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# creative camera

ALLEN DUTTON tadonium, a montage fantasy KEN GRAVES photographs

TONY RAY-JONES New Orleans Portraits MURPH DOWOUIS New Orleans Mardi Gras

FRENCH PRIMITIVE PHOTOGRAPHERS

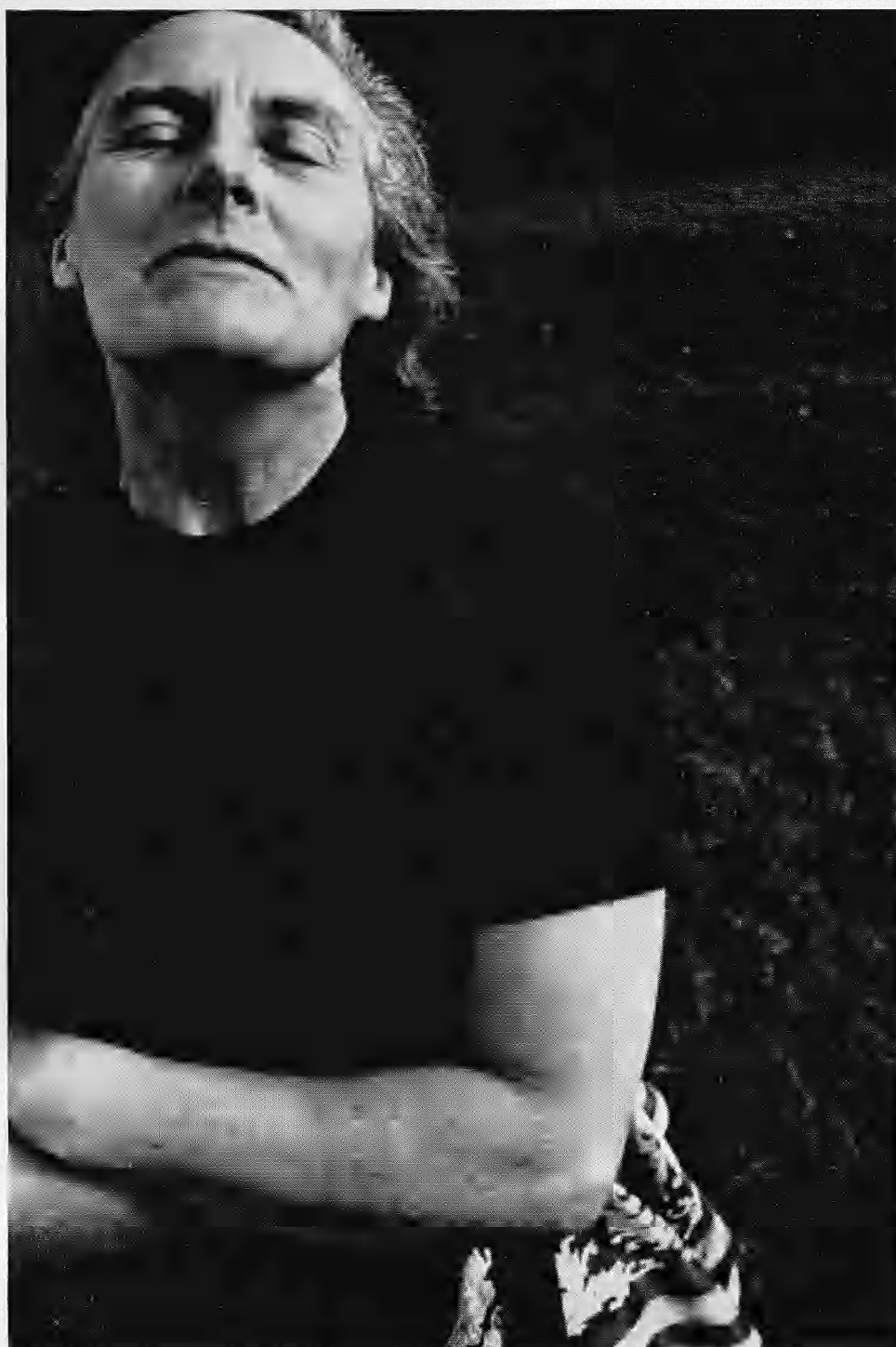


Photo by Paddy Summerfelcf

# creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**  
Assistant Editor **Peter Turner**  
Advertising Accounts **Grace Osman**  
Circulation **Terry Rossiter**  
Subscriptions **Freda Clayden**

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**Cover:** photograph by Paddy Summerfield, a young photographer from Oxford who was, until a year ago, studying film making. Since then Paddy has had several exhibitions and publications. He was featured as a young contemporary in our April 1970 issue.

### Inside front cover and facing views

**page:** photographs by Keith Jacobshagan, Assistant Professor of Photography at the University of Nebraska.

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

## Comment

January 1971 Number 79

### IN DEFENCE OF KITSCH

The defence of the apparently indefensible must always be good for a bit of fun. It can be guaranteed to provoke a few, disgust a few, and perhaps delight a few, but is Kitsch really indefensible? In the recent book by Studio Vista it was summarised as bad taste. This seems to me to be a dangerous simplification, because it assumes that we can not only define but define exactly the boundaries of good and bad taste. I wish it was so easy, for one man's good taste is another man's Kitsch. Even so, the wildest extravagances of Kitsch are not usually difficult to identify, they have a special character all of their own. In England we as a people lack the genius of Kitsch, and the nearest is in the more outrageous items in a seaside Gifte Shoppe, although the plastic gnome deserves special mention. Perhaps the Italians can show it at its most exuberant form—from the colourful spangled sentimental postcards to a working model of the Sacred Heart.

Can one compare a plastic gnome with the Sistine Chapel? This would indeed be stretching it, but let us compare it with contemporary photography, for the virtue of Kitsch is that people enjoy it. While one would hesitate to say that only popular art must be good art, photography seems to be in grave danger of retreating into an ivory tower from which there is no communication. However much we may sneer at the proverbial Yorkshire businessman who knows 'now't about art but knows what he likes', we must remember that what is at fault is perhaps his taste, but not his Interest and enthusiasm. To him art must say something, and even if its emotions are debased as in Kitsch, it is worthwhile considering whether this is not better than arid intellectualism or the pseudo taste of the colour supplements, with all the paraphernalia required of those who wish to be thought trendy.

Whatever taste is, it is not trendy, and it would seem to be mere snobbery to replace Kitsch by trendy Kitsch. Of even more importance is that it runs counter to arid intellectuality, and this seems to me the great danger in the New Eastern American School of Photography. At their very best these photographs retain their humanity, but some disciples or imitators seem to delight in disassociation. Perhaps it is the fault of society, especially American society, to achieve this disengagement of personal emotion. The cool detachment of the hipster is the same blight on society as that which allows the human individual to be degraded (into housing units and grouped under banners and slogans, rather than being treated as human beings).

What is missing from so much photography today seems to me to be simply flesh and blood humanity, either because photographers have forgotten how to feel, or because they are covering it with superficial elements that are reckoned by some to be good taste. The virtue of the Kitsch is that it is dependent on the human emotions. We may not need them in excess, but need them we do.

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, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers. PRINTED IN ENGLAND by Watmoughs Limited of Bradford and London.

POSTAL SUBSCRIPTIONS 54s. p.a. including postage (3 years £8). Cheques and postal orders should be made payable to Coö Press Ltd. Payment by Bankers Order will give more favourable rates (50s.); write for special form. Changes of address must be notified 6 weeks before they become operative. Both old and new addresses must be included. U.S.A. Price 75c. per copy. National newsstand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$7.50 per annum inc. postage (3 years \$20) to Coö Press Ltd., 19 Doughty Street, London, WC1N 2PT, England. Second class postage paid at New York, N.Y. CANADA 80c per copy \$8 per annum.

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22<sup>1</sup>/<sub>2</sub>p (4s 6d) February 1971

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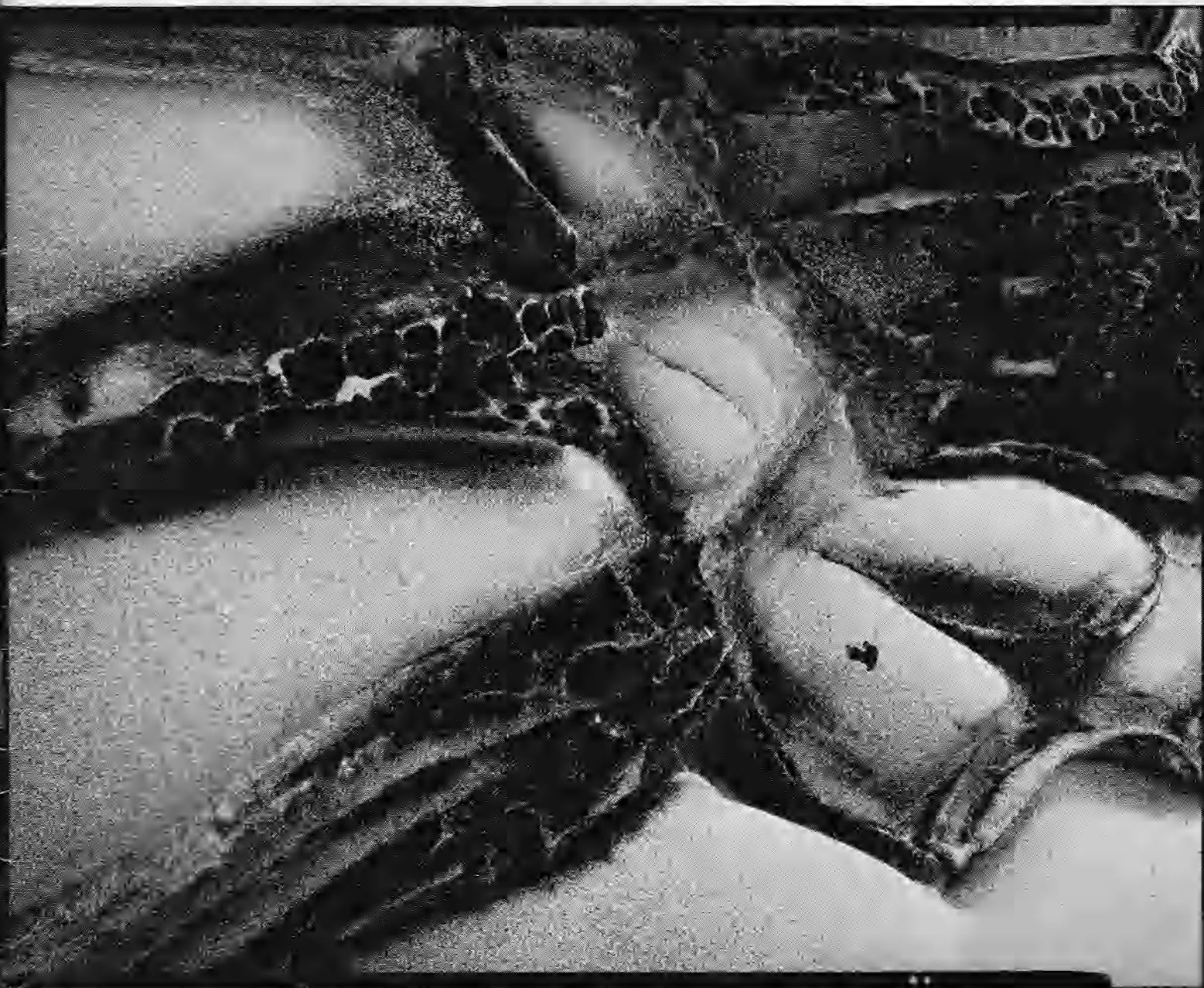
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BRETT WESTON Japan 1970

DAVID HOCKNEY photographer

SUSAN CARVER photographs

MICHAEL McQUEEN people



Photograph by Brett Weston



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On 1 January, the Creative Camera Gallery opened at 19 Doughty Street, or at least more or less opened. As we have rather frequently said, the rebuilding operation has taken an unbelievable two years and we are still not over our difficulties, but having fixed the date of 1 January, our first exhibition was actually held and there will be photographic exhibitions regularly from now on for as long as we can think of. The premises are our freehold premises and the staff will only be partly employed, so that we should have the lowest overheads of any gallery. We intend to buy and sell prints just as any art gallery, although of course the decision on what to exhibit will not be governed only by commercial possibilities, but it will fall in line with the general policy of *Creative Camera*.

There is no doubt at all that at long last London is beginning to have its galleries. There is now the Do Not Bend Gallery run by Clody Hall-Dare in Princedale Road which shows mainly photographic exhibits, and of course the Photographer's Gallery run by Sue Davis on much larger lines in Great Newport Street which opened 14 January, with the Concerned Photographer exhibit, and which is the nearest we have yet got to a national gallery of photography. The importance of the Photographer's Gallery cannot be overestimated and it will be criminal if it does not receive the support of every section of photography.

Nor must we forget the regular exhibitions put on by Kodak at Kingsway, sometimes too commercial for our readers, but, even so, important. And even the Royal Photographic Society at South Audley Street now has a midged sized gallery which at the time of writing contains a rather motley collection of pictures, but could develop to great advantage if used for regular exhibition of archive material. To complete this view of the London scene, there is the other Kodak establishment, the museum at Harrow, which as well as the regular exhibits has a changing exhibition which can be viewed by prior appointment.

Unquestionably things are moving. We are happy and indeed proud to have played some part in this. And indeed jointly and severally we have also played a considerable part in many exhibitions outside London. We hope to do more of this and anyone who is interested in receiving an exhibition, either organised by us or for which we are acting as unofficial booking agents should get in touch with us. The important thing is to make sure that we have the firm dates if possible and the amount of space available, either as square feet that is floor area, or as running feet, that is the amount of wall suitable for hanging pictures. With large halls it is obviously the area that is usually important, but this information is absolutely essential before we can start.

Let us finally add our willingness to help with any other exhibitions of good photographs. Our Young Contemporaries Exhibition is still touring but there are some vacant dates for anyone who can find room for a small exhibition. Probably the most important forthcoming British exhibition will be Modfot II which the Secretary, Dr. Franglen, tells us is now nearing completion. This will tour for 18 months in Great Britain and then six months in Germany and the greater part of its tour is booked, so much so that, in order to avoid continuing it beyond two years when the exhibits will be showing signs of wear and tear, consideration is being given to making a duplicate exhibition if any more bookings are received which cannot be fitted into the remaining dates.

The wind of change has at long last reached British photography and how refreshing it is!

Cover Photograph by Brett Weston;  
Rock Form '964 A portfolio of Brett's  
new appears on page 42.

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Winthrop, Massachusetts 02152.  
Phone (617) 845-7000.**

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22½p (4s 6d) March 1971

75c USA 30c CANADA

# creative camera

THE CONCERNED PHOTOGRAPHER

DAVID LEIGH-SMITH sequence

LINDA CONNOR lunar fantasies



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19 Doughty Street, London, WC1N 2PT

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## Comment

March 1971 Number 81

There hangs on the wall of our office a text written by John Donne, who combined being one of England's most important erotic poets with being the Dean of St. Paul's Cathedral, perhaps fortunately not at the same time. It is my favourite text which is why it's there and it reads as follows:

*No man is an Island entire of itself; every man is a piece of the Continent, a part of the main; if a clod be washed away by the sea, Europe is the less, as well as if a promontory were; any man's death diminishes me, because I am involved in Mankind; and therefore never send to know for whom the bell tolls; It tolls for thee.*

The last part of the text perhaps suffers from its association with Hemingway, but the first words should perhaps be any editor's gospel, 'No man is an Island.' And if this is true of editors, so is it true of photographers, for it raises the question and answers the fact that we are all in the communications business whether we like it or not.

The text is useful because so many little phrases can be picked out for suitable purposes. And for those who work on this magazine this text provides a larger part of the answer of why we beat our heads on the wall when there are far easier ways of earning a living. For every one of us working on the magazine can in truth say, 'I am involved in Mankind.' Involvement in means that one cannot be neutral in anything that one does. We are prejudiced; we are opinionated; we are perhaps bigoted. This is inevitable, but surely better than being homogenised bland.

It is for this reason that we intend to become even more involved and in future, rather than produce the pictures only from a photojournalist story, we will reproduce them with some text. Not perhaps to make us an imitation *Life* or imitation *Picture Post*, but to produce these pictures with the sort of text the photographer would like. We will put the photo back in photojournalist. It will be only a limited experiment, but we think a very worthwhile one.

We could have wished Mr. Donne had chosen a different word to 'clod,' because over the years words change their meaning. But a small piece of the photographic world has been washed away because *Album* is no more. The editor of *Album* left *Creative Camera* because of incompatible ideas about the future. He went his way and it lasted one year for which we should be grateful. Now because *Album* has gone, Europe and the world are less. It is no satisfaction for me to be able to say I told you so, for the conditions which made publication impossible for *Album* make it difficult for us. And the main condition is the naked hostility of our enemies and the indifference of our friends. Fifty per cent of those people who will lament the loss of *Album* will be the people who didn't think it worth subscribing to because it wasn't exactly what they wanted.

The tears should be for themselves for their failure. We know, because we suffer too because many of the people who come to us asking to submit material do not even do us the courtesy of reading the magazine regularly. Because we are not really noble, but just a little bit spiteful, the first £2.70 on any payment made for photographs is now going to go as a subscription. A piece of draconic justice that appeals to us.

Let us finish on a happier note. *Creative Camera* will survive but it cannot expand without more support from those who believe in anything like what we are trying to do. We need more advertisers, we need more subscriptions before we can expand. Those now lamenting the loss of *Album* would in fact be better employed finding us outlets in colleges and schools, introducing us to their friends, or even just seeing that it's on order at their local library.

One of the more cynical press barons once said the public get the press they deserve. I have spent a lifetime in journalism trying to prove this wrong. The loss of *Album* makes me no more confident for the future.

## Front cover:

Photograph by Diane Arbus, *Individuality*, from the series of 'pictures starting on page 83 that show the areas of involvement covered by the Fund for Concerned Photography. One of the major projects of the fund has been the travelling exhibition *The Concerned Photographer*, which has at last found its way to London to provide the opening exhibit at the new (and long awaited) *Photographer's Gallery* in Great Newport Street.

The show finishes on 14 February, so there may still be time to go along and see it—don't miss it!

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22½p April 1971

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DAVID HURN Arts Council Exhibition BRUCE DAVIDSON East 100th Street

ALAN F. BLUMENTHAL re-exposures RANCH LIFE

GEOFF HOWARD couples



photograph by Ruth Bernhard (1936)

# creative camera

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## Comment

April 1971 Number 82

One of the delights of modern travel is that one may watch a feature film while crossing the Atlantic at 4 o'clock in the morning, and, in one sense, the cinema can be regarded as a form of travelling art. Perhaps even more than this, so can still photography. It does not need the international finance corporations that are needed to produce a spectacle on the cinema screen to produce a photograph. For this reason, *Creative Camera* has always stressed the necessity of a global view of photography. There are certain centres of importance: generations ago it was the Royal Photographic Society in London, more recently it has been the twin-headed hydra of the Museum of Modern Art and Eastman House—both situated in New York State. The work that these organisations has done is of prime importance, but there is so much more and to see this our editor recently made a trip of some ten thousand miles to visit photographers all over a wide area. Particular emphasis was placed on California and Boston in America and on Germany in Europe, to see many important but neglected photographers. The American journey, even if exhausting, was immensely exciting. The pleasure of meeting Ansel Adams, Imogen Cunningham, Ruth Bernhard, Wynn Bullock, Edward Steichen, Minor White and Brett Weston was exciting enough and, needless to say, their work will be appearing in *Creative Camera*, including many unpublished and very recent things. But there was also the pleasure of meeting many of the photographers whose work is less well known in this country.

There are so many of these, some that are highly experimental (in California particularly, that for many months we will be able to show exciting pictures by young photographers whose work has not yet been seen over here.

## Front cover:

Photograph by Ruth Bernhard, the well known and much respected West Coast photographer. She arrived in America in 1927 from Germany, and worked in a commercial studio. A chance meeting with Edward Weston in 1936 so influenced her that from that time her photography took a new direction. In 1953 she moved to San Francisco, and has been living, teaching and photographing there since then. In a forthcoming issue we shall be presenting a portfolio of Ruth Bernhard's work.

We shall try and maintain the world perspective by continuing with the publication of great photographs from people of all ages all round the world, but, need we say it, there is a tremendously exciting year ahead with *Creative Camera*. Our schedule has become a little disorganised owing to the fact that we have not been able to turn over to gravure printing at the time we expected, but this change-over, to what we think will produce a higher quality, is on its way. In the meantime, our thanks to those who have written comments on the increased number of pages and the improved cover. We would like to reply to them all personally, but there just isn't the time, or at present even a postal service.

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DON McCULLIN exhibition portfolio

RON McCORMiCK neighbours JOHN MILES child scale

ULF SJOSTEDT egg pictures



photo: Don McCullin

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## Comment

May 1971 Number 83

One of the frequent accusations made against this magazine is that we tend to be negligent about pictorial finish. If the criticism is that we care more about content than print quality, we accept the criticism, but we never have and never will accept inferior print quality as a justification of its own existence. We are conscious that from time to time, particularly in the historical articles, we could do injustice to the memory of a photographer by reproducing prints that are inferior to those which would originally have been made by the photographer himself. I think it is fair to say that they must always be inferior, although paradoxically they can be superior in quality.

At the Friends of Photography Gallery in Carmel, California, we saw the magnificent prints made by Ansel Adams from the negatives of Arnold Genthe. Ansel Adams is probably the greatest print maker in the world today and he had obviously printed these with loving care. The only problem is that we are not sure that he did not print them better than Arnold Genthe did and the suggestion that we are making is that in this case, better is worse. Even though these were a great joy to see, they were not perhaps the true Arnold Genthe. The problem is also complicated by the fact that sensitive materials have now changed and negatives taken to be printed on platinum papers are now printed on silver bromide papers.

In order to give information to our readers without making it cumbersome, we propose to introduce a system of asterisks. A single asterisk will be used to indicate any photograph made from an original negative, but with the print made by someone not the photographer, nor acting under the photographer's direct control. We must emphasise the word 'direct' because this permits a print made by a photographer's assistant or in more modern times to be made by the photographer's process house to appear without an asterisk providing this print was made with his instructions, whether these be detailed or sketchy.

On the other hand, a negative printed after the photographer's death, no matter how sympathetically by someone else, would have an asterisk. These would include, for example, Jesse Bertram's prints of David Octavius Hill and Brett Weston's prints from his father's negatives where these were made after his father's death. We are making a hairline distinction because Brett also printed Edward Weston's negatives in his father's lifetime and to his father's satisfaction but some way or other we feel a line must be drawn and that is on the death or incapacity of the negative maker.

Two asterisks will be used for photographs which we reproduce neither from an original print nor an original negative; in other words, where a dupe negative has been made, or where we have got to use a printed reproduction or a copy print. We accept that a dupe negative made from an original print can, in the case of Stieglitz for example, give a better result than re-using one of the original Stieglitz negatives if they exist, but the use of asterisks is intended as a guide not as a value judgement. For example, much of the material that we use from Eastman House and the Museum of Modern Art is from dupe negatives and there are now the portfolios put out by photographers which are also using dupe negatives. We feel that it is important that we should make sure our readers know this, so that they may not base their assumptions of print quality on false information.

We are willing to accept that our printing process is not the best in the world, but it is in accordance with keeping the price down and making it a popularly priced magazine and judgement can only then be made relatively. By the use of asterisks we hope to make these comparisons more valuable. The second category of two asterisks will also include dupe negatives made from reproductions of prints.

In the case of an article which is entirely reproduced work, the asterisks will appear discreetly by the page number. Where an article combines photographs of mixed origin, they will appear equally discreetly at the foot of the photograph and for those who cannot remember which is which, a reminder will appear every month in the small print on this page.

## Front cover: Southend 1965

Photograph by Don McCullin, probably the best known and respected contemporary English photographer. His exploits in Vietnam as a war photographer are part of a deep involvement and concern with the effect of war—Don has covered every major conflict in recent years. Although much of his recognition as a major photographer has come from war coverage, his other work is equally powerful and equally compassionate in its outlook. A portfolio of Don's pictures starts on page 152.

A single asterisk (\*) in the index or near a photograph indicates that the negative was made by the named photographer, but the print was not made under his direct control. A double asterisk (\*\*) indicates that a duplicate negative and a print made from this have been used. Their presence or absence should not be taken as any guarantee of authenticity.

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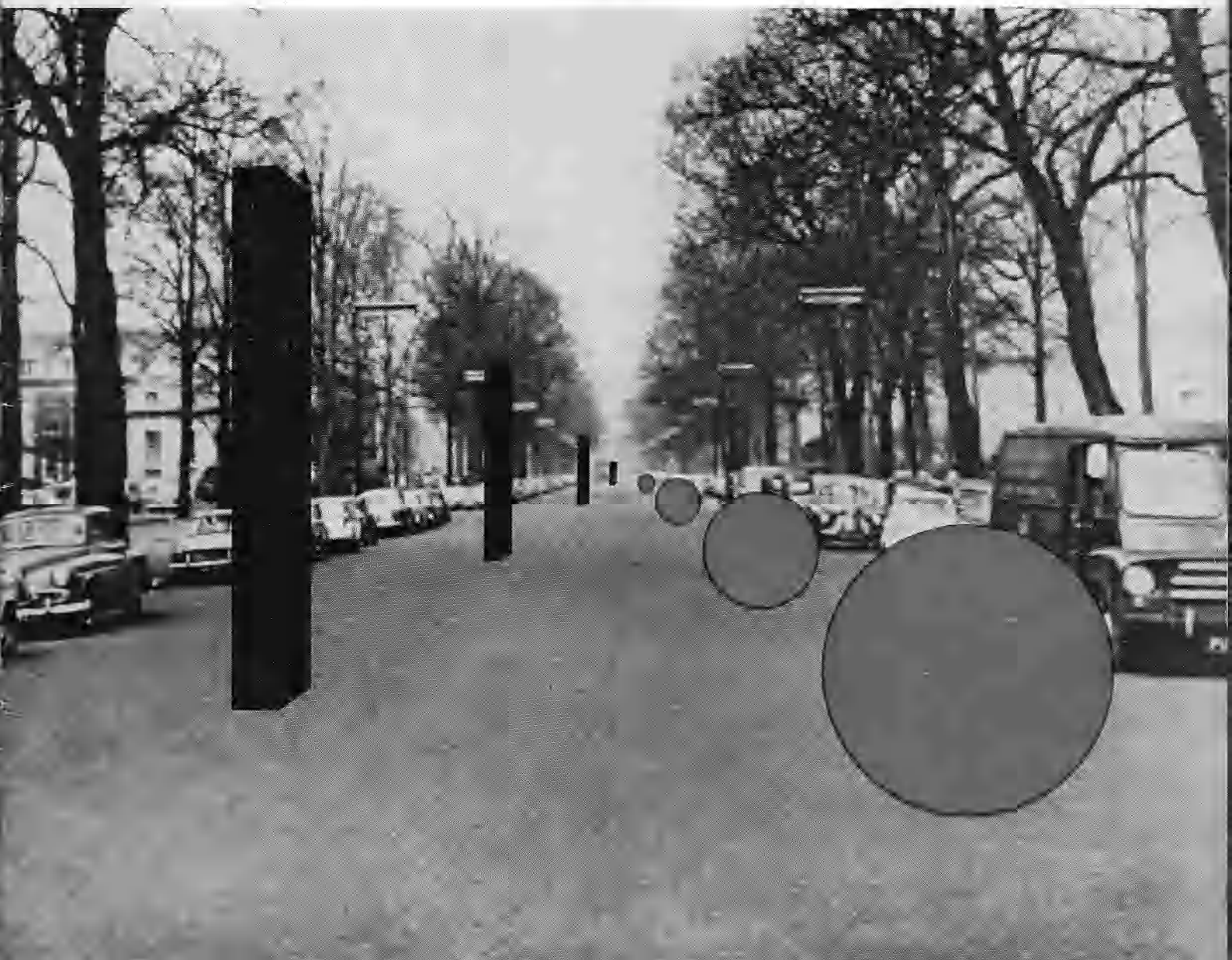


# creative camera

WYNN BULLOCK a retrospective view

DEREK BOSHIER situations LARRY HERMAN faith healers

JACQUES HENRI LARTIGUE later pictures





# creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher Colin Osman  
Assistant Editor Peter Turner  
Advertising Accounts Grace Osman  
Circulation Terry Rossiter  
Subscriptions Freda Clayden

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## Front Cover:

A print by Derek Boshier—photograph from a Ministry of Transport publication. (For more information see Derek's article on page 204.)

Inside cover: Photograph by Jim Marshall. Jim is probably the most notorious free-lance photographer in San Francisco, the fastest shutter in the West. He drives speedy cars and high powered motorcycles, and has every interesting piece of photographic equipment made ... If you're a music festival/concert freak, you've probably even seen him prowling all over and around the stage, snapping like mad, with a dozen exotic cameras hanging from his shoulders and strung around his neck. (Rags, February, 1971.)

## Comment

On two successive days recently, no less than six photographic exhibitions opened in London and, at the same time, two were already running. Compared to only a year or two ago, this amount of activity is astonishing and very heartening. It remains true to a large extent that there is no such thing as a bad exhibition of photography, but unfortunately this is only true in the sense that it can be argued that a bad exhibition is better than no exhibition.

Conversely it is equally true that there is no exhibition so good that it could not be better and the striving must be for an improvement in quality. This does not mean a narrowing in styles, but an attempt to make sure that only the best of those styles gets gallery space. For example, one of the group of exhibitions referred to was Gerry Cranham's exhibition of sports photos at the Victoria and Albert Museum and it would be idle of us to pretend that a greater part of his work does not lie outside this magazine, even so, there is no doubt that he is a very good photographer and the show should be very popular. Another of the exhibitions that opened was that of John Miles in our own gallery; far more complex to comprehend and less likely to obtain public approval, but at the same time these photographs deserve a showing and our small gallery is an obvious home for them. David Hurn, in an Arts Council exhibition in the Serpentine Gallery; Don McCullin at Kodak House and the young photographers at the Photographers Gallery were the others which occupied a shining week. At the same time our travelling exhibition of *Young Contemporaries* was still touring the country and we are now working on a scheme for international touring exhibitions where we will co-operate with small galleries all around the world. All we need is time to put in hand the complex organisation necessary.

Just as the popularity of galleries increases, so does our mailing list of collectors of photography—still very modest, but growing steadily and slowly and it is this development which produces in us a more ambivalent reaction. Basically we have always said we are communicators, in the seeing business; in a special branch like an oculist! But communicators are, by their nature, widespread, popular and non-exclusive other than to the group to whom they are addressed. In that sense, photographers should have their work published in magazines, passed from hand to hand and be cheap and unlimited in quantity. The collector of prints, on the other hand, usually sees the photograph as an art object, to be produced for the purposes of capital appreciation or for exclusive ownership and use—an attitude basically incompatible with communication. We accept that we are pushing the differences to the extreme, but this is to emphasise the essential conflict of interest which exists within photography.

Our job as publishers of a magazine is to promote good photography in any way we can and to advocate any and all methods of promotion. Our joy at the greater availability of photography in galleries should not be interpreted as a withdrawal from our advocacy of photography as communication, but little more than the pleasure of seeing the wider availability of good photography. We have enough problems without trying to be dogmatic in placing photography in any narrow compartment.

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22½p July 1971

75c USA 80c CANADA

# creative camera

MARK EDWARDS pictures from India PAUL MARTIN Victorian snapshots

IMOGEN CUNNINGHAM photographs

MARGARET HARKER the R.P.S. collection CHRISTINE PEARCEY theatre of the absurd



photo by Imogen Cunningham

# creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**  
Assistant Editor **Peter Turner**  
Advertising Accounts **Grace Osman**  
Circulation **Terry Rossiter**  
Subscriptions **Freda Clayden**

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## Comment

July 1971 Number 85

The mere existence of a word like Iron Curtain has such political significance that one can tell a great deal about people simply from their reactions to the use of the word. Interkamera has been called the Iron Curtain Photokina and this is really a ridiculous comparison. Interkamera is a smaller but different organisation in that it includes conferences as well as a trade fair and exhibitions. The trade fair is not small but minute compared to Photokina, but no doubt just as eagerly welcomed by the photographers unable to get across the frontiers.

The exhibitions under L. Fritz Gruber at Photokina have become internationally famous, but they tend to be overwhelmed by the enormous acreage of trade stands. This does not happen at Interkamera; the exhibition hall in Prague receives visitors not only from the trade fair, but also from the nearby cultural and amusement park. Among the exhibitions this year was 'America in Crisis'. The conference of photographic magazine editors, as far as this magazine is concerned, is by far the most important because it is here that the editors from East and West can meet and exchange ideas. If the atmosphere in Prague in 1971 was not the same as that just after 1968, it is hardly to be wondered, but the discussions are not political in character but concerned with the aesthetics of photography and the more technical problems of presentation in the wider field.

Each year at this conference there are suggested themes about which the conference is supposed to revolve. These themes may range from such subjects as the use of audio visual aids in schools throughout the world to the problems of increasing international co-operation between professional magazines.

The topics are not always the most important subjects of discussion and often it is round the lunch table that new friendships are made, new ideas discussed and perhaps some of the most interesting talk is heard. Although the Czech government are the hosts, there is no propagandising of an overt sort; Meopta equipment is not even mentioned! Of course one cannot help but come away with a brighter view of Prague and Czechoslovakia as a centre of photography. It helps dispel some misconceptions and, for example, to discover the vigour and inventiveness of the young photographers of Bratislava in Southern Slovakia puts English provincial photographers to shame.

At the end of each conference, suggestions are made for future ones and we hope we will be forgiven for riding our old hobby-horse and this is that the secretariat of Interkamera could well form the centre of an International Register of Photographic Archives. Our own attempt to get something done has been using voluntary labour and has not produced a great deal of results; enthusiasm soon falters when faced with mountains of official indifference and uncared-for prints, but the seed of the idea is happily bearing fruit in New Zealand where it has been adopted as official policy. It seems to us so fundamentally important that any attempt which produces any sort of results whatsoever should be pursued with zeal and vigour. If the Czech authorities are prepared to do what the Germans, the Americans and the British are not, we should welcome it and not try to find ulterior motives.

## Front cover:

Photograph by Imogen Cunningham 1923. She has been taking pictures since 1901 and in that time has proved to be one of the most influential of West Coast photographers. Her portfolio, covering pictures from the early 1920s to the late 60s appears on page 222.

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# creative camera

PATRICK WARD photographs E. J. BELLOCQ Storyville portraits

LASZLO MOHOLY-NAGY the future of the photographic process

HENRI CARTIER-BRESSON—Vive la France MEDFORD SCHWARZ photographs

HENRYK HERMANOWICZ an angry elderly gentleman



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**Front cover:** CND Rally, Hyde Park, 1969, photograph by Patrick Ward. Patrick is a British photographer whose professional work lies mainly in the field of advertising. But in his spare time and at weekends he forsakes the studio and 'set-up' situations to photograph the more whimsical side of the English. From July 3-25 there is an exhibition of his work, sponsored by the Arts Council, showing at the Serpentine Gallery in Kensington Gardens. For a selection of pictures from the show turn to page 258.

## Comment

August 1971 Number 86

Our publishing company, like most publishers and printers, is covered by a levy, in our case optional, to the Printing and Publishing Industry Training Board. As a direct consequence of this, we have taken a considerably greater interest in the general problem of training, not only our staff, but the staff of all magazines. The P.P.I.T.B. covers not only advert managers, circulation representatives, etc., but journalists, photojournalists and press photographers and it is a strange thing to look at those delicate manifestations of the photojournalist's art as an industrial product. The whole existence of the board opens or re-opens the question of how far it is possible to train journalists and, without implying any criticism of existing institutions, whether it is possible to train photographers. Of course it is possible to train them to be camera operators and it is possible to train them to be very good and very skilful operators, but is it possible to train them to be photographers? to train them to see a good picture? to train them to produce that unique, individual product that we forebodingly call a work of art?

We know that this subject is of great interest to our readers: many of them are trying to tread the delicate path between art and commerce supposedly at the two extremes. Must art be non-commercial? Must commerce be non-artistic? Like so much that appears in these comments, we are asking aloud because we do not know the answer, but it seems to us that looking at art schools in general that somewhere or other they seem to have lost their direction, neither producing the products of an industry nor artists satisfying their souls. Is this in itself too glib a summing up? Of course it is far too sweeping, some colleges are making a genuine effort although unfortunately not all. The whole question seems to be bound up with an international uncertainty about art, to be summed up in headline questions 'Why Art?' 'Whither Art?' etc., etc.

Even if we descend from the Olympian heights and pose the elementary question 'Why do we take photographs?' we are still asking in effect the same question and it does not answer it to say 'I take photographs because I must'. Should we probe more deeply? is it not enough that we do and someone somewhere likes what we do? What is of concern is that so much of what we do, we do blindly.

If any criticism is to be levelled about the commercial photographic schools, it is that they are not commercial enough. They do not turn people out able to earn a living. At best, they seem to produce good camera operators who would make adequate Civil Servants, class 3. Because of our membership to the training board, we are interested in investigating this further. Is there a need for a course on management techniques to allow the commercial photographer to make a good living? Would an artistic photographer benefit from the same course so that his decision is at least a deliberate choice, not a disaster that creeps up on him? Do we need better technicians, better photographers, better publishers?

Whither photography?

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# creative camera

Lee Friedlander self portraits John Benton-Harris Boot Camp

Helmut Gernsheim, D, O, Hill and Robert Adamson

Howard Selina pieces of America The Durham Miners Gala 1935



photo by John Benton-Harris



# creative camera

19 Doughty Street, London, WC1N 2PT

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Assistant Editor Peter Turner  
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## Comment

September 1971 Number 87

### THE ANTI-SNAPSHOT

On my last American trip, I was able to attend a class taken by Minor White at M.I.T. One day when time permits, I will write a factual report on my very limited experience. What is relevant here is to consider the anti-snapshot. Fashions in photography change and whereas for years nobody ever considered snapshots as works of art, then *Creative Camera* first published some articles on these and we have now discovered a number of photographers who have not only considered that point of view, but gone beyond it. This is good. The purpose of *Creative Camera* is to stimulate. We are actually happy at a reader who wrote to us and said the reason he buys the magazine is not for the many things he likes, but for the things he does not like!

After the snapshot, then the anti-snapshot; the considered, the controlled, the deliberate photograph. Not even the photo-journalist's instant record. I do not think Minor White would object to being put into this category, but of course what makes it particularly relevant to the quotation that follows is his emphasis on Zen Buddhist contemplation before making an exposure and his interest in mystical religions. The quotations are taken from a book on Classic Dances of the Orient by Xenia Zarina.

'All the arts were employed to celebrate the gods, and rules for the preparation of an artist before beginning a work of art are given in those most venerable writings, the sacred *Vedas*. They are of immense interest to us here. They state: "The artist must first purify himself by bathing and fasting. He must then meditate in solitude and quiet upon the theme he is to represent until a clear picture of it appears in his mind." As in Vedic times, so today there can be no finer preparation for the creation of a work of art. Modern art critics may sigh and wish more artists followed the ancient rules.

'While the Orient has looked toward spiritual values, the Occidental trend has been toward material and technical development, notably mechanical improvements. An Indian friend describes mechanics as "skill without sentiment".

The secret of all art lies in self-forgetfulness. That is, the artist must submerge himself in the part he plays, in the message he is to transmit.

'From these words of ancient wisdom it is clear that "Self-expression", "asserting one's personality", is in defiance of artistic canons and can never be true and perfect art. Art is order and discipline, not chaos. But within the boundaries set by any are, the personality of the artist has ample scope.'

We very much regret that yet another increase in postal charges has been imposed upon the long-suffering populace. And unfortunately this means that the postal subscription rates must go up, particularly for overseas readers. The new price is \$7-90 U.S.A., \$8-40 Can., and £3-05 U.K. and Commonwealth.

Present subscriptions will of course be continued but all new ones and renewals should be at the new rate. We have to warn our readers with regret that in the present inflationary period we may have to increase our rates without notice in the future. Of course the solution is to take out a subscription today and not risk the possibility, indeed the probability, of further increases.

## Front cover:

Photograph by John Benton-Harris.  
New York Botanical Gardens, Bronx—1969,  
John is an American photographer who has been living and working from England since 1965. For two years before this he was a draftee in the U.S. Army and it was while he was being subjected to basic training that he shot the pictures that appear on page 294.

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POSTAL SUBSCRIPTIONS £3-05 p.a. including postage. Cheques and postal orders should be made payable to Coö Press Ltd. Changes of address must be notified 6 weeks before they become operative. Both old and new addresses must be included. U.S.A. Price 75c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$7-90 per annum inc. postage to Coö Press Ltd., 19 Doughty Street, London, WC1N 2PT, England. Second class postage paid at New York, N.Y. CANADA 80c per copy \$8-40 per annum.

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MEMBER OF THE ADVERTISING  
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# creative camera

RUTH BERNHARD photographs

MARKETA LŮSKAČOVA the pilgrims EUAN DUFF 'How we are

ANDREW LANYON



photo by Andrew Lanyon

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## Comment

October 1971 Number 88

### ITV2: Welcome or Warning?

Discussions about the second commercial television channel go on endlessly. The first commercial channel is not enthusiastic because the market is already depressed, the present government is committed to it but fears it may be disastrous, the B.B.C. probably will welcome it on the grounds that any increase in channel switching will, in the long run, benefit them. The lumpen proletariat will probably welcome it. We feel that it may mean a reduction of standards and the increasing exclusion of minority interests.

According to the trade papers it will almost certainly mean the death of the colour supplements. Will any of our readers be sorry? To speak for a number of the younger photographers we know, the supplements represent an ultimate in betrayal. I don't know if this is justified but their use of photography certainly cannot be seen with complacency. I should make it clear that I am not asking them to use the standards of *Creative Camera*; they have a different job to do. You cannot complain about a horse that it is not a lion. But there are good horses and bad horses.

This is being written on the occasion of Princess Anne's twenty-first birthday, made notable because both the *Sunday Times* supplement and the *Observer* supplement used almost identical pictures by Norman Parkinson on the front cover. The *Sunday Times* was fractionally and arguably better with its cover choice. Inside, the *Sunday Times* won again—the whole of their presentation, not just the birthday event, sparkled in comparison. In addition they used photographs whereas the *Observer* supplement was almost totally without them, having embarked on what, and I quote the trade press again, has been called 'the boring standby of a modern presentation of history' which, reasonably, must be illustrated by artwork. The *Sunday Times* had a good article on India, so curiously enough did the comparable *Weekend Telegraph*, and this was pleasantly illustrated. The *Telegraph* report on their photographic competition with pictures by Kenn Griffiths was the best thing of the weekend. But elsewhere in all the supplements, no sense of urgency, no sense of concern and photographs used as illustration not communication.

Perhaps this is the malaise of the supplements. One has heard it so often that perhaps one can think it is true, that the pictures are illustrations to the articles and that the articles are to fill out the space between the adverts. If this is wholly true then like their predecessors in one sense, *Picture Post*, they deserve to die. Perhaps if they do it will breathe life and hope for the socialist photo-journalist weekly 'Seven Days' which is soon due to appear.

## Front cover:

Photograph by Andrew Lanyon, The Hanging Man, 1971. Andrew, featured as a 'Young Contemporary' in our issue of June 1969, was born in 1947. He studied at the London School of Film Technique but since then has worked in a variety of media—he paints, is Assistant Editor of *Ambit* the international poetry/graphic arts magazine and has helped organise two very successful exhibitions. The second of these, 'The Casual Eye', will soon be seen in London at the Photographers' Gallery. Andrew is the last of the summer series of exhibitors at the Serpentine Gallery in Kensington Gardens. The show started on 24 September—but for a preview turn to page 330.

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22½p November 1971

75c USA 80c CANADA

# creative camera

RALPH GIBSON the somnambulist

RICHARD KALVAR photographs

GUY BORREMANS nudes in a violent landscape

ROBERT DEMACHY gum printing



photo by Ralph Gibson

# creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**  
Assistant Editor **Peter Turner**  
Advertising Accounts **Grace Osman**  
Circulation **Terry Rossiter**  
Subscriptions **Freda Clayden**

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## Front cover:

Ralph Gibson. From his book 'The Somnambulist'. See page 366 for more particulars, and page 393 for information about the photographer.

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## Comment

November 1971 Number 89

### The Royal Photographic Society

In the Views page of this issue we have quoted at some length from the letter put out in July by the Royal Photographic Society trying to persuade the members that the new increase in subscriptions is necessary as the costs have now reached £8 per member. The poor old R.P.S. does come in for rather a beating and it is far more often criticised than understood. There have recently been some highly significant changes within the Society, all of which must be applauded. There are now usually four exhibitions on view at any one time at the headquarters at 14 South Audley Street, one of which is from the Historical Collection. There is now a full-time qualified librarian to bring order to what is possibly the world's finest collection of photographic books. There is a part-time researcher working on the photographic collection. The R.P.S. must accept that the reason it gets a lot of criticism is because so many people care about its future more than its past. But it cannot be denied that the present Council of the R.P.S. is doing more in the right direction than many of their predecessors.

The trouble is that librarians and researchers have to be paid for and without any substantial source of income other than members' subscriptions the only way to increase money is apparently to raise subscriptions yet again. This seems to be a defeatist approach because somewhere a member or potential member of the R.P.S. is going to ask what he gets for all the money he pays: a headquarters closed most evenings and all weekends; an increasing but still small number of lectures, many of which he is not interested in; a photographic journal which he would probably not buy if it came as a separate publication; access to the Library but at present without the ability to take books home to study. These are the physical 'benefits' which membership dues offer.

The average club photographer looks on this money as probably equivalent to his year's supply of film. It is no good talking to him about being a learned society. Whatever his style of photography I am quite sure the average Mr. Photography doesn't give two hoots about learned societies. He wants value for money. The way to increase funds available is to increase the membership without increasing costs because 20,000 members could far more easily support the overhead costs of headquarters than the present tragically small number.

The irony of the dilemma is that the R.P.S. in spite of its past years of retro-action has a tremendous fund of goodwill it can tap and if it was to lose its obsession with being a distinction-awarding body, could well find itself sitting on untapped wealth. I am talking about a supporter's subscription of £1 a year, which would give the right to attend lectures and to use the Library for consultation. This is all many people want. Providing a streamlined administrative scheme was used the additional costs would be negligible, since recent lectures have in some cases been given to almost empty rooms. The Royal Photographic Society has gone on from year to year from one makeshift to another. They have tried to reassess their role in the 70s but this valuable exercise has been marred because they apparently cannot think of the membership as customers who have got to be kept satisfied. It should be a matter of concern to them that their membership is less than our readership!

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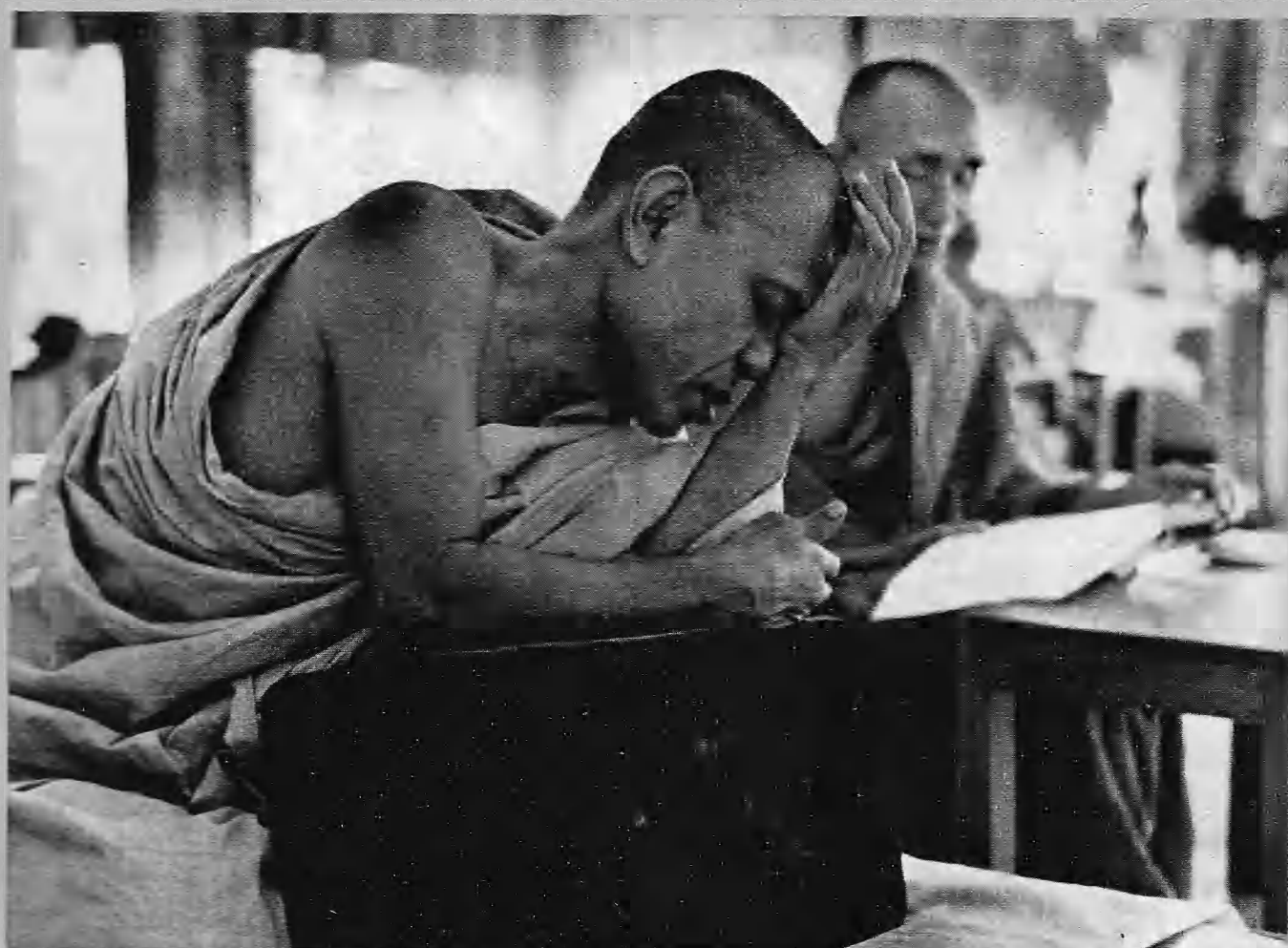


22½p December 1971

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# creative camera

BERT HARDY anything for a story  
HOMER SYKES exhibition  
PHILIP SAYER Blaenau Ffestiniog  
DANIEL KAUFMAN the magic of life



photograph by Bert Hardy, Bhuddist Monk



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## Front cover:

Photograph by Bert Hardy.  
Bert, one of the great English photojournalists, is probably best remembered for his outstanding contributions to *Picture Post*, the leading British magazine of the Forties and early fifties. Covering stories as diverse as *The Life of a Prison Officer* and the Inchon landing in the Korean war, he produced photographs that were not only vital but also deeply human. A portfolio of Bert's favourite pictures appears on page 404.

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## Comment

This month's issue is the beginning of 1973. At least, this is how we look at it. There is tucked away in our files, something called the 1973 Plan, which is a summary of what we hope to do by the summer of that year. It will involve some changes in the magazine. It may involve substantial changes. We do not know. A great deal depends on how you, the reader, reply to the questionnaire that is included in this issue, for out of the thousands of copies we sell we meet comparatively few of our readers. Through this questionnaire we hope to make contact with far more than ever before. We are asking you, the reader, how you think *Creative Camera* should go in the future.

We must stress the point that some changes have got to be made. While it is alright to run a magazine like this as a hobby, it can prove an expensive hobby and in some way or other we have got to reduce the expenses. One way would be by accepting advertisements but, unfortunately, for items on mass sale, we are not regarded as the ideal medium for reasons that we don't really understand. Although we are the ideal way to reach the quality market, there has been little advertising interest from this part of the advertising field. An alternative would be to make the magazine more readily available at newsagents but this is a very expensive operation and cannot be justified at the present. It is a dilemma that can only be solved by our readers. If every reader was to take out a subscription tomorrow, our present problem would be solved. The future would still not be secured, however, because we need the co-operation of newsagents for expansion into areas where we do not already reach. Quite simply, we don't know the answer to the dilemma but we have set a deadline of Spring, 1973, to find the solution. In the meantime, please fill in the readership enquiry. Please write to us. We really do need your views, even if the shortage of staff prevents us from replying to every letter.

The one thing we will not sacrifice is quality and you should have noticed by now that this issue of *Creative Camera* is printed by sheet-fed gravure. It is our first issue by this process, so we are waiting, a little with bated breath, but we have some of the most advanced and experienced printers in the world with us. We really believe that this issue and the subsequent ones will show an improvement on what was already a high standard of printing for a magazine selling at a popular price.

The other plans we have in mind for 1973 do not involve a reduction in quality. We are just searching for ways to increase income. Please help by filling in the questionnaire.

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