

# creative camera

Joanne Leonard  
Robert Demachy  
Michel Szulc Krzyzanowski  
Photography into Art



*photograph by Robert Demachy, Decorative Study (in Red) 1898*

# 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 1973 Number 103
<b>Views</b>	4	One of the privileges or otherwise of being an editor is that you have to be up to date with such things as the law of libel and other laws which could affect you as the editor and publisher.
<b>Photograph by Gertrude Kasebier</b>	5	For this reason it was my duty to read Lord Longford's report on pornography. Overseas readers should perhaps be told that this was a private survey by a well-meaning committee headed by Lord Longford with no other clear terms of reference. The report is difficult to read and at times singularly annoying when it is blatantly partisan.
<b>Photographs by Joanne Leonard</b>	6	
<b>Robert Demachy</b> —essay on the straight print—portfolio	"10	The classic example of this is a report by Malcolm Muggeridge on television. American readers will know him as the literate reviewer of books in <i>Esquire</i> . English readers may feel that this is inconsistent with his frequent appearances on television in which wisdom hardly seems his strongest point. Since his attacks on the BBC could be repeated on similar grounds to this magazine they gave us particular concern. And his praise of commercial television could be likened to that of popular photographic magazines.
<b>Michel Szulc Krzyzanowski</b> —serial photography	24	
<b>Photography into Art</b> —an exhibition	28	The definition that they would seek to have accepted by the rest of the community is 'an article or a performance of a play is obscene, if its effect, taken as a whole is to outrage contemporary standards of decency or humanity accepted by the public at large'. Where Malcolm Muggeridge's attack on pornography in the BBC becomes laughable is when he also quotes in his criticism certain programmes like 'Steptoe and Son' which have constantly been among the most popular television programmes. The same applies to the newspapers selling millions of copies; the standards accepted by the 'public at large' can hardly have been affronted by such publications.
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45 rue Emile Menier  
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*Creative Camera* appeals to a minority group. We do not expect the public at large to like, approve of, or even understand what we are doing. It would be intolerable if all minority groups were forced to give up their existence to the majority. This is not an anti-democratic statement; it is simply a re-statement of the classic belief that democracy relies on the tolerance of minorities.

Lord Longford and Malcolm Muggeridge are both professed Christians. Christ was put to death for outraging contemporary standards; Martin Luther was excommunicated for the same reason. Unless we deny the existence of qualitative judgements, people who are ahead by being different from others, cannot and must not be suppressed in the interests of the public at large. The function of *Creative Camera* is to open up new highways in photography. This makes us suspect from the start; to publish those photographs which we believe to be good, which is bad enough, but even worse we give preference for those unlikely to be published in other magazines. We try not to offend anyone but there is always somebody willing to be offended and usually for the wrong reasons.

In photography we have long been the champion for the right of people to take bad photographs; that does not mean to say that we would print them. What is necessary is to make sure that people have the choice by being able to see good photographs as well. Choice involves having at least two things to choose from and this is what Lord Longford forgot.

No one has the right to force pornography on others but to ban the private enjoyment of those who wish to indulge is not acceptable. In a democratic system while minorities should not control they must be tolerated.

*We regret that we have to increase our prices from this issue. Sorry.*

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The Concerned Photographer

John Gossage

John Miles



*Photograph by Don McCullin, Londonderry 1971*



19 Doughty Street, London, WC1N 2PT

Contents	Comment	February 1973 Number 104
Views	40	
Photograph by Diane Arbus	41	One of our past contributors, David Chipchase, has written us a long letter about the November issue. In this he raised the question of why we do not publish more letters, the answer, quite simply, is that we publish all that we can. He also questions the number of personal comments made and this is much more difficult to answer. As editor I would feel it difficult to write boldly 'this is a good photograph' or 'this is a bad photograph'. To show what I mean here are the comments from Mr. Chipchase's letter relevant to that November issue:
John Gossage—some people I want to remember	42	
The Concerned Photographer 2	46	
Rupert Potter and Millais— a collaboration of photographer and painter	62	'This month's cover photograph from the Greek portfolio by Constantine Manos does not seem to arouse the interest or curiosity I expect from a cover. Would this encourage anyone to buy a magazine on a bookstall? The portfolio itself has a fine unity and its straightforward approach is welcome. The photographs on pp. 378-9 rather strive for effect and their theme has been overworked. In contrast, the Fisherman and family on p. 376 is really effective in its simple humanness. without heavv sentimentality.
John Miles—spaceman—a photo sequence	64	
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Front cover:  
Londonderry, 1971, by Don McCullin.  
Don is just one of eight photographers  
whose work appears in the new  
*Concerned Photographer 2* book and  
exhibition. The book, which is published in  
this country by Thames and Hudson, and in  
America by Grossman, is a compilation of  
eight 'mini-monographs' on Marc Riboud,  
Roman Vishniac, Bruce Davidson, Gordon  
Parks, Ernst Haas, Hiroshi Hamaya,  
Eugene Smith as well as Don McCullin.  
The exhibition, which will ultimately tour  
the world (as did the first Concerned  
Photographer show) has its premiere as  
part of the First International Triennale of  
Photography in Jerusalem in September  
1973. A portfolio of work by the eight  
photographers begins on page 46.

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"The series by Dassy Shlagman was presumably presented as a foil to the Greek ones. I find them incomprehensible apart from obvious aspects. Am I looking for something that was never intended ? Perhaps larger reproduction would help me. Aborigines of New South Wales has an almost comic appeal which hardly coincides with the ideal of the noble savage. Far too many of these though. Two pages would be quite sufficient. It's almost impossible to avoid comparison with Edward Weston with the subject-matter presented by Hans Peter Klemenz. That on p. 391 is more successful in this respect. What I call hardcore *Creative Camera* material comes from Jurgen Schadeburg and the best this month. On pp. 386, 387 and 389 are photographs with a direct appeal and yet have much to offer. A lesson to others engaged in similar work. Pity no captions though.

"The last photograph on p. 393 I find absolutely second-rate with its shallow use of hack themes—the child, the couple and the window. I am tempted to think it is a take-off of the "modern art photograph".

To show the difference, here are my brief comments on Mr. Chipchase's comments: First of all bookstall sales and immediate appeal are not perhaps our greatest concern, otherwise we would immediately go for the colour nude pin-up cover on every issue. The Shlagman pictures were published because we thought that her work was an interesting experiment and perhaps a widening of photographic horizons. Her portfolio was in book form and our layout was intended to be as faithful as possible to her ideas. The aborigines had more than two pages because just that space would not have established the style of the photographer. Contrary to Mr Chipchase's view, we thought they came out rather well against their painted background. 'Noble' is arguable at any time, genuine human beings do not seem to be arguable.

The comparison of Klemenz and Weston is to us annoying, the comparison is, I think, shallow and only too typical of popular photographic generalists. One of the contributing factors is the unfamiliarity which most people have with Weston's work other than a few overworked images. Jurgen Schadeburg's work has appeared before, but one of the problems with photojournalism is that at its best it does not work as a single image. The Gallery Guide photograph, described as second-rate hack, appeared on a page where far greater latitude is paid to other people's choice of picture, representing as it does, an exhibition organised by someone other than ourselves. The space is available for information and encouragement rather than critical appraisal. But this is not necessarily a faulty judgement, for could not the uncharitable say this about any photograph?

Let's continue the dialogue started by Mr. Chipchase by encouraging others to comment on that particular picture.

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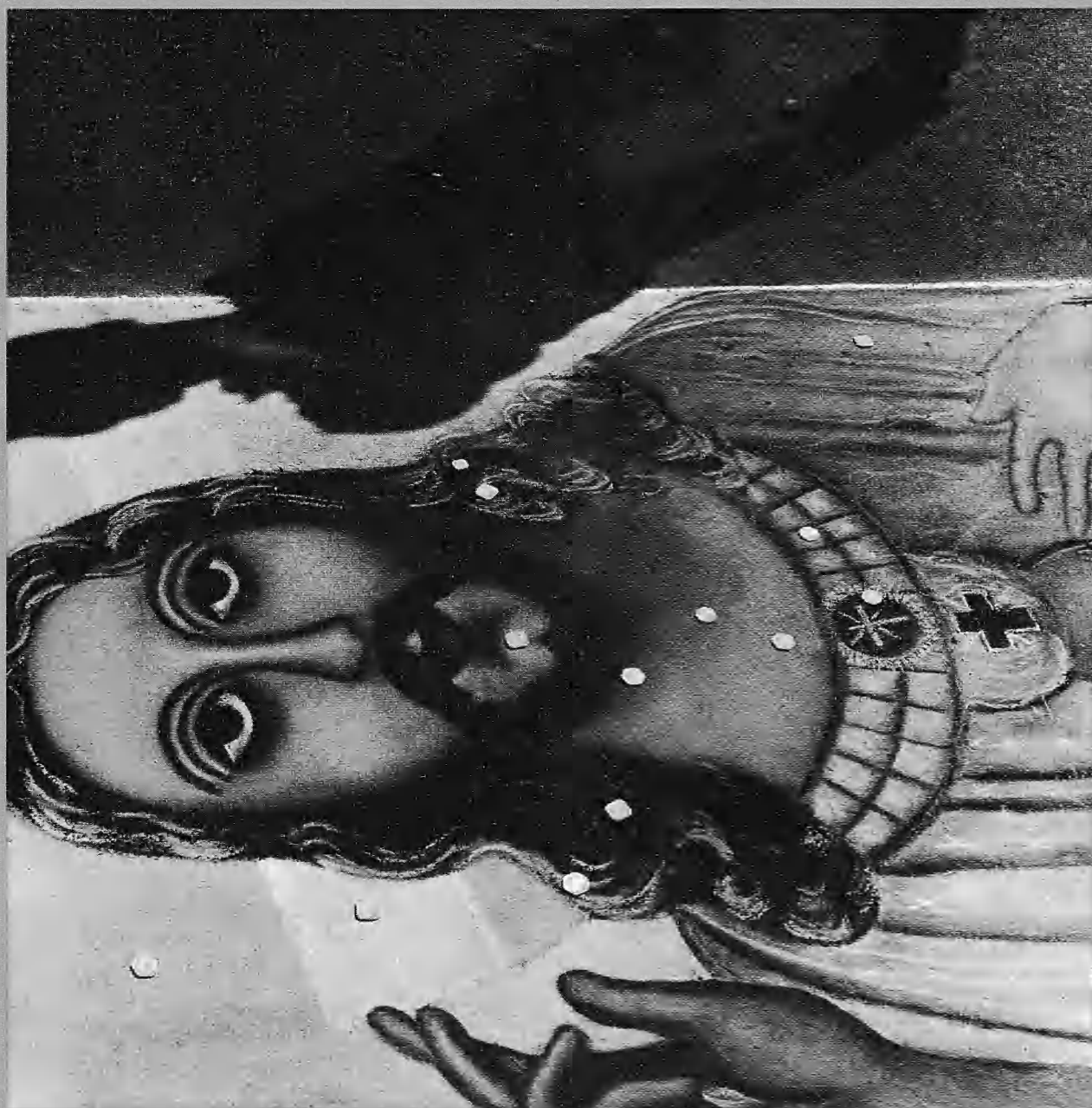
Farm Security Administration

Elliott Erwitt

Max Pam

Kevin Keegan

Count von Glöeden



photograph by Max Pam

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**Ron Stryker**—documentary  
photography

**Photographs by Count von  
Glöeden**

**Photographs by Max Pam**

**Farm security administration**

**Elliott Erwit**—photographs and  
anti-photographs

**Photographs by Kevin Keegan**

**Gallery Guide**

## Front cover:

Photograph by Max Pam, a young  
photographer, now living in Australia who  
studied (for a year) at the Harrow School of  
Photography. The picture, together with a  
companion portfolio (begins page 80)  
were taken on a trip overland to Australia—  
via India. Max Pam writes: 'I became  
involved in photography because I was not  
qualified to earn a respectable living in  
anything else, and David Bailey's life-style  
seemed worth aspiring to. I later discovered  
that a particular life-style is a valuable  
adjunct towards comprehending the reason  
for making pictures such as mine.'

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## Comment

March 1973 Number 105

No matter when this page is written, by the time it is in print the fuss and the *furor* of any  
76 'news' situation has passed away. In the last few weeks a storm has blown up over the  
proposed sale by auction of some photographs; these were by Hill and Adamson owned  
by the Royal Academy; they were to be sold for £30,000 to raise funds.

\*\*78

Such was the outcry that the sale was eventually stopped. The auctioneers, we are told,  
30 received £3,000 in compensation for their lost sale, and the Royal Academy received brickbats.  
Really they deserved them because they have had these photographs for many years and  
«34 done their best to ignore them. Their big mistake was to ignore the efforts of the National  
Portrait Gallery in starting a photographic collection; an unpardonable omission since their  
President who authorised the sale is on the Council of the National Portrait Gallery. It is the  
94 stupidity and insensitiveness that strikes one most of all.

As the cries of 'saved for the nation' resounded around Britain we permitted ourselves a few  
doubts. Saved for whom? Saved to be put away in another dusty cupboard for another  
100 years. The photographs that exist in this country have not been conspicuously well  
exhibited. The magnificent exhibition of Hill and Adamsons put on by the Scottish Arts Council  
was as much chauvinist as photographic in origin and owes its success more to the  
enthusiasm of the moment than to a calculated policy. The Welsh Arts Council have done a  
lot of good things but with no discernible overall policy and the Arts Council of Great Britain is only  
slowly waking up to its responsibilities.

This lack of enthusiasm for their efforts may seem carping in view of the fact that they are now  
beginning to do quite a lot for photography but the caution is made because there is a real  
fear that they may start to sit back on their laurels in self-congratulation. The same is true of the  
RPS; the improvements made there would have seemed unbelievable only three years ago,  
but there is still so much more to be done.

The great advantage of this frustrated auction was that it focused attention once more on the  
need for a National Photographic Collection and a National Photographic Gallery, and the  
fact that *The Times* and *Sunday Times* printed extensive correspondence shows the  
difference from only a few years ago when we and others hammered hopelessly on the doors.

This brings us to the awful crunch and that is, that if the Hill and Adamsons had been sold,  
and the money kept in photography, it would have been enough to found a modest National  
Gallery. Are these Hill and Adamsons really worth the amount they fetch on the market? As a  
magazine devoted to the image we must of course say no. No photograph is worth that much,  
or conversely every photograph is worth that much. The irony is that the attempts to secure  
official recognition and support of a contemporary art form are only helping the collectors  
of Victoriana. We do not want photographs saved for collectors. We do not want photography  
saved for the dusty museums. If we could have one good exhibition of Hill and Adamson  
regularly available we would be willing to agree to the sale of duplicated prints, so that these  
proceeds could be used for the recovery of the many thousands of beautiful images that lie  
neglected, indeed literally rotting, for the want of a few pounds.

It is fashionable in revolutionary circles to say that everything should be sold to help subsidise  
the photographers of today—with that, we cannot agree. The problem of photography today  
is too many mindless and insensitive images. If more attention had been paid to what was once  
called 'our glorious heritage' we might be better off today than the present pitiful state of the  
majority of modern photography. Photography does not really produce old masters or great  
paintings. It does produce artists whose work, seen in bulk, shows their mastery. The  
availability of this is worth £30,000. At present it is only available for 25p in *Creative Camera*.

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25p April 1973

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Two Views

Bernard Pioussu

Bert Hardy — a day in the life of . .



*Bonfire, Swan Lane Farm, photograph by Bert Hardy*

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#### Front cover:

Photograph by Bert Hardy, from his  
'Day in the Life of a Farm Worker' story.  
Bert, who must rate as one of England's finest  
photojournalists, was responsible for many  
of the classic picture stories that appeared  
in *Picture Post* during its finest years.  
With this in mind, the B.B.C. took Bert out of  
retirement to take part in an 'Omnibus File'  
programme on photography, and assigned  
him a 'Day in the life of . . .' story.  
Bert's story, laid out in P.P. style, together  
with text by Lionel Birch (ex-editor of the  
magazine) begins on page 134.

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#### OPINION—THE LION'S JAW

A recent issue of the French magazine, *Le Nouveau Photocinema* makes a number of flattering comments about *Creative Camera* but remarks on the absence of a critical appreciation by the Editors. Lest anyone should be in doubt, this is deliberate. We have over the past read far too many critical appreciations which we have found embarrassing or laughable. On the other hand our readers, or a great majority of them, have asked for some such information, so as an experiment we are going to start a column which will be entitled *Commentary*. So as not to confuse matters, the statement of editorial opinion appearing on this page will be retitled 'Opinion'.

Commentary will be written jointly by the editorial staff and although the actual words may be written by different members the authorship will not be distinguished. The editorial staff may sound a grand way of talking about the two of us but in fact, as anyone who has been here knows, they are liable to be roped into a so-called editorial conference to try to reach a decision.

We are still not sure that this is a very good idea. We rather fear that a number of our readers may not have realised when their leg was being pulled, and so in order to try to eliminate the uncertainties, not every photograph will be critically reviewed. The trouble is that almost everyone seems to believe there are such things as good photographs. There are not. The simile we have used in the past is one of '79% photography'. What we mean by this is that if you accept that the level of merit for a photograph to be accepted is 80% many of those rejected are 79% photographs. Many that are used are 81%. The 90% photograph is rare, the 100% does not exist. Within this range of 79% to 81% a huge quantity exist and the reasons for and against acceptance are almost trivial. They are certainly based on the prejudices, uncharitability and stupidity of the Editors. This is why the idea of writing down these reasons seems vaguely suicidal. On the other hand, we are almost embarrassed at the praise the magazine receives, numbers regrettably not echoed by sales figures.

We think perhaps not only is there someone somewhere who understands what we are about, but in addition to this there are a few more who would like to know but who have not yet seen the Light.

So, for an experimental period we will write a commentary on the pictures and see what, if any, reader response we get. The analogy we used, with lions, is partly true. We are putting ourselves in a very dangerous position. Let us hope that the lion, that is our readership, does not take the head of those whose real desire is only to help them understand.

As always your views will be welcome just as your pictures will be. We have a large file of pictures waiting to be published each month. The difficult separation from 79% to 81% takes place but we are always looking for more; when we give up looking we shall give up publishing. Whether we use the pictures or not we hope you will always receive a courteous, if hesitant reason for their non-use or will share with us the joy if they are used.

As visitors to *Creative Camera* will know, we operate on a very informal and trusting basis a system which we feel to be important to increasing our overall level of communication. On the whole, with co-operation on both sides, it works. Obviously sometimes it doesn't but sometimes it is abused. A short while ago we discovered that a visitor had abused our trust in the worst way possible—by stealing some prints. Neatly filed in our print rack under 'N' was a sizeable portfolio of work by Professor James Newberry—the master set, in fact, of his life's work painstakingly printed during a six-month leave of absence from his job. About half the portfolio were gentle and sensual nudes—very beautiful pictures that we had intended to publish. Our 'visitor' took these prints, leaving behind the non-nudes. Naturally, when we discovered the loss, we were more than a little upset—a feeling of betrayal is perhaps the most accurate description. These pictures were of outstanding importance, particularly as the negatives of some no longer exist. Jim Newberry is very, very, upset by this. Please, whoever you are, send the prints back.

As a result of this a partition and locked cupboard are planned.

Another area of trust has been closed.

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Todd Walker

Anton Bragaglia and Photodynamism

Marc Garanger

Alexander Rodchenko



*photograph by Todd Walker. 1969*

# creative camera

19 Doughty Street, London, WC1N 2PT

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

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## Front cover:

Photograph by Todd Walker, Assistant Professor of Photography at the University of Florida, and influential American image maker, Todd Walker has, almost single handed, reintroduced solarisation as a serious creative tool. Now in his mid-50s, Todd began his photographic life as a commercial photographer, shooting advertising and industrial pictures, but over the past ten years has devoted more and more time to his personal work. His pictures have appeared in many shows ranging from the Venice Biennale through George Eastman House to the Light Gallery in New York, and his prints are several permanent collections. A major portfolio of Todd's work begins on page 166.

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

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**P.O. Box 3012**  
**Rochester, New York 14614**

**Paris Correspondent D. Seylan**  
**45 rue Emile Menier**  
**Paris 16<sup>eme</sup> France**

Everyone must view with delight the news that *The Sunday Times* has set up a £10,000 fund to finance the Rev. Wall and his team who are compiling the National Photographic Record. We can indulge in a little self-congratulation here as this was the purpose of a letter written to the editor of that paper and published when photographic archives were hot news, following the sale of the Hill and Adamson albums.

The National Photographic Record should not be confused with our own efforts to form a National Register of Photographic Archives. The latter was something started through *Creative Camera* and which has progressed at a snail's pace for some five or six years due to the shortage of time and more pressing commercial matters. Obviously we like to think that some of the pioneer work that we did helped to make the owners of photographic collections more conscious of the importance of these collections. Certainly our half-hearted efforts cannot have done any harm and in several cases unquestionably did a great deal of good. Of all odd things, the setting up of the Register of Photographic Archives in New Zealand was a direct outcome of our work, and while we should not give ourselves too much credit, ours was at least the only active movement among the many expressions of good intent.

However, this early work is in the process of being absorbed into the Rev. Wall's National Photographic Record. His scheme arose out of an R.P.S. symposium on colour archives, and as a result of his enthusiasm, industry, clear policy and general support, it rapidly became clear that his Record was going to be far more organised and comprehensive than ours. The obvious futility of having two parallel schemes, which even if not identical were closely similar, made us give the obvious decision to offer full co-operation to him and to extend a very warm welcome to his efforts through these pages. *The Sunday Times* has set up a fund to raise £10,000 to establish a permanent office in the North where the Rev. Wall is a lecturer, and it will finance staff in Durham and London to assist. About £1,250 has already been raised but a lot more is needed, so can we make an appeal to our readers to put their hands in their pockets to send a donation to: The National Photographic Record, Room 525, The Sunday Times, 200 Grays Inn Road, London W.C.1. Obviously we hope that photographic firms will contribute £50 or £100 each but cheques for even £1 or £2 will help. If this sounds like a begging letter, it is! Please send something.

Those who know about collections, whether private or public, should send information to Rev. John Wall, Hon. Editor, National Photographic Register, 45 Middleton Lane, Middleton St. George, Darlington, Co. Durham.

Here again speed is of the essence because at the A.G.M. of the Historical Group of the R.P.S. the Rev. Wall was asked to give details of his proposed scheme and he hopes to have a book published, listing the outcome of his research by the end of 1974. This may well be possible if the amount of finance is forthcoming. On a more practical side, *The Sunday Times* is issuing a set of Calotypes from classic R.P.S. photographs; the set costs £5 and from this at least £2.44 will go to the National Photographic Register fund. The pictures were reproduced in *The Sunday Times* of 4 March 1973 and those who wish to donate by sending money to purchase these prints should send their cheques for £5 to National Photographic Record, 12 Coley Street, London WC9 9YT. Although a separate venture, an additional 98p will give you a copy of the Hill and Adamson book put out by the National Portrait Gallery—a reminder that the crisis produced over these pictures was possibly the greatest single factor in setting up the National Photographic Record.

Once again, let us appeal to everyone to send some money, we might add that if in your letters you mention the money was sent through the appeal in *Creative Camera* we would appreciate it. While we have no delusions of grandeur it does help to remind people that we try to help when we can.

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# creative camera

Robert Capa  
Raymond Moore  
Wayne Lazorik  
Paul Nash



*Spain, 1936, photograph by Robert Capa*



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## Front cover:

Spain, 1936, photograph by Robert Capa, perhaps the best known of all war photographers, and a founder member of Magnum, the famous cooperative designed to free its members from the restrictions normally placed on them and to allow them to work 'for the love of working, and to be excused from having to work for gold'. Capa died while on assignment in 1954 but his work had already become legend, a major contribution to the tradition of photography. A portfolio of Capa's pictures, all taken during 1936-7 in the Spanish civil war begins on page 190.

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## Opinion

Every man to his own taste. In the last few days we have been discussing the distribution of *Creative Camera* around photographic shops. Some of these have been noticeably hostile because they do not like the images we print. We could argue that we do not like the emphasis they place on equipment over and above their regard for images, but then the discussion becomes academic. Let us just say that we do what we think is right. What is important is that we do not deny their right of existence and we dislike the fact that some of them, admittedly a small minority, would like to exterminate us because we apparently rock the boat a little. Even we, at times, feel the need, if not to apologise, to explain our choice of images. A lot is covered when we say that we are a specialised magazine. We do not aim to reach the general reader or the general photographer but only a small section of the public. It is undeniable that among that small section we have such a large measure of support that it could make us even more complacent if we did not resist it.

It is the curious fact that people do not want to be tolerated but want to be approved, that produces an equally curious situation. In Britain by far the best selling magazine is *Amateur Photographer*. Much of it in our opinion is no more than reassuring to the majority of their readers who we think are composed of camera dealers and the club amateurs. This is not our market. These are not our readers. Some may possibly verge into our sphere of operations, but for the most part, the readers of *Amateur Photographer* and the readers of *Creative Camera* lead separate lives. If we comment about the contents of *Amateur Photographer* it is not intended as criticism of a magazine which caters for its market in a competent manner, but in our persistent sense of tragedy that the amateur who should be as free as a bird is conditioned to treat his photography as though he was a prisoner in a cell.

*Coo Press* business is in the area of specialised magazines—in recognising where minorities exist and trying to service them. We do not wish to pretend that our minority is superior to any other group—the word superior in this context has no meaning. It is simply a specialised group that we think the most deserving of encouragement. We prefer to service it and this is our right.

The other factor that brings minority interests to mind is our acquisition of the distribution in Britain of *IPT-Grossbild*, the magazine for large format photography. Obviously this is a commercial proposition to us, but it is one which we willingly accept because this also is for a specialised market.

It cannot be denied that the large format camera is frequently used to produce the worst trivialities of advertising photography. Nor can it be denied that in different hands it produces those effects of clarity and detail which assume an artistic importance that is totally undeniable. In honour of this occasion we are planning a large format edition, to demonstrate not only the skill but the artistry which the large format and its unique attributes can demonstrate.

As we see our function, it is, in most cases, to show those photographs which by nature of their experimental qualities would otherwise not be shown. There are a number of good and famous photographers whose work in all honesty receives low priority because it is frequently shown elsewhere. Our job is to discover the new and rediscover the old. It is a job that we like and enjoy. Superiority is not what we would claim. We like the pictures; we think they should be seen. We hope our readers will do the same but we do not insist that they should and we do not damn those who don't see our way. We do not agree with them but that is our right. They can continue their own way—that is their right. What we hope is that those who do glance at our pages, even if they throw the magazine in disgust across the room, will have their visual imagination stimulated, their appetite whetted and perhaps come to realise that the horizons of photography are greater than they imagined.

Photography has nothing to fear but itself. The tragedy is not whether photography is an art—that question can have no answer, but that someone should have thought it necessary to ask it. We do not want to enter into this argument. We just try to show those photographs which we feel extend the mind, expand and illuminate the inner recesses of the heart. If this is calling photography an art, then we do so happily. The exact choice of words is of less importance to us than the inexact choice of pictures.

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# creative camera

Hugo Erfurth  
Vaierie Wilmer  
Josef Sudek  
Erich Auerbach  
Edwin Smith



*photograph by Valerie Wilmer*

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## OPINION

### New Establishments for Old

If there is any word sure to produce an adverse reaction, it is the use of the word fascist. It is, of course, splendid when it is used as a term of abuse and is ideal for chanting in the streets. It is when it is used in serious discussion that it becomes to us a source of great dismay.

While not wishing to restrict it to Mussolini and the holders of the Roman fasces, we do wish that people would think a little more before they use it. Fascism can in many cases be equated to authoritarianism and the demand for unquestioning obedience to a civil or military authority. It is almost entirely used to describe extreme right wing organisations and this is of course what gives it a particular attraction to the left wing.

When we talk of photography, those on the right, the conservative wing are the London Salon, the Royal Photographic Society supported by their minions, the great majority of camera clubs. They have their spokesman and even their magazine which serves, and we say this without any sense of criticism, to provide a mouthpiece for their views.

Those of us brought up in the Miltonic tradition accept that liberty, equality and even fraternity means the right of those on the right wing to be able to speak their mind. The Miltonic tradition also encourages the belief that the world is not divided into only goodies and badies, not only black and white and that there are varying shades of grey. Our concern is with this tonal range of society.

What is also our concern is not only the intolerance of some on the right, but the intolerance of the left and the broadcast assumption that everything which comes out of every camera club must be second rate and that only certain gifted, even revolutionary people, under the rigidly defined age of 33 are to be trusted to produce good photographs.

Fairly obviously we know where we stand, we know what we believe in. But what readers sometimes find puzzling is our refusal to take a doctrinaire stand. Sometimes we will nod in one direction, sometimes in another. If we nod frequently, for example, in the direction of contemporary American photography we can explain our reasons for this emphasis in terms of its comparative lack of availability elsewhere.

This issue is a look in other directions to show that we have not forgotten that these exist. The images do require a new or at least a different attitude of mind that quite possibly some of our readers will not be prepared to make the effort to give. What is even more important for us is that invariably a reassessment of the whole relationship between photography and life does not hurt periodically.

It is easy to accept the claims that a Russian experimenter like Rodchenko is worthy of study. As a left-wing revolutionary, perhaps at times in difficulties with the authorities, he is or was a classical romantic figure for today. But an English photographer at peace with himself, with his fellow men, with his work; this is a different proposition; it almost seems an offence! Most of the artists featured in this issue have not suffered, many of them found peace and happiness in their work.

Perhaps it is a good time to state that our commitment is to photography and photography alone. Not to right-wing photography or left-wing photography but to all photography, providing it is good. There is no monopoly on the right or left for good photography. What is needed are just those prepared to open their hearts, open their eyes and open their minds. If our readers are not prepared to do this, how can we ask it of the rest of the photographic world?

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# creative camera

Abram Shterenberg  
Claudia Andujar  
The Barnardo Archives  
Michael Semak



*From the Barnardo Archive, photographer unknown c. 1870*

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## OPINION

Many letters that we receive have the sad refrain that it is only the first time that the writer has seen the magazine. If you think that a little of what we produce in the magazine deserves to be wider shown, please tell your friends. The only economical way for us to become better known is by word of mouth; that is by one reader telling someone else and showing a copy to him. We will do what we can to try to help and if you send us the name of a possible new reader we will send him a free specimen copy if you think he is likely to become a regular reader. We would ask you to be fair about this. Sending out just a hundred copies like this can cost a lot in postage which is wasted unless they are genuine inquiries. But if you think you know somebody who would be interested, let us know.

While we are on the sordid subject of money (i.e. survival) we are not particularly anxious to carry great masses of advertising, but just a little would not spoil the look of the magazine and it would help us in our desire to expand. If you have anything to do with advertising, or know anybody who does, you will help us if you remind them of our existence. We are not, of course, the biggest and the best selling of the magazines but in our own particular field we have it almost exclusively to ourselves and there is certainly no cheaper way of reaching a specific photographic market. Somebody must be interested and the constant stream of encouraging letters we get makes us believe that there is enough goodwill in the world for us to ask for a little help.

These recent letters we have been receiving have given us very great pleasure. We feel that many of our readers are photographers working in a vacuum other than the connection established via the magazine. It does not occur to them that quite often we ourselves are working almost in a vacuum. While we welcome discussion in its many forms, considered letters written to us are one of the most valuable ways in which we can assess the results of our own policies, if we can give our intuitive actions such a grandiose title.

There is a need for criticism in a constructive form but how this criticism, whether of images or the magazine, is to be made is the real problem. One has only got to look at a modern art magazine or some of the glossy books on modern art theories to realise that these come very close to, if not passing over the frontier into, incomprehensibility and if this can be done with modern art surely it is much better if it is not done to photography. This is why we welcome correspondence even if we do not have space, for economic reasons, to print it. We would love to be able to give space for more detailed critical discussion even if for the reasons outlined we fear it. It is extremely frustrating to be hamstrung by finance and so if we harp upon our hamstrings please forgive us.

Should any of our readers be alarmed, we are not planning to move into the area of big business with our publication ventures. We are now distributing not only *International Photo Technik*, a specialist magazine for the large format camera photographer, but also *Camera* to which we have a close link, both in subject-matter and quality of printing. There are, of course, differences between the two magazines more than price and size, but we know that many of our readers will welcome the opportunity to get their copies easily.

We should also draw our readers' attention to our book distribution. We carry a very extensive list of books which we think our readers will like. A list showing availability appears in each issue and details of some of them are also featured month by month. Our book business is increasing to our delight and we ask our readers to help by first of all buying their books through us and secondly by mentioning our service to any colleges, clubs, even public libraries. If you send us the names of librarians whom you think will be interested we can send them a copy of our book list. Far more good photography books should be in our public libraries than at present.

Still continuing on the sordid financial matters, no doubt readers will have noticed the unfortunate price increase. This might have been avoided if some of these sources of income had been more fruitful.

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Albert Renger-Patzch

Robert Haines

Michael Martone

Masters of the Albumen Print



*photograph by Albert Renger-Patzch*



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## OPINION

There are certain recurring pleas that appear from time to time in *Creative Camera*. One of these is the need for publicity. There is a general need for publicity for photography and our claim is that there can be no bad exhibitions of photography. Every single one of the exhibitions should be welcomed. Even if they are by the most inexpert of amateurs they should not be endured but welcomed. As far as we are concerned there is nothing better than the public being shown photographs.

Having said that let us hedge a little. The value of some of the appalling exhibitions which are put out by some camera clubs is very low indeed; even the standard of simple craftsmanship is frequently not very high, and the standard of imagination is, even more frequently, depressingly low. We do sometimes have to reassure ourselves these photographs must be better than blank walls.

It is only as bad as that in a few exhibitions; in almost every one of them there is a handful of pictures to be found that show the true photographic spirit. It is the hope and sometimes the expectation of these few images that makes us deny the existence of bad exhibitions.

There are of course also a very few exhibitions where all the pictures are worthwhile and there are a great many where the good pictures are so many that it makes the exhibition a positive joy. It seems to us that it is the policy of a magazine like ours and readers like ours to do everything in their power to see that any exhibition is the best it can possibly be within our terms, and that photographers should not only accept offers to exhibit but should search them out so as to make a more positive contribution to the public image of photography.

We have recently heard from Sir George Pollock, about an exhibition of the R.P.S. 'Britain Today'. There is a selection committee consisting of Sir George, Peter Wilkinson, C.D.V. Knight, Bob Lassom of Kodak and Dr. Geoffrey Franglen, and if there has got to be a selection committee, this is as good as one is ever likely to find within the R.P.S. It is interesting to see Dr. Franglen there as he is one of the retiring violets of amateur photography whose work deserves to be better seen but who perhaps wisely is here devoting his efforts to other people's photography.

The exhibition will appear in British Week in France and it is hoped to keep this intact so it can go to other parts of the world. The details are set out in the press release which appears in our Gallery Guide pages and it seems to us particularly worthy of support in view of their publicly expressed interest in young and professional photographers. This is an opportunity which should be taken. The point we are trying to make is that it is no good complaining about the diffident way photography is treated if practitioners are not prepared to make some sort of effort. We strongly recommend this exhibition to our readers.

This sort of effort should not end there. Our readers will have seen that in the book reviews we include on a number of occasions reference to foreign magazines, some of these magazines are very fine indeed, even if their policy is not the same as ours. British photographers should make sure their work is seen in these magazines so that it circulates in that international cultural world of photography. It is even important to enter into competitions. We agree that some competitions are not worth entering; the traditions and the judges make that so. But some competitions are worth entering, and when we see or hear of any of particular interest we will try to mention them.

As we said at the beginning, publicity exists at two levels. It is important to show the public good photography of any sort so that they may appreciate good photography for what it is. Even more important for our particular readers is the need for the hard work of seeing that other photographers know what we are doing and so that they too will be influenced, we hope in a favourable way.

Photography does not exist in a vacuum, if any of our readers are working in a vacuum, it is their fault, no one else's.

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# creative camera

Margo Davies  
The Class Portrait  
Alex Kayser  
Adam Clark Vroman



*Photograph by Henry E. Gilpin*

# 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

October 1973 Number 112

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## OPINION

Quite a number of visitors to Creative Camera Gallery come down by Russell Square having passed the British Museum, etc. on their way. I think this influences them because they arrive at 19 Doughty Street expecting to see an enormous picture gallery. This we do not have. When we started our gallery we did explain its purpose and perhaps it would be as well to restate it for the benefit of other more recent readers.

The gallery is actually one small room which can display about 20 medium size prints. There are also two bins in which other prints can be stored. The room was always intended to serve a double purpose as a waiting room and therefore cannot be regarded as competing with other photo galleries in any way, shape or form. The small size is useful because it means that large prints do not have to be made and that experimental work by younger photographers can be shown there without anyone having to go to a great deal of expense.

As well as the work of younger photographers it is useful for other small-scale exhibitions and one of our intentions has always been to relate exhibitions to the contents of the magazine so that other images by those featured in the magazine can be displayed there. Everyone is always welcome but please do not think of it as being in competition with the Photographers Gallery or any of the larger institutions.

If either Colin Osman or Peter Turner have a few minutes to spare they are always happy to talk and look at photographs but please remember that in order to get some work done, calls should be in the afternoon after 4 o'clock if possible. To try to keep some sort of order in the chaos a phone-call beforehand is advisable. We are trying to avoid the almost universal business-like demand of appointments only and to keep arrangements as informal as possible, but this will only work providing reasonable consideration is given by those coming to see us.

Even the little gallery space that we have is going to have part of it stolen because our Book Department still continues to grow and some small display cabinets will have to be put up in part of the gallery. Our main book business will still of course be mail order and we have now prepared a complete list of our books which appears in this issue. Regular readers of *Creative Camera* may not need it because most of the books have been featured in our recent adverts but the *Creative Camera* book list of what for want of a better term, are called cultural and art books, is now complete.

Another large mail order business in photo books is Mansfield Books International which handles almost entirely technical and practical books. This now forms a division of Coo Press with its own separate book list. We are now able to offer to libraries, educators, even photographers probably the most comprehensive mail order book service in the world. The two lists between them carry about 300 titles and we can get any book in print providing we have the name of the author, the name of the book, the name and the address of the publisher. Obviously we can obtain any book that appears in our book review section although some of them may be a little more difficult. In order to reduce the misunderstandings about the gallery we have renamed it the 'Creative Camera Book Shop Gallery, which makes it clear that it is not a branch of the National Gallery or the British Museum.

One additional feature we should mention and that is, although the exhibitions normally last for one month, if there is enough interest we will support one week experimental exhibitions. This is designed for material that might not be suitable for *Creative Camera* but which deserves some sort of showing if only to test public reaction. If any photographer is interested in this scheme and is willing to hang an exhibition on a Monday and take it down a week later, we will find the space for it. It is the nearest we can get to an anti-exhibition and could be an exciting development. We have a number of standard size frames size 12 in. by 15 in. and 16 in. by 20 in. which would be ideal for this sort of exhibition and would keep costs to a minimum. Come and see us or phone us if you would like more details.

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# creative camera

Special Czechoslovakian Issue

Josef Sudek  
Markéta Luskačová  
Miroslav Jodas  
Jindřich Přibík  
Rostislav Košťál  
Pavla Štechy  
Taras Kusčýnskyj



photograph by Tibor Honty

# creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**  
Assistant Editor **Peter Turner**  
Advertising Accounts **Grace Osman**  
Circulation **Terry Rossiter**  
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November 1973 **Number 113**

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## OPINION

This issue covers photographers who are at present living and working within the communist state of Czechoslovakia. Why Czechoslovakia? Firstly because we received a great deal of material from that country, far greater in fact than any other European country, probably on account of our regular visits to Interkamera. Secondly, because it seemed to us that in this country more than any other with which we were familiar there exists a national style. If you went through any International Yearbook you could look at the pictures and easily identify those photographs which could well be Czechoslovakian. Thirdly, because they were good photographs and it seemed an interesting idea to put them together so that they would illuminate each other. The amount of material that we have got is huge, we have enough to do another issue on Czechoslovakian photography.

It was curious that as we were going through the pictures, certain distinctive styles within the country became clear. Brno together with Bratislava and Prague is one of the three regional capitals of Czechoslovakia and while it is firmly non-Czech it is hard for someone living outside to say whether it is more Slovakian or Moravian. To make a comparison within the U.K. it is perhaps like comparing Yorkshire or Cornwall with London rather than Wales and Scotland with England. The important difference to us is that there is a small group of photographers in Brno who have developed a clear style. The photographers include Frantisek Maralkek, Rotislav Kostal, and Jiri Horak only one of which is represented in this month's issue but all of whom have produced a style which we, perhaps in ignorance, regard as specifically Brno. Can anyone think of a Yorkshire style of photography or even of a Welsh Nationalist Group of photographers? We cannot answer this question only ask it. The fact that this style exists seems to be a justification in itself for this issue.

Perhaps it is a restriction on the frontiers which actually helps. Visa's to the West are not easy to obtain from Eastern Europe, many who would like to travel are denied the opportunity even though this desire comes not from political dissent but from curiosity: most are happy under communist rule even if they would prefer Czechoslovakian communism to Soviet communism. It is easy to theorise endlessly on why Czechoslovakia should seem to be the photographic centre of Eastern Europe and why Brno should be so sharply distinctive from Prague. The simple fact of the matter is that there is a lot of good photography being produced there.

A comparison can be made with Britain and the pathetic output of towns of similar size, Birmingham, Glasgow etc., and the university towns of Oxford and Cambridge. Is this the result of a Junior Jet Set, whereby, in the more extreme cases, some English photographers seem more American than Americans themselves and vice versa? Where the nearest approach to home is the place where they posted the most recent postcard. The ideas or pseudo-ideas of New York and London flash between each other with such rapidity that they become not just Mid Atlantic but Mid Atlantic Limbo.

Is the observable difference no more than having roots at the centuries old cultural crossroads of Europe or in floating in the Mid Atlantic Limbo?

This issue like every issue is a bit of an experiment, but already planned for a few months time is one on San Francisco photographers perhaps others will follow in due course. The end product as always is to try and show photography in the most meaningful way.

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# creative camera

Jerusalem: City of Mankind

Irina Ionesco

Peter de Lory

Richard Hurley



*photograph by Irina Ionesco*



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## OPINION

While on a recent visit to York we took the chance to look in at the Impressions Gallery that's now working regularly there. It's situated in The Shambles which is the name for a very old street with very old buildings. Originally I believe the meat slaughtering quarter of the area I

397 The Gallery itself is not approached from The Shambles itself but from the street market behind, carefully picking your way over cabbage leaves and other miscellaneous vegetables to find the ggg door. Inside it's a very quaint and antique building and the Gallery occupies about four or five rooms over a shop. I was there at the time of the York Festival when their special effort had been to show the work of Cecil Beaton and a glossy catalogue was produced for that collection. This occupied four of the rooms. Another room was occupied with prints from Frank Sutcliffe and these were priced for sale. I don't know how many were sold during the last 408 year but if it's anything like our experience—not many.

One of the most interesting sections for me were the shelves of secondhand books. Some rare, some not so rare, some expensive, some not so expensive, some good and others just curiosities. One of the curiosities was a book called 'Kameran Taidetta' which was published in Helsinki in 1946. It is written in Finnish but there are two main articles '25 years of Pictorial Photography' and 'Photographic Art of Today' by Arvi Hanste and Santeri Levas respectively, which are translated into English. It turns out that this book is a record of the 25 years' growth of Finland's largest photographic society to its present position of nearly 300 members. I shall comment on the rest of the contents later. My immediate purpose in referring to the book is that when I was buying it the owner of the Impressions Gallery, Andrew Sproston, drew my attention to one excellent picture called 'Peaceful Lapland' by a photographer called Otso Pietinen. Turning to the Index to see what else that same photographer has done you discover that, in fact, there appears to be a whole family of Pietinen's who were active in the club, there is Aarne Pietinen, Natti, Nancy, Viljo as well as Otso. Otso has four pictures, one called 'Piruett' a shot of, apparently, a folk dancer spinning round and suitably blurred in the process. It's a picture which has some merit even if it's not exciting. The other picture is entitled 'Storm in Lapland' and it's a man leading a reindeer and sledge across the snow—again not particularly distinguished.

The fourth picture is called 'Sorrow'. Taken in a studio, it shows a woman in black and over it a huge shadow of a cross, the shadow must be about 12 feet high. The last picture is something which, for example, if done in political terms in 1933 might have been acceptable as the work of a political activist. But the sentiment seems a little melodramatic even for sorrow. Even more noticeable is a complete difference in style between these and the picture which first came to our attention. I have no idea who Mr. Otso Pietinen is, my point on commenting on this is simply that it very dramatically illustrates the point that we have made so often before of the importance of establishing style and of establishing a body of work.

The four photographs could have been taken by four different photographers. If we had just reproduced the first without any comment perhaps someone would have thought that here was a new star on the photographic horizon. Perhaps there is or more likely perhaps there was, for 1946 is a long time ago. We wonder what happened to him? We wonder if he ever did resolve in himself exactly what it was that he was trying to do? Did he take just this one good picture and then disappear back into the arctic tundra. Perhaps we shall never know.

One of the things which is important about the study of photographic history is the basis it gives us for reassessing our own work; of comparing what is being done today by ourselves and by others with what has been done in the past. Seeing if it differs. There are dangers as can be seen in particular, the danger common to all yearbooks and specialist publications of letting one picture say, or claim to say, too much. As this book just happened to be acquired quite soon after the recently reviewed book on the Finnish National Photographic Museum the opportunity to look back to 1946 in Finland is a useful chance to examine some aspects of photography that are only too often taken for granted. It is also, and one must not forget this, an opportunity to see some fine pictures; for even if all don't please, if some do that is surely enough for any book.

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