are by no means over, the future of the magazine can now be guaranteed although the road to progress is inevitably slow.

Obviously, massive changes of editorial content, popularisation and a lowering of our standards could produce a photographic magazine that was yet another money making machine, but this is not our intention; no major policy changes are envisaged. Perhaps there will be a slightly greater emphasis on experimental photography, perhaps a little more space to young photographers of promise, if not of talent, but in general the policy will follow as far as we are able much of that set down by Bill Jay in the heroic years.

Front cover:

Vilem Kriz (see page 16).

Facing page:

Elephant close-up by Peter Kovach, a young Austrian.

**AMERICAN OFFICE: 59 Nahant Avenue,
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Phone (617) 8463100.**

Our problems could be much reduced by our readers, for we estimate we are losing some 12J% of our sales due to casualness. Subscribers who fail to renew promptly are one sort of loss. More serious are those who are generally concerned about the magazine and buy every copy they see. Unfortunately, because we cannot afford spare copies on every newsagent's book-stall they inevitably miss the few copies; and with each reader missing the occasional copy, the figure of 12i% is soon reached. We are not asking people to buy the magazine who do not like it, and we are told that there are one or two who do not understand it, but we do ask those who want to read it regularly to place a regular order with their newsagent or take out a postal subscription. For us the difference is crucial because it means we can think in terms of a future not only secure but expanding, with more pages of photographs and bigger and better issues.

C.O.

CREATIVE CAMERA formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers. PRINTED IN ENGLAND by Watmoughs Limited, of Bradford and London.

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BRUCE FORSTER CLIVE BARDA
two views of Brighton

VAN DEREN COKE
photographs and artists

CHRIS KILLIP
young contemporary

DAVID HOFFMAN
heads

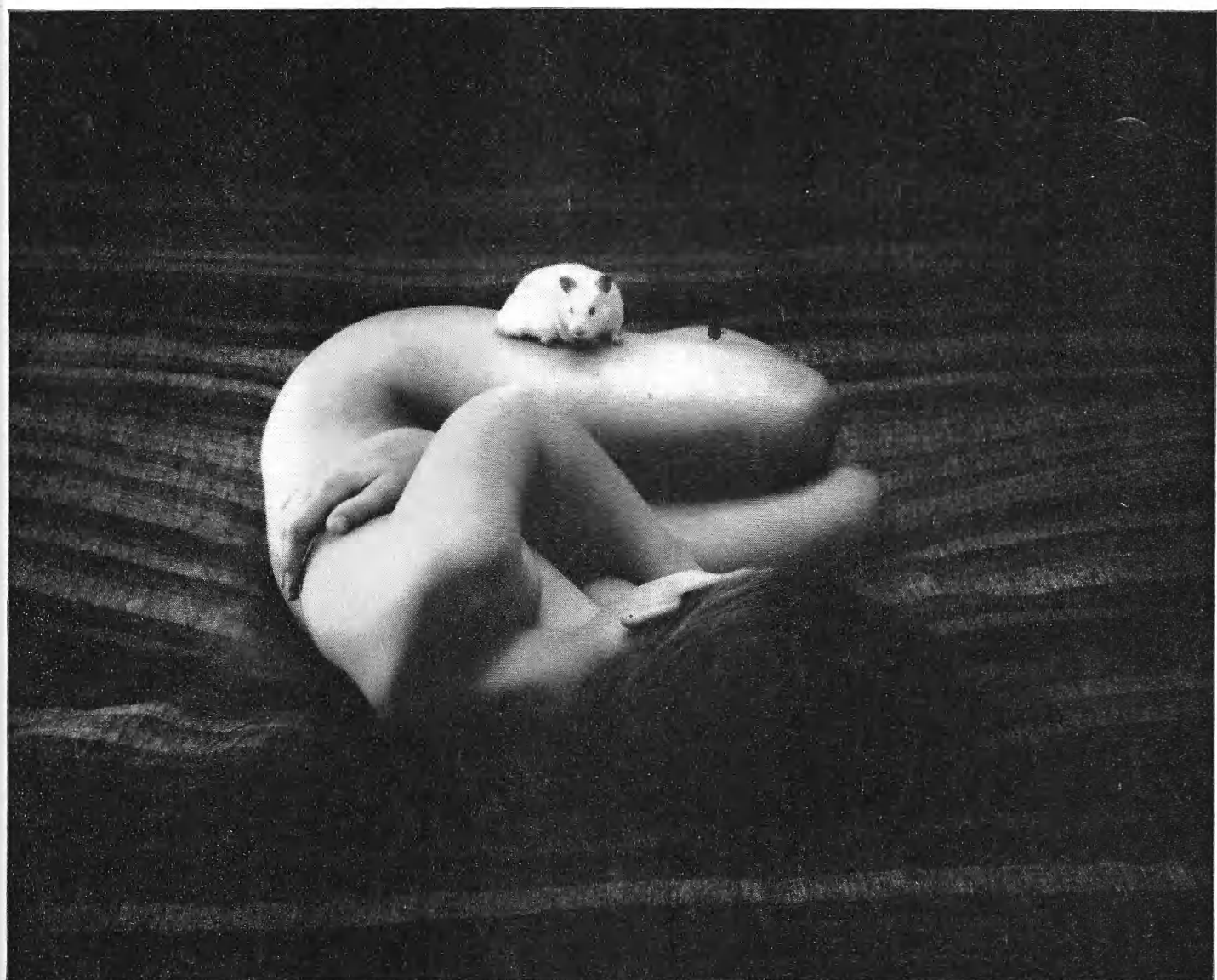


photo: Van Deren Coke

creative camera

19 Doughty Street, London, WC1, England.

Contents:

Comment

February 1970 Number 68

Views	40
Bruce Forster and Clive Barda two views of Brighton	42
Van Deren Coke photographs and artists	56
Chris Killip young contemporary	60
David Hoffman heads	62
Paul Hill photographs	59
Products-news-reviews	64



Posted at Margate 1908.

Thomas Rowlandson has a famous engraving of peeping Toms on the beach at Margate, using telescopes to spy upon the ladies in their bathing machines. Today with modern methods there is less sense of humour about such antics because we are more concerned with the continual encroachments made on our liberty and the increasing invasion of our privacy. When it was announced that Christine Keeler was going to publish her memoirs in the *News of the World* there was widespread condemnation both from the archbishops and from the Press Council. It was accepted that she had a right to tell her side of the story, but this had already been done in a previous series of articles. The greatest concern was that it was raking up the old scandal involving Mr. Profumo, and it was felt that as he had now retired from public life to do charitable works his privacy was being invaded.

We have no record of Miss Keeler's views, but we cannot help thinking she must have had in mind her own experiences. After she had served her prison sentence the press obtained information about her impending marriage, and despite her express wishes to be left alone decided that this was a matter of such national importance that photographs must be obtained at all costs. The little house in the suburbs where she lived was besieged for days on end by reporters and photographers until in desperation she was forced out. Indeed, one team of photographers slept in turn for 48 hours in the car outside to make sure no opportunity was missed. We cannot recall the archbishops or the Press Council being so vociferous about the invasion of her privacy at that time.

Front cover:
Van Deren Coke
Homage to Munch

Inside front cover:
Pat Fyng
Dolls

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The Plevinski Pictures

Alex Sanderson Jamaica

Peter Turner pictures from Surrey

Van Deren Coke Vandyke the photographer

Wink van Kempen young contemporary



photo: Wink van Kempen

Contents:

Eric B. Johnson photograph	70
Views	72
Madame S. Hoare photograph	73
Alex Sanderson Jamaica	74
Peter Turner pictures from Surrey	80
Norman Barrymain 'no photographs ...'	82
The Plevinski Pictures	83
Van Deren Coke Vandyke the photographer	92
Wink van Kempen young contemporary	94
Products—news—reviews	96

Comment

March 1970 Number 69

While it is true that a magazine first and foremost depends on its editor, there is always to a certain extent an action and interaction between the magazine, almost as though it was a living being; past issues of the magazine, future issues, other members of staff, visitors to the office and the letters that are written in. This is why we always welcome any of these interventions. Almost by default the publisher Colin Osman has become editor, but it is relevant to note that he has spent a lifetime in publishing, has several successful books to his credit, founded Coo Press even before the days of *Camera Owner* and indeed even joined the RPS many years ago, and many museum directors have suffered from his interminable Stieglitz correspondence. This is mentioned to put his new editorship in perspective.

Joining him is Peter Turner, yet another Guildford graduate who was accepted as a Young Contemporary over a year ago, but was offered and took a job on *SLR Camera*. He will still be writing in his spare time for SLR but eagerly volunteered to take on the task of assistant editor. By way of introduction he appears in this issue, although not singled out as a Young Contemporary. This should not be taken as a reversal of our promise not to inflict our readers with endless pictures taken by the editorial staff.

On the other hand, one reason that we are publishing a photographic magazine is that we care about photography as practitioners as well as in the abstract. Our own photographs are a matter of considerable importance to us but inevitably the chances of publication in other magazines are very remote. The decision therefore is to make a basic principle of showing some of our own photos about once every two years, and we know from the number of people we have spoken to that this would be viewed with some interest by our readers. We know also that it will provide an escape valve for the many whose work we have to reject, who can fume and seethe to their hearts' content about this!

In this connection let us emphasise that we are always glad to see the work of people who feel that they have something in common with the basic objects of the magazine. Every letter sent in, every print submitted is looked at or read not just once but several times, but it does mean that in the simple quantity of time available detailed answers or print criticisms are just not possible. Even the question of callers at the office is becoming a serious problem with as many as three or four arriving at the same time, unannounced. We do ask those who are going to bring their prints around, and they are genuinely welcome, to 'phone beforehand if they can and make it after 4 p.m. if possible, so that the hours from 8 a.m. to 4 p.m. can be used for the problem of coping with printers, et cetera. Obviously we can only accept a minute proportion of what is offered, but if our sales were doubled we could probably double our pages as well as getting some well needed revenue from advertising.

The future of the magazine is brighter now than it has been for some time and the problem is not now one of survival but of expansion. Even so, we cannot afford the luxury of a large staff which would be needed to give full and detailed replies to each and every letter, but please do not think that because they are unanswered they are unread.

Front cover:

Photograph by Wink van Kempen. More of Wink's pictures appear on page 94 but this, our first colour picture, has an attraction of its own. Wink has been influenced greatly by Pop Art, especially the work of Allen Jones. He likes this picture particularly as the introduction of colour gives a totally false impression of the girl's personality!

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3s 6d April 1970

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ROGER MALLOCH, Magnum made in the U.S.A.

BRASSAI talking about photography

HENRI CARTIER-BRESSON in my view

VAN DEREN COKE nineteenth-century photographers

PATRICK SUMMERFIELD young contemporary



photo: Wojtech Plevinski

Contents:

Views including letters	104
Charles Sheeler photograph	105
Henri Cartier-Bresson in my view	106
Roger Malloch made in the U.S.A.	108
Patrick Summerfield young contemporary	118
Brassai talking about photography	120
Van Deren Coke nineteenth-century photographers at work	126
Products—news—reviews	128

Comment

April 1970 Number 70

If at times this page seems to dwell upon camera clubs this is not by accident. Our concern is with photography as a whole; we do not even like making the distinction between amateur and professional for it is a truism that a good amateur is better than a bad professional. Neither do we like to consider trained skills for many a diploma-laden graduate of an art college has been turned out visually blind but first class at operating some complex piece of gadgetry. Our concern is with photography and therefore in any area where it ought to flourish.

There are millions of camera owners, most are holiday snapshotters but some in search of better things become more serious. The only organisations readily available are the camera clubs. Their health is of prime importance, for there are few alternatives. One of these is postal circles such as our own but many others are doomed to photograph in isolation. Since photography or part of it is communication this becomes almost self-contradictory. One solution to the dilemma is better camera clubs, hence our periodical comments on these; another solution is greater public awareness of good photography, hence our continued interest in a National Gallery of Photography and the promotion of public exhibitions.

What bedevils this Utopian scene is the petty rivalries and jealousies of individuals who should be responsible and are not. Each becomes determined to do his own thing, and perhaps because of their own doubts and insecurity becomes paranoically intolerant. Thus clubs become divided and petty, and magazines become self-indulgent and impotent. And photography sickens.

Unfortunately everybody pays lip-service to tolerance (in all walks of life as well as photography) but so few practise it. These are the people who explain, preach, cajole and plead. They cannot accept that others have a right to take bad photos. Modern photographers are among the worst offenders—photojournalism is O.K. but record photography is beneath contempt. Even if we accept that there is a difference of approach implied, it must never be overlooked that the first-duty of a camera is to record.

What brings this to mind are builders' labourers making work difficult as the rebuilding of 19 Doughty Street proceeds, for their work and ours is made difficult by our wish to preserve our little piece of Bloomsbury. Round about, London University and the Thomson Organisation are either destroying or about to do so, whole acres of this unique part of London and the trendy conservationists will act as usual too late.

The same applies outside Bloomsbury and what is needed is in-depth photojournalistic coverage of the world as it is today. Just a record or perhaps something more but **surely** a fit task for one camera or a small army of photographers.

Front cover:

Photograph by Wojtech Plevinski whose portfolio *The Plevinski Pictures* was used in the March issue.

Inside front cover:

Photograph by Peter D'Aprix, Boston, Massachusetts, who is a member of 'Abacus', a student photo-cooperative.

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3s 6d May 1970

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AART KLEIN portfolio

GIUSEPPE ROZZO glimpses of Kristin

MARK POWER erotic portraits

DAVID GREENBURG New York .M1CHEAL BLOOM photos RICHARD HARRIS young contemporary



photo: Giuseppe Rozzo

Contents:

Views	136
Werner H. Mraz photograph	137
Richard Harris young contemporary	138
Guisepppe Rozzo glimpses of Kristin	140
Aart Klein portfolio	144
Mark Power erotic portraits	150
David Greenburg New York	152
Michael Bloom photos	156
Cartes de visite	158
Products—news—reviews	1 60

Comment

May 1970 Number 71

Last month we mentioned the importance of seeing that photography did not forget its most important function of making a record, not only of things but of people, whether it be the destruction of Lower Manhattan or the destruction of Bloomsbury. These are the records that need to be made now by sensitive and skilled camera men.

What is equally important is seeing that the records of the past are not destroyed or just lost. Commercial libraries, particularly the Radio Times Hulton Picture Library, and the Bettmann Archive, lead the field among the huge commercial collections held by agencies, newspapers etc. In the non-commercial field there is no doubt that the Royal Photographic Society could have available a magnificent set of photographs if it had the money.

But lack of interest and lack of money handicap an enormous number of other bodies from even cataloguing their material, and until the material is catalogued it cannot be used, and until it is used there will be very little interest. And so it goes on.

There is one way to break this circle, and that is by a National Register of Photographic Archives. This is one division of the Gallery of Photography Limited, a charitable trust set up by a number of photographers, concerned with establishing a National Gallery of Photography. The Register of Photographic Archives has no money, no paid staff, no premises except a filing cabinet lent by us, but some willing helpers.

Unfortunately, there are nowhere near enough willing helpers, for since so much of this work is unrecorded as yet, it quite often requires original research to find out not only what is in the collections, but whether they exist! It does not matter if it is a friendly librarian sending in notes about where he works, or an enthusiast walking into his local library; workers are needed.

The compilation of a National Register is an enormous task. Nobody knows how many hundred-million photographs are involved, so a preliminary step is simply to try to find out which are the most promising collections for detailed examination. This preliminary survey only required information in quantitative terms, with some kind of division to separate the very early period, and a note in collections of special interest.

Volunteers are needed, and those interested should write to The Gallery of Photography Limited at this address, and they will be given more details. Although primarily concerned with collections within the British Isles, volunteers from overseas are not refused because in some cases we have been able to establish international co-operation, which may, in the fullness of time, lead to an International Register.

The loss and destruction of photographs through simple old age is a cause for concern. A little help now will be worth a lot when it is too late.

Front cover:

Picture by Guisepppe Rozzo from his series 'glimpses of Kristin' which appears on page 140.

Inside front cover:

Picture by Melvin L. Grier, a young American freelance from Ohio, of the anti-Vietnam Moratorium in Washington. He describes this, and others from the series as 'pictures of protest'.

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THE KODAK ALBUM HAROLD CHAPMAN street theatre

BILLIE THUNE-LARSEN/GIANNA CIAO photo-graffiti **LAURENCE SACKMAN**

PETER C. BUNNELL photography into sculpture **NEVIS CAMERON** young contemporary



Photo: Billie Thune-Larsen/Gianna Ciao

Contents:

Views including letters	168
Martin Breese photograph	169
Laurence Sackman	170
The Kodak Album	172
Billie Thune-Larsen, Gianna Ciao photo-graffiti	182
Harold Chapman street theatre	184
Nevis Cameron young contemporary	188
Peter C. Bunnell photography into sculpture	190
Products—news—reviews	192

Comment

June 1970 **Number 72**

It may not be wise for the editor of a magazine to keep saying that he does not know what a good photograph is, but at least to a certain extent it is truthful. Fortunately, it is far easier to recognise a bad photograph than a good one, which adds to the problems of choosing the contents of each issue quite considerably.

In many respects, printing good pictures is only part of the job, because good pictures in themselves are worth looking at, but in another sense we think that the magazine has more to do than this, because through these good pictures we hope to stimulate others to develop their own imagery. For this reason, in each issue we hope to include some experimental work in the hope that somewhere some reader will find the clue to help him find his own identity. Our experiments with colour—there is another this month—are a quest in that direction, an attempt to expand visual horizons, our own as well as others. If we venture to question whether the original photographic process seems to be lost, or so concealed as to be unrecognisable, an occasional return to the source of all photography is welcomed.

The original source is the snapshotter, the unartistic or unarty record of what is there, for no other reason than that it is there. It may sound better if, instead of calling them 'snapshotters', we call them primitive photojournalists, but semantics does not make photographers.

Front cover:

Picture by Billie Thune-Larsen and Gianna Ciao from their series of 'photo-graffiti'. This shot and the others that appear on page 182 are the results of a collaboration between a painter and a photographer that French poet Jacques Prevert described as 'things and beings which are a pleasure to see'.

For this reason, we think the excerpts from the Kodak Album are particularly important. Some were taken for Kodak competitions, and represent an amalgam of pure snapshotting with artiness. Some others in the collection are deliberately taken advertising photographs, but the main strength is volume after volume lovingly indexed by Brian Coe, or ordinary readers' snapshots sent to Kodak, just because they thought they were rather good pictures. Nearly all of them are anonymous, but if they had a name perhaps it ought to be *Lady Luck*, because if there is anything that needs to be learnt in photography, it is how to influence chance in their favour.

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The whole point about these pictures is their integrity, their innocent honesty and inherent appreciation of what photography is all about. They are also a magnificent record of the age, the ordinary life of ordinary people, a social document, and, may we be forgiven for adding, they are fun to look at.

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3s 6d JULY 1970

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creative camera

EUGENE ATGET the peopled streets MICHAEL SEMAK portfolio

JAMES ALINDER spirit documents BRUCE FORSTER house trailers

BOHUMIL STEPAN cartes de fantasie HANS-PETER KLEMENZ young contemporary



Photo: Eugène Atget

Contents:

Eric Myrvaagnes photograph	198 201
Views including letters	200
Eugene Atget the peopled streets	202
Michael Semak portfolio	204
Hans-Peter Klemenz young contemporary	212
James Alinder spirit documents	214
Bruce Forster house trailers	218
Bohumil Stepan cartes de fantasie	222
News—reviews—products	224

Comment

July 1970 **Number 73**

THE FUTURE OF THE CAMBERLEY SALON

With such a dire title, no doubt many readers will be reaching for their pens dipped in acid, for probably among a large section of our readers anything which includes the word 'salon' is automatically damned.

For the same minds it is totally impossible for anything good to come out of the Camberley Salon. The London Salon or the RPS Annual Exhibition. This is wrong. In all of these there are a few examples of unutterable rubbish, but those without any redeeming merit at all are comparatively few. Perhaps because I am an optimist by nature I have always found one or two prints which have given me pleasure, and it would be ridiculous to pretend that Camberley, which has invitation panels by Geoffrey Franglen, Michael O'Cleary and Val Perrin, is without merit, for these are all photographers whose work has appeared in our columns in the past. Unfortunately, between these extremes of good and bad there is an enormous area of non-photographic mediocrity, the wasteland inhabited by so many of our camera clubs. It is truly a wasteland, because it seems untouched by time, by the rest of the world, the rest of society and the rest of culture.

My visit to Camberley was made in the company of Dr. Roy Strong, not only head of the National Portrait Gallery but head of the Arts Council Panel on Photography. It was the first time he had seen a salon, and although not responsible for his invitation, I would prefer him to have seen this one than any of the others. The founder and one-man architect of Camberley is Charles Hayward, who has dedicated the last 25 years of his life to putting Camberley on the photographic map. Although now old and frail, he still pursues his ideals with the same conviction as he did years ago. It is no doubt that it is this dedication and the support he has given that has made Camberley one of the best salons in the world. The question we must ask is whether or not the whole salon concept should be done away with. The word 'salon' should be banished, like the title 'September Morn' which still appears in the catalogues but are competitive mass shows like this relevant to the development of photography by individuals?

This is a question we will leave unanswered for the time being, but the important thing is that galleries should exist in which good photographs can be seen. Part of their function must inevitably be to educate the public so that they can appreciate the difference between something turned out by a machine on a railway station and a considered work of art. When Modfot One was started the catalogue specified the availability of prints for sale. Very few, if any, were sold, and the market for photographic prints even today is minimal. People are just not prepared to pay a number of guineas for a work of art if it happens to be photography. The situation will undoubtedly change, and probably in a comparatively few years, but today the sale of photographic prints cannot be looked on as a source of income by a photographer, whether amateur or professional. Any gallery which depends on the sale of prints is undoubtedly in for a thin time. Even so, we feel that it is important that sale lists should appear if for no other reason than that in the sale list the photographer must give his opinion of the value of these photographs as art objects, and once the photographer begins to value them truly, then we can hope that the public eventually will.

in the small print at the rear of the magazine, advertisements for these prints will appear in future, and space is offered free to any photographer whose work has appeared and who would like to include an advertisement.

To come back to the veteran Charles Hayward, how much easier would his task have been if the participants in the Salon had valued their works as highly as they should have done?

Front **cover**: Photograph by Eugene Atget, born 1857, died 1927. The significance of Atget's work was scarcely realised during his lifetime. He worked in poverty, shooting pictures of the buildings and people of Paris as 'documents for artists'. Most of Atget's negatives and prints were saved from obscurity and destruction by Berenice Abbott. More of Atget's photographs on page 202.

Inside front cover and facing views page: Photographs by Eric Myrvaagnes, a mathematics and photography teacher from Massachusetts. Exhibits include Minor White's 'Light 7' and Rhode Island Arts Festival plus a one-man show in Lexington. Pictures in collections include Massachusetts Institute of Technology and the Brockton Art Centre.

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3s 6d AUGUST 1970

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creative camera

BERTH LUDVIGSSON home MALCOLM FIELDING young contemporary
DAVID OCTAVIUS HILL and ROBERT ADAMSON BOB MAZZER my American trip



Hugh Miller from a calotype by D. O. Hill and Robert Adamson (1844)

Contents:

Views including letters	232
Leif Skoogfors photograph	233
Bob Mazzer my american trip	234
Michael Putnam photographs	240
David Octavius Hill and Robert Adamson	241
Colin Osman controlled contact	249
Malcolm Fielding young contemporary	250
Bertil Ludvigsson home	252
Gallery news—reviews—products	256

Comment

August 1970 **Number 74**

DOING YOUR OWN THING

We are not sure whether the phrase used as a heading should be classed as a piece of outdated trendiness, or as a new cliché. Perhaps both, but like most clichés it does illuminate obliquely an important truth, for in one sense it is just what this magazine is all about. There is nothing new in this, because it is really what all art is about also. Rembrandt was doing his own thing, so was Titian just as much as Andy Warhol. Even if our readers never become great and famous, even if they cry in the wilderness it is important to them as people that they should do their own thing, and resist the pressures that are there to make them do otherwise. The pressures are considerable; they may range from the desire of the approval of a camera club judge to the desire for approval by the editor of a photographic journal. Both can be equally meaningless if pictures are taken with this in mind, for although photography can communicate, the message should be what the speaker wants to say, not what the recipient wants to hear.

There are other pressures, less obvious but equally potent. The club photographer may wish for the applause or commiseration of the other club members as well as the official judges. A skinhead may want the approval of his fellow skinheads, and a hairy of his fellow hairies. These are some of the obvious dangers, and perhaps it is a sign of the maturity of a photographer when he recognises these enemies, and can meet them without anxiety.

An essential part of western society must be the freedom of the artist to work as he thinks fit, but unfortunately the non-photographic part of society, or the non-artistic part, doesn't see this. One photographer arrived at our offices without his pictures because they had been seized by French customs officials who didn't regard the political disturbances of France as suitable export material. Mail from Denmark is frequently intercepted and opened by English customs officers to see whether any of the dreaded porno material is arriving. Even innocuous iron Curtain magazines are damaged in the post at an above-average rate, and the damage usually consists of a slit along one end which would enable the magazine to be taken out and read. Quite frequently such incidents go unchallenged because they are not the specific legal censorship of the right to publish, but an implicit censorship of the right to read, and the right to read and to see is a fundamental liberty not guaranteed by law, but essential to the development of true artists. Three hundred and fifty years ago Milton was writing about this in the *Areopagitica*. It arises today in the *News of the World* about a Durham husband and wife who were alleged to have made obscene films. A comparatively trivial case, not normally worthy of much attention, except that the police raided this married couple's home, searched their files, and it is stated recovered films from other parts of the country.

The report doesn't amplify, but it seems that the Durham police took it upon themselves to visit the purchasers of these films who, it must be emphasised, had committed no legal offence, and had persuaded them to give up their legal property. It may be a trivial matter, but we feel that someone must speak out for the right of an individual to look at obscene films in the secrecy of his own home if he wishes to. He has the right to read *Mein Kampf* privately at home, just as he has the right to read the Bible and to say his prayers. If the right to read and the right to see is denied, the artist is being presented with conditions which must make it impossible for him to do his own thing. The individual's right to read and his right to see must not be confused with the right to publish. This must of necessity be circumscribed, and the law through the courts and parliament does just this, but the other rights are the rights of individual liberty unguaranteed by law, which must be zealously protected.

Front cover: Photograph by David Octavius Hill and Robert Adamson, two of the most important figures in the history of photography. This portrait of Hugh Miller is from a larger series of pictures that appear on page 241

Inside front cover: Photograph by James Etheridge.

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3s 6d September 1970

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creative camera

JEAN LOUP SIEFF portfolio

LARRY HERMAN thb wrestlers

NICK LAWRENCE fewer east side

M. E, BRUG3CH the treasure of Deir-El-Bahari



photo by Jean Loup Sieff

Contents:

Paul Cox photographs	262,265
Views including letters	264
Jean Loup Sieff photographs	266
Larry Herman the wrestlers	274
Nick Laurence lower east side	278
M. E. Brugsch the treasure of Deir-el-Bahari	282
Gallery news—reviews—products	288

Comment

September 1970 **Number 75**

Last year *Creative Camera* organised an annual general meeting for the Postal Circles, which was noticeably unsuccessful, not from the quality of the people who turned up but from the extremely small quantity. The comparative few who were there had a really interesting discussion with Jack Yates on photomontage, and saw an excellent exhibition made available by courtesy of Kodak Limited, which is probably the largest number of photographs by Don McCullin ever assembled under one roof. The lesson we learnt was that not enough people read and remember the small print in *Creative Camera*, or are prepared to rely on us. It was their loss, but also ours, because a lot of work was put in for little effect.

Since then there have been a great many discussions about what should be done in the future, and we are introducing several new features into what has become our Open Day. The real purpose of hiring the Seymour Hall is simply that photographers can meet us and talk to us, and also can meet each other. The communication failure exists on many levels, and one of the hardest problems is for photographers to meet people with similar points of view. The Open Day provides this once a year, and it has grown up around the meeting held in the Seymour Hall by the Postal Circles. These continue to make slow progress, and we remain firm in our belief that this system of postal portfolios could be an important link in the communication chain and, for many many photographers, are an ideal way of carrying out their hobby. Not everyone is suited to them, but if you don't know whether they are suited to you or vice versa a letter to us or to the postal circle co-ordinator, John Macbeth, will give the necessary information.

The original meetings were held to settle the rules and regulations which govern them, but now these rules are more or less fixed there is no point in having a lengthy meeting, and we hope that the official business can be got through in half an hour, to leave plenty of time for the more social side. The main alteration is that we have followed up suggestions made by members, and are going to run a short course on some photographic subject each year, to be changed from year to year. Members of the Postal Circles who have already paid their subscriptions will be admitted free, but in order to try to reduce the high cost of having guest speakers, a welcome is being extended to all photographers, readers and non-readers of the magazine, who will however have to pay a course fee of £1 per person. This comparatively small sum will we think not only offset the costs, but make sure that the attendance is mostly of people genuinely interested, for as we have made it clear with our other courses at Debden House and the Camden Arts Centre, we are only really interested in the people who are willing to work hard.

As those who have been on these other courses will know, an attempt is made to obtain contact sheets of work done on the course before the course is completed, but there are large amounts of work done on these courses which we never see. We are specifically allowing time on the Open Day to allow portfolios to be brought, shown to other course members, and to provide a sort of reunion for those who want it. If this all sounds like a rather formal organisation, I think it is only fair to mention that as far as we know the bar and tea-room will be open all day and when the official mini-Debden short course is not going on, and there will be plenty of time to sit down and talk, and look at the pictures on display. We are still proposing to have an exhibition of work done by circles, and another exhibition as well, but we feel that this new scheme offers far more scope and opportunities than it has done in the past.

The date is a little later than we had hoped for, but is caused by the problems of booking the hall. It will be on Saturday, 28 November, 1970, at the Seymour Hall, London, W1. The provisional timetable appears in the advert on page 292.

Front cover: Photograph by Jean Loup Sieff; The Big Car, Las Vegas 1964. A portfolio of Jean Loup Sieff's personal work appears on page 266.

Inside front cover: and facing views page: Photographs by Paul Cox, an Australian from South Yarra. Exhibitions include *Contemporary Photography* at the Argus Gallery, Melbourne and *Recent Photographs* at Gallery 99.

AMERICAN OFFICE: Artists Collaborative, 59 Nahant Avenue, Winthrop, Massachusetts 02152 USA Phone (617) 846 3100.

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creative camera

BEAUMONT NEWHALL photo eye of the 20s

CAROLEE SCHNEEMANN image as process

FRITZ SCHRODER the dance PATRICK O'REILLY the photographers of Tahiti



photo by Hasi Vogel

Contents:

Carolee Schneemann photo-collage	294
ews including letters	296
Lucien Gauthier photograph	297
Beaumont Newhall photo eye of the 20s	298
Carolee Schneemann image as process	304
Fritz Schroder the dance	310
Patrick O'Reilly the photographers bf Tahiti 1842-1962	314
MarkTrompeteler young contemporary	318
Gallery news—reviews—products	320
Hasi Vogel photographs	321

Cover: Photograph by Hasi Vogel, a
 > sung American photographer who, until
 recently, was studying photography in
 E-giand. She has now returned to New
 York where she hopes to freelance. Last
 —onth we published one of her
 p-otographs on the Gallery news page, this
 -onth for more pictures turn to page 321.

Inside **front cover**: photo-collage by
 Carolee Schneemann, the American image
 -axer whose work we feature on page 304.
 Camlee Schneemann's projects extend
 through photography, film making, collage,
 s:. pture, theatre and many other activities.
 Some of her film work, it is hoped, will be
 shown as part of the international
 Underground Film Festival at the National
 Film Theatre, for more information ring the
 VF.T. 01-928 3232.

AMERICAN OFFICE: Bernard Carver,
Artists' Collaborative, Box 56,
kVinthrop, Massachusetts 02152.
Phone (617) 846-7000.

Comment

October 1970 **Number 76**

We are slightly concerned at the number of letters we receive from all round the world that assume we are advocates of the permissive society, if not the wilder or more extreme forms of sexual licence. The reason for this is only that we publish photographs of nudes showing pubic hair.

Let us make it clear that we don't regard ourselves in any way as ultra-permissive; we merely assume that photographers have the right to represent as artists what painters and sculptors have been able to show for years. To us it is of little importance, and let us emphasise that it is not done out of any wish to shock or to be sensational, not even to be 'in the forefront of the new liberalism'. We do it simply because we think it is right.

We know that it does offend one or two people; some sections of the photographic trade regard it as pornographic, and many a camera club president who has turned out meaningless pictures for decades will probably have closed the magazine with disgust. We are sorry about this, but it will not alter our point of view.

What we do find distressing is the way some people who don't agree with what we do, and who think it is wrong, try to prevent others seeing it. This is censorship in its worst possible form.

Censorship is of course an emotive word, so let us make it clear that we are not advocates of the total abolition; we don't think our magazine is either suitable or unsuitable for ten-year-olds, but we hope that the majority of our readers are adult and intelligent. For this reason we will resist the attempts of anybody to make us lower our standards as we regard it, even if they regard it as just the opposite.

In this issue, for example, will be found two very widely differing approaches from the naive nudes taken in Tahiti to the far more knowing ones of Carolee Schneemann. Her activities have even taken place in that dreaded sink of iniquity, The Roundhouse at Camden Town where at the time of writing *Oh! Calcutta!* is being staged, indeed her work must be seen in the context of plays and musicals such as *Hair* and *Vagina Rex*.

We think it is extremely relevant to point out that while these are all stage productions there is an important difference in that firstly the use of photography is intrinsic to Schneemann's artistic creativity and secondly that all we can show are milestones in a period of continuous progress extending over more than 10 years.

To us it seems that her work is of vital importance in trying to understand the modern approach to visual media and the place of photography within it, for even if this extremely advanced view is not shared, it cannot be ignored, and it is at this point that most amateur photography and much of professional photography fails.

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3s 6d November 1970

75c USA 80c CANADA

creative camera

PHOTOKINA JAMES CLOUTIER a small American town TWEM

RENATE HEYME PETER FREY TERRA



Photo by Peter Bitzer from the photokina exhibit 'Mit dem photo sichtbar machen'

Contents:

Comment

November 1970 **Number 77**

James Cloutier photograph	326
Views including letters	328
Gordon Baer photograph	329
photokina	330
twen	336
Renate Heyne	340
James Cloutier a small American town	342
Peter Frey young contemporary	350
Gallery news—reviews—products	352
Sister Anne Marie Ford photograph	353

In this issue we have taken several looks at photography in Germany and other countries around, as well as a good hard look at part of America. The reason for concentrating on Germany is that this issue coincides with 'photokina' held in Cologne and this trade-fair emphasises the importance that German cameras and German photographers have had on photography, particularly on photojournalism. Although we tend to avoid discussions on equipment, there is a specific relationship between certain basic types of equipment and the creative facilities that they give. The obvious example is the invention of the Leica, which changed the course of photojournalism and crystallised some hitherto only partly realised aesthetic concepts.

There is perhaps much to be written on the influence of equipment on photographic aesthetics, even if the superabundance of trivialities in most camera dealers tends to obscure this. Photokina is much more than a dealer fair, because it is also the scene of the world's largest photo exhibition, or more exactly, group of exhibitions under the directorship of L. Fritz Gruber. This flamboyant personality has been responsible for the great respect that most photographers feel for photokina and yet he shoulders the incredible burdens of this organisation to actually get the prints in position in time for the opening day. The burdens are not only technical but, it seems to me, political in the sense that he has to resist all demands for the ultra-popular, ultra-commercial exhibition for those that see photography at its purest and most elevated. The problems he has are those faced by any other exhibition organiser throughout the world and the results are not always the same with some exhibitions that are brilliant and breath-taking, and some which are regrettably only mediocre.

We do not know how a universally high standard can be maintained throughout the world, all we can do is offer our support and encouragement at this time.

The selection from photokina in this issue represents only a fraction of the work that will be shown and of course we have not touched some of the most interesting developments in colour. Because of our preoccupation with experiments and the adventurous spirit in photography, we have given additional prominence to the results of the competition for the under-25s. It will be interesting to see further work from these young photographers in the future and to see how they develop, how fast and how they compare with work being done elsewhere in the world.

Cover: The photograph on the front cover from the photokina exhibit 'Mit dem photo sichtbar machen' is one of those from the competition, other examples appear in the photokina article page 330.

Inside front cover: Photo by James Cloutier, part of the series 'A small American town', see page 342.

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75c USA 80c CANADA

creative camera

ARTHUR TRESS open space in the inner city RONNIE GINNIVER self portraits

MINOR WHITE mirrors messages manifestations

DAVID AKIBA & JACK MYERS the moon and the blonde engineer



Photo by Minor White

Contents		Comment	December 1970	Number 78
Robert H. Adams photograph	358	it is now two years ago that we drew up the plans that involved the rebuilding of our premises at Doughty Street. On these plans was the magic word 'Gallery'. As this is written, the builders are still on the premises, but we are actually within sight of the end of operations and we feel confident enough to announce the opening date of the Creative Camera Gallery as 1 January 1971.		
Views including letters	360			
Minor White photograph	361			
Arthur Tress open space in the inner city	362	The policy of the gallery will be similar to that of the magazine, simply to show good photography. The exhibitions will, in some cases, be used to amplify the pictures appearing in the magazine so that they appear simultaneously. At other times they will be totally unrelated. We are arranging links with galleries all over the world to receive exhibitions from them and the rather grand plans include forming part of an international touring circuit of small galleries. The exhibitions will be specialised and intended for photographers and a photographically aware public rather than the general public.		
Ronnie Ginniver self portraits	370			
Minor White mirrors, messages and manifestations	374			
David Akiba, Jack Myers the moon and the blonde engineer	380			
photokina news	384	We shall continue to try to organise other exhibitions such as 'Young Contemporaries' to go in public galleries and shall continue to co-operate with all those such as 'Modfot Two' trying to stage major exhibitions for the general public, but with the opening of our own gallery. we shall actually make reality of one of our smaller dreams.		

Cover: Photograph by Minor White, the American teacher, photographer, philosopher and poet. For more of Minor's pictures turn to page 374 and for his writings page 360.

Inside front cover: Photograph by Robert H. Adams, a young photographer from Colorado, USA. This picture comes from his series *The Current West*.

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Winthrop, Massachusetts 02152. U.S.
Phone (617) 846-7000.

Prints will be available for sale and we intend to build up a list so that collectors can rely on us being able to obtain any prints they want and of course we shall make the service world-wide. We feel this is an important step in the right direction and although, obviously, the first few months will take us a little time to get sorted out, before long we hope to have things running smoothly. The gallery will in fact still be very small—two adjoining rooms to provide wall space of no more than 100 feet which explains our obvious emphasis on the small one-man exhibition for we will not be able to cope with anything larger. Coupled with this we hope to make space available for 'anti-exhibitions', where any photographer may show his work. The first person to arrive with pictures at 9 o'clock on a Monday morning will be able to use this area (of necessity rather small) to provide an alternative to the show that occupies the main gallery space. This idea was used at photokina—unfortunately rather unsuccessfully—but we hope that the photographers who use the space will take advantage of the opportunity to present work that is radical and experimental.

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