

creative camera

Caroline Mallow
Yasukuni Iida
Paddy Summerfield
Geoff Howard
Rudolf Koppitz



photograph by Paddy Summerfield

creative camera

19 Doughty Street, London, WC1N 2PT

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January 1974 Number 115

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OPINION

The recently published book 'Looking at Photography' and subtitled '100 photographs from the collection of the Museum of Modern Art' would make a handsome addition to any library. Elegantly designed, beautifully printed by the Rapoport Printing Corporation, it contains a commentary on each image by John Szarkowski, one of the most consistent writers on photography in recent years. The aim of the book is 'to provide the material for simple delectation' and to give 'a visual interim report—though a highly foreshortened one—on the results of more than forty years of collecting photographs'. Generally a fine idea and for the most part well executed. Naturally enough, British photographers are not strongly represented—a few Victorians such as Julia Margaret Cameron and John Thompson, and then nothing but Alvin Langdon Coburn and Bill Brandt. Writing on Brandt, Szarkowski has this to say "nonartists often misunderstand the nature of artistic tradition and imagine it to be something similar to a fortress, within which external verity is protected from the present. In fact it is something more useful and interesting and less secure. It exists in the minds of artists and consists of their collective memory or what has been accomplished so far. Its function is to mark the starting point for each day's work. Occasionally it is decided that tradition should also define the work's end result. At this point the tradition dies."

"For purposes of approximate truth it might be said that photographic tradition died in England sometime around 1905—coincidentally the year in which Bill Brandt was born".

He goes on to explain how Brandt's development as a photographer was influenced entirely by his studies on the Continent and upon his return to England in the thirties "England had forgotten its rich photographic past, and showed no signs of seeking a photographic present".

A quite terrifying statement for the implication is that the situation in British photography has remained static, has been regressing even, since that magic date 1905. However, Szarkowski has covered himself, this truth is only 'approximate' not essentially accurate, which is just as well, for the statement is 'approximately' untrue.

Examining photography in Britain during the twentieth century one finds a tradition not dead, but gone underground. When the independently wealthy Victorians went into decline the role of the photographer as artist was adopted by the growing hordes of amateurs. True, they did little to build upon the tradition, but it remained nonetheless, even if almost swamped by their eager self-indulgence. But outside this circle a new tradition was growing—the photographer as recorder. Anonymous, self-effacing men, who were content to work unrecognized. For the most part we don't even know their names, but their images remain. Take the twenties before Bill Brandt returned to England, the Depression, the General Strike; all recorded—nothing as elaborate as the Farm Security Administration project (no Government support) but the images are there, every bit as moving, every bit as vital. Look at the work of Horace Nicholls or James Jarche. Move to the thirties and the early days of Picture Post, the work of Bert Hardy and what about George Rodger, a founder member of Magnum? I wonder if John Szarkowski has even seen the war-time photographs of Sir Cecil Beaton? They were produced in this tradition. And now, in 1973 the British photographic tradition is still essentially that of the photographer as recorder.

Take Philip Jones-Griffiths for example, and his superb coverage in Vietnam, or David Hum, busy documenting Wales. And the younger photographers; Chris Killip, recording his home environment in the Isle of Man with the special perception that comes from a respect and understanding of what the camera is capable of; John Myers in Worcestershire, producing a portrait of 'Middle England'.

The photographic cards are stacked against England—poor education, poor exhibition facilities, inadequate funding, insufficient publications. But we do have a tradition and one that is being built on. Perhaps what we lack are more people, such as John Szarkowski, with the energy and patience to seek it out and publicise it.

P.T.

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creative camera

John Benton-Harris

Lewis Carroll

The Family Album

David Grey

Russ Anderson



photograph by Bernd Lohse, 1937

creative camera

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Opinion

February 1974 Number 116

One of the advantages of running a magazine is that unlike a book it is in a state of constant change. It can expand or contract like an amoeba to fill the space available. In one sense it is Creative Camera's function to fill the spaces left by other magazines. Our main interest is with contemporary images and perhaps this should be explained in a little more detail. We do not by this mean the pictures which were produced yesterday by some whizz-kid qualify for inclusion. The photographer really has to have got his thing together enough to know where he is going. To our regret only a few photographers under 25 seem to have done this. Many who we have talked to have realised the point we are trying to make and subsequently come back in later years with great improvements in their pictures.

Those who have got their thing together (to reuse that rather repulsive Americanism) can produce a body of work large or small and it is this body of work seen as a coherent whole which enables us to produce the most worthwhile articles. From what has already been said it will be realised that many of these must inevitably be into their 30s and some much older. In fact it is probably true to say that what we regard as contemporary photography is photography of anyone who is still alive which does not seem to be an irresponsible definition.

This is our prime concern but the border line is not sharp because many photographers do not immediately pass into history on the instant they die. Many of the people who get space devoted to them are those who we regard as classics, not classics in the sense of being of great antiquity but of being old masters. In many cases they are grossly neglected in other cases they are equally regrettably over exposed. Our search for the classic photographers—as we hope reintroduced to many some of the great names (or more exactly images) of the past and the not so distant past. Some of the work which they were doing is revolutionary even by today's standards and all of it we hope has the ability to stimulate the photographers working today. We regard this as an important part of what the magazine is doing because every one of these images can stand up against contemporary work.

The third part of the magazine features historical work, that is, those who have been in most cases long dead. Often it needs some effort to appreciate the true significance of the images and often it is difficult to distinguish between merit and nostalgia in looking at them. The value of these cannot be ignored even if the effort has to be made and it is in this area that we are proposing to introduce a small new section where we think Creative Camera can be of use. There is a mushroom growth of photo-history societies. The early ones were almost entirely apparatus orientated but later developments have shown a far greater appreciation of images. Perhaps they were stimulated by some of the huge prices reached in auction sales, but we hope by a realisation that apparatus and image cannot be separated. Further stimulus has obviously been given by the current world wide interest in conservation. At the end of the Gallery Guide page we therefore intend to give regular space to photo-history listing the addresses and meetings of societies, the results of research and other items of particular interest. We have not really thought out the exact parameters but it is intended to be something of use to photo-historians in whatever way is most useful to them. For example we will include news about methods of restoration and preservation of old images. This is just one idea, there are many more. We hope that all of those involved with various societies, college projects etc. will get in touch with so as to make this space particularly useful.

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George Alpert
Tom Gibson
Sean Kernan
Homer Sykes



*Photographer unknown. Uzbek news reader. 1933
From the collection of Lubomir Linhart. Prague*

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OPINION

March 1974 Number 117

Who Needs Enemies

The following is the heart of a letter we have received from a reader who for the sake of charity we will identify only by his initials A.C. He complains of an alleged negative attitude in the magazine and yet is ten times more negative in his own criticism. The preposterous excuse for not renewing his subscription is that an Instructor of Photography could not afford \$12 00 a year, is just not acceptable. The truth of the matter may well be that we are cutting too near the bone. This is his letter:

'As an Instructor of Photography at the Institute of.....—I often use various issues of 'Creative Camera' in class to assist in the broad definition of assigned student problems. I have been dismayed however by the negative direction recently taken in the 'Opinion' column beginning each issue. For a magazine with your audience (as I know it here in the States) and your aims, many of your readers feel that a direct and positive expression of the staff's views are more appropriate than the sophomoric swipes taken at others or what seems to be the continual defence of your own editorial direction, whatever it may be.

'Further, there are many photographers here who hope that work such as Valerie Wilmer's (July 73), Alex Kayser (October 73), Bernard Ploussu (April 73), Kevin Keegan (March 73) and Michel Krzyzanowski (January 73) could find a publisher other than 'Creative Camera' to exhibit the surface, confused, banal and diffuse images offered to an audience perhaps more sophisticated than the photographers noted. That aside, we find the magazine stimulating, exploratory and exciting in ways far different from 'Camera' or 'Aperture'. I can no longer afford both magazine subscriptions and photographic materials so I have allowed my subscription to lapse although I have encouraged my graduate students to subscribe and a number have done so. Thank you for your time.'

No doubt other readers will have noticed that none of those criticised are American photographers. I do not think this is just a coincidence. The American obsession to be No. 1 exists not only in the nuclear power struggle but also in photography. This would be admirable (at least in photography) if it did not involve deliberately ignoring what else is going on in photography. Even worse it is developing into a new photographic Establishment which regards itself as holding all the secrets of all true wisdom in photography. It has its temples in certain museums and colleges and the god-priests hold professorships in the academic establishments.

There is no denying the very great talent at this highest level but as we go down the scale to the minor gods and acolytes the talent becomes diminished and the dependence on other people's opinions and other people's standard of judgment becomes greater and greater. It produces at the average teaching level something that is incestuous and cannibalistic, masquerading as 'sophisticated' photographic education. *Creative Camera* is not an American magazine and consciously seeks to expand horizons. If we cannot follow the dictates of the North American cannibals, then we are sorry.

We think that we do show a positive approach in our choice of pictures and in the limited explanations offered in the Commentary. We have no intention of branching out into the esoteric verbalisms that perhaps A.C. and his academic colleagues would prefer. Where we differ most is in our attitude to photography in general. We believe we have a duty, a responsibility even, to photography as a whole. This responsibility means that while American magazines and institutions are closed to British photographers, we will continue to use American work, however arrogant the photographer, providing in our humble and uncertain opinion it deserves space. A.C. obviously believes that only his photography is important and we suspect that he is only to be found in teaching because this is the most satisfactory way to obtain money for his own photography.

The mistake, if it be that, which we have made, is to believe that amongst photographers there was a sizeable body whose sense of responsibility was similar to ours. Of course we are on the defensive; this is inevitable in a beleaguered city being starved into submission. Anything that is anti-establishment has enemies, and with people like A.C. as friends, who need enemies! What we need are people in photographic education with bigger and wiser horizons. This is what we try and help provide. We try not to take sophomoric swipes, were not even conscious of doing so; if meek compliance to The Great American Photo-Establishment is the price of success, we would rather be failures.

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Bill Owens: Suburbia
Ralph Eugene Meatyard
Victorian Erotic Photography



photograph by Bill Owens from 'Suburbia'

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OPINION

The other world

England is probably better supplied with photographic magazines than any other country, in the sense that there are more of them. We are not always happy with the picture content but in many other aspects they are excellent.

This is just being written as Photo-News Weekly has died and the other weekly, the world famous (or notorious) Amateur Photographer, has been strike-bound for months. At the present time therefore, there is one professional weekly and six or seven monthlies including our own, not to mention the American magazines which are available here. (Cheaper than they are in New York!) Between them they do an excellent job in presenting 'how to do it' articles and the latest equipment reviews. Where the articles are good and the reviews honest, we have no quarrel. Indeed if timetables could have been different we might well be now the publishers of Photo-News Weekly, but as it is our forthcoming Year Book will absorb all our energies.

The reason for writing this is that we are by no means contemptuous of the good 'how to do it' magazines. They have their place just as we have our place. We are not so sure of the philosophy of the founder of Practical Photography, who many years ago said to me that he did not believe in publishing good photographs because he was afraid it would discourage the beginners. Perhaps he was defining good photographs in too narrow a way; perhaps there is need for a middle stage; one thing is certain in that there must be a search for the best of its type and not of mediocrity.

What brings these thoughts to mind is our experience with Mansfield Books International, now a wholly-owned subsidiary of Coo Press, and specialising as strongly in technical and instructional books as the other department Creative Camera Books does in artistic and cultural books. There seems not enough overlap and it seems that so many photographers separate out their technical ability into a completely separate department from their image making. There may be growth of technique, there may be growth of image making but the two do not seem to grow simultaneously. When we learn English at school, as English speaking people we do not have the division into 'language' and 'literature' nearly as apparently as a separation of a school syllabus would imply, but the way we are learning photography today both on our own and when being taught, encourages this separation on technique and content. This cannot be right, the one should grow from the other.

In the meantime, being pragmatists commercially, we shall continue with Mansfield Books International and should anyone want a book list please be careful to specify which you want because both book lists are getting larger and larger and we are trying to avoid the expense of sending out the 'wrong' book list. How wrong it is we have to say 'wrong'.

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Diane Arbus
John Webb
Sir Benjamin Stone



Tattooed man at a carnival. 1970. photographed by Diane Arbus

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Opinion

Following up the announcement made last month about our Year Book, this has now become a reality. The provisional contents appear on our advertisement pages and if you want to do us a favour you can order your copy now.

As will be seen it is almost a completely new concept in a Year Book and one which we feel should be in line with contemporary trends. For the rather obvious financial reason only a limited number will be printed. We are hoping equally obviously to sell out quickly but the number of advance orders will be a useful guide to the future. It seems to us that this is a classic companion to the collected volumes of Creative Camera and at the same time something more, a book which can be used to introduce modern photography to other photographers. The policy when deciding what should go in has been to separate out between the magazine and the Year Book those items which seem to us more likely to be easily accessible to non-readers of this magazine. We want it to go into book shops, we want it to be bought by proud aunts and uncles for their photographically-minded relatives because it seems to us that the sort of photography that we believe in is only moving slowly, if not in a static position, and a Year Book such as we will produce could be the finest introduction anyone would want to this field. It will be distributed to book stores here and we are trying for the same in the USA and, of course. Light Impressions will be carrying it on their mailing list. Even this is not enough and we hope to send it to the far corners of the world. Even if at this stage we are not quite sure how.

Coming back from these hopeful clouds of euphoria our gallery still continues to function in a 'more or less' sort of fashion in spite of continuing difficulties. Sometimes it brings to London small exhibitions from outside, some times it provides a study wall where we, as well as our visitors, can look at pictures to decide what we really think about them but other times it simply provides a small, one man show. It is because of its smallness that we don't publicize it so much. It is, after all, smaller than the smallest exhibition room at the Photographer's Gallery. But for us it has an important part to play as an extension to our other activities.

Regrettably it is not unknown for the walls to be empty for a day or two because simply no one has time to hang an exhibition. With three-day weeks this has made the situation even worse but there is always an opportunity for people who want a small exhibition, of say 20 pictures, and are prepared to hang it themselves, to get a showing. At some stage in every photographer's life this is important. We would like to help if this is your stage and if so, then telephone us and we will be glad to fit you in to our rather flexible schedule.

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John R. Myers
Martin Parr
Roger Vulliez



photograph by Kurt Hutton

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher Colin Osman
Assistant Editor Peter Turner
Advertising Accounts Grace Osman
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June 1974 Number 120

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On another page we quote a report about the famous Russian author Solzhenitsyn where he called press photographers and reporters worse than the Russian Secret Police! Also reproduced in this issue is another quotation from *The Times*, 4 March, about the behaviour of photographers and the victims of both them and the world's greatest air tragedy. Yet again reproduced is a quotation from *The Times* of the following day where the editor of *The Sunday Times* urges more freedom for a 'half-free' press.

Here we have on the one hand an editor claiming that the freedom of the press is diminished and on the other members of the general public, famous and unknown, protesting at the use of this freedom of the press. It seems that there is a need for a reassessment in what freedom means.

Any student of East European politics knows that their view of Freedom is very different from ours but curiously enough they also support the view that freedom is not license. What the editor of *The Sunday Times* is demanding is freedom from the almost unworkable regulations that the law of contempt of court possess. I don't think that many would argue that if the freedom of the Law Courts and the freedom of the Press were in conflict, the Law Courts must inevitably receive the casting vote. Judgment by the Press, particularly by the Press monopolists, is just not acceptable however much journalists plead their case.

On the other hand the safeguards, indeed constitutional safeguards, provided by the Press are an important factor. What is needed is to find the right balance between freedom of the Courts and freedom of the Press. It is almost certainly true that they are out of balance at the present time.

Matters involving photographers also involve a balance; a balance between freedom of the Press, and the rights of personal privacy. It is perhaps the legacy of the 35 mm camera that privacy becomes less possible. In the old days a Press photographer would have a four-by-five with huge flash gun. The sheer weight and mechanics of his livelihood meant that fewer photographs were taken and those that were taken were more to the point. With the development of the quality miniature camera, many more photographs could be taken, many only peripheral to the main news story. It is in these peripheral photographs that the greatest invasions of privacy are likely to occur.

After all is it really necessary to take yet another hundred photographs of Solzhenitsyn? Is it really necessary for quantities of photographers to push their way through grief-stricken crowds for yet another 36 pictures of weeping relatives? Can it really be said that reproduction of pictures in this quantity, and I emphasize the words 'in this quantity', can it really be said that the production of these photographs does much towards the dissemination of news. Of course the apologist will have a ready answer, but none of these can be really convincing.

There are times when the right of privacy must give way to the right of the public to have facts, but it does not seem to me that the wholesale intrusion into grief is not one of these. The trouble is to decide where this right of privacy begins and ends. Photography is not like painting, in that a painting of a street scene does not involve the actual representation of a person in the same way as a photograph does. In one sense therefore, every photograph which includes a person could be regarded as an invasion of the privacy. For this reason many of the more neurotic American agencies require the model release forms signed even for the most distant views. Obviously, it would be totally impracticable for a news photographer to obtain a model release for everybody in the news picture and here the public's right to know must be predominant. On the other can the same be said of that picture re-used subsequently

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35p July 1974

\$100 USA, CANADA

creative camera

William Klein
Tom Drahoš
Geri Della Rocca de Candal
Helene Hoppenot
Marion Faller



photograph by Tom Drahoš

creative camera

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OPINION

The Times still remains one of the principal methods of airing fresh ideas in Great Britain and recent correspondence has been entitled *The Artist and his Levels*. The levels referred to are 'O' and 'A' levels and they in turn refer to the ordinary and advanced grades of what many years ago was known as the School Leaving Certificate, the result of the exam taken at about the age of 16 or 17. The Government is putting forward the proposition that before entering into an art school for a course which would lead to the Diploma in Art and Design (Dip. A.D.) at least two A levels should be compulsory. The first letter of the correspondence is from John Bratby, R.A., who criticises not only the discussion to introduce two 'A' levels but the previous ruling that 5 'O' levels were obligatory. He points out: *An artist can be a totally unintelligent person in the sense that he cannot pass examinations but he has the creative personality.*

In the same issue of *The Times* there is a letter by no less than 12 principals or heads of departments from Art Colleges deploring exactly the same thing. *We do not wish to imply that artists and designers are, or should be, either stupid or uneducated. We believe on the contrary that they are typically possessed of remarkable if unconventional types of intelligence. What we also strongly believe is that "A" Levels (even in art or craft subjects) do not necessarily guarantee that these unusual and immensely valuable kinds of intelligence are present.*

'We further believe that official insistence on these qualifications would (a) exclude some of the most remarkable talent from the educational arena where it would otherwise be fostered and put to the service of society and (b) unbalance by excessive emphasis on literacy and numeracy, the secondary stage of development of the individuals concerned. . . . in conclusion we would point out that Dip. A.D. studies provide as a statutory obligation courses in the history of art and design and in other related human disciplines. Any leeway that needs to be made up in the intellectual development of art students is thus well and sympathetically provided for.'

The correspondence continued the following day with the Director of the Design Council pointing out that there was greater need for courses for industrial designers . . . *'it would surely be shortsighted for the Department of Education and Science or for those schools and colleges where product design is taught to undervalue literacy and numeracy as entrance qualifications for would-be industrial designers. . . .'* By the third day correspondence was getting out of hand and these were mostly letters from artists and principals who had brothers or friends or relatives who had been successful in spite of the absence of 'O' and 'A' levels.

By the end of the week the correspondence was drawing to a close. The Education Officer of the Society of Industrial Artists and Designers summed up the situation in one of the best letters of the correspondence . . . *'The timing of the resuscitation of this issue in your columns is unlikely to be entirely fortuitous so it is equally timely that the public should be reminded (a) that fine art students constitute a minority in colleges of art and art/design departments, being considerably outnumbered by students of various skills; (b) that few students can expect to survive on the practice of fine art, and that most will depend on teaching for their living; (c) that it has always been possible to make a case for the talented student with less than the specified academic qualifications, that many such have been admitted to advanced courses, and that there is no reason to think that sympathetic consideration of special cases is now at an end. The special pleading of sectional interests must not obscure the truth that the student of design needs both breadth and depth of general education to attempt the problems of today's—and tomorrow's—world.'*

It was left to a woman writer whose letter appeared without the benefit of any official body's blessing, who raised the whole question that had been neatly avoided in every other part of the correspondence. She points out that the Dip. A.D. will eventually convert into an award of the Council for National Academic Awards and she sums up the whole question in one brief paragraph. *'The art and design professions must decide what they want. Is it an academic qualification for their students in which case the C.N.A.A. merger is about to provide this; or do they want purely 'artistic' courses in which case they should not attempt to pass these off as comparable to other C.N.A.A. degrees.'*

Continued on page 221.

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creative camera

Barbara Crane
Kenneth Josephson
Gabriel D. Hackett
Thomas Joshua Cooper



Matthew, 7965, photograph by Kenneth Josephson

creative camera

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OPINION

Those who read the magazine from cover to cover will see among the small adverts in the back a miscellany of items asking for material for the *Creative Camera* Library. Although this library is the personal property of the editor, we see its function as slightly more than this and it has already been used by a number of researchers for whom it provides a convenient and accessible place of information. The library started off simply as a collection of books and perhaps its most useful feature was two or three books on Stieglitz and the Photo Seccession when they had been almost forgotten in Britain. It also included an amazing collection of books on nude photography of the Kitchy, glamour. Thirties type!

With the development of *Creative Camera*, all the review copies of books which came here were added to it and there grew an increasing emphasis on photo-journalism, journalism generally and the ideologies and philosophies of publishing. Arising out of this was the acquisition of two runs of *Picture Post*, almost immaculate, starting from the first year and going right through to its end but with, unfortunately, a gap of the complete year of 1950. At the same time the years of *Illustrated* from 1939 to 1950 were acquired. Various oddments are added from time to time; there is a complete year of *Life* in four bound volumes (providing the rare and slightly strange opportunity of seeing W. Eugene Smith's Spanish Village story in situ).

It is hardly any secret that one of our ambitions is to help in restoring the reputations of many of the British photographers of the 30's and 40's. The article 'The Aldeburgh Years' of Kurt Hutton and the British Council exhibition of over 120 of his pictures are an important retrospective which should help to recover him from the oblivion into which he has been allowed to slide. It was arising out of research on this that we met a student, Sara Burns, who had chosen *Picture Post* for her college thesis. She has now received a small grant from *Creative Camera* to work on research which will eventually identify the photographic authors of the early *Picture Post* years. Hopefully her work will not stop there.

On a recent visit to the Royal College of Art we had the opportunity of reading Elizabeth Heyert's thesis on Victorian Portrait Photography and it seemed a pity that the research and work she had undertaken could so easily disappear into the vaults of a college where there might possibly be difficulty of access to non-students. Although the copyright probably rests with the college we intend to ask the authors of such theses to present a copy to the *Creative Camera* Library, where we hope it will be more accessible to outsiders. This is legally possible and we think highly desirable. Needless to say we cannot offer money other than out of pocket costs, but at least we can secure the collection of important original material.

We take this idea of the library very seriously; to give an example, it is not only protected by sophisticated burglar alarms but steps have now been taken to see that it is not dispersed on the death of the present owner. Incidentally, for those advanced students who have to decide on a thesis we have many suggestions as to where research work is needed and which would be within an academic structure. We will be happy to talk to anyone who is looking for suggestions.

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Frank Photo Museum, Tim Gidal

Can British Photography emerge from the Dark Ages?



*Memorial coloured Daguerreotype, Vienna, 1850
from the Frank Photo Museum*

creative camera

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OPINION

In this Opinion column last month we raised the subject of photographic education as it had been discussed in 'The Times' newspaper. The subject, which cannot be far from our thoughts, appears in an article in this month's issue, and in this column here we return to the subject, looking at it from a slightly different angle than in the past.

Following the Kurt Hutton exhibition we have been doing a certain amount of preparatory work in regard to his contemporary Felix Man and in a tape in our library Felix Man talks about his education at the German Universities and tries to give some feel of what they were like. Perhaps it was there in Germany in the 20's that the universities held most closely to what they were originally intended to be. To look back at these we must consider the universities several hundred years ago. They were not the teaching establishments they are now and they were certainly not concerned with an output of qualified students.

In those days you went to the university for an education not a degree. The work that you did at a university would be done almost entirely on your own or in the company of some of the best minds in the world who were there for advice or consultation.

This still exists, in a very watered down version, in the contemporary university but it is a difference of quality that has to be noticed. The universities then were filled with Gentlemen and the sons of Gentlemen. There were no financial or time pressures and a person might stay as long as he felt inclined and do whatever he felt inclined to do. It was an elite world but inherent in it was the belief that the actual going to a university and being immersed in a university atmosphere was of the greatest importance.

I don't really know when things changed but it is probably connected with the rise of the middle classes and with the rise of the Protestant work ethic. The boundaries between class and class after the Middle Ages remained as rigid as ever between the aristocracy and the Bourgeoisie but between the working class and the Bourgeoisie the certificate for entry became increasingly the university degree. A university career thus became desirable not only for its social advantages but also because the possession of a degree became a passport to the larger salaries. The university degree thus became no more a work diploma.

In America today there is a widespread move to make university education available to all; to do away with entrance qualifying exams and to encourage everybody to take the course of their choice. This is in one sense a logical development of the 'credit' system of awarding degrees and equally a logical development on the American belief in equal opportunity. I cannot see it is likely to have much chance of success for the simple reasons of finance and staff.

It would be a great idea to have universal university education providing the end product was realised as education and not vocational training as it is in so many universities. The times have changed since The Middle Ages. The rich leisured class who originally went to Oxford and Cambridge is no more nor are their teachers. Nowadays a university education has almost inevitably to be subsidised by the State and tax-payers are by no means as benevolent as rich aristocrats. They look at a project and ask quite simply what is the end product and does the end justify the demands on their means.

It is difficult to see that any contemporary university could justify this to the tax-payers, because in England and in the greater part of America all the courses which are offered in photography and indeed any subject presuppose that material use is going to be made of knowledge acquired. It was not quite so stupid as it seems when people talked about learning Latin because it was a discipline. Now we simply accumulate knowledge to no purpose whatsoever. It seems difficult to believe that the world has been made a better place as a result of the enormous output of graduates that we have seen in the past few years. A popular university education can only be justified when its ends are social and societal and not technological.

The real stumbling block is that of, as we have referred to before, developing an inbred mini-society. How often has the pattern been repeated of the Baccalaureate followed by the Masters degree, followed by the assistant lectureship, then the lectureship and finally the professorship.

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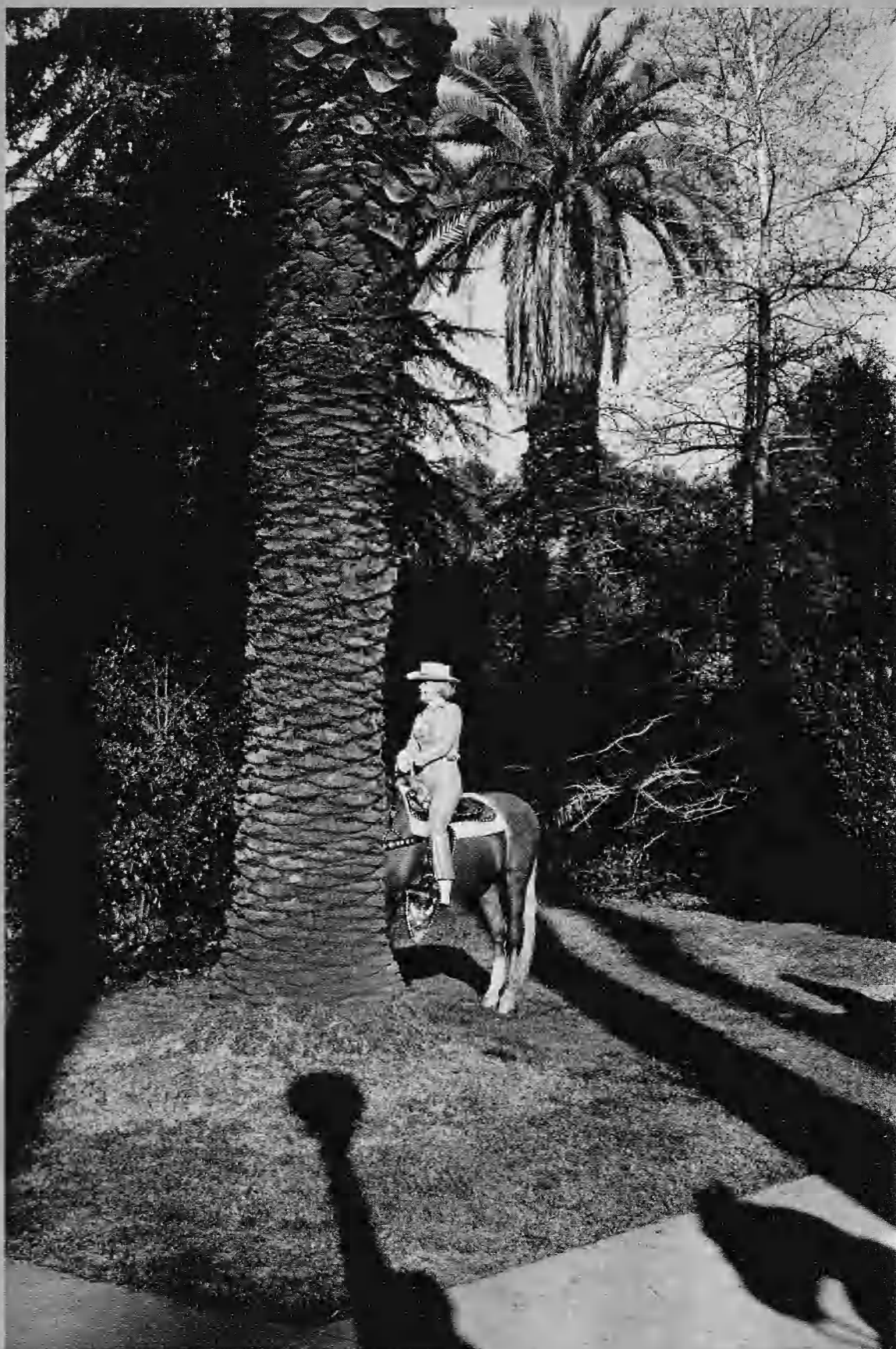
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creative camera

P. H. Emerson Tony Ray-Jones Nancy Hellebrand



photograph by Tony Ray-Jones, 1971

creative camera

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OPINION

The Cult of the Print

Whenever advanced amateurs and professionals talk about Camera Clubs one of the first things that comes under fire is the fetish that is made of Print Quality (P.Q.). Those who have been to Camera Clubs know that this is not an unreasonable statement because in many cases a print which is otherwise totally without merit is praised because of its superb print quality. I do not think the reasons are difficult to find and they lie in the usual club judging system. Every club is probably running at least three, four or more competitions or print battles per year. There is a need for a very high number of judges and as any club secretary will tell you good judges are hard to find.

The result is that somebody not really suited for the job finds that he has wished upon him the job of competition judge. His own photographs may not be outstanding but in any case he himself is already the product of a system of which he has now become active participant. It is a system in which there are no rules and very few guide lines for the judges. It is also true that in the clubs the judge frequently has to defend his judgement in public session. The result not unnaturally is that he judges prints on what are the most defensible of his arguments and inevitably this comes down to quality and the now less-accepted 'rules of composition'.

It would in fact be greatly to the advantage of amateur photography if the judge no longer had to justify his choices in open session or if he simply said he did not like it, because what has been lost so frequently is the content of the picture. As we have said before the picturesque has replaced beauty and the constant repetition of the second-hand images has debased them. This should not be taken as a criticism of what is called Pictorial photography as such but just the direction that it has taken in so many cases.

What is equally curious is that the cult of the print is becoming more and more important when talking about Creative, as opposed to Pictorial Photography, to use two rather handy shop-soiled words. The Creative Photographer is quite often a professional and he is faced with the problem that he has to earn a living. He can do this by selling himself to the highest bidder but this is by no means easy as quite often for artistic reasons he is unwilling to sell himself and equally often for commercial reasons the bidders are not prepared to bid. He is forced back therefore to selling his photographs as works of art.

One way which is becoming increasingly popular, particularly in America, is self publication. The publishing of books normally involves high overheads and commercial risks and requires substantial capital investment. For this reason most publishers will not take a chance on young unknown authors or photographers and in the case of photographers many of them have chosen to publish themselves and be distributed through a number of specialised outlets, particularly of course 'Light Impression' in America and our own book department in Europe. The photographer keeps the financial risks and his overheads down to a minimum and has the satisfaction of remaining in control of his work. Even so he is unlikely to earn a living from self publishing.

It is only one activity which can contribute towards his financial stability. The one area in which he most eagerly looks for results is in the sale of his prints to museums and collections whether public or private. There are two reasons for this; one is of course the accolade of acceptance and one looks in the 'curriculum vitae' to see who if anybody has purchased the prints. The other is of course that collections have funds available and can actually buy prints. The photographer is then faced with the problem of how to fix the price of the print. Obviously it is not related to the cost of materials because the actual silver and paper are to be counted in pennies not dollars or pounds. He therefore has to arrive at a price that he thinks reflects his merit. He may do this by looking and seeing what other people are charging and this seems to be the way usually, but the end product is inevitably that the print that cost 50 cents to produce is offered at 50 dollars.

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creative camera

Martine Franck Elizabeth Hyatt Melissa Shook
Roslyn Banish Susan Baron Susan Ylvisaker



photograph by Martine Franck

creative camera

19 Doughty Street, London, WC1N 2PT

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

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OPINION

Women in Photography by Sarah Burns

To have an issue of 'Creative Camera' devoted to photography by women is not particularly remarkable until one considers the role of women in photography. Since its earliest beginnings, its history has been punctuated by women who stand out as landmarks, such as Julia Margaret Cameron, Dorothea Lange, Marie Cosindas and Diane Arbus, but they are fairly few and far between.

As the horizons of photography have widened, it would seem reasonable to expect more women to become involved in one of its many facets as a passionate hobby if not as a professional career. Yet while meaningful statistics are difficult to gather, judging from photographic college figures this is not the case; females only accounted for about 10% of the student numbers during my years at Regent St. Polytechnic. However, photography is arrived at by many paths and it may be misleading to even refer to these figures. Still, whatever your definition of successful, there are not nearly as many women directly involved in it compared with other areas of the media and creative arts. Joan Bakewell has successfully done her own thing on TV leaving the traditional woman's world of fashion and babies far behind. Nora Beloff is one of our most incisive political correspondents; Bridget Riley and Barbara Hepworth have forged their place in the forefront of artistic activity, and countless other females come to mind. Photography, however, strangely lacks numbers of women. At one extreme there is to tough, professional world of Fleet St. photojournalism, usually thought of as a man's domain, although women such as Penny Tweedie and Jane Bown more than successfully compete in it offering us some of the best journalistic images to be had.

Certainly provincially, the prevailing attitude still precludes women from photojournalism. When interviewed by the picture editor of the daily newspaper in our county, I was firmly told that despite the impending anti-discrimination bill, he didn't intend to hire a woman. 'Wouldn't you find a loaded camera case a bit heavy, dear?', and 'I wouldn't feel right about sending you out to cover an accident on a snowy night, but the others would object if I changed the rota. What about your husband, would he be interested in the job?' Only after that preamble did he take time to look at my pictures! Surely he didn't believe what he was saying and was really leading up to 'You'll probably want to start a family soon'. And I do sympathise with people who spend a great deal of time and trouble getting the right person for the job only to have her leave a short time later. But most women today can control their destiny and consciously choose children or a career.

Discrimination exists without a doubt, but this dearth of women is found in other areas of professional photography. Ironically, while probably the bulk of advertising is aimed at women, they are rarely found as advertising photographers, yet abound as lackeys, stylists, assistants and even art directors. The few that do take pictures are exceedingly good such as Marie Cosindas and Sara Moon. Their work exists on its own merits needing no comparison to men's. But why are so few women doing it? Perhaps the high powered competition or presumed amount of physical strength and stamina needed keep female numbers down.

Well then, what about the less competitive, less commercial areas of photography where the involvement can be purely an individual one, even moulded around family commitments? Discrimination doesn't exist here, as anyone can pick up a camera and become fascinated. Surely we will find a tremendous richness of activity by both sexes. And yet, if this is the case, there appears to be a real minority of women following it through to any professional conclusion. For instance, about twenty times fewer women send their work into 'Creative Camera' than men, but on the whole, the editor finds their work proportionally more acceptable. What fears and doubts keep us from participating more fully in the photographic world? Do we lack confidence, do we anticipate bigoted picture editors, are we more exacting in our self demands, or even, still frightened off by the technical aura surrounding photography? Whatever the reasons for this minority participation, those women who have become involved have dispelled the paper ghosts and extended the boundaries of the photographic process.

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

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creative camera

David Hum
Thomas Consilvio
Steven Liebman
Derek Drage



photograph by Thomas Consilvio

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**
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OPINION

Some people wonder what happens if they send photographs to us. Perhaps a simple explanation will help. Every portfolio that arrives, whoever it is addressed to, is seen first by Peter Turner. His job is to eliminate those who obviously have no idea what the magazine is about; to sort out those who are unlikely to be published and to give guidance and help to all those who write in. From those that remain a short list of contributions is prepared. If there are cases of doubt then portfolios will be included in the short list even though they may be later rejected.

If returned postage has been included then any rejected portfolio is returned. If return postage has not been included then they are put into a large carton and if they have not been claimed after a year or so then the whole carton load is sent for scrap. We very much regret that we cannot afford to send back pictures unless return postage is paid.

Every person who sends in pictures that are not accepted does at least get a reply which gives the reasons, or a summary of them, why the pictures are not being used. Sometimes the note is formal but other times there may be a lengthy letter. Again this is a problem of economics; we do not have the staff or the time to write long letters in respect to every contribution; all we can do is try our best.

Portfolios which have crossed the first hurdle then go to a midday meeting. At the midday meeting these portfolios are examined and there are probably ten a week that we deal with. Here the decision is made in principle about publishing. If the decision is favourable then the name and address are entered on a card index and an estimate made of the amount of space which will probably be devoted to that photographer. Once the second hurdle has been passed and the pictures are in the card index then they are put in our picture file. At this stage we have every intention of using them but we cannot specify when.

The card index is used every month when it comes to deciding the contents of each issue.

Usually the major feature has been decided in advance. Some of the other features may relate to current exhibitions or published books, but for the remainder of the issue the reference cards in the index are used. Therefore once someone's portfolio has been entered in the card index it is considered for publication every month. We try and pick the most suitable one out of the index to use with the other material in each issue and this may mean that some portfolios go straight in to the magazine because they are particularly suited for that issue and others linger there for a distressingly long time.

If a photographer writes to us asking about his portfolio then not only do we check the index but we take the pictures out of the file to give them further examination and to see whether or not a hurry-up procedure is justified. Sometimes it is; sometimes it isn't because on second view the photographs may appear better or may appear worse.

This is the system and from the number of the contributions mentioned (500 portfolios a year) it's quite obvious that we have enough and more material than we can use. We are trying to solve that problem through the Year Book which will increase the pages printed quite considerably and we hope will lead to much better utilisation of the resources. On the other hand we just do have a problem of more material than we can use immediately. To return to an earlier 'Opinion' some people think that the acceptance of pictures is a plus or minus equation. If it was treated that 81% means acceptance and 79% means non-acceptance it can be seen how narrow the margin is between what we can and what we can't use. And because we are conscious of our own fallibility the border line is even more blurred.

The crude mechanics of the system are important to know but I think misleading. No one on the editorial staff would like to be thought of as a schoolmaster giving marks for good or bad students. Obviously an editor's job is to make decisions and the simple decision must be in or out. But in coming to that decision many factors come into play; one of the smaller is our own personal preferences; one of the larger ones is how successful we feel the photographer has been in putting over his personal point of view. It is therefore possible that pictures which we don't even like would appear in the magazine because they are exceptionally good and exceptionally effective in the general area that the magazine operates even if not in this specific area in which we personally are interested.

To return to the practicalities of submission; this perhaps arbitrary selection is inevitably one of the problems of submitting to magazines that any potential contributor has to accept, and in this respect we are different from no others. All we can do is do our best and be as open as possible to contributors past, present or future so that at least they know what the position is. We still welcome more new contributions because however much we dislike it value judgements of a sort do have to be made. We are always looking for better pictures, even if they mean disappointing those who have been hopefully waiting with slightly less good ones.

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