

creative camera

Young Photographers in France
Guy Le Querrec, Monique Tiroufiet
Bernard Gomez, Bruno, Jean Gaumy
Eddie Kuligowski, Brigitte Langevin



Algeria, photograph by Guy Le Querrec

creative camera

19 Doughty Street, London, WC1N 2PT

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OPINION

4 The Creative Camera Yearbook is now on sale after a slightly disastrous delay from the binders. I have sent out many copies for reviews in Photographic magazines all around the world.
5 I await with some interest to see what the response will be. I shall doubtless give a selection of their reviews in our own columns because sending out review copies is the one way I know of making sure or at least as sure as I can, that I (a) get some publicity and (b) get some response to my requests for feedback information.
6
8

12 I made my pilgrimage to Photokina and amongst the things going on I met a number of colleagues from the Photo Press and if their response is anything to go on we will not only have an artistic but a financial success on our hands. I hope I will be able to cope with the latter
22 should it materialise! One journalist after having his copy of the Yearbook for 24 hours could be heard telling his other colleagues that he regarded it as the cultural event of Photokina. This
24 was very flattering for us but hardly the sort of thing that Fritz Gruber would like to hear about
^ his exhibition two years in the making and by all accounts an expensive operation.

Talking about Photokina is always difficult for me. In the first place the German Press Office
30 regularly fail to see that I get any photographs from the exhibition, despite our requests although I do get reams of statistics about West German camera industries. Therefore although my
32 interest is entirely on the cultural side I am never able to give it the publicity I would like to. Even when I arrive at Photokina, while the other journalists are rushing madly around, I am
33 taking my ease on the banks of the Rhine.

What I have hesitated to do in the past is to give the review of the cultural exhibition. This is partly because we do not review exhibitions directly in any case and also because in the past I have disagreed with some of the choices and I have felt that silence was the best policy. This has changed because of two reasons, one was that a visiting Japanese Editor specifically asked my views for publication and I felt it would be wrong not to give an answer and secondly, because one exhibition this year actually made me angry rather than sad. This is not to diminish the many wonderful shows that Fritz Gruber has put on in the past but to look at the way things are moving at present and to say how it strikes me.

The design of the exhibition and apparently a major influence in the selection came from Willy Flekhaus, one of the few designers who has ever been featured in the magazine. In theory therefore, it should have been a good Photokina; in practice it was not and it showed itself at its worst on the Ten Commandments today' an idea that whatever else it outraged also outraged photography. The pictures which included quite a number by the other Pete Turner, purported, I suppose, to be an updating of the Ten Commandments. The ninth Commandment says 'Thou shalt not covet thy neighbour's house' the updated version of this says 'What about it, my dear missionary, should we not covet this tin hut? Or should its occupants not covet a better one'. This gives some idea of the intellectual and philosophical content of the exhibition. Most people, even those who liked the exhibition, gave up reading the captions and just looked at the pictures.

I would not have minded this except that I found the pictures just as juvenile. I cannot really believe that I am expected to accept that an up-turned tit signifies the revised sixth commandment. This whole exhibition had the pretensions of an advertising agency presentation to capture the God or was it the anti-God account. It seems to me, to be a debasement of all the talent that was available. By contrast the largest exhibition in the hall was put on by Kodak and their displays, even the most commercial of them, shone in comparison with other work. Hill and Adamson from the National Portrait Gallery came through bright and clean.

The next Photokina is not until October '76 and it may seem a little pointless to be talking about it now. It may well be that the plans for the next one are already made, it is more than likely that if the organisers knew what I felt they would not really care. What I feel is important is to put forward a view that the other photography, that is the photography in the areas we do not normally concern ourselves with, cannot be regarded as completely separate. Photokina is the prestige exhibition of Europe and the World. From this exhibition and its press coverage millions take their view of what photography is all about. There are some times when we must enter a formal protest on behalf of the dissenting minority.

r r D
Colin Osman

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Wolfgang Weber
Stefan and Franciszka Themerson
Geoff Howard
Ron Testa



photograph by Geoff Howard

creative camera

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OPINION

A number of readers have said that one of the things that they like about *Creative Camera* is the absence of adverts. We don't share that view. We need the money, and in the dark days of a few years ago we would probably not have survived without the adverts for glamour films. In recent years, with a few honourable exceptions, the advertisers have ignored or rejected us. Kodak still cannot decide if we are professional or amateur and so won't advertise any products although they have just started with one for their admirable awards scheme. Ilford won't advertise because Kodak don't(!) and even our suggestion that an announcement of their important competition for black and white pictures had a place was rejected. Nikon used to advertise but cancelled and did not renew because we sold copies in America and why should Nikon U.K. help Nikon U.S.A.? It's really logical according to the media men who seem, in spite of our readership survey, to believe that our readers are only to be counted in numbers and compared to the popular amateur magazines.

Six months ago a reader reproached us for ignoring our tenth anniversary and our reply was that we hadn't noticed, we had been too busy getting on with publishing the magazine. Five years ago when we were recovering from our financial crisis, we may perhaps have been a little maudlin that our efforts were so little appreciated by the unkind world. Today, in spite of the announcement in a well-known American magazine that we were defunct, we have never been in better health and spirits and our reaction is one of sorrow.

What prompts this slight attack of dyspepsia is reading an expensive advert initiating the Annual Nikon Photographic Awards about which we have received neither advertisement nor PRO'S announcement. This is a pity because this is a very important and worthy scheme. At the risk of being sued for breach of copyright we are reproducing the details herewith.

'Each year a joint committee of the Royal Photographic Society and the Nikon division of Rank Audio Visual will meet to select a professional photographer or person who has contributed to the advancement and quality of work in their particular branch of photography whether or not he or she is a member of The Royal Photographic Society.

The award takes the form of a cash prize of £500 and a silver and gilt Nikon trophy.

Additionally, a scholarship will be awarded to a non-established photographer on the evidence of ability in any aspect of photography, a written presentation setting forth the entrants claim to be the recipient of the award, and a final interview with the prize selection committee. This prize will take the form of a cash reward for £1,000 plus.

The opportunity of working with an acknowledged expert in the entrant's selected field.

A period of work and study at the Royal Photographic Society.

If appropriate at the Society's headquarters in South Audley Street, London, the facility to mount an exhibition featuring the winner's work carried out throughout the year.

The winner will also be presented with a Nikon Camera as part of his prize.

Closing date for the non-established photographer's submission of his paper for consideration should be before 31st December 1974.

Further details and appropriate forms may be obtained from the Nikon Photographic Awards, The Secretary, The Royal Photographic Society, 14 South Audley Street, London W.1.'

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Dmitriy Baltermants
Richard and Robert D'Amore
Fredrich Cantor
Marco Misani



photograph by Richard D'Amore

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OPINION

How much does photography change?

Looking through the contemporary images in *Creative Camera*, this issue and others, it is very obvious that they represent a style of photography unknown 20 years ago. Even looking back on those days it is impossible to discover the unrecognisable heralds of the new photography.

There were, of course, people moving in that direction but at some time there occurred a revolution to which this magazine is a witness. It is not though the only type of photography, or even the only type of art-photography, thus through these self-same pages an examination of all, or nearly all, types of non-commercial photography will have been found. If we seem to dwell on the new photography it is really only because no one else will and the hostility that is provoked is only because of lack of understanding. Already the new photography has produced its own masters, its own spokesmen and one wonders what will be happening, perhaps, 10 years from now. We hope to be around to see, but wonder whether it will have changed a lot in that period.

Looking back on the Pictorial movement one sees the glorious blossoming that produced some of the great masterpieces of the movement and its gradual slowing down and hardening of the arteries until it became the ghostly relic that haunts so many camera clubs. At a recent gallery exhibition of press photography, I tactlessly voiced the view that not only had press photography not progressed but by the nature of the medium it was incapable of progressing. The great leap forward in press photography seems to have taken place in the 20's in Budapest and in the 30's in Germany, and the best of the sports photographs of Martin Munkasci can still hold their own with the best sports photographs of today. To distinguish between press photographs and photojournalism it seems that the greatest changes have been in what pictures editors will accept rather than what the photographer is trying to do. This pre-supposes the idea that a movement, a style of photography, receives a sudden impetus that takes it to a peak and this peak is maintained for a long or short period and then slowly begins to die away. These are theories rather than statements, and like all theories, of necessity a generalisation. It is true of course that new equipment has made many superficial differences in press photography, but has it changed? Is it right to think of press photography as a movement like Pictorialism or the 'New Photography'. Is it right even to think of these as movements? I don't know the answer I am only asking questions.

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creative camera

Edward Weston
Julia Margaret Cameron
Paul Hill



Fungus, 1937, photograph by Edward Weston

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OPINION

On another page we publish an appeal to raise funds £52,000 (\$130,000) to save the important album of Julia Margaret Cameron pictures going to a private collector in America.

We support this appeal most whole-heartedly not so much because the album would be going to America but because it is going to a private collection. We do not know the nature of this private collection but it seems almost inevitable that such a collection must remain largely inaccessible to the general public. Some collectors, we know, do make their personal property accessible to researchers but the very privateness of them mean many researchers are not aware of what is available and accessible. Many live in constant fear of burglary and we know of at least one British collector who refuses to allow his address to be made public. In any case private collectors do not have the time and facilities to answer the thousands of questions that may be asked.

It would be a different matter if the album was going to a public collection in America where there are countless museums who have a vigorous policy to encourage the public to use their facilities on every occasion. To compare the helpfulness with which one is treated by The International Museum of Photography at George Eastman House in Rochester with the Royal Photographic Society is too embarrassing for Britain. Things are changing in Britain: the National Portrait Gallery and Colin Ford who are leading this appeal have been vigorous in their activities and their stimulus in the public area has been of enormous benefit. As their ex-director Roy Strong is now head of the V & A Museum we can only hope that this vast treasure house will soon become unlocked. The RPS with its unequalled collection has been making some efforts but in the absence of a curator and the seeming inability to find finance for the right things their material is only sporadically and expensively available. Happily there are an increasing number of members of the Society who are seeking to rectify the position and even the ruling Council seem to be dimly grasping the reality of the situation.

The private collector in America receives substantial tax benefits, the private collector in Britain receives increasing tax impositions if pictures are not to go into a public collection. The American Government has a provision that if works of art are dedicated to transfer to a public collection then tax relief can be obtained; this is not so in Britain. What is even worse is the proposal for a wealth tax which would include that any collection whether antiques, paintings or photographs would become annually taxable. The result would be to destroy the private collector and, of course, would immediately result in an outflow of the major items perhaps to our national galleries but more likely to American collectors. What is urgently needed in Britain is a removal of the threat of wealth tax from art collections, even those that were primarily collected for investment, and for the relief of income tax on private collecting providing in some way accessibility can be agreed.

The National Trust which restores many of Britain's beautiful buildings makes such a condition when making grants and therefore precedent already exists. Historical photographs must be seen to be more than investor's merchandise or collector's playthings. Every way in which this can be achieved must be encouraged. The Julia Margaret Cameron Appeal fulfills all of the criteria and we hope that the money will flow.

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Edward Miller
Jack Yates
Anthony Barboza
Lloyd Philips



photograph by Anthony Barboza

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OPINION

The recent 'Young British Photographers' exhibition that opened at the Museum of Modern Art, Oxford and will shortly be seen at the Photographer's Gallery, London, has created a sizable degree of controversy. The organisers, Chris Steele-Perkins and Mark Edwards have been accused of being too narrow in their selection by concentrating on documentary and reportage photographers; too broad by concerning themselves with subjective photography; inaccurate by not including certain photographers; inaccurate by including 'the same old names' etc. etc. A slightly sad, but perhaps inevitable reaction from the photographic community who seem to be overlooking a major fact—Chris and Mark are photographers, not paid exhibition organisers. They made this exhibition from their point of view as working photographers with a commitment to the medium that goes deeper than simply seeking outlets for their own work. What is more, they felt it necessary to make the show because they feel a sense of responsibility towards the medium that supports them.

If the reaction from other photographers was predictable, the review that appeared in *The Times* was not. Having discussed at some length the form, content and emotional and intellectual weight of the two other shows at the museum (which were of the traditional visual arts) Paul Overy summed up the photography on view with a terseness that would grace the most expert telegram writer. 'Most of their work resembles that of the younger American photographer . . . with an irritating and excessive use of wide angle distortion, contrasting soot and whitewash prints with no tonal subtleties and a glib social realism'. Frankly I am very disheartened, not just by his inaccuracy but by the apparently uninformed and therefore irresponsible nature of his writing. However in Mr Overy's defence, it should be said that the fault is probably not entirely his—sensing the mounting recognition for photography, what could be more natural for an editor than to ask his painting critic to give a photo show the benefit of his expertise.

It has been stated many times before that one cannot bring the same criteria that are applied to drawing, painting, lithography etc to photography. It has a vocabulary and tradition of its own that requires a separate sensibility. We need photography critics who care for and understand photography, just as we need museum curators whose appreciation for the medium goes deeper than a degree in Art History.

The existing system for bringing fine photography to a wider public which has been developed over the past five years has obvious weaknesses. The official bodies that are devoted to promoting photography have insufficient staff and budgets. Museums cannot appoint curators with an academic background in photography because no courses exist to train them. It is these forces which led Chris Steele-Perkins and Mark Edwards to take what resources were available and make an exhibition they felt was badly needed.

They have, we feel, a sense of duty to the medium -but do others? Understandably, you can't walk into a major museum and demand a top job on the strength of your love for photography, but you might be able to persuade a newspaper editor that you know a little more about it than a harassed painting critic. If we don't fight publicly for photography, nobody else will.

See you on the arts page?

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YOUNG PHOTOGRAPHERS IN BRITAIN

Brian Adams Eric Carpenter Ian Dobbie Kevin Lear
Chris Locke Douglas Peel Pamla Toler Andy Tratten
Alan Turnbull



photograph by Richard Derwent

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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**

June 1975 Number 132

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A RATIONALISATION PROCESS

The history of *Coo Press* goes back longer than *Creative Camera*. It had its origins in the very simple desire to obtain one photographic book. This had been mentioned in a magazine in the same issue of which had appeared an article with some truly fantastic photographs (taken by our editor!) It proved very difficult to get this one book. In the end it was easier to buy twelve; sell eleven and keep one with the expenses at least covered!

Sometimes we think the position in the last 10 years has only slightly improved. One of the reasons we print every month a booklist is simply so that we can keep ourselves informed of what is and is not in print or in shipment or whatever the position is. There are still large problems in obtaining books. We may wait months for shipments and even the simplest order across London may take weeks.

In a recent issue of the *American Popular Photography* the editors of the three most popular American photographic papers gave their views on whether they should be educating their readers. They all seemed a little bit hesitant about admitting that they must, inevitably. We are not at all shame faced; we quite happily regard ourselves as a proselytising magazine with the task of presenting what we think is good photography to the readers. Perhaps we even regard it as our mission to change photography. Perhaps this is all too high flown talk for something no more complicated than being dissatisfied with mediocre blandness.

The core of our efforts is the monthly magazine which keeps us in constant touch with our readers and which we hope keeps them informed of what we feel are the most important news items. The magazine is always undergoing change and it will be seen that the 'News' section and the 'Books Received' section are slowly expanding as the pictorial burden is now shared with the Yearbook, for this yearbook is seen by us as not only existing in its own right but as expanding, in a new direction, the concept of the magazine.

The trouble has been but too often we are only preaching to the converted. Unbelievably perhaps to us, there are people like the young man who walked into our office, bought some books and then asked if we had anything by Cartier Bresson who he had been told was quite a good photographer. There are probably thousands, indeed millions like him.

In an attempt to expand the boundaries our book sales are being rationalised through Mansfield Books International which now becomes our sole retail book outlet. The aim of M.B.I. is simply to make available every photographic book in print and this includes professional or technical and other less esthetic titles. We are sub-dividing the booklists as can be seen from the advertisements in the back but in the end we hope to be able to offer something like 600 titles in about a dozen or so different lists, including one of bargain offers. In the end we aim to offer a mail order service second to none and to introduce many photographers to many new and good books.

If therefore you see the name Mansfield Books International on our advertisements just regard it as an old friend in a new disguise. It would help of course if you ordered books.

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Ansel Adams Larry Herman



*photograph by Ansel Adams, Self Portrait,
Monument Valley, Utah, 1958*

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Opinion

Photographers with long memories will remember that in what now seems a previous incarnation I wrote a regular monthly column for *Photography Magazine* and of all the United Kingdom magazines I have followed the progress of this magazine with above average interest. Like many others now active photographically the editorship of Norman Hall laid for me the foundation of my own interest and belief in photography. It was a sad moment when Norman Hall resigned to become Picture Editor of *The Times* where his talents were largely wasted. At Easter he retired from *The Times* and it seems a little like the end of an era although hopefully he will still be active in photography even if he carries out his threat to return to his native Australia. We wish him well and hope that he will accept our accolade for those great years on *Photography*.

In the years that followed there was a certain amount of commercial coming and going but John Saunders is now back in the editorial chair after a year with the *RPS Journal*. He received an article from one Major Wately full of woe and doom deploring the last 50 years that had been wasted to photography. I was invited to give a counterblast and accordingly wrote on 50 years of sunshine and hope. The article can no doubt be studied at the British Museum but it is the sequel that is interesting because in the letters that the Editor received it was the 'sunshine and hope' which received 95% of the reader's support. I find this tremendously encouraging because my article was no more than a restatement of what this magazine stands for.

There is further encouragement in that some things are actually happening at the RPS. I am not sure how it came about but Polaroid are supplying the equipment and the material, and Ealing Polytechnic are supplying the student labour and the whole of the RPS permanent collection is being rapidly transferred on to 4x5 negatives with of course an instant reference print. Congratulations to Polaroid and a few cheers also to the RPS Council or whoever it was that agreed to this most excellent idea. It may seem little enough to thank the RPS Council for but it shows much more lively sense of reality than has been obvious before. If they actually get out of their white elephant building in Mayfair they too will receive an accolade because there is always just this possibility that they will become, in the historical and pictorial sense, the learned society that they have always talked about but that has only been true in the one slightly different subject of postage stamps. I am much obliged to them for their first Year Book. While not everybody thought it was perfect, in general most found it a considerable improvement over what else is available as far as they were concerned.

We have now almost completely finished the next year book and there will be no major changes from last year's format. In view of the tremendous time it takes to produce we are not announcing the contents yet but we can say that the special features will be on the restoration of Daguerreotypes and the making of them and the thematic section will be dealing with landscapes. Last year we made it our proud boast that every photographer had at least 2 pages so that he was never facing somebody else's work. In this section on landscapes we are including a number of images from the heyday of Pictorialism. We had the choice of going to those pictures that have been printed and reprinted over and over again or of doing what we always prefer and that is choosing good photographs from lesser known names and that is what the section will include, although we have been forced to break our own ruling that on at least one occasion pictures by two different Pictorialists face each other.

Meanwhile the current Year Book continues to sell steadily. Although the great boom period is over, every day sees some more copies going out in the post. The story overseas is not quite so happy. In some countries particularly USA we have been very pleased with the way things have gone, but in other countries it has been difficult or impossible to find reliable distributors. If among our readers there are some who could help us by suggesting some firm who could distribute the Yearbook in their country we would very much appreciate it, and in one sense, the smaller the country the better because we hope to establish a bridgehead of sales in every country this year which would continue to expand as years go by. If you have had difficulty in obtaining our Year Book anywhere in the world (including England) please write to us because we will try and solve the problem and satisfy you and ourselves.

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Edward Grazda

Anders Petersen

Ave Pildas

Judy Steiner



photograph by Anders Petersen from the series on the Gr 'ona Lund Park

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Editor and Publisher **Colin Osman**
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Opinion

We have followed with great concern the proposed legislation on a closed shop for trade union workers which is planned for publishing and journalism. If the proposals are carried to the logical conclusion it could force this magazine to close. This should not be taken as meaning that we are in any way opposed to organised labour. Indeed there is everything to be said for it in the general manufacturing industries, but we must confess that we would prefer to see it more on the post-war German basis than as present operated in Britain where most of the stoppages are caused by inter-union disputes rather than by disputes between labour and management. Perhaps this was inevitable in the British system once the trade unions had obtained their first object which was to lift wages above the starvation level.

The present legislation is to provide a closed shop for journalists and has come under a very considerable criticism from editors and others because it is now going to be necessary for editors to join the National Union of Journalists and to come under Union discipline. In spite of the recommendation by the Union executive council at the annual general meeting the hard line was adopted which could lead to editors being forced out of the union if they didn't follow union discipline and therefore deprived of their jobs. At the time of writing the situation is confused and while the N.U.J. may modify their demands, it will be as a Union concession not an Editor's right.

We suggest that a lot of the talk that freedom of the press would suffer is a certain amount of propaganda as editors have from time immemorial been under greater or lesser pressure from newspaper owners and in the history of journalism, the notorious proprietors rather than the editors are those most remembered. On the other hand most editors have conscientiously done their work backed if necessary with their proprietor.

Now this will be ended because the union may force their dismissal if they do not agree to union demands. This is not a hypothetical case because on some occasions the compositors have refused to set articles of which they did not approve in spite of their editor's requests. The recent example of Time Out is a case in point. Worse than that if the proprietors attempt to do what they think is right against the wishes of the unions they will find that the printers will support the demands of the journalists and the general secretary of the TUC has made it quite clear that this is the policy. Again this has actually happened already, and is not a hypothetical case. It may be isolated but the principles are now laid down.

Most of these troubles concerned the huge National papers and their vast turnovers but unfortunately Creative Camera will be caught in the same legislation which essentially would require all of our contributors to be members of the National Union of Journalists unless there is no suitable person within the union ranks. Obviously a great many of our photographers are not eligible for N.U.J. membership; they may not be full time photographers; they may be foreign citizens; in some cases they may be dead: all of which are very good reasons for not having N.U.J. membership. We will only be permitted to use their material if similar work by an N.U.J. member is not available.

It could be argued that of course there is nothing similar to a Weston picture of Point Lobos but the N.U.J. could point out that there are pictures in the files of the California coast, and that these should be used. This may sound ridiculous but then we are not a hard line trades union executive and the decision is theirs entirely. The editor has no rights in the matter and if the executive say that these pictures of Point Lobos should be used then the editor would have to withdraw the pictures completely or use the N.U.J. selection. This is not a hypothetical case; this is what is being put forward in current legislation. There would be no appeal to the trade union decision and possibly a printers' strike if it was opposed. If this happens many magazines including ours could not continue although not opposed to trade unions as such.

The legislation must be made so that editors have the sole right to decide what is in the paper. They can only be responsible to their proprietors and if some form of worker participation is planned it must be through the management and not by direct action on the editor.

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Kurt Benning
D. O. Hill 8- Robert Adamson
The Newhaven Pictures
Young British Photographers
Philip Trager



photograph by Philip Trager

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'The Times' must change

Towards the end of May considerable space was given over in the correspondence columns of *The Times* to the needs of a national photographic museum and in particular to the importance of preserving the Herschel Album in this country and of the appeal by the National Portrait Gallery for funds. We wished to join in this correspondence and so wrote to *The Times* but somewhat unsurprisingly our letter was not reproduced. The question we asked was that if *The Times* was so concerned about the importance of photography in our cultural life so as to devote this amount of space why did they not give credit lines to photographers in their columns! The second question that we asked *The Times* and which likewise was not printed was that if the cultural importance of photography is so great why, when they produced a photographic supplement did they have all the editorial matter which separated out the advertisements, entirely devoted to the technical aspects. We are not really surprised that they did not print our letter, after we cannot expect them to be any better than us and that is time-serving and self-interested but we did actually get a typed reply with an illegible signature of which over half the letter read *The new policy of The Times* is not to publish Freelance photographers names on news pages.' With respect, the old policy was exactly the same and, with respect, they rarely publish any photographers names on any pages.

The purpose of this editorial is not to hold up *The Times* to ridicule and contempt. They are quite capable of doing that for themselves but until photographers begin to resent this cavalier treatment by newspapers of all sorts we cannot expect photography to be taken seriously. Of course *The Times* is wrong to deny an author the right to have his name on his work and a photographic author is just as much an author as a wordsmith. But the fact remains that until realistic moves are made by our so-called official bodies, the situation will continue as badly as ever. It is true that this indignity is offered only in the area of photojournalism but this is the face of photography most often seen by the public and it should be one shop window of good photography.

This split personality about photographers is not unknown elsewhere. We got a press release from Kodak, England giving details of the recipients of their Bursaries. This is a wonderful scheme offering £10,500 a year to be divided for photographic projects. We duly get this nice feeling about Kodak and then in the same post we get the company report of Eastman Kodak, U.S.A., which shows over £300 million paid to shareholders in 1974 which puts the public relations effort in some perspective even if the two companies are not directly financially linked. This is a minor point to the major one about the company report. Although it is illustrated with some glorious colour pictures including a gate fold that can be obtained 'suitable for framing', nowhere is thought worthwhile to name the photographers. Are we being ungrateful for the crumbs from the rich man's table by questioning whether the policy as shown in the company report really is in the best interests of either Kodak or photography?

The Cost of Book Buying

At the Booksellers Association Conference considerable time was discussing what is known in the trade as the Single Copy Order. Most booksellers find these uneconomical at normal prices and there is a strong move to put on a fixed charge for books not in stock. The amount suggested at the Conference was about 20p but of course this is only at the discussion stage at the present time. One publisher already makes a minimum surcharge of 50p to the booksellers for small orders. Our reason for mentioning this is that the prices of all books quoted in the Books Received section and in the Mansfield Books International lists include postage; they are not the net book prices. If the suggestion of making a Single Copy Order charge becomes generally accepted then there is the possibility that the price in the bookshop and the post charge will be nearer together. In other words you will not necessarily be saving money by going to a bookshop and not using our postal service.

At the present moment we do not claim that M.B.I. is necessarily the cheapest way of buying books but having tried to buy books for years ourselves we know the problems and although there are still some bugs still to be ironed out of the system and even though at the moment we are providing on many of our titles a fairly quick return service, we cannot guarantee speed! The new Creative Camera selection is the most recent list to be revised and is slightly shorter than in the past because the monographs, with the exception of a few best sellers, are being hived off into a separate list. The exact progress of our rationalisation of the book lists can be seen from the classified pages. It has proved far more difficult than we had expected but we are unshaken in our belief that one of the most important ways we can encourage good photography is to encourage good books and to provide the means for obtaining them comparatively easily.

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Charles Harbutt
Colin Curwood
Josef Sudek



Spirit of America, 1974 photograph by Charles Harbutt, Magnum

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Moving or Still ?

The relationship between still photography and cine photography has always been one of curious ambivalence. When Robert Frank and William Klein started making movies, there was a feeling that they had betrayed the cause. Even in an age when multi-media experiments are frequent and often effective, one wonders about the attitude that is based on the purity of a medium. There was an article in a recent issue of the *Amateur Photographer* by television director Duncan Prowse, talking about his use of a still camera as a sketch book of images to use later in the film. One wonders on the validity of this concept and its result on the subsequent television programme. Duncan Prowse was the co-producer of the enormously popular 'Civilisation' series of Lord Clark and thinking back on this most enjoyable series, perhaps the criticism that could be made of it was that it was too like still photographs and one suspects that a lot of the programme might have been made by a talking head in front of a projected slide.

This criticism accepts as a premise the very elementary fact that moving pictures should move but it also almost accepts the assumption that cine film and video tape in their reporting aspects are superior to still photography. It is perhaps this which colours the feeling of loss that we have over Frank and Klein. Have they defected because they have gone on to something better and do we as narrow purists resent it ?

The advantages of film are obvious and indeed as we found in our Year Book the sequencing of pictures in a book or display bears some relationship to it. There is also the veracity of film. Anyone who has taken family pictures of the ordinary two rolls a year sort knows the ease with which the beloved ones can be misrepresented to the amusement of the unaffected relatives. Dedicated baby film makers know that this is impossible and that always the little darlings come out looking just as they are. Margot Fonteyn in her memoirs in the *Sunday Telegraph* quoted in the *British Journal of Photography* makes a very similar point in that a still photograph of a ballet dancer can turn a beautiful movement into an ungainly instant. It would therefore seem that in the field of verisimilitude, the cine camera should be supreme and yet . . .

There is some instinct that tells us this is not true. Certainly in unskilled hands or in experimental hands the cine camera is a far safer instrument of reportage. Some time, some doctorate student should perhaps study the relationship between silent film documentaries and still camera photo reportage and to see whether in the mass media the cine picture preceded still picture. Films are, however, artistic compromises and this is not said in a derogatory sense. There is a film producer, a financier, a director and a cameraman and the subsequent product is an amalgam of their views; even if one of the people involved dominate.

With still photography, what should—and sometimes does—happen is that a unique and individual view is given, something very personal and, if the photographer has the adequate knowledge and background, something of special value. Unfortunately, this does not always happen but these are some suggestions on theory rather than practice. It seems time that we stopped thinking of still photography as the poor relation of other communicative arts and thought of it not as one item of the multi-media but in terms of its uniqueness as a reportage medium. Perhaps only then will it come out of the present doldrums.

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COO PRESS LTD. 1975

creative camera

Conrad Hafenrichter
Laura Gilpin
Giuseppe Pino
Stephen Williams
Heinrich Riebesehl



photograph by Heinrich Riebesehl.

creative camera

19 Doughty Street, London, WC1N 2PT

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The Festival Award

Arles is the town in the south of France noted for the bridge frequently painted by Van Gogh. It has become more noted recently for its Festival. This takes place every year in July and includes Music, Opera, Folklore, Painting and Sculpture as one would expect but also two festivals within the festival: one on the classical guitar and one on photography. The 'Rencontres Internationales de la Photographie et de l'Image' covered 5 days this year, from July 14-19. To give some idea of the range covered there are workshops on portraits, on the nude and on the School of New York. Regarding the nude workshop it is well to remember that Lucien Clergue is the Artistic Director of the Rencontres and therefore there is a guarantee of serious intent. The exhibitions included Doisneau, Karsh, Kertesz and Gene Smith at the Musee Reatta: The Viva Group at the Maison Pablo Neruda: at the Hotel de Ville, A. Macinjasukas: and at the Salle de Fetes a whole group of exhibitions ranging from Columbia College of Chicago to Kishin Shinoyama with Eve Rubinstein, Ralph Gibson and Charles Harbutt not to mention Theret, Dieuzade, Tourdjman, Kialeya, Saint-Jean, Fraissenet and Clergue himself. The verbal part of the 'Rencontres' is centred round two discussion groups each taking three successive mornings or afternoons; one of these was on 'Galleries and the Selling of Photographs' and the other on 'Photography and Contemporary Art'. In addition to this there are Soirees: an Italian Evening, 'Hommage a Michel Laurent', with the Viva Group and Robert Doisneau; an Open Evening, 'Hommage a Karsh et Kertesz'; an American Evening with Rubinstein, Gibson, Harbutt and also Gene Smith and finally another Open Evening in two parts! one on Shinoyama and the other on photography in U.S.S.R. by Macijanskas and Sutkus. The whole is mouth-watering and no doubt next year's meeting will be of equal class. There are also two awards made by juries both with prize money. One, a prize for young photographers is 1,500 francs (£160) and was won by a German girl, Verena von Gager, The other of 2,500 francs, (£268) is for the best photographic book of the year and was won by our own 'Creative Camera International Year Book'. It is hardly necessary to say how honoured and delighted we are by this. The Year Book has been exceptionally well received, over 57 reviews to date; none bad and many ecstatic, so that this honour is a fitting seal on a successful first year. The money prize was never important but it does seem inequitable that even a tiny publisher should get more than a young photographer so we have corrected this and 1,000 francs of our prize will be presented by us to the young photographer.

Submissions

Please do remember if you submit prints for the magazine (and they are always welcome) we cannot return them unless you enclose the appropriate amount postage by international reply coupons which are obtainable from any post office. As the mail charges have gone up once again we just cannot afford to post prints unless the return postage is sent to us. It is also a friendly gesture if you send a stamped addressed envelope or a reply paid coupon if you write to us and want a reply to your letter. We always try and answer all correspondence; it's not always possible because there are very many letters and very few of us but it is some encouragement to us if there is a reply paid envelope. Funnily enough you are much more likely to get a scribbled note if you do this because otherwise it is dictated correspondence and it is this which causes the delay.

Remember too that Customs authorities in case of doubt are liable to charge duty on photographic prints. Over the years we have fought for the right for photographs for our magazine to be treated as Press Photos and therefore exempt. We even got some agreement that press photos need not all be 10x8 single weight glossy, but all of our work comes to nought if a parcel comes through insured for \$1,000! ! Please mark all submissions 'Press Photos—Of No Commercial Value'. Do not insure them or if you want to feel happier about delivery then insure them for \$1 total. If we are asked to pay duty or VAT on photos we always refuse so please follow our suggestions.

Finally a reminder that all prints submitted are at the photographer's risk. Legally we must decline all responsibility for loss, damage etc. however caused.

Correction to Subscription Rates

We regret that owing to an error the wrong subscription rates appeared in our last issue. Our usual practice will be followed and instead of writing for additional sums we will make the subscription for a shorter period. The correct price is U.K. £6-30. Overseas £6-65.

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creative camera

Alex Webb John Goto
Paddy Summerfield
The American West



Self-portrait of Silas Me lander (in white sleeves) and friends, 1876

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Opinion

During the recent series of seminars 'Camera Obscured' held at the Half-Moon Gallery in London, Colin Osman made the point that far too many young photographers were over-eager to rush into print and have their work exposed to public scrutiny at a time in their development as image-makers when caution and self criticism would be much more appropriate. His statement was well received by some of the audience—the older members—but it provoked a number of mutterings and obvious disagreement from the young photographers present. Not unnatural perhaps, but not without a touch of irony, for if the pattern which I have observed over the past few years repeats itself, it will be these same young photographers who, in five years time, will look back in mixed embarrassment and horror at their early work and wonder how they could ever have *shown* it to anyone, even less allowed them to publish it.

In a number of respects photography is a potentially deceitful medium. While it may take a number of years to develop a consistent technique, the rudiments of the craft can be learned in a matter of weeks and from this point the young photographer can be, and often is, confused into believing that his vision can be treated in the same way—a few basic points to be assimilated then it's off on the road to the grand social statement, the deeply felt personal expression or the incisive commentary on contemporary life. Sad to say, it is the same people who hurriedly assemble a 15 print portfolio of their finest work from the past three months, and beat a path to our door to demand a major retrospective in the next issue of the magazine. If this begins to sound like the jaundiced outlook of a cynic, let me correct the balance by saying that, in many cases, the pictures have genuine merit and the photographers are worthy of attention and encouragement. However, what they lack, so often, is the maturity of vision and independence of outlook that marks the work of those photographers who have acquired a point of view and 'the expressive vocabulary to articulate it in a way that transcends the superficial appearance of their prints or the nature of the content.

To continue with the metaphor of language—too many young photographers allow themselves to be tricked into believing that they have the power of great orator's at their fingertips when in fact they are still at the baby talk stage. Even sadder, the fight to realise the truth of their own vision is made doubly difficult by the oppressive weight of mediocre images that are held up as shining examples of photography at its finest—technically stunning but spiritually vacuous advertising shots described (by those who should know better) as 'surrealism' and 'art photography', second-rate press photographs called 'photo-journalism', and when a photographer spends three days instead of three hours 'documenting' a northern town, we are given to understand that this is 'in-depth' coverage displaying 'commitment' and 'conscience'. If all this sounds a bit depressing, I apologise, but with reservations, for it has been my experience that the young photographers who grow and develop are the ones who soon see through this shallowness and begin to strive for something better. And when they bring their portfolios to show us it is not to gain 'approval' for what they have done, but to increase the scope of their communication.

If photography can be a deceitful medium it can also be a painfully honest one, and, to use the well worn cliché, 'you get back what you put in'.

P.T.

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