

22½p January 1972

75c USA 80c CANADA

creative camera

ERICH SALOMON Historian with a camera

LEONARD FREED'S GERMANY

CHRIS KILLIP'S ISLE OF MAN

JIM ARNOULD'S BRIGHTON



photo by Michael O'Cleary

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 Claydon

Contents

Comment

January 1972 Number 91

Views	436
** Erich Salomon Historian with a camera	438
Jim Arnould Brighton	446
Leonard Freed's Germany	450
Chris Killip Isle of Man	458

At the back of each issue you will find a section entitled 'Books Received'. This, in vulgar parlance is a bit of a cop out. A word or two is usually taken from the press release and it neither is, nor pretends to be a review of the book concerned. All it is, is a listing of the titles, which in itself is a very valuable service. As it says in all of the best magazines, it does not mean to say that the books are not going to be reviewed later, and in many cases we may use pictures from, or extracts from the book and, indeed, devote many pages to it.

The reason why we do not review every book is the simple question of time. We struggle enough on the sheer mechanics of getting the magazine out and with the pile of unanswered correspondence steadily growing higher, a serious, detailed, critical review of any quantity of books becomes an impossibility. We could, of course, have guest reviewers but this does have its own problems, in that, if there has got to be a review, it has got to be from someone closely involved with what is happening at 19 Doughty Street.

There are even greater difficulties over many of the books, in that quite often we simply do not know how to review them. A particular case in point is David Hamilton's 'Dreams of Young Girls', published by Collins at £4.00, beautifully printed in Germany by J. Fink, as described in the column, 'Books Received' but where does one go from there?

Many of the images have been seen at 'photokina', as part of the Four Erotic Photographers exhibition, and later appeared at The Photographers' Gallery, London and many other places. A considerable number of the pictures did not appear until this book but, in atmosphere and essence, they represent a continuity. The young girls are frequently nude, exceptionally pretty, deliciously sexy—a very special type of Lolita perhaps. Perhaps a pair of Lolitas would be better, as they frequently appear in two's, touching nipple to nipple, to the greater delight or frustration of the viewer. This is actually no more than a plain statement of fact, even if moralistic overtones are clear.

Such is one possible review for a magazine such as ours, with its' unimpeachable moral standards and unquestioned integrity, but of course, such a review is equally a load of pretentious bunk. Suppose we start the review again.

David Hamilton is obviously a master at using a camera. The black and white pictures are full of softness and delicacy. The sepia toned ones work superbly in adding to the ethereal theme of the book. The colour has a softness, a delicacy, a voluptuousness, which is enchanting. The design and layout of the book shows very considerable skill and, with minor exceptions works very well. The anonymous introduction is so naive, you have to wonder if it is pure camp. It is what it sets out to be, a complete realization of his particular concept of beautiful girls.

This is really the dilemma because both reviews are equally true and yet, in neither case have we really answered the question that it is the reviewer's job to do. The book is beautifully done. The question is not, whether it was worth doing but, if it was not worth doing, why not?

Front cover:

Photograph by Michael O'Cleary, an "amateur" photographer in the best sense of the word. Working as a civil servant, he devotes much of his free time to producing pictures for his personal satisfaction. Michael's photographs are seen, far too infrequently, in a number of photo magazines and exhibitions. Watch out for a complete portfolio in a forthcoming issue.

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.05 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 \$9.00 per annum inc. postage to Coo Press Ltd., 19 Doughty Street, London, WC1N 2PT England. Second class postage paid at New York, N.Y. CANADA 80c per copy \$9.00 per annum. Belgium 346 F, Germany 25 DM, France 37 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306
ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.
CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD., 1971



22½p February, 1972

75c USA 80c CANADA

creative camera

GEORGE GARDENER

ANDERS PETERSEN

LÁZLÓ MOHOLY-NAGY

BOB MAZZER

509



CAIRO, ILLINOIS photo by George Gardener

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

Contents

Views	472
George W. Gardener Cairo, Illinois	474
Bob Mazzer Four photographs of London	482
Eric Stubbs Conventions and Photography	486
Lazio Moholy-Nagy	487
Anders Peterson a cafe called Lehmitz	494
Gallery Guide	500

Comment

February 1972 Number 92

146 years ago photography was invented. From today painting is dead' proclaimed the painter Delaroche, and the world (so we are told) waited with bated breath for the results of this revolutionary new process. The world didn't have to wait too long. Amazed with the potential of the new medium, photographers set about exploring and exploiting their process, astounded by its inherent qualities. Men such as Dr. P. H. Emerson who wrote a treatise on 'Naturalistic Photography', Frederick Evans who made a complete and loving study of English cathedrals. Sir Benjamin Stone who recorded the customs and traditions of the British Isles. To complete the list would take too long but we can't ignore Julia Margaret Cameron, Alfred Stieglitz, Frank Sutcliffe and John Thompson.

In the fifty odd years after its invention, photography blossomed. And in the years that followed some good things happened too. But today, 146 years later, where are we? We certainly haven't advanced much and yet we don't seem to have acquired the power of hindsight either. In 1972 we can't even print as well as the Victorians, let alone equal the power of their imagery.

Are we regressing?

Twenty years ago the pictorial essay was a vital means of communication, today magazines fold almost daily. TV is closing in on reportage and films offer a more complete and easily assimilated creative experience. Commercial photographers have begun to turn to film advertising to stay in business: many have given up altogether. Creative photographers are faring little better. Some photographs are shown in galleries and museums; to be viewed in an 'art' context, but reaction is (still?) slow. Photography has profoundly affected its brother arts but it is still consistently ignored. A corridor here, a corner there, and this only through the rather patronising 'liberal' attitudes adopted by the fine art hierarchy. Pushed into a corner, many photographers feel that their backs are against the wall.

In the fight for survival, some are beginning to sign their prints and number limited editions of their works before they destroy the negative, and so make their images more precious—and higher priced. Rejected by the art world, photography is still vainly trying to adopt its trappings. Photo-galleries have the appearance and feel of all other art galleries, but the guise sits uncomfortably—a bastard child in hand-me-down clothes.

But a corner can sometimes offer a perspective on a room which is hidden from those sitting in its midst. Up against the wall, photography must now turn about and confront its future. . .

CRAP

the Committee for Radical Action in Photography is a new group who believe that the medium has a future and that a united front can get something done.

CRAP is tired of watching photography go cap in hand to the other media and is searching for viable alternatives to galleries and museums.

CRAP wants good photography to become a familiar occurrence in our daily lives and to raise the standards of visual awareness in the community.

CRAP seeks to revive photography as an important anthropological and social tool—photography for school children, the mentally ill and any one of a thousand areas in which it can be vital.

CRAP's first function will be to make the Dadaist declaration 'photography is dead'.

P.T.

Will photography survive? Will this light hearted medium rally again and triumph to yet greater heights? Look to the streets, the walls, buses, papers and magazines. And above all don't miss the next exciting issue of CC!!!

Front cover:

Photograph by George W. Gardener from his essay on Cairo Illinois, a town torn by racial violence. The complete story, edited and laid out by George appears on page 474

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.05 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 Coo 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. Belgium 346 F, Germany 25 DM, France 37 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306

ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD., 1971



MEMBER OF THE ADVERTISING COUNCIL OF GREAT BRITAIN

22½p March, 1972

75c USA 80c CANADA

creative camera

Roger Mayne Frantisek Drtikol

Roy DeCarava

Tom Hopkinson



photograph by Frantisek Drtikol

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**

Contents

Views	508
Roger Mayne Photographs from Spain	510
Frantisek Drtikol	518
Tom Hopkinson Seven Days	526
Roy DeCarava	528
Gallery Guide	536

Comment

March 1972 Number 93

We have now got a large number of replies in from the questionnaire. Some of them need personal replies and we hope to give them as soon as possible. For the rest, please forgive us if we cannot reply but every one is read by both myself and the others concerned and the results are fed into our human computer—alternative to produce statistical material which we will pass on to our readers.

Some things become obvious and that is that a lot of readers have difficulty in getting copies through their newsagents and that the post office is not particularly gentle with their handling. Result number one of the survey is that we are going to use a heavier grade of envelope when we order new stock, in spite of its higher cost, so that there will be less damage in the post. Item number two is that we are going to send out a circular about postal subscriptions to those who say they have difficulty in getting the magazine. If by the time the circular reaches you, you have solved your problems, do us a favour and pass it on to a friend.

I do not intend to quote from all the flattering comments that were made. We do appreciate them and 'encouraging' is the very apt word to describe them. Some of the criticisms do need a general reply. One we were surprised at was the accusation of broken promises: such and such a letter, relating to legal matters was not published: certain photographers had not appeared. The bit about photographers is easily answered. The work has not been made available to us. Secondly is the complexity of certain of the articles. Take this month's Drtikol—some pictures lent to us by the editor of a Czech magazine, some more obtained from a museum as a result of an Uzbekistani friend translating from Czech into English (!) but then a year's fruitless wait for an article by an ex pupil expected from California.

And yet, it is still probably the best article ever published in English on Drtikol. In the case of the letter which several referred to, we received a threat of a legal injunction and decided that, in any case, it was not worth it! We did not really make promises about future contents—we try and share with our readers our hopes.

One of the reasons for a statistical count of the replies is to try and balance the more-ofs against the less-ofs, and we will await with some interest the results of the more writing against the less writing readers. A fifty-seven year old electrical engineer from Carmarthen says, "Would like comments by Creative Camera on the pictures published and why you think them creative—NOT 'Camera Club' comments please." And yet, a thirty-three year old school master M.A. from Caterham says that he would like more technical information on the pictures, that there is too much irrelevant biographical details and that there are too many philosophical reflections on photographic aims. A twenty-five year old research engineer asks for less 'dreadfully pseud articles on dreadfully pseud photographers. Or, as a twenty-three year old Hornsey reader put it—less 'pseudo artistic/creative bullshit'.

The maze becomes quite complicated when you have, for example, a twenty-seven year old London writer who says that "it should be confined to photographs, practical texts and definite information as that is the field it excels in; the nebulous prose is never very good and too similar to a hundred other magazines". But when asked what we should put in ten extra pages he wants definitive breakdowns on shutter speed, film, developing etc., . . . and yet a forty year old, Sheffield chartered engineer complains of the lack of comment on pictures shown. The list could go on indefinitely.

It must be fairly obvious that we are extremely cautious about using words. We regard some biographical information as helpful in giving perspective to the brief portfolios we can publish and it still remains true that one man's bullshit is another man's inspiration. One thing that has clearly emerged is that we shall not be doing articles on new cameras and apparatus or articles on the technique. The overwhelming response is unfavourable and as a thirty-six year old engineer from Eaton Socon put it, "NO NO NO."

In months to come I shall talk about some of the other points raised in the letters but can I say a thank you to a twenty-five year old Cardiff doctor, whose last comment was the most pleasing—he simply said, "I enjoy it". Bless you dear reader.

Cover: picture by Frantisek Drtikol, a Czech who was regarded as one of the foremost avant-garde photographers of the nude in the 1920's. He became known in England through the publication of his pictures in *Photograms of the Year* but in Prague, where he had a studio, his talent had been recognised for some time. This picture, from the collection of Rudolf Skopec, is one of Drtikol's earlier works. A complete portfolio of the pictures of Frantisek Drtikol appears on page 518

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.05 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 Coo 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. Belgium 346 F, Germany 25 DM, France 37 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application.

CLASSIFIED ADVERTS. Rates at beginning of classifieds.
BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306
ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.
CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.
© COO PRESS LTD., 1972



25p April 1972

85c USA 80c CANADA

creative camera

Aaron Sixx

The Agfa-Gevaert-Museum

Henri Cartier-Bresson

Hiroshi Nakanishi



photo by Hiroshi Nakanishi

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

Contents

Views	11 2
Aaron Sixx	114
From the Agfa Museum (**)	118
Henri Cartier-Bresson	126
Hiroshi Nakanishi—the quiet American and the gentle Japanese	130
Gallery Guide	140

Comment

April 1972 Number 94

Collecting for What?

Recently the Society for Photographic Education held a meeting at which they discussed the uses of photographic archives. At the time of writing the R.P.S. is shortly going to hold a seminar on the setting up of a colour archive. We ourselves have just placed an order for a booklet on obtaining archival quality with black and white films.

The collection at the Photo Study Centre of the I.C.A. continues to grow and holds much archival material. The National Portrait Gallery has now appointed Colin Ford photo archivist, for which he left his previous job at the National Film Archive. Ernest Lindgren of the same National Film Archive writes to the R.P.S.: 'again urging the Council to take the initiative in launching discussions towards the formation of a National Photographic Collection' ... 'the Council did not believe that the present time was the appropriate moment to attempt to launch such a project.' However, at the same time the archivist of the R.P.S. collection now becomes full-time.

It is all happening archive wise! and yet there seems to be a critical lack of direction about the way it is going. As was revealed at the Society for Photographic Education's meeting, there seems to be wide disagreement about the total aims of such an archive.

The needs of the photographic educators in the various schools and colleges seem to me fairly well defined by their purpose. They need photographs they can put on exhibitions both of the 'old masters' and of the 'young contemporaries'. These, wherever possible, should be real prints but facsimiles with lower insurance risks and lower damage risks of some of the old and not-so-old masters, should meet a ready demand in every college. Unfortunately, as we know from experience, this is far from the case. A large number of colleges were written to about the free hire of the *Young Contemporaries Exhibition* and some didn't even answer. A number of other exhibitions which have been available, although we don't know whether they have been specifically offered to colleges, remain unseen. Our nearly facsimile prints from the Friends of Photography Gallery may not meet with the popularity they deserve and we may notch up another artistic success and another financial failure.

The second form of teaching aid is obviously slides suitable for lecturing purposes. The I.C.A. has an enormous quantity of slides, some copies of old prints, in their library which are available to people who call there. The R.P.S. can supply study transparencies from their collection. But what is needed here is a central library from which slides can be borrowed for specific lectures or can be purchased to form a college slide library.

The problem is that photographers do not live on charity. If a book is taken by a library, there is a minute royalty paid for a large number of readers; under the present scheme the photographer gets even less and is supposed to pay for the privilege of making his work available. There must be a sounder financial basis. A central slide library for colleges will have to rent out their slide sets and in this computerised world it should be possible for the photographer to receive payment, either for the number of times his pictures are used or at least for his contribution to the central library.

The need for a national register of photographic archives is a very old hobby-horse of ours; like many of our other ideas it languishes from shortage of time and of course we are not the right people to be attempting to compile such a register, but better us than no one.

An even more crying need is for a preservation section. Many prints of major importance now have a collectors' value to be measured in hundreds or even thousands of pounds. The collection which the R.P.S. holds as the late Leighton-Herdson said 'in trust for the Nation' is worth a very great sum of money and is too expensive to put at risk, except for major exhibitions. Not only are copy prints needed but archival dupe negatives from all the major photographic collections are also needed. The sheer volume of work that exists may dismay but it is surely more important that a start of some sort be made. Ninety-five per cent of something is more than 100% of nothing.

A perennial problem will be the one of finance but how can we expect the Government or Industry to offer financial support until there is an agreement on policy. What is needed first is a National Policy for Photographic Archives but we fear the disjointed and estranged preoccupations of those who share our archival concern may mean that something will only happen by the direct intervention of the Minister for Arts.

Front cover:

Photograph by Hiroshi Nakanishi, a Japanese press photographer from Tokyo, coming from his story 'The quiet American and the gentle Japanese'. The pictures, which start on page 130 are concerned with the activities on and about an important American airbase in Japan. The front cover shot was taken on top of a nearby cafe where the base, now something of a tourist attraction, can be watched through binoculars.

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 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 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306.

ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD., 1972.



25p May 1972

85c USA 80c CANADA

creative camera

EXHIBITION ISSUE

Personal Views—British Council

New Photography U.S.A.—Photographers' Gallery

The Casual Eye—Northern Arts

Chris Steele-Perkins—I.C.A.



Highgate, London, photo by Thurston Hopkins

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

Contents

Views	148
New Photography U.S.A.	150
Personal Views—a British Council Touring Exhibition	152
The Casual Eye	168
Chris Steele-Perkins	172
Gallery Guide	176

Front cover

Photograph by Thurston Hopkins. Thurston Hopkins, an ex *Picture Post* photographer, is one of the (almost) forgotten names in English photojournalism. Now a lecturer in photography, he produced outstanding illustration and reportage for ten years as a staff man on Britain's greatest picture magazine. When *Picture Post* folded, Thurston began working on advertising assignments until he took up teaching. (A crucial outlet for his other talent—he's a great talker too!). His picture is from the British Council exhibition 'Personal View', a collection of 150 prints from 15 British photographers, spanning over 100 years from the Victorian Era to the present. Sad to say: it may never be seen in England—only overseas. For those who will not be able to see the show, we have one picture from each of the photographers represented—'Personal views' 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.

Comment

SOLD INTO SLAVERY

From time to time a copy of a *Picture Post* turns up in a few old bookshops. Looking at it, young people must wonder what all the fuss was about. Older people cannot look at it without nostalgia, for it is a social document like a ration book or an identity card. Under a German editor at the time of Munich it made one of the few brave attempts to tell Britain what was really happening. It provided a refuge for a number of the great German photojournalists who fled the Nazis. It became a breeding ground for a generation or more of great British journalists and great British photographers. Its influence on post-war journalism was immense. Its influence on television probably even greater. In turn the great reporters of American television, the news makers of the new media, came under its influence. It was not a tatty old magazine picked up on a book-stall. It was the communications revolution.

Picture Post died, many think ignominiously and its vast library of negatives was sold off to the BBC to become the Radio Times Hulton Picture Library. I don't think anyone realised at that time what a disaster this was going to be. Many cherished then, and indeed still cherish. Lord Reith's vision of the BBC. Nation shall speak unto nation. Little did they think that the Radio Times Hulton Picture Library was to become a purely commercial organisation acting no better and no worse than any agent hawking his wares up and down Fleet Street. We came across this when trying to do the Bert Hardy story. Having known Bert's work of old we regarded him as one of the great photographers of Britain: someone who should not be allowed to decline into obscurity. We went to see him, were made very welcome, shown some of his personal prints, but told that payment had to be made to Radio Times Hulton Picture Library. This was agreed. Eventually a bill came from them for £93. Not a large sum to pay for the work of a man's life, except that none of it goes to the photographer—all to the library.

We did explain to the BBC that we didn't regard ourselves as quite the same as their other customers. Perhaps we over-estimated our own importance, but we like to think of ourselves as something different from other print users, if only because we can offer the priceless gift of publicity to the right people who do have vast budgets to spend on pictures. We explained that our page rate was £5 per page and that this was paid to contributors irrespective of fame or fortune, and up to now this standard rate of payment had been accepted. Indeed quite a number of photographers never claimed anything, suspecting that although we were a commercial company the magazine was not exactly aimed at rapid financial success. The Public Corporation of the BBC intent on conserving the taxpayers' money for yet another performance of the Black and White Minstrel Show, has therefore been our most expensive print supplier.

The discouragement from using this library is fairly obvious. What is even more obvious is that the Library and indeed the *Radio Times* show such small appreciation of a photographer's work. The *Radio Times* frequently omits credit lines which is an unnecessary denigration of a photographer's work. The Library is by far the worse offender because of its failure to provide access to the work of many of the great photographers who worked for *Picture Post*. How many of these believed in the halcyon days that the failure of *Picture Post* would entomb their reputation and belittle their credit.

Some of our readers may have known these great photographers. We still want to restore these shattered reputations. If they can lend us photographs which are not the copyright of the Radio Times Hulton Picture Library, or if they have memories, recollections, we hope they will write to us. If not, we suppose we shall have to go back, cap in hand to Lord Reith's successors and let them have their pound of flesh.

The moral is clear to photographers. Whatever contract you sign, retain the right to use the pictures for the promotion of your own talents and your own career.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 per annum inc. postage to Coo Press Ltd., 19 Doughty Street, London, WC1N 2PT, England. Second class postage paid at New York, N.Y. CANADA 85c per copy, \$11.00 per annum. Belgium 346 F. Germany 25 DM. France 38 F. Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

ADVERTISERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306. ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those who are regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post. © COO PRESS LTD., 1972.



25p June 1972

85c USA 80c CANADA

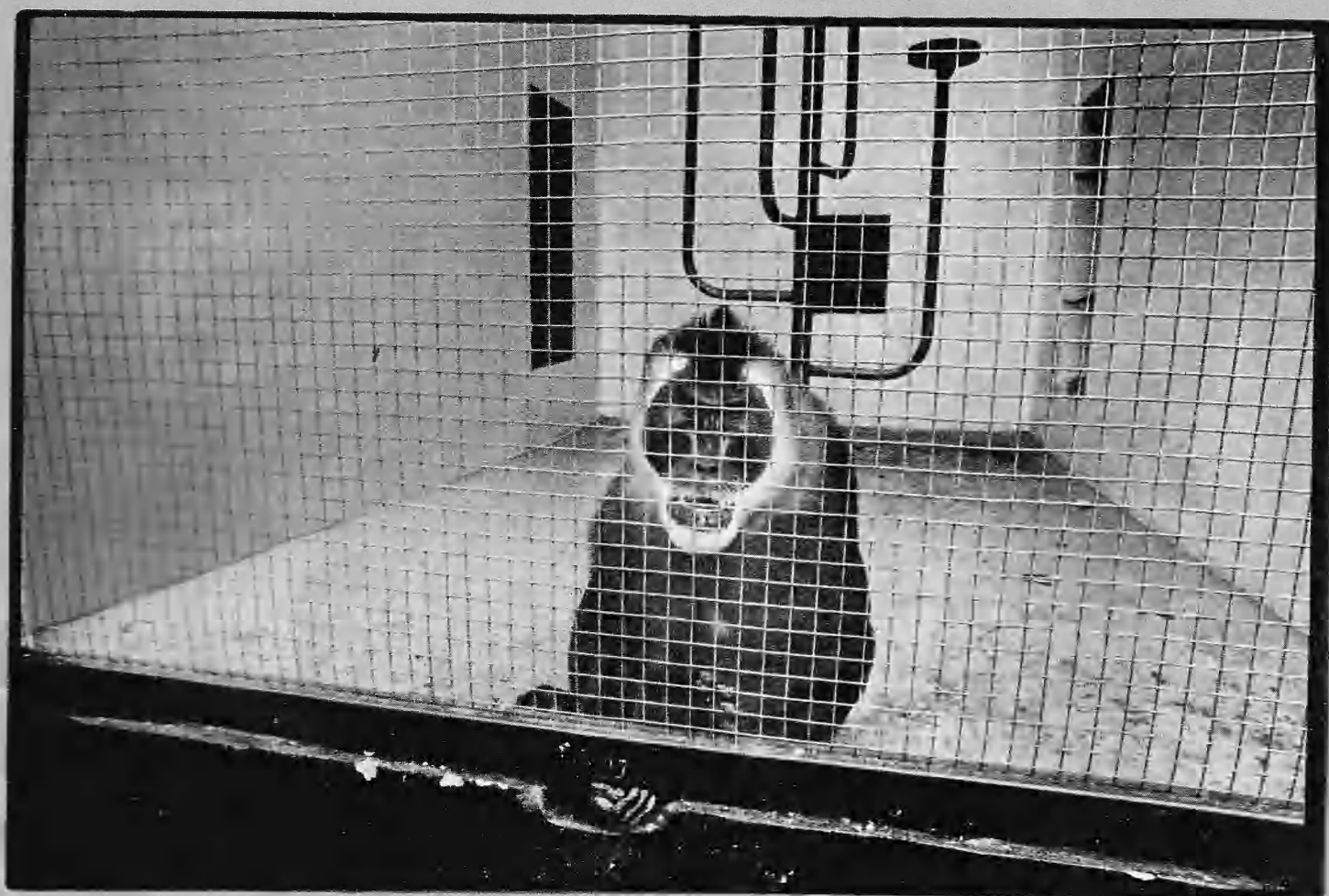
creative camera

Edouard Boubat

Neil Goldstein

Raymond Moore

James Fee



Dublin Zoo, 1970, photograph by Neil Goldstein

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

Contents

Views	184
Photographs by Neil Goldstein	186
Edouard Boubat ST'etographs of women	190
The East End 1880-1912	198
Photographs by Raymond Moore	200
Photographs by James Fee	208
Gallery guide	212

Comment

June 1972 Number 96

At long last the Creative Camera Gallery is in full operation. Although we officially opened on 31 December, 1970, with a few exceptions we have not been able to devote the time and attention we would like to the Gallery. Now at long last we are in the position to do this and we have a number of exhibitions lined up and think we can see a way clear into the future.

It is therefore opportune to remind our readers of what the policy will be. First of all, we must make it clear that it is a very small gallery. It can not, and is not intended to compete with the Photographers' Gallery. It is intended to provide a small and intimate space for the quiet contemplation of a few selected pictures. The size of prints will rarely exceed 16 x 20 and in some cases will be no bigger than Polaroid snapshots. This is intentional as it means that the cost of making such prints need not be a deterrent to those whose work we hope to show.

Secondly, and influencing policy, the number of images that can be put on the wall will obviously be limited and therefore the gallery can accommodate a small one-man show or even one facet of a photographer's work. Since one of the deterrents for exhibitions is the work involved in filling a large gallery's walls, we hope to be able to open our doors to the younger and experimental photographer who could supply twenty 12 x 15 prints and who would find a larger exhibition stretching his resources.

The policy will, therefore, be to offer small one-man shows, particularly of young and experimental photographers with obviously a bias towards young, contemporary British photographers. In some cases they may even be photographers whose work we do not feel is ready for publication yet and which we feel needs some exposure to help the photographer gauge the direction in which he should be moving. At other times the exhibition will be an extension of an article appearing in *Creative Camera*, so that in addition to the handful of prints appearing in the magazine, more can be seen on our walls. This again will usually apply to contemporary photographers but our next scheduled exhibition—The North American Indian pictures of Curtis—is in fact of this nature, with a sale of his prints at Sotheby's, an exhibition in our gallery and an article as near simultaneously as we can make it in the magazine.

The following exhibition illustrates the other direction in which the gallery will go. It is a group exhibition of hand coloured photographs. Simply on the grounds of cost, these cannot be reproduced in the magazine and this exhibition of a handful of works from a number of photographers should prove highly stimulating. These are our plans; we are awaiting confirmation of dates.

Notice of these exhibitions has been sent to those who asked to be put on our mailing list but we should perhaps mention that we do not intend that the openings should become free hand-outs of refreshments for the floating photographic population of London!

The exhibition to follow will be a contemporary British photographer and his and a number of other photographers' works will be offered to collectors and students in collectors' and students' editions. Details of these will appear at the relevant time and those who are interested in purchasing prints, even if they cannot attend the gallery, can receive an illustrated mailing to keep them in touch. There will be more to say on the gallery as we go along. At this time we would welcome names for adding to our mailing list and anyone who is seriously interested should write to us.

Front cover:

Photograph by Neil Goldstein.

Neil Goldstein was born in New York in 1939, he studied art history and psychology at university in America before coming to Europe in 1962 as a member of the U.S. Army. When he left the army, Neil travelled around, ending finally in Sweden where he studied photography at Christer Stromholm's Fotoskolan. Now he works as a freelance photojournalist, based in Stockholm as a member of Safta, a cooperative of photographers. More pictures from Neil on page 186.

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 p.a. including postage. Cheques and postal orders should be made payable to Coö Press Ltd. Changes of address must be notified 8 weeks before they become operative. Both old and new addresses must be included. U.S.A. Price 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 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 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS, Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306.

ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

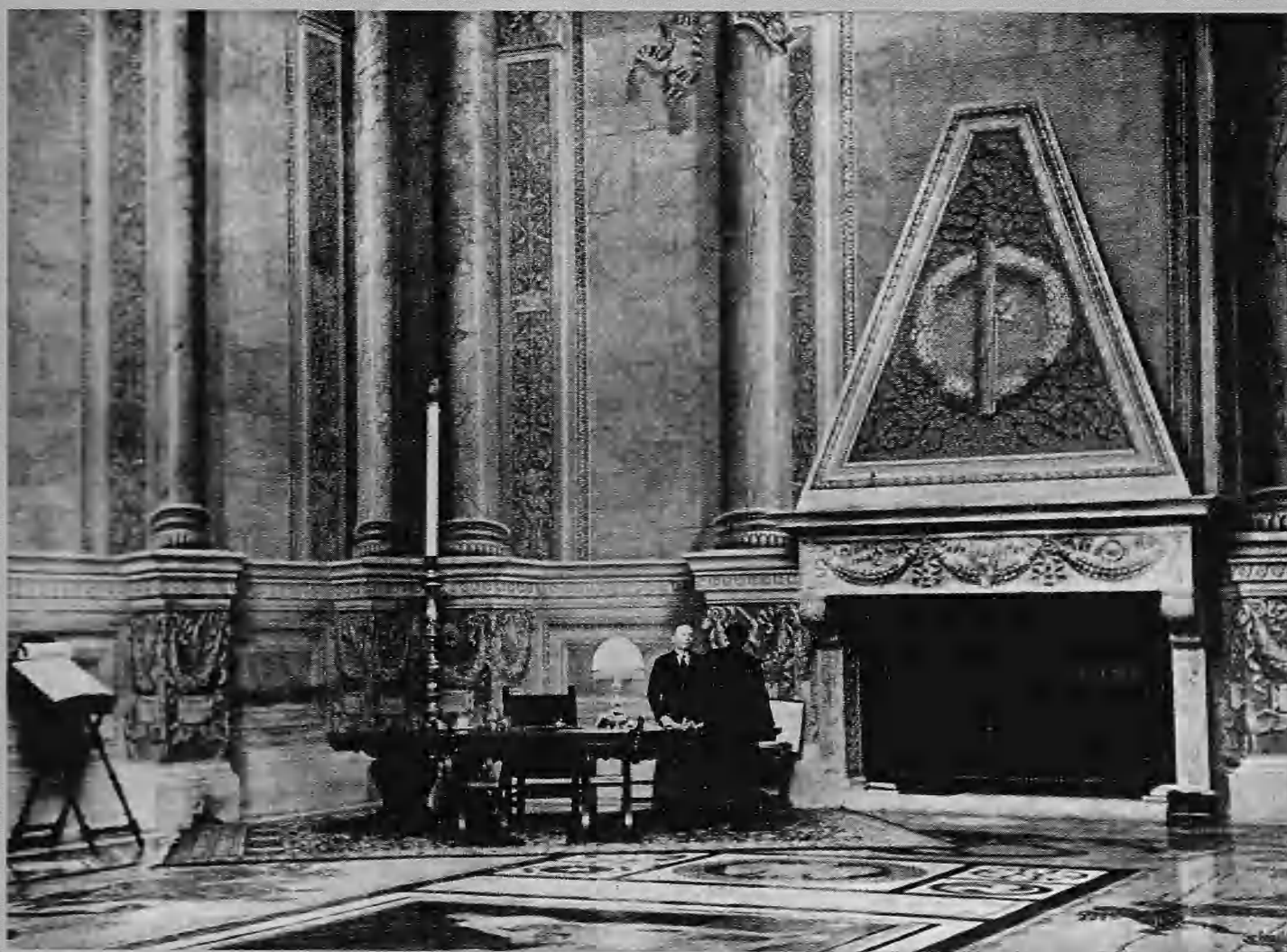
READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD., 1972



creative camera

Felix Man
Florence Henri
Andre Geipke
Guy Borremans
Colin Curwood



Mussolini in his study, 1931, photograph by Felix Man

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**

Contents July 1972 Number 97

Views	220
Photographs by Colin Curwood	222
Photographs by Felix Man	224
Andre Gelpke	232
Florence Henri	234
Guy Borremans	242
Gallery Guide	248

Front cover:

Photograph by Felix Man, father of modern reportage. Felix Man, born in Germany in 1893, has now come to be recognised as one of the most important and influential photographers of the century. Working originally in Germany, and later as chief photographer for *Picture Post* in England, he pioneered the concept of the picture story, with the resulting rise of illustrated magazines. More pictures, and an article by Helmut Gernsheim, on page 214.

Paris Correspondent D. Seylan
45 rue Emile Menier
Paris 16^e France

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.

Comment

There is in London a magazine called *What's On*. It lists all the theatres, cinemas, some restaurants, a few exhibitions and covers extensively night clubs and the other necessities of the tired businessman. A year or so ago a new magazine started called *Time Out* to provide a guide for the younger 'aware' generation. It has become indispensable for any generation with any pretensions towards culture, indeed a status symbol for trendy executives. It also includes articles ranging from brilliant (opera finance) to completely invalid (photography).

The London Photographic Scene has become a topic on which anyone can express views with or without information. Even worse, it has become a vehicle for social or political polemic which has little interest in the heart of the matter: photography.

Creative Camera can lay some claim to a little knowledge because its operations extend deliberately over the wide spectrum. The magazine is produced monthly at as low a price as we can manage, so that the images in it will be as widely distributed as possible. Unfortunately 'wide' in this sense is not very wide and serious consideration has been given to the idea of diluting the content so that it could communicate with a very much wider audience. Practical day-to-day comparisons to this policy can be found in comparing the day-to-day workings of the Communist party with the writings of Marx and Engels, or similarly The Church rituals with Christ's teaching. Each represents communication by dilution. We could, perhaps should, dilute to ensure the widest, cheapest distribution of our images.

At the same time as running a magazine we run a gallery. It is very small—comparatively insignificant; indeed so small that it was unknown to, or ignored in, the *Time Out* survey of the scene. It does share with the other galleries the castigation of the author for selling prints. America's doubtful gift to the world has been the commercialisation of art objects. Fine art dealers have of course always been commercial traders but until recently the struggle of the artist had been the break into or break out of the gallery system. American tax laws were the great spur to turn paintings into investment opportunities and the process was accelerated by inflationary hedging. The art-object if not born then became common currency as a result.

This tendency occurred at the time when television made us realise belatedly that we had been experiencing an explosion in visual communication and it strengthened the opposition to the cult of non-communicating art objects and this spread to graphic prints and finally photos. The idea of signed, numbered, limited edition prints is anathema to the communicator. It may not be to the artist. To him it may be the hire that he the labourer is worthy of. It may provide him bread. It may be a means by which he can secure recognition as an artist. It may even be a way of communication.

The insoluble dilemma of communication is that none of the people we have been talking about really do want to communicate with the masses. *Creative Camera* is for the elite. *Time Out* is for another elite. The Gallery selling prints is for yet another elite. Civilisation can only survive when one elite will recognise and tolerate another elite.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 per annum inc. postage to Coo Press Ltd., 19 Doughty Street, London, WC1N 2PT England. Second class postage paid at New York, N.Y. CANADA 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306. ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.
© COO PRESS LTD., 1972.

25p August 1972

85c USA 80c CANADA

creative camera

Ron McCormick

Edward S. Curtis

Michael O'Cleary

Anthony McCall

William Webb



photograph by Michael O'Cleary

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**

Contents August 1972 Number 98

Views	256
Photograph by Fred Hampton	257
Ron McCormick	258
Edward S. Curtis	262
Photographs by Michael O'Cleary	266
Anthony McCall	274
William Webb	280
Gallery Guide	284

A monthly magazine cannot be topical because of the weeks taken to prepare, print and distribute each issue. These words are being written the morning after the shooting of Governor Wallace of Alabama. The irrelevance of this as a news item in this magazine is almost complete. By the time it is read Wallace may be dead or on his way to become the next U.S. President. As well as showing the obvious limitations of *Creative Camera* as a newspaper the incident shows the less obvious deficiency of the newspapers themselves. Tomorrow morning every newspaper will contain a dramatic photo of the shooting or perhaps a photo taken off the television screen. I will have lost interest visually because I've seen it all. The news-flash from the announcer came on at about 9.30, by 10.15 I was seeing colour videotape by satellite. It was unedited which made it all the more dramatic, but as a news-item I had seen enough. If I had watched more bulletins I am sure I could have seen it many times that night. (In fact the next night the Commercial channel ran it twice in the news programme, the second time in slow motion with boxes picking up the gun movements.)

The news photographer cannot live against such competition. He is beaten every time within the radius of the 50 amp. cable. The Wallace election speech was a planned event, the TV crews were there, the 50 amp. power supply was there for videotape, as distinct from film recording. Possibly even satellite time had been booked as a routine matter. In other words the conditions were right for the triumph of satellite videotape. This in a sense demonstrates the end of a sense of urgency for the newspapers. The decline started with the birth of radio but there was always more important news than radio could or would handle.

The idea of one hour of radio news nightly was inconceivable even at the time of Munich. Newspapers could therefore compete with their better coverage and with pictures during the war years. But as after the war radio and television word-scooped newspapers, time and time again the urgency went out of newspaper reporting. The pictures still held on, urgent and compelling, until picture-scooped by satellite videotape. My concern here is not with the increasing trivialisation of the newspapers that resulted but with the fate of the news-photo. It always needed a caption, it always illustrated text and was a last stand of the word-orientated communications systems.

The first move into picture orientation comes with the picture magazines; *Look*, *Life*, *Picture Post*, *Illustrated*, *Match* and others. These were the beginning of the revolution because all of them were alike in letting the pictures tell the story with a little help from the captions. These picture magazines were the pioneers of photojournalism. Their photographers quite frequently were the old newspapermen with the old 'Stop the Presses' sense of urgency. This urgency was reflected increasingly not in time but in content and the great days of the picture magazines are reflected in the concern shown in much of their contents. The picture magazines began to die when the qualities of urgency and concern left them and moved to television. This was long before satellite videotape.

The comparative success of the Colour Supplements is a late aberrant in the field. In one sense they are picture magazines, in another, the ultimate tycoons who control them see them as no more than the right sort of spacing between adverts. The vehement feelings they arouse in photographers are because they not only lack but are, it is claimed, deliberately left without the qualities of urgency and concern. There is more urgency in the book *Vietnam Inc.* than in all the colour supplements put together. To redress the balance the magazine *7 Days* started. It had plenty of concern and some urgency. It failed not for these reasons but simply from lack of journalism, or to use the current vernacular they never really got it together.

The TV pictures of the Wallace shooting were pure journalism. Is the present malaise in photojournalism the result of someone, particularly the photographers themselves, losing sight of one essential quality of journalism, the sense of urgency? Perhaps coupled with this is a lack of genuine concern. Everybody is concerned in one way or another but the concern I mean is the urgent concern that seeks to show practical remedies that are possible immediately. Compare the reportage of the naive days of Korea with yet another instalment from Vietnam. Can anyone truly say that today's pictures have urgency? ?

Front cover:

Photograph by Michael O'Cleary, a Civil Servant who devotes most of his spare time to photography, and has done for the past 20 years. His work is little known in this country—to remedy this a portfolio appears on page 266.

Paris Correspondent D. Seylan
45 rue Emile Menier
Paris 16^e France

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 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 \$5c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 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 \$5c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306. ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and; (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.
© COO PRESS LTD., 1972.

25p September 1972

85c USA 85c CANADA

creative camera

Sylvester Jacobs

August Sander

Andrew de Lory

Else Madeion Hooykaas

Barbara Pfeffer



photograph by August Sander

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**

Contents

Views	292
Photograph by Aliza	293
Barbara Pfeffer	294
Sylvester Jacobs— photographs from Oklahoma	296
August Sander 1876-1964	302
Andrew de Lory— photographs from Vietnam	312
Else Madelon Hooykass	318
Gallery Guide	320

Comment

September 1972 Number 99

One of our oldest readers is Mrs. Barbara Maddrell. This is not meant to be ungallant because she admits to have been born in the same year as Bill Brandt. More to the point she has been a reader since the very earliest *Camera Owner* days, possibly Volume 1 No. 1 in 1955, all those centuries ago. Her letters to us are always welcome, always make sense and the latest is especially worth comment. This is what she says: 'I love *Creative Camera* and find it most stimulating, and I'd hate to be without it, but I do wish you'd stop the everlasting adulation of "the young"! In your June comment you say "the policy will be to offer small one-man shows, particularly of young and experimental photographers", and every month you write in the same strain, and it sounds as if you thought young and experimental were synonyms for each other.'

'This Young and Old Classification is just as silly and snobbish as the former class distinctions! There are neither Young, Old nor Middle-aged, but just *people* at different stages of development, and it by no means follows that, when they are young, artists in any kind of medium are automatically at the best. Consider Picasso, Henry Moore, Barbara Hepworth and many other artists. Do you automatically damn them all? Their ages don't come into it, one can be just as contemporary in one's sixties or even eighties as when one is young.'

We hardly disagree with a word of what Barbara Maddrell writes. We wholeheartedly agree with most. But unfortunately I think her very own examples illustrate our point. Who was willing to buy or willing to reproduce the pictures of Picasso or the sculptures of Moore and Hepworth when they were 18, indeed when they were 28—nobody wanted to know. Today nearly every photographic magazine pays lip service to Cartier-Bresson, to Bill Brandt and to a handful of others. What about them when they were 18 and 28?

This is the reason why we think it is important to publish some work by young photographers. We don't regard this as an exclusive responsibility. We have through our pages discovered and re-discovered much middle-aged talent and anyone who walks through our doors will know that all are received courteously and their pictures considered carefully whether they be young or old. The choice of words 'young and experimental' was bad on our part—it should have read young 'or' experimental. We hope Barbara will forgive us our lapse in English.

The remark that really cuts is the criticism of our ever-lasting adulation of 'the young'. We must plead not guilty to this. Indeed we would go so far as to say the opposite. The number of good photographers under 21 that we know is minute. The number under 25 painfully small. With photographic education never more available than it is today, it seems to us a stark tragedy that so little of any merit is produced. We wish it were possible to adulate the young. We just don't get the opportunity. This is our reason for encouraging it. We want new talent of any age. We look to it specifically from young students because they have the greatest opportunity. We cry out for it because we are so disappointed at not finding it. All we can say is our doors are open, our letter-box large. We will always look at pictures. We will always give our opinions of them, right or wrong, but if we look to a hope we look to a future of photography. We must surely be forgiven if we look for future talent in an area from where it is most likely to come.

Front cover:

Photograph by August Sander (1876-1964). A pioneer German photographer, Sander's greatest ambition was to produce a record of the peoples of Germany. Hounded by financial misfortunes and political pressure from the newly powerful Nazi party, he failed in his overall plans for the project but succeeded in producing a large body of work much of which has survived. A portfolio of the pictures of August Sander appears on page 302.

Paris Correspondent D. Seylan
45 rue Emile Menier
Paris 16^e France

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 per annum inc. postage to Coo Press Ltd., 19 Doughty Street, London, WC1N 2PT, England. Second class postage paid at New York, N.Y. CANADA 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application.

BANKERS: National Westminster Bank (Grays Inn Branch) 1 John St., London, WC1 (Bank Code 60-09-12) Account No. 32174306. ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8.02. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES If of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post. © COO PRESS LTD., 1972.

25p October 1972

85c USA 85c CANADA

creative camera

William Messer

John Cohen

Larry Herman

Agfa-Gevaert Museum



'Das Madchen', photograph by Hugo Erfurth (c. 1905)

**

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**

Contents

Views	328
Roger Mayne— Posters	329
William Messer	330
From the Agfa-Gevaert Museum	**336
John Cohen— pictures from Peru	340
Larry Herman	350
Gallery Guide	356

Comment

October 1972 Number 100

We are not sure but we think the Creative Camera Postal Circles have just collapsed. The reason we are not sure is that the Circle Co-ordinator resigned, no replacement has been found and no one seems to be very interested in following it up. This is really a pity because we have struggled on for a long while with the Postal Circles in the belief that they represented a valid form of communication between amateur photographers. *Creative Camera* now has a readership which in many cases is professional or semi-professional and perhaps one of the reasons why the Circles never succeeded as we hoped was because our amateur readers were too enthusiastic for them and did not want the slow pace at which they proceeded. They were run separately from the magazine at some considerable cost to us but it really does seem pointless to continue if nobody is interested. We will wait a little while before pronouncing an obituary but we feel that it can't be long delayed. There are too few ways in which photographers can communicate with each other and it is always a matter of regret if one of these has to fail.

This is a good opportunity to remind readers how much we want to hear from them. We love receiving letters with points for and against pictures that we have published, particularly when they are pictures of lesser-known people about whose pictures attitudes may not yet be fixed. It is not always possible for us to answer letters, we try to whenever we can but the simple load of bread-and-butter letters means that often the more enjoyable ones get squeezed out. This is always a great pity but we will still like to receive letters even if we don't reply. It is our only judge of how well the magazine is doing.

It is not quite the only judge. The other one is our sales figures but they don't go up or down compared with individual issues. There is just a slow tendency in which convenience and lethargy play a part, which is as good a moment as any to put in one of our perennial pleas to either place a regular order at your newsagent or take out a postal subscription. I know readers probably get tired of us saying the same thing over and over again but if the casual buyers realised that every issue missed per year represented an 8% loss of sales they would see why we keep harping on this. Perhaps it is just the old demon apathy striking again.

The same thing as applies with the subscriptions applies with the letters. Even the people who approve wholeheartedly with the policy of *Creative Camera* seem prepared to accept whatever is put before them and not voice any questioning or criticism. Surely photography demands more than this. Photography doesn't exist in a vacuum nor does publishing a magazine. This is really yet another plea to establish some sort of worthwhile communication.

Front cover:

Photograph by Hugo Erfurth (1874-1948), a carbon print from the collection of the Royal Photographic Society. Erfurth was a member of a vanguard aesthetic movement in German photography at the turn of the century. Amongst other prominent members were the brothers Theodore and Oscar Hofmeister (pictures on page 337). Erfurth worked as a portrait photographer in Dresden and became well known during the 1920s for his pictures of German intelligentsia.

Paris Correspondent D. Seylan
45 rue Emile Menier
Paris 16 eme France

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 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 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Holborn Hall Branch) 108 Grays Inn Road, London WC1X 8AR Bank Code 50-21-20. Account No. 02738627.

ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD., 1972.



25p November 1972

85c USA 85c CANADA

creative camera

J. W. Lindt

Constantine Manos

Dassy Shlagman

Jurgen Schadeburg

Hans Peter Klemenz



photograph by Constantine Manos, from 'A Greek portfolio'

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**

Contents

Comment

November 1972 Number 101

Views	364
Laszlo Moholy-IMagy	365
From the studios of J. W. Lindt	**366
A Greek portfolio— Constantine Manos	370
Dassy Shalgman— without name	380
Photographs by Jurgen Schadeburg	384
Photographs by Hans Peter Klemenz	390
Gallery Guide	392

The Ultimate Responsiveness

'The new youth is not particularly concerned with the social benefits of art. If he can do without a suit and tie, he can do without the artistic things too. If he does go to the opera, he doesn't studiously read textbook first. He sits there and lets it stimulate him; that is, if it can. If he likes what he hears or sees it's because he likes it. There is nothing as complicated as a simple response to a complex work of art. . .

'Alban Berg told his audience that he didn't want it to be aware of the multitude of complex musical elements in his opera Wozzeck; he wanted us to listen, understand and be moved. The youngster who gazes at primitive light shows at rock dances and sits glassy-eyed listening to Ravi Shankar is closer to the ultimate responsiveness the artist seeks than the gentleman in the third row with a slide rule up his ass.

'Free-form rock, with its electronic overtones, is daringly close to the kind of concert music which the avant-garde failed for years to sell to the cultural elite. Kids discovered Stockhausen and Berio: the epitome of mature aesthetic achievement. To adults, however, the modern works of the electronic composers seem as meaningless, violent and degenerate as the feed-back of the Jefferson Airplane. If the kids miss the banality of the prophet; they grasp the importance of Stockhausen and Berio. So let's figure out who lacks discernment.'

The quotation above comes from the book *Rock and other Four Letter Words* by J. Marks with photographs by Linda Eastman. The quotation seemed particularly interesting because one of the projects we have going is an investigation into the relationship between photograph and music. This is something that we hope to explore in depth in future. In a sense, the quotation sums up one view particularly prevalent with what has been called 'The Rock Generation' that the instant response is all. Perhaps yet another reflection of the 'Bomb Culture' cliché, that only the now is important.

In photography this has been compared to 'The Gut Reaction', I think the comparison is wrong. Appreciation of music and of photographs must be at three levels. The first level is the level of immediate acceptance. This is walking into the opera house without any knowledge and enjoying what you hear. The second level is the question of continued appreciation. In our opera terms it means no more than coming back to see the same opera twice and enjoying it as much or more the second time.

The third level is the level of cultural appreciation and I hope I can be forgiven for not only using the word cultural but of not spelling it with a k. In this case it simply means having greater knowledge about the composer, about the opera, about what he was trying to do and the context in which it was written. Even if Alban Berg was quoted correctly, I don't think he would have minded someone in the opera house reading programme notes or even reading one of his own books. One's enjoyment today of *Wozzeck* must be increased by some knowledge of Germany in the 20s and 30s.

Of course, it cannot be denied that appreciation of an opera is frequently confused by a high proportion of phoneyas that attend, a rock concert has a fair proportion of phoneyas as well. Equally in both there are quite a number who just come for the vibrations rather than the music. To continue the musical analogy, if you discount the phoneyas and only work with the true music lovers it becomes clear that there are additional layers of enjoyment that can be penetrated with the aid of a little knowledge. This has nothing to do with the gut reaction. The gut reaction is simply a way of verbalising a determination to judge pictures without reference to any formula; without reference to preconceived ideas but with reference to preconceived emotions and cultural standpoints. For a photographer a gut reaction must work at all three levels: instant acceptance, continued appreciation and cultural appreciation providing it's clearly understood that cultural appreciation in this case means placing the photograph in its context rather than accepting a dogmatic set of values.

This is the problem with this magazine. You can stand at a bookstall watching people flicking through it backwards! At the most, this can give enjoyment without giving the faintest shadow of what the magazine is really about. Many of our readers have found that they get the fullest enjoyment by picking copies up weeks and months later and looking at them again and again. This is as it should be. This is the true Ultimate Responsiveness.

Front cover:

Photograph by Constantine Manos.
Feast Day of Dormition of the Virgin, Tinos from a Greek portfolio prepared by Constantine Manos, a member of Magnum, the famous international co-operative of photo-journalists. The complete portfolio is shortly to be published in book form by Viking Press. We present extracts specially chosen for us by Manos starting on page 370.

Paris Correspondent D. Seylan
45 rue Emile Menier
Paris 16^{ème} France

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.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 p.a. including postage. Cheques and postal orders should be made payable to Coo 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 per annum inc. postage to Coo Press Ltd., 19 Doughty Street, London, WC1N 2PT, England. Second class postage paid at New York, N.Y. CANADA 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application.

CLASSIFIED ADVERTS, Rates at beginning of classifieds.
BANKERS: National Westminster Bank (Holborn Hall Branch) 108 Grays Inn Road, London WC1X 8AR Bank Code 50-21-20. Account No. 02738627.
ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA.
CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD. 1972



MEMBER OF THE AUDIT
BUREAU OF CIRCULATION

creative camera

Garry Winogrand

Ralph Gibson

Michelle Vignes

Richard Wood

Gerry Badger



photograph by Garry Winogrand

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**

Contents :

Views	400
Ralph Gibson on Content	401
Photographs by Gerry Badger	402
Deja Vu—photographs by Ralph Gibson	406
Photographs by Garry Winogrand	412
The Paris Concierge— Michelle Vignes	420
Photographs by Richard Wood	424
Gallery Guide	428
Photographs by Frank M. Sutcliffe*	429

Front cover:

Photograph by Garry Winogrand.
Garry was born in New York City in 1928. He began photographing while in the army during World War II, and afterwards he studied with the late Alexey Brodovitch at the New School for Social Research. Since then he has worked as a freelance photographer and latterly as a teacher. Garry Winogrand has been awarded two Guggenheim Fellowships for photography and had numerous exhibitions, including one at the Museum of Modern Art, New York to coincide with the publication of his book *The Animals*. A portfolio of Garry's work begins on page 412.

Paris Correspondent D. Seylan
45 rue Emile Menier
Paris 16 eme France

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.

Comment

December 1972 Number 102

This is being written after the return from the bi-annual orgy known as 'photokina'. When I first went to 'photokina', eight years ago it seemed as huge as it is now. In my time, I have tramped round these vast acres, devoted to equipment, inspecting every little screw and nodule. Now I have got wiser. I read the brochures carefully and for the details, read the *A.P.*, *The B.J.* and the *American Pop Photo*. The latter indeed make a huge safari of this with something like 12 or 14 editors investigating everything. Undoubtedly part of our future plans for *Creative Camera* will include product news but with a heavy concentration on the professional or advanced amateur. When we start this system shortly, we hope to provide sufficient thumbnail information to allow our readers to keep up to date with what's happening in the equipment field, with just sufficient information to whet their appetites on certain items.

Far more important for us, is the cultural exhibition staged by the indefatigable Fritz Gruber. Of course not every exhibition meets with our approval. It would be astonishing if it did. But it is easy to forget that this is by far the most important exhibition of photographs in the world, and as always, some gems amongst them. The exhibition of sequences organised by Allan Porter of *Camera* was one of the high spots. The exhibition of young German photographers was exceptionally good compared to other years. The four photojournalists seemed a little sparse in their pictures and by common consent Don McCullin shone among them. But Ernst Haas' much vaunted colour did not seem to be improved outside his book *The Creation*.

What makes 'photokina' important for us is the chance of meeting many other editors, old friends and new, photo gallery owners and the side trips. The Agfa Gevaert Museum is now in its new garden city factory but with a slight uncertainty of finding a successor to Curator Martin Hansch who retires in two years time. Beautiful journeying out through the country and a terrible journeying back on the motorway to look at the archives of Albert Renger-Patsch, far too little of whom is known in this country. Then the time to think about what has happened and strangely enough the most dramatic development as regards the cultural side may have come with the introduction of Kodak's Mini-Instamatic. It could well open up a whole new dimension of picture making. The other development which was of great interest to us has been a development of a cultural fringe to Fritz Gruber's sterling work. The Album Gallery recently opened in Cologne, has become probably the leading gallery in Germany, but in the rest of the town there was no less than six other exhibitions organised by different groups. The publicity for these this year was poor but the signs are very hopeful indeed. And it could well be the most important development at 'photokina' as far as we are concerned.

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 D. H. Greaves Ltd, Scarborough.

POSTAL SUBSCRIPTIONS £3.60 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 85c. per copy. National news stand distribution by Eastern News Distributors, Inc., 155 West 15th St., New York, N.Y. 10011. Subscriptions \$11.00 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 85c per copy, \$11.00 per annum. Belgium 346 F, Germany 25 DM, France 38 F, Japan 3000 Yen. DISPLAY ADVERTISING £30.00 per page. Details on application. CLASSIFIED ADVERTS. Rates at beginning of classifieds.

BANKERS: National Westminster Bank (Holborn Hall Branch) 108 Grays Inn Road, London WC1X 8AR Bank Code 50-21-20. Account No. 02738627. ALL ADVERTISEMENTS are accepted on the following conditions. All orders for advertising are accepted on the express terms (a) that they are subject to refusal at the discretion of the Editor (in the event of a refusal any money paid will be refunded); (b) that no undertaking is given that any advertisement will be published on any specified date or at all and (c) that the Editor may make any alteration in any advertisement to ensure its conformity with the standard of CREATIVE CAMERA. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates; the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose a suitable stamped envelope for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m.

READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give our replies by post.

© COO PRESS LTD., 1972

