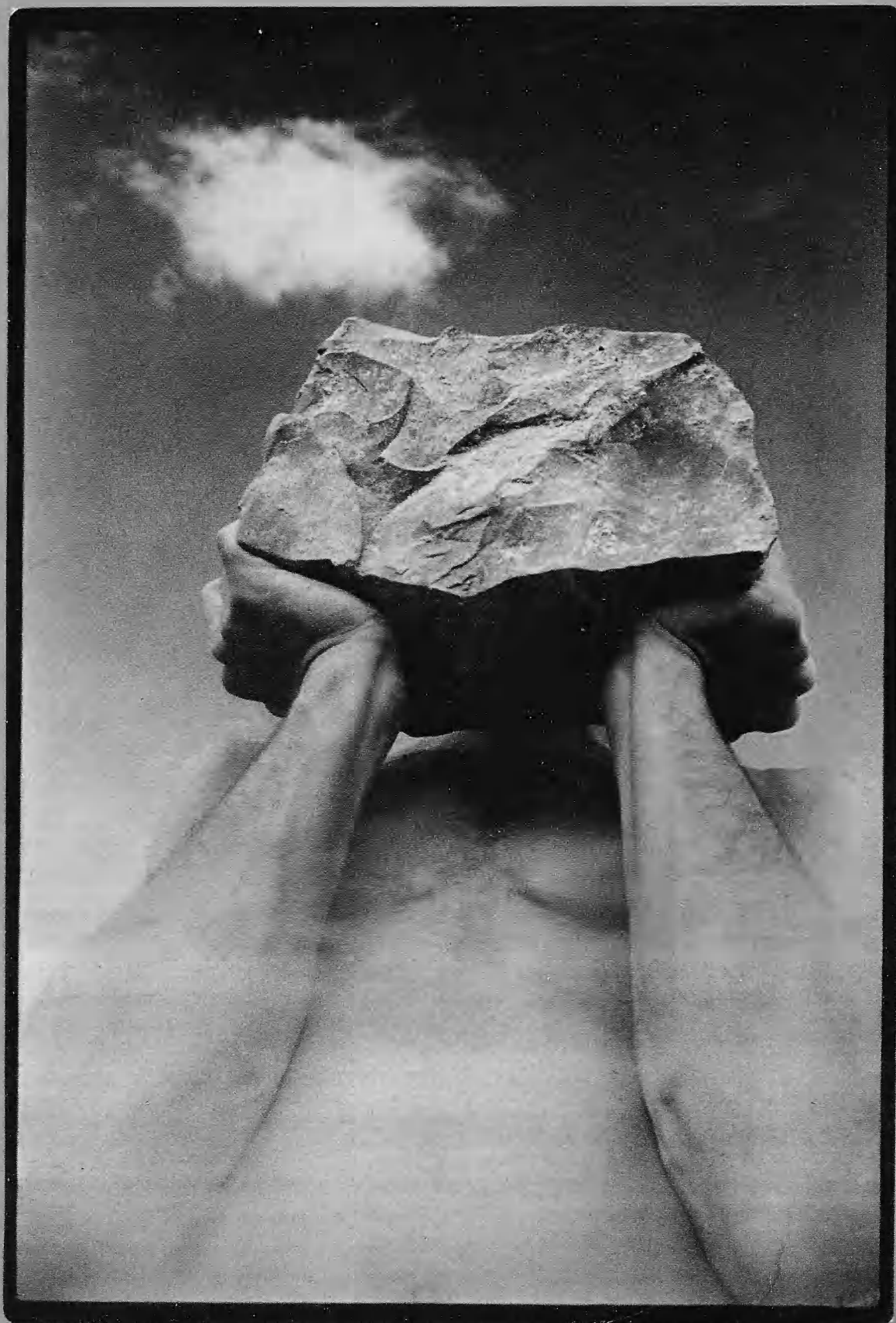


40p January 1976

\$2.00 USA, CANADA
ISSN 0011-0876

creative camera

Christian Vogt Burk Uzzle



photograph by Christian Vogt

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**
Co-Editor **Peter Turner**
Advertising **Rick Osman**
Circulation **Terry Rossiter**
Subscription **Freda Clayden, Howard Lerner**

January 1975 Number 139

Contents	
Views	4
Commentary	5
Christian Vogt	6
Burk Uzzle	16
The Photographic Image by Keith Hardiman	28
Books Received	30
Gallery Guide	32

Are Amateurs Beginning to Awake?

I think I have mentioned in these editorials before that I once did a two year apprenticeship writing every month for *Photography* magazine published by Fountain Press. The editor John Saunders received a letter a few months ago from an irate Major talking about the 50 years downward fall of amateur photography. He asked me if I'd like to write a different view and I was delighted to accept. I wrote what was roughly a *Creative Camera* policy statement:

That Photography was making progress; that photography in general was probably healthier than it had ever been; but that it was the amateur movement which was the most backward of all sections of photography. The readers of *Photography* are quite different from the readers of this magazine; some of course may buy both, but in general on many things we agree to differ! What is surprising about this is that the readers of *Photography* did not on the whole differ from me, and according to John Saunders 95% of the letters he received agreed with the views that I had put forward!

Let me give another example. A month or so ago I was invited up to Newark to talk to the club there. I am always willing to talk to any group of photographers of any sort; all I ask is that they make a reasonable effort to get a minimum audience. Newark, Nottinghamshire is not exactly the most exotic or advanced of towns, but the members certainly came out in strength; there were even ten or so long suffering ones who stood the whole length of the meeting. My theme was the same and that is that Amateur Photography is in a very sick condition and that it has only itself to blame. The talk was well received and a similar talk, expanded and adapted, was given when I went to Holland to speak at a weekend course run by the Dutch National Organisation for Amateurs.

My point in referring to these is not to emphasise what a superb lecture these organisations had, but the fact that I found an extraordinary acceptance of the points I was trying to make; points that are put forward over and over again in *Creative Camera*.

Let me try and summarise what some of these points are. First of all many, and I suspect a majority of, amateurs think of photography as a social occupation and not as an art, a conviction, or a dedication. I have no objection to camera clubs being run like mid-week tea parties. By all means let the dear old gentlemen and the dear old ladies be entertained with a few innocuous slide shows and drink their cups of coffee; I don't really mind so long as I'm not invited to talk to them. What I do mind is the club that insists that this is all there is to photography. The club has a duty to make their meetings entertaining, make them fun, but they have a far greater duty and that is to make them related to photography and not just any old photography but photography as a meaningful art form rather than as a hobby.

It is this sense of duty that they lack so often and it is this lack which eventually gives rise to the large amounts of disappointment inside the organisation. I am not for a moment suggesting that the social side should be ignored, but what I am saying is that it should never take priority over the more serious matter of photography. The clubs must support serious photography even if it is only for their own survival because it is the social side of the hobby that is dying. Even the equipment fanatics are finding that it is less easy to get large audiences. And yet particularly in London serious discussion about photographs and photographers attract large crowds. The fact that many in the crowds happen to be outside the main organisations is a fault of those organisations.

Much of the trouble is really the Royal Photographic Society; most people look up to it as the pinnacle of amateur photography and yet it is on this amateur side that it is lacking and in many cases the professional side is only thriving because of the groups within it and not the parent body itself. The present crisis at the R.P.S. has been several years in the making but is largely the result of financial indecision. This indecision was coupled with not a little complacency and they looked, and still unfortunately look, to the growing membership figures as though it was nothing to do with the present gigantic upsurge in photography, when in reality they are lagging behind this upsurge.

The backbone of the Royal is still the amateur who covets his A.R.P.S. or even his L.R.P.S. and continues to pay the large sums asked for annually in order to shine at his local club. The R.P.S. would be serving a far greater purpose if it became unashamedly an amateur organisation, seeking to inspire and encourage amateurs and to provide social facilities for them. As it is now the average member has no opportunity to enter the expensive premises in Mayfair and its social functions are so severely limited that even meetings and seminars have to be held elsewhere. Given a good lead, the rest of amateur photography, the other associations and eventually the clubs might pull themselves together.

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt).

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing. U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011. BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Grays Inn Road, London WC1X 8AR. Bank Code 50-21-20. Account No. 02738627.

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as suitable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD., 1975

February 40p

\$2.00 USA, CANADA
ISSN 0011-0876

creative camera

Josef Koudelka
Milton Rogovin
Abigail Pearlmutter
James Marchaei



photograph by Josef Koudelka

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Freda Clayden, Howard Lerner**

February 1976 Number 140

Contents

Views	40
Commentary	41
Abigail Pearlmutter	42
Joseph Koudeika	46
Milton Rogovin	56
James Marchael	62
Books Received	66
Wynn Bullock	67
Gallery Guide	68

'Do we need Critics?'

The policy of *Creative Camera* has been on the whole non-critical. We say this in the sense of meaning that we do not write criticisms of exhibitions and our books column, while the most comprehensive in the world, is headed 'Books Received' and not 'Book Reviews'. If a little criticism creeps in from time to time this is inevitable, but we do tend to avoid, editorially, major critical items and indeed only publish them when contributed by people who feel strongly about something relevant to our interests.

The exception that proves the rule is that we feel that some mention is necessary of the exhibition *The Land* which is now showing at the Victoria and Albert Museum and is going to tour the major cities of Britain and hopefully the rest of the world. It is an exhibition of landscape photographs chosen by Bill Brandt and while we and others may be critical of it in some details it should go on record as probably being the best exhibition of photography originating from Britain. This is not to ignore the good work of 'The Photographers' Gallery' or to ignore the exhibition 'From today painting is dead' or its epoch making predecessor at the Festival of Britain. These other exhibitions, on the one hand, are limited in scope or on the other hand are historical so that they do not bear comparison with a major exhibition such as this.

We shall still not make a formal review of it but we feel it so important that we must encourage our readers to see it. It has been reviewed in some of the national papers and as always the job is lumped upon the 'Art Critic' rather as the junior reporter on a local paper gets landed with the amateur dramatic criticism. Neither seems to have any special competence for the job; the junior reporter could still be a skilled journalist but the nuances of dramatic criticism may have passed him by; in the same way an art critic while he may have a complete knowledge of the history of painting and sculpture (or at a more uncharitable level may frequent every cocktail party that launches the latest art sensation) may still not be competent to review a photographic exhibition. As regards the exhibition of *The Land* the respected critic of the *Times* causes offence to some and bewilderment to many when he praises the scientific photographs of The Geological Survey and yet criticises the photographs of Weston and Ansel Adams as being 'cold and empty in their pin-sharp precision and glacial tones'.

He goes on to say 'photography is a useful or applied art and best when commissioned for a particular purpose or made with a specific documentary end in view. The art creeps in almost as a by-product; photographs made with the aim of being art usually fall flat on their face'. One only has to look at a newspaper page or the television screen to see that artistly produced and emotionally controlled photographs are a very significant part of contemporary visual experience. The current vogue for conceptual art and the free use of photography within it seems to have blinded this critic at least to the importance of the photographic image in its own right and he seems completely insensitive to contemporary photography.

This does bring us to the age old dilemma of art criticism. A dilemma which is international; it occurs in the East as in the West even if it takes different forms. The dilemma is whether criticism should be expert or inexpert and it seems a curious anomaly that while it should be expected to be expert on painting and sculpture inexpertness should be tolerated for photography. Another reason for us on CC not trying to attempt 'expert' criticism is that this is frequently even worse than the inexpert criticism! Which brings us back to where we started; the reasons why we do not make critical reviews. With the quality of our printing and the number of selected images we print per year we feel we are demonstrating a wide enough range to allow independent critical choice. We hope that is enough.

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution),
Galerie Die Brücke
A, 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt).

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National newsstand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 16th Street, New York, N.Y. 10011. BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Grays Inn Road, London WC1X 8AR. Bank Code 50-21-20. Account No. 02738627. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD. 1975

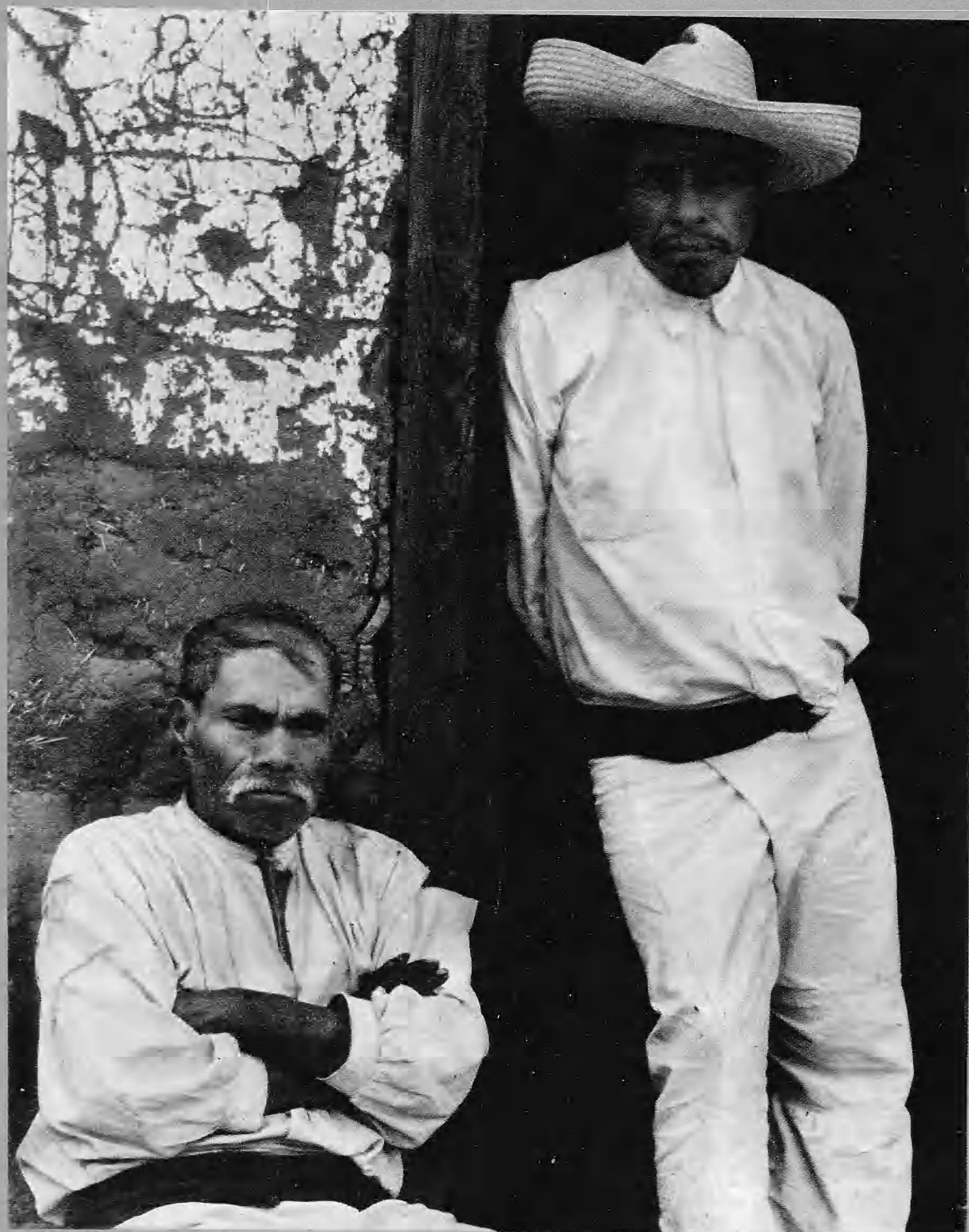
March 40p

\$2.00 USA, CANADA

ISSN 0011-0876

creative camera

Paul Strand
James Enyeart
George Obremski



photograph by Paul Strand

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**
Co-Editor **Peter Turner**
Advertising **Rick Osman**
Circulation **Terry Rossiter**
Subscription **Freda Clayden, Howard Lerner**

March 1976 Number 141

Views	76
Commentary	77
George Obremski	78
Paul Strand	82
James Enyeart	98
Books Received	102
Gallery Guide	104

OPINION

The quality photographic press, or perhaps it is fairer to call it the specialised photographic press, has always been very small and now that the Swiss magazine 'Camera' has gone to litho printing we are the only gravure magazine in the field. People with some knowledge of printing ask us how we can do it at the price. The answer is only by making sacrifices. There has been a significant improvement in our financial position following the introduction of our Yearbook and the magazine itself shows healthy signs of complete recovery, but these terms are only relative and it is as well to remind our readers that not one of the persons listed on the mast-head makes a living from the work. Without exception, everyone does another job in the organisation to see that the magazine, in relative terms, can pay its way. It has not escaped our notice that by making the magazine more popular we could make more money. We make this sacrifice willingly.

The sacrifice we ask our contributors to make is to accept we can only make token payments for our photographs. For both the magazine and the Yearbook it is a standard rate of £5 or about \$10 a page and we know that this barely covers the cost of making the print and posting it. We console ourselves with the thought that the very rich and famous photographers would hardly know the difference between what we can pay and what the commercial world can offer them, but that the young student would welcome any financial contribution.

Recently, when talking to a photographer's representative, I was taken to task very severely for the smallness of the amount. The quite reasonable view was put forward that photographers should stand up and insist on proper payment for their work. I could not deny the rightness of claim but as this particular person enlarged in detail on what we should be doing, I became increasingly conscious of the fact that what photographers needed even more than money was respect. If they were treated with respect by editors and publishers, first of all, it would be good for their immortal souls and secondly, it would in fact, eventually lead to increased payments in the commercial field. My justification for the low fees was simply that we were a non-commercial magazine paying non-commercial rates but that we did treat photographers probably with more respect than any other magazine, at least in principle, even if our practice is not always perfect!

This has been the policy of the magazine and the Yearbook so that when decisions have to be made which involve selecting a number of images from the portfolio we try and select them in the way which is most fair to the photographer. When possible we actually select them with him and if we are in any doubt we consult him. In most cases the photographer accepts the necessary fallibilities of such a system and all are happy. If the photographer particularly wants to join in the laying out of his article, then he is encouraged to do so, although this has not in every case been so satisfactory. Even so, I think I've made the point that it is a photographers' magazine rather than a consumer magazine.

We are not particularly happy at the resulting unenviable position we have at the bottom of the circulation figures and the sacrifice we ask our readers is to do a little more to help our sales. Over half of the people who submit material to the magazine are not regular readers. You can do your bit, if you have not already done it, by placing a regular firm order at your newsagent's or by taking out a subscription. You can go even further by recommending the magazine to your friends, at work, at college, at school, in your club. We would be very grateful for a little assistance in this way.

The same applies to the Yearbook but there is an even more direct way and that is by walking into your local library and asking them to order a copy. This would be a tremendous help to us because it means that many more people would get to see the Yearbook and hopefully, both the library and some of the borrowers of the book would become regular buyers. If you can help we do ask you to do so because, who knows, if every one of the readers of this issue was to take some small action, we might be able to make more than token payments for the pictures!

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution),
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt).

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND. (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011. BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Gray's Inn Road, London WC1X 8AR. Bank Code 50-21-20. Account No. 02738627. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but will regret it is not possible to give replies by post.

© COO PRESS LTD., 1976

40p April 1976

\$2.50 USA, CANADA
50p Overseas
ISSN 0011-0876

creative camera

Henry Holmes Smith

Clarence H. White

Wilhelm Schürmann



photograph by Wilhelm Schurmann

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Freda Clayden, Howard Lerner**

April 1976 Number 142

OPINION

Views	112
Commentary	113
Clarence H. White*	114
Wilhelm Schiirmann	120
The Critic by Keith Hardiman	128
Henry Holmes Smith	130
Books Received	136
News	138
Gallery Guide	139

International —So what ?

We have just finished reviewing the latest crop of Photographic Year Books and it's quite clear that they are divided into two completely different sections. Those that are National like the Spanish, the Finnish and the Australian ones, and those which claim to be International. However, Creative Camera International Year Book is the only one that we have seen which is in any true sense international, in that less than 50% of its contents comes from the country of origin and substantial portfolios come from other countries. Other Year Books could probably say they represent more countries but then as they are still carrying on the old tradition of one or two pictures per photographer it's very easy to pay lip service to other countries. Our policy in the Year Book, and indeed in the magazine has been to try and ignore nationality, race or sex in so far as the photographs are concerned. The only criterion is whether we think the photographs are good of their sort.

This comment is really a question to ourselves, asking whether or not it is really worth it and would we be doing better to concentrate on English photography. There can be no doubt at all that English photography needs every little bit of assistance it can get. In one sense it is true that there has been a rebirth of photography in this country and that the infant although doing well would not hurt for a helping hand. Should we therefore concentrate on this and publish exclusively the work of photographers in England or perhaps in the British Isles and exclude the work from overseas? Obviously this would be of great benefit to British photography as it is today, with such a shortage of outlets. There are so few magazines actually publishing good photographs. Although there are more photographic magazines in Great Britain than in most countries, they are all depressingly churning out the 'how to do it' articles and because there are so many, none of them is really strong enough to have a firm editorial policy and none of them is rich enough to willingly take on the risk of publishing a few good photos. Should we, therefore, be providing this very much needed service even if it means limiting the quality of what we print?

Our answer is that we do not think this is the best solution to the problem. One reason why British photography slid into a decline was simply that magazines in the '20's and '30's were concentrating on publishing English pictures, many of indifferent quality, and there was a general decline in standards, particularly among amateur work that became more and more introspective until like the snake swallowing its own tail it finished up by swallowing itself. We therefore feel it is our duty to try and maintain some sort of standard and this nowadays can only be done on international level, and it is clear that we have to be cultural internationalists.

This is not to say that we must expect the same kind of photography to be world-wide; already we are seeing some depressingly Americanised English photographers who have half-ignored much of the work that is being done in America. What we mean by internationalists, is the interchange of cultural heritages between nations. There is an excitement in this, the one thing we are constantly discovering through being an international magazine is how little we know about world photography. Photographers who are a household name in one country are often unknown in another.

As far as the magazine and the Year Book are concerned, the best photographers in Britain have always had the same opportunity and quite often a slightly better one than photographers elsewhere. This is surely as it should be, it's rather like the government urgently exhorting us not to buy foreign cars; it is no good saying that one should not buy a foreign car if it is better and cheaper, the thing to do is to look at our own car industry. The same applies with photography. If, as in this issue, there is a shortage of British material the reason is that the material that fitted in with this particular issue was better. Our first commitment, the first commitment of every photographer as well, must be to quality. If we sacrifice a commitment to quality for any reason, whether it be so-called patriotic or even commercial, we are failing in our duty to photography. It seems to us whether we are right or wrong we must show belief in our own commitment to photography.

So what?—So we remain international.

Overseas Readers

We regret that increasing special costs make it necessary for us to increase the single copy price for overseas readers, except in US \$ countries where already the increase has been applied. The overseas sterling price is now 50p and the annual subscription £6.65. The dollar price is \$2.50 per copy and \$20 per annum. Subscription can now be made by Euro-Giro quoting reference 516 3455, but we shall be giving more details next month.

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.

U.S.A. and Canadian Subscription Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail Distribution),
Galerie Die Brücke
A: 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWS).

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS, PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Euro Giro through your post office, quote ref. 516 3455. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011.

BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Grays Inn Road, London WC1X 8AR. Bank Code 50-21-20 Account No. 02738627. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 100. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD., 1976

40p May 1976

\$2.50 USA, CANADA
50p Overseas
ISSN 0011-0876

creative camera

John Thomas
Joan Liflin
Michael Teres
John A. Davies



Photograph by Michael Teres

Contents	OPINION	May 1976 Number 143
Views 148	This page is always the hardest to fill in the magazine. Here twelve times a year is an opportunity to set the world to rights—to offer the panacea, the elixir. Eleven times a year (perhaps twelve) the result is a passage of purple prose that actually offers no solution. The problems still remain. For example: why is it that amateurs with the greatest opportunities do not produce the greatest pictures? Example: is there a danger that as the new academics take over photographic education, photography will cease to be a popular art and cease to offer popular communication? Example: should we take ourselves so seriously?	
Commentary 148		
John A. Davies 150		
Ansel Adams 154		
John Thomas *156	The answer to the last we will try and make a No if only for our own sanity. Abe Lincoln delayed a Cabinet meeting to read aloud the humorous works of Artemus Ward. The Cabinet did not laugh and even showed resentment at this time wasting. The President told them they needed this medicine as he did. He then read the proclamation on the emancipation of the slaves.	
Joan Liftin 164		
Michael Teres 168		
Books Received 172	Artemus Ward (or rather his author Charles F. Brown) came to England in 1866 to become a box office hit as a lecturer filling the Egyptian Hall in Piccadilly for weeks on end and paving the way for others like Mark Twain to follow. His importance, even to photographers, is great because he was the first author from the New World to succeed in the Old. Doughty Street where I write this is noted for having in it the house where Charles Dickens lived and almost opposite the house of Sydney Smith, author and wit. He summed up a common attitude to American literature by wondering why anyone should read an American book or why anyone should write one when 'a six-week's passage brings them in their own tongue, our (British) sense, science and genius, in bales and hogsheads?' Artemus Ward proved him wrong but perhaps succeeded where others had failed because he did not try to write pseudo-European literature for his humour was truly American and truly popular. He was the first of those humorists that have indeed provided the necessary medicine through Mark Twain, Will Rogers, and their modern descendants in night club and on television.	
Gallery Guide 175		
News 177		

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.

U.S.A. and Canadian Subscription Agents
 Light Impressions,
 P.O. Box 3012
 Rochester, New York 14614

Austria (Subscriptions and Retail Distribution),
 Galerie Die Brücke
 A. 1010 Wien, Bäckerstr. 5
 (Preis öS 35,- incl. 8% MWSt).

Paris correspondent D. Seylan
 6 rue Aumont Thieville
 75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011. BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Grays Inn Road, London WC1X 8AR. Bank Code 50-21-20, Account No. 02738627. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates; the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD. 1976

June 1976 40p

\$2.00 USA, CANADA
50p Overseas
ISSN 0011-0876

creative camera

Bruno
Karel Novak
Chris Steele-Perkins



photograph by Karel Novak, c. 1910

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Freda Clayden, Howard Lerner**

June 1976 Number 144

OPINION

Views	184
Commentary	184
Chris Steele-Perkins	186
Photography by Keith Hardiman	192
Karel Novak	194
Bruno	204
Books received	208
Gallery Guide	211
News	213

If photography suffers from one overriding criticism it must surely be that of its relative youth. Outside the medium, people will speak of its lack of a tradition that is comparable with some of the other visual arts - and equate this with a lack of maturity. And from within the same cries can be heard, now transferred to pleas for progression 'photography is young, we have hardly begun to explore its possibilities'.

As with any area of human activity, there are good points on both sides of the discussion; but few if any critics seem interested in examining the benefits of a history which can be measured in decades rather than centuries. Imagine the impact on contemporary art were the seminal influences on painting over the last six hundred years still to be alive. Consider the vastness of choice if you wished to study - Leonardo da Vinci, Rembrandt, Van Gogh or Renoir.

The implications of this little fantasy are quite enormous - but this is just the situation that has existed within photography. We are only generations away from Fox-Talbot and many of the most important 20th century image-makers are still active and still influential. Kertesz, Brassai, Cartier-Bresson, Ansel Adams, Minor White, Bill Brandt, Imogen Cunningham, Sudek, W. Eugene Smith, Robert Frank - these are the names that spring to mind although the list seems almost endless. But if the list is endless, the people concerned are not. We are witnessing the changes that will eventually be seen as a watershed in the development of photographic consciousness - changes that are being brought about as the great middle-period of existing photographic history draws to a close. Over the past few years it has become increasingly clear that the heroic days of the fight to establish photography as a legitimate companion to the other visual arts are over and one by one the great campaigners are dying.

I hope you will forgive these seemingly morbid thoughts. After all, I began by thinking of 'the golden age of photography' and the tremendous advantages to the young photographer of living now as against 50 years ago. But while the advantages still hold good the climate changes as the list of 'living masters' grows shorter. Over the past two years we have reported the sad passing of both Walker Evans and Wynn Bullock - now Paul Strand must be added to the role. An incomparable photographer and champion of the medium, he was one of the few remaining connections we have with the halcyon days of Steiglitz and the Photo-Secession. The true measure of Strand's greatness can be seen in his photographs and, perhaps more importantly, in his humility. Ill-health kept him from the opening of his retrospective at the National Portrait Gallery, but the message he sent in his stead spoke of the honour he felt at his name being linked with the tradition of photography in England. Most particularly he remembered the work of Tony Ray-Jones and asked that we should treat his show as a memorial to the memory of a fine young photographer whose work had been cut short so tragically.

In the past much more has been written of Strand's gifts as a photographer than of his contribution as a human being. Rather than rephrasing the well worn statements, let me quote from Leo Hurwitz's introduction to 'The Mexican Portfolio' - a succinct and moving tribute. "Photography has been Paul Strand's life. It is the instrument through which he has penetrated deep recesses of nature and people, the instrument by means of which he has conveyed to the world what the keenest eye has seen, what the liveliest sensitivity has felt, what the most passionate sympathy has cried out to say. It is the language in which he has written the most eloquent modern paean to the strength and dignity of man, to the brooding violence and beauty of nature. . . .

To return to my starting point, however, in terms of his influence on the medium, Paul Strand can be equated with a Rembrandt or a Van Gogh and I am able to write about him almost in the present tense - a rare privilege which should not be overlooked when photography's infancy is considered with derision.
P.T.

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35, -incl. 8% MWSt).

Paris correspondent D. Seyian
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing. U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Eurogiro through your post office, quote ref. 516 3455. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011.

BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Grays Inn Road, London WC1X 8AR. Bank Code 50-21-20. Account No. 02738627. CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as disposable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD., 1976

40p July 1976

\$2.50 USA, CANADA
50p Overseas
ISSN 0011-0876

creative camera

Patrick Ward
Richard Schaeffer



photograph by Patrick Ward

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Freda Clayden, Howard Lerner**

July 1976

Number 145

Contents

Views	220
Commentary	220
Richard Schaeffer	222
A Perception of Photography by Gavin Nettleton	230
Patrick Ward	232
Books Received	244
Gallery Guide	247

OPINION

In the 'commentary' overpage, Patrick Ward is mentioned as having attended Regent Street Polytechnic - not remarkable perhaps, but for his qualification that working with John Chillingworth enabled him to relate his training to the practical world of photography and earning a living. His is a tale that we hear so frequently that we have begun to accept it as standard. But, just to confuse matters, this attitude is also expressed - often less diplomatically - by ex-students who complain that their interest in making pictures of an entirely expressive nature was treated in the same manner. Generally, it seems, photographic education in Britain is in a mess. Even worse, it is in the same mess that existed 15 years ago when Patrick Ward was a student.

Time after time I meet frustrated young photographers who, having completed a detailed and demanding three year course, discover that no matter what the extent of their technical training in sensitometry, optics and colour theory, they can not do much better for employment than a £20.00 a week assistant's job (if they are lucky), or selling their souls to the Ministry of Agriculture as a line and tone printer (with the possibility of an operating position in 10 years time.) To compound the felony, they are confused and uncertain about the possibilities of making their own pictures outside of earning a living, having spent their three years at school exploring the inter-departmental power struggles and the paranoia of their tutors, rather than getting to grips with exploring themselves, their sensibilities and the possibilities of personal expression that exist within photography.

It's a sad situation - 2 'A' levels, an intellect and finally (perhaps) a degree, only to find that unless you want to work as an industrial in-plant photographer, or to become involved in scientific photography, you would have done better to have left school at 15 and become an apprentice. Or, to view things from the other side, that you would have achieved more by studying fine art and using the photography option if your concern was to extend your vision and use the medium as a vehicle for self-expression.

It seems extraordinary that the system should fail on both counts. It seems even more extraordinary that the system hasn't altered fundamentally in the past 15 years. With rare exceptions the teachers are still either failed professionals or out of touch escapists looking for 'an easy number', the courses are still haphazard or linked to demands that insult the intelligence of students who have no desire to become High Street hacks and the standards required - even on a technical level, are of a low order.

In all it's a pretty sad state of affairs.

But, as I suggested above, there are the rare exceptions. I have met teachers from otherwise undistinguished institutions who have overcome the frustrations of the system and are making a very real contribution to the development of their students visual awareness. And, of course, there are one or two schools that seem to have discovered how to make the system operate in their favour—students from Newport College of Art, Trent Polytechnic and the Polytechnic of Central London are producing some very exciting pictures. But they are the exceptions that prove the rule.

What we need, perhaps, is some rationalisation. Let trade schools exist - we need them, but let's be honest and gear their output to the real demands of industry and drop this farce of disguising technical training as a 'visual communications course'. Equally, let us see the development of genuine photographic education where no pretence is made of eventually obtaining a high-powered job working for 'Vogue' or 'The Sunday Times', and the emphasis is placed on helping students to lead a richer, more fulfilling life through photography - even if it means that they earn their living driving a bus.

A final note to the student. If you feel condemned to serve out your time in a regressive, oppressive backwater, take heart. What ever else is happening, outlets for good photography are growing - fast. So, stick to your principles, take the pictures you believe in and console yourself with the thought that Patrick Ward survived - and so have many others.

P.T.

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS.35,- incl. 8% MWSt).

Paris correspondent D. Seyian
6 rue Aumont Thievillie
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Eurogiro through your post office, quote ref. 516 3455. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011.

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

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 2 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post. © COO PRESS LTD., 1976

creative camera

Isao Hirachi
Toni Tye-Walker
Pier Antonio Meneguzzo



photograph by Isao Hirachi

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Freda Clayden, Howard Lerner**

August 1976

Number 146

Contents

Views	256
Commentary	256
Toni Tye-Walker	258
W, Eugene Smith's 'Spanish Village' by Keith Hardiman	262
Isao Hirachi Hotspring Geisha	266
Pier Antonio Meneguzzo	276
Books Received	280
Gallery Guide	282
News	285

OPINION

Our Year Book includes the word 'International' in its title because it was designed from the beginning to include material from all over the world and to be sold all over the world. The magazine does not include the word simply because we never thought of it when we started the magazine 10 years ago. The policy for both of them is virtually the same and that is why we try and include material from all parts of the world—the sole criterion is whether we think it is good of its kind. Since we do not claim to be perfect we do occasionally bend a little to more British photographers, but not to the extent of putting in inferior material.

These thoughts arise because we were a little put out when we received a letter from a photographer in the Soviet Union asking whether we ever published Soviet photographers or whether we deliberately did not include them. We were put out simply because we have used the work of several Soviet photographers and would use more if we could get it. Indeed, of all Western magazines, we probably use more from East Europe and Soviet countries than any other; again this is part of our deliberate policy.

The number of Socialist photographers published is small, but this is not entirely our fault. There is a great problem in getting the right sort of material. Most of it comes through the official agency Novosti, but they are news orientated and just don't seem to understand that we want a selection of rather different images from which we can choose. Writing direct has its own problems, even after three years we have still not got some particular material that we want (and that includes two visits to Moscow). There is, therefore, an open invitation to all Eastern European and Soviet photographers to send us material direct.

The magazine, of course, has no politics although last year one of the reviewers of the Year Book referred to the fact that they found in it a sense of political commitment. We take this as a compliment in that we try to be aware of what is going on in the world and we have opinions about world affairs. These opinions must and should be reflected in the magazine, but that is not the same as saying that we are political in a doctrinaire sense.

Theories like this are easy to state, but we must admit that at times we have some moments of unease. Recently we were doing research on the Hungarian-Jewish photographer Munkacsy who worked in Berlin and was forced to leave by the Nazis. In the course of this we have met many other German-Jewish and Hungarian-Jewish photographers and looked at many many photographs of the period both Jewish and Gentile. One name began to stand out as a superb war photographer. But as we went to interview him, knowing nothing at all of his life, we were filled with some trepidation that he might have proved to have been an ardent Nazi. If he had been, did we have any scruples about using his pictures? It was with some pleasure on looking through a large number of photographs that it became clear that photography had been more important than party membership. Our dilemma was not solved, but postponed and indeed one wonders whether it would be a dilemma for a German magazine publisher; one suspects not. For us the happiest event is the wheels have started turning to produce yet another portfolio of good photographs.

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt).

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.30 per annum (U.K.) including postage and packing. U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £6.65 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p. \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Eurogiro through your post office, quote ref. 516 3455. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National newsstand distribution in U.S.A. by Eastern News Distributors Inc., 155 West 15th Street, New York, N.Y. 10011.

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

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates. The first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 3 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD., 1976

50p September 1976

\$2.50 USA, CANADA
50p Overseas

ISSN 0011-0876

creative camera

Special Issue
Recent American Photography
at the Edinburgh Festival



photograph by Henry Wesse/ Jr.

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Freda Clayden, Howard Lerner**

September 1976

Number 147

Contents

OPINION

Views	292
Contributors	293
Recent American Photography introduced by Leo Rubinfien	294
Robert Adams	296
Ben Lifson	300
Henry Wessel Jr.	304
Bill Zulpo-Dane	308
Lewis Baltz	312
Books Received	316
Gallery Guide	317
News	320

We regret that the captions for Ben Lifson's photographs on pages 300 and 303 have been transposed.

Probably most people know that there is a symphony written by Franz Schubert called the Unfinished Symphony, for the very simple reason that he never finished it. He did, however, leave notes and rough sketches and from these several well intentioned musicians have finished it for him. Musical circles are by no means unanimous in their praise for the result. How much more difficult it would have been if he had left no notes, and no indication of what he was going to do with the last movement. Could someone today have seriously attempted to write the last movement of the Unfinished Symphony from scratch? We cannot really think that anyone would have had the cheek to try.

In the same way who would want to write another symphony for Mr Beethoven or another opera for Mr Verdi? Of course the whole idea is so outrageous that it is laughable. Musicians of course, would go further and say that the whole method of composing music that was acceptable in the eighteenth and nineteenth centuries is totally unacceptable today. All I am saying really is that modern music is different from nineteenth-century music. We may not like it and there are many who don't but of course that is hardly a criticism since almost all great composers have been booed at some stage in their lives. Even today in spite of the wilder excesses of modern music more of the people who are interested in any music are interested in the music of Stockhausen and Penderecki who are becoming more and more accepted and Britten and Shostakovich seem positively old fashioned. Much of the criticism against them comes from the general public and usually the loudest criticisms are from those who do not go to concerts and would not listen to the music of Beethoven, etc. in any case.

To summarize the points I have been trying to make:

1. Many of the people who criticize modern music do not understand it.
2. Many of the people who criticize modern music do not understand any music, modern or old.
3. Not all modern music is good but it is a brave man who will say what will stand the test of time.

What this has to do with photography is the fact that probably in *Creative Camera* we print more photographs of the classic pictorialists than any other magazine, certainly pro rata to space. If you like they are the Beethovens or perhaps the Tchaikovskys of photography. We also print the work of modern photographers because unless modern work is shown (or come to that played) who can tell whether they will survive or not.

We remain adamant in our criticism of those magazines which keep trying to persuade amateurs to write another Beethoven symphony.

Anyone for a waltz?

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt.)

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription.

PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.95 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £7.30 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Eurogiro through your post office, quote ref. 516 3455. Changes of address must be notified 6 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 111 Eighth Avenue, New York, NY 10011.

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

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES: If of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD., 1976

50p October 1976

ISSN 0011-0876

\$2.50 USA, CANADA
50p Overseas

creative camera

Ralph Gibson
Duane Michals
recent photographs



Photograph by Ralph Gibson

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscription **Howard Lerner**

October 1976

Number 148

Contents

Quadrants (Towards a Perfect Future)

by Valerie Lloyd 328

Duane Michals 330

Ralph Gibson 340

Books Received 352

News 353

Gallery Guide 354

Gallery View 357

OPINION

ART HAS NO FATHERLAND

As every schoolboy knows 150 years ago Carl Maria von Weber died in London. He was a composer and his most famous opera was called 'Der Freischütz' which is rather loosely translated into English as 'The Demon of the Wolf's Glen and the Seven Magic Bullets'. The English title fairly sums up the romantic gothic of the libretto and to many it will remind them of the paintings of Caspar David Friedrich and others of the German Romantic School. Musically he is regarded as the founder of German opera which reached its fulfilment in the mythic universality of Wagner's Ring and is comparable in literature to Goethe's Faust.

Weber is therefore the strangest of persons to say that 'Art has no Fatherland' and one suspects that the reason his statement is quoted so frequently is simply that it can mean so many different things. He did not mean that his art was not Germanic in origin; what he meant was that its results could be appreciated beyond the borders of Germany. Perhaps he also meant that he had no intention of making his art purely Germanic by not accepting any international elements into a national art. Hitler's attempts to do this produced the greatest non-event of art history, 'The House of German Culture' where all the paintings and sculptures of the pure Aryan Germans were shown. Their names are now forgotten and their pictures are used mostly to titillate the histories of the Third Reich. At the same time by exhibiting the 'degenerate' artists who had been excluded Hitler produced what was probably the greatest exhibition of modern art seen this century, for nearly every one of the artists has become a household name.

Many of these non-Aryans were German Jews but by no means all and it is extraordinary even to this day how these many different 'impurities' enriched German art. In those days people still spoke of International Jewry as though it was an organised movement, and this obscures the point I am trying to make because most of the 'degenerate' artists were Germans and not conscious Internationalists. So that when we say that 'Art has no Fatherland' this is truer than saying that it is or should be International, for the one acknowledges the possibilities of more than one cultural source whereas the other demands the contribution from a multiplicity of sources, indeed cultures.

Creative Camera has a tendency to adopt practical solutions but when we produce special editions it is not without some self-examination of our motives. Last year was entitled by somebody International Women's Year, or some such title and numerous exhibitions and even magazines commemorated this by exclusively female contents. Some aroused great indignation from those they were supposed to be commemorating because this separation was regarded as sexist, etc. In the same way a white magazine doing a special issue on black photographers is in danger of being called racist. Indeed, at this late hour I wonder whether or not we should not re-edit Weber's statement so as to say that 'Art has no Personland', so sensitive are the issues to some people.

To us the problem and the solution are simply rationalised in that we will publish in a special issue what we think is the best or typically the best of the photographs within any one group. In the case of national issues we think there are differences of cultural background and heritage which can be explored to the advantage of all. Even with different cultures within a country this is equally legitimate whether it be blacks in America or Moravians in Czechoslovakia. Even in the case of women photographers there is some justification for regarding this as a separate cultural branch from the hitherto male-dominated shared major cultural group. It is surely worth examining such separations if only to test their validity.

We feel that special issues such as these are of importance. They also provide us with a change of pace as regards producing the magazine. We are, after all, on Issue 148, even if a few of the earlier ones must be discounted. More important than their benefits for us, they do I think help our readers to take a more specific and coherent look at some aspects which they might find illuminating for their own work.

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.

U.S.A. and Canadian Subscription Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt).

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription. PRINTED IN ENGLAND by D. H. Greaves Ltd., Scarborough.

POSTAL SUBSCRIPTIONS £6.95 per annum (U.K.) including postage and packing. U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £7.30 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Eurogiro through your post office, quote ref. 516 3455. Changes of address must be notified 8 weeks before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insubstantial remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National newsstand distribution in U.S.A. by Eastern News Distributors Inc., 111 Eighth Avenue, New York, NY 10011.

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

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post. © COO PRESS LTD., 1976

50p November 1976

ISSN 0011-0876

\$2.50 USA, CANADA
50p Overseas

creative camera

Izis

Peter looming

Pablo Ortiz Monasterio



photograph by Izis

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscriptions **Howard Lerner**

November 1976

Number 149

Contents	
Views	364
Commentary	365
Pablo Ortiz Monasterio	366
Aesthetics of the Colour Image	372
Izis	374
Peeter Tooming	384
Books Received	388
Gallery Guide	391
News	393

A SAD STORY

On the back page is the first advertisement for our new Yearbook together with its two predecessors. A comparison of the prices does indeed make a sad story for the savage results of inflation are only too obvious. Although inflation is to be found all over the world, it is appropriate to remind our overseas readers that in the last two or three years it has been particularly uncontrolled in the UK and only in the last few weeks has the rate of inflation been slowed down. In addition to this our raw material, paper, is a commodity which has been particularly sensitive to inflation and being imported has also suffered from devaluation and the weakness of sterling. At this very moment the prolonged drought here is weakening the pound yet more.

We are not sad but very pleased, indeed proud, to have kept the basic price at £8.50 and not £8.95 as at one time seemed possible. The problems do not end there unfortunately, because there have been two large increases in postal charges and these are reflected in the increase in our charge for post and packing. In the good old days (of the 1960's!) it was possible for publishers to absorb postal costs but with the abolition of the Book Post rate and the other postal increases the burden is more than publishers can bear. As we go to press we are now informed that the postage cost of a single copy which last year was 50p is now going to be 70p, a 40% increase that we sorrow over as much as our readers.

In this gloomy picture we can offer one ray of sunshine for we are repeating our U.K. pre-publication offer. The saving in money of 70p is not gigantic but it is something and as most of our monthly readers will be Yearbook purchasers as well it is common-sense to order before publication (i.e. by return) because of the advantage of getting your copy as soon as available as well as the money saved. Details are on the back page and for those hesitating the printing and production, not to mention the contents, are up to the highest standard that has made the Yearbook famous. For contractual reasons this offer can only apply in the U.K.

First attention must inevitably be given to the three major portfolios. Harry Callahan's name appears in almost every history of contemporary photography. These references may be accompanied by an image or two but apart from the out-of-print monograph there is no way to study a more comprehensive selection of his work. The major portfolio in the 77 Yearbook will largely remedy this.

British photographer Raymond Moore is one of the few British contemporaries who has successfully been shown in America. He has been featured in Creative Camera a number of times over the years and there is even a small monograph-catalogue following his Welsh Arts Council exhibitions. However, the portfolio in the Yearbook is the best collection of his images available although no doubt as he grows older and more famous the monographs etc. will follow.

The third major portfolio is of the fabulous Munkacsi. The fact that at his peak he was the world's highest paid photographer is no guarantee of ability. The fact that Cartier-Bresson in the 30's and Avedon in the 50's both acknowledged his influence should mean something. All that was available a few years ago were some reproductions in old German and English annuals. With the help of apparently half the Hungarians in New York, led by Kertesz, eventually the daughter was traced and a storehouse of prints and negatives were found. At great expense these were reprinted and there are indeed treasures right back to his earliest days.

The story of discovery and rediscovery about many of the other image-makers could go on being told. Some were discoveries to us that other people had known about in the past but in every case it was the merit of the pictures more than newness of the discovery which decided whether they would be included. The special feature this year is on portrait photography and it was in fact by accident that we saw some photographs (by Pepe Dinez) which included the portraits of a number of famous contemporary photographers.

Everything did not run smoothly and we were hoping to use an article on non-silver processes but it did not materialise for reasons still unknown. By happy coincidence the space was needed for an article longer than anticipated to overflow. This is the famous piece by Walter Benjamin, much referred to but not readily available.

Later we will give more details of the contents but space is running out. The heading of this is 'A Sad Story' and while the contents of the 77 Yearbook are a joy, the hard necessity to secure its commercial survival is by no means such a joy.

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.

U.S.A. and Canadian Subscription
Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail
Distribution).
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis öS 35,- incl. 8% MWSt)

Paris correspondent D. Seylan
6 rue Aumont Thieville
75017 Paris, France

CREATIVE CAMERA, formerly Camera Owner, IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription.

PRINTED IN ENGLAND BY D. H. Greaves Ltd., Scarborough
POSTAL SUBSCRIPTIONS £6.95 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £7.30 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Euro giro through your post office, quote ref. 516 3455. Changes of address must be notified 3 months before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 111 Eighth Avenue, New York, NY 10011.

BANKERS: National Westminster Bank (Holborn Hall Branch), 108 Gray's Inn Road, London WC1X 8AR. Bank Code 50-21-20. Account No. 02738627.
CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as durable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment so as to arrive preferably between 4 and 6 p.m. READERS' QUERIES if of general interest will be answered where possible in the pages, but we regret it is not possible to give replies by post.

© COO PRESS LTD. 1976

50p December 1976

ISSN 0011-0876

\$2.50 USA, CANADA
50p Overseas

creative camera

Heinz Hebeisen
Michael Disfarmer
Terry Toedtemeier
Gareth Jones



photograph by Michael Disfarmer.

creative camera

19 Doughty Street, London, WC1N 2PT

Editor and Publisher **Colin Osman**

Co-Editor **Peter Turner**

Advertising **Rick Osman**

Circulation **Terry Rossiter**

Subscriptions **Howard Lerner**

December 1976

Number 150

Contents

Views	400
Commentary	401
Terry Toedtemeier	402
Heinz Hebeisen	406
Michael Disfarmer	408
Gareth Jones	418
Books Received	424
News	426
Gallery Guide	427

Recently I went to see an exhibition of paintings put on by a public gallery, the first time an exhibition of this particular artist has appeared for 50 years. It will be shown in Sheffield and Newcastle and then dispersed. I felt that it was a shame that it was not more widely seen but was told this was because of the difficulties of obtaining extended loans of an exhibition. In this particular case I questioned it since most of the pictures were from British municipal collections where they would have been stored out of sight in any case. I think the exhibition should have come to London and other places as well and I don't say this as a Cockney Londoner. There is unfortunately always a large measure of anti-Capitalism in the sense that art and culture in America become New York versus the rest and in this country London versus the rest. Those people in what Londoners call the provinces feel that they are being unfairly deprived, particularly when public money is involved for the benefit of Londoners.

These days a great deal is being done to try and correct this unbalance and the Arts Council and Regional Arts Associations are encouraging regional arts activities. There is a lot more that can be done but it must never be forgotten that the local municipal authorities in almost all cases do far less than their fair share. They are empowered to use a very small proportion of rates to encourage the arts locally. Probably not one in a hundred really does this.

We are therefore all for encouraging greater interest in the arts in the 'provinces' but that is no reason for depriving the Capital where the highest proportion of those people interested are actually to be found. This is why the exhibition of paintings referred to should come to London and other towns. Possibly it could be arranged so that the existing exhibition could be shown in more cities in as many months so that private owners would not be deprived of their pictures even if they wanted them returned. In this case, even without private owners, a good travelling exhibition could have been maintained.

Much the same thing applies to the exhibition of Walker Evans photographs which runs for 6 weeks from approximately the 18th September at the Museum of Modern Art, Oxford. This is to be its *only* showing in Britain and the exhibition has been arranged by the Arts Council and the Museum of Modern Art, New York. Here there are no private owners of the photographs to be considered but the exhibition has to be transported across the Atlantic and will make the journey for just this one showing. Again we ask why? We just do not believe that it was not possible to find some other gallery where the exhibition could have been shown and while it is good luck for Oxford it seems to us that it is bad luck for the rest of the country.

What seems clear is that there is need for a central co-ordinating body who could work on such major exhibitions to make sure that in the time away from home they get the best possible exposure. It would increase the audience and reduce the costs per head. What could be better than that?

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.

U.S.A. and Canadian Subscription Agents
Light Impressions,
P.O. Box 3012
Rochester, New York 14614

Austria (Subscriptions and Retail Distribution):
Galerie Die Brücke
A. 1010 Wien, Bäckerstr. 5
(Preis 6S 35, -inc. 8% MWSt).

Paris correspondent D. Seyian
6 rue Aumont Thieville
75017 Paris, France

We apologise for the late arrival of this issue, due to 'production problems'. Over the past few months our printers have experienced increasing difficulties in maintaining the high level of quality that we demand in the face of declining standards in their own raw materials. To our mutual distress, the copper sheets used for etching the gravure plates have in particular, been subject to severe supply and quality control difficulties. Despite their considerable efforts over this period, the printers now find this problem insoluble and regretfully have had to admit defeat. In turn this has created a multitude of problems for us—not least in view of our insistence on the highest level of reproduction possible in a comparatively low priced magazine. Hopefully we have found it in the lithographic 'Duo-tone' process, which has recently become popular in making photographic books. Duotone is noted for its fidelity to tonal subtleties and we feel sure that it will do as much justice to the originals as did gravure.

CREATIVE CAMERA, IS PUBLISHED TWELVE TIMES A YEAR ON THE 2ND FRIDAY OF THE MONTH BY COO PRESS LTD., 19 DOUGHTY STREET, LONDON, WC1N 2PT, ENGLAND (Phone 01-405 7562). Available on order through all retail newsagents and wholesalers or on subscription.

PRINTED IN ENGLAND by Watmoughs Limited, Idle, Bradford; and London.
POSTAL SUBSCRIPTIONS £6.95 per annum (U.K.) including postage and packing, U.S.A. \$20.00 p.a., Canada \$20.00 p.a., from Light Impressions, P.O. Box 3012, Rochester, New York 14614. All other countries £7.30 p.a. Overseas subscribers please note that if payment is made by a cheque drawn on a bank outside the U.K. 50p, \$1.10 or equivalent must be added to cover bank clearance charges. Subscriptions by Euro giro through your post office, quote ref. 516 3455. Changes of address must be notified 3 months before they become operative. These rates may be varied as a result of currency fluctuations or other reasons beyond our control. In the event of insufficient remittance being received we reserve the right to enter the subscription for the appropriate shorter period. National news stand distribution in U.S.A. by Eastern News Distributors Inc., 111 Eighth Avenue, New York, NY 10011.

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

CONTRIBUTIONS are considered and if accepted on prior agreement will be paid for at the usual rates, the first payment includes a subscription to the magazine for those not regular readers. No responsibility can be accepted for loss of manuscripts or illustrations from whatever cause. Readers are advised to retain a copy of all manuscripts and must enclose International Reply Coupons for returned material. OVERSEAS contributions should be marked 'Press photographs of no commercial value' otherwise they will be refused as dutiable if over 8 oz. Visitors with or without portfolios are advised to phone beforehand to make an appointment. READERS' QUERIES if of general interest will be discussed where possible in the pages, but we regret it is not possible to give replies by post.

©COO PRESS LTD., 1976