



# exposure

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# exposure

13:1

Jim Alinder, Editor

## society for photographic education

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**Exposure** is the quarterly journal published by and for the members of the Society for Photographic Education (SPE). The Society is a non-profit educational corporation which exists to promote high standards of photographic education. SPE will assist members in matters relating to academic freedom, curriculum, methodology and educational teaching aids. SPE attempts to increase the public's awareness of photography and will cooperate with all other organizations having similar aims.

**CONTRIBUTIONS FOR *Exposure*:** Should be sent directly to the editor at 4411 Kirkwood Drive, Lincoln, Nebraska 68516. Manuscripts must be typewritten and must be double spaced. Photographs should be labeled as to photographer, title, process and date. While reasonable care will be taken with all submissions, their return cannot be guaranteed.

**BACK ISSUES OF EXPOSURE:** Most numbers are out of print. Remaining issues are available at \$2.50 each. Xerox copies will be made available at cost to those institutions wishing a full set of Journal issues. Contact the New York address for details.

**CHANGE OF ADDRESS:** Report all address changes as soon as possible to the National headquarters address in New York City. Address changes will be forwarded to *Exposure* by the membership secretary.

The deadline for the next issue of *Exposure* is April 5, 1975

**INDIVIDUAL MEMBERSHIP:** Is open to all persons in sympathy with the goals of the Society. Members receive a copy of each issue of the journal, miscellaneous publications and announcements, reduced conference registration fees, have voting rights at the annual general meeting and the assistance of the Society in problems relating to photographic education. Membership dues are \$20 annually, payable on the first day of each year.

**INSTITUTIONAL MEMBERSHIP:** Is available to educational institutions at \$10 annually. Institutional members receive one copy of each quarterly issue of *Exposure*. They have no voting rights or other benefits of individual membership.

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**MEMBERSHIP APPLICATIONS:** Will be supplied from the national headquarters. Write the Membership Chairman, SPE, P.O. Box 1651, F.D.R. Post Office, New York, N.Y. 10022.

### COVER PICTURE CREDITS

Front cover photograph by Jerry Uelsmann, 1974. Back cover image "Great American Sandwich" by Steve Yates, 1974.

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photograph by Douglas Rea

# The Preston Holder Story

by Jim Alinder

*In The Daybooks of Edward Weston, the name Preston Holder appears twice: once in connection to a visit to E. W. in Carmel with Willard Van Dyke and the other as an exhibiting member of Group f/64. Preston has been one of those elusive characters in photography's history. The f/64 issue of CAMERA (Feb. 1973) reports that Preston is a building contractor. In fact, he has recently retired as Professor of Anthropology at the University of Nebraska. Dr. Holder served a good portion of his tenure as chairman of the department.*

*Personally, Preston is magnetic and gregarious. He has a social distance of less than one foot and is a compelling raconteur. At 67, age hasn't aged him, only given more authenticity to his remembrances. Preston keeps fit with yoga and travels the country in an old truck living on communes and reservations.*

*Some four decades ago, Preston Holder crossed paths with the history of photography and his recollections of that time follow:*

**EXPO:** How did you come to get involved with f/64, E. W. and West Coast photography of the 1930's?

Holder: I met Willard Van Dyke in a class in creative writing. I suppose I must have been a sophomore, but then I was much older because I'd been a telephone lineman. They laid

us all off in 1929 when they saw the crash coming. I had about a hundred bucks and I decided to come down and go to school (The University of California at Berkeley). I didn't get in there till the fall of 1930. So I must have met Will the second year I was at Berkeley. I got in an English class of Prof. Lehman's who was the former husband of Dame Judith Anderson. Will was in the class. I wrote an essay on an exhibit of some photographs I'd seen in a bookstore window and Lehman gave it an A++ and read it to the class. It was about Will's photographs. I hadn't known him when I saw the photographs. They were the photographs of those gasoline storage tanks. Well, I guess they derive out of that work of Edward's, the Armco photographs. Willard and I became friends.

**EXPO:** Were you at the first "meeting" where Group f/64 came into being?

Holder: Yes, and the way the Group came to be named, that's fortuitous. I suppose it must have been after the first meetings. We were worried about a name. Willard and I got good and drunk somewhere in San Francisco and on the way back to Oakland, I thought of that design, you know the "f" that looks like that Bauhaus stuff and makes very nice graphics. And I said, "Will, that's what that group should be, f/64, because that's what you want to stop

down to anyway and that's a good rationale for it, a catchy name and a good symbol." Willard agreed.

**EXPO:** How often did the group meet?

Holder: Not very damned often, maybe three or four times. It wasn't much of a group. I had hopes for that group, that it would activate some of those people to do some socially aware things. But I was the only one in the group who agreed on my plan of what f/64 should be. Dorothea (Lange) was into social awareness. And Imogen (Cunningham) in her own way was into that thing too. She is about people and relationships between people. But Edward (Weston) was off into this business of rarely taking pictures of people except for portraits to make a living. Willard was also mostly serious about landscapes and forms. And Pete Stackpole, Pete was taking photographs of the work on the Bay bridge at that time. I was very upset that Stackpole was doing that work on the Bridge for the Establishment, he wasn't taking pictures of the working stiffs and stuff. And then sure enough he went to work for *Life* shortly after that. I pushed hard that we should meet together as a group and influence each other and not be isolated. In those days you were really insulated on the West Coast. You didn't have contact with many people. Then too there was a whole bohemian tradition

around San Francisco, kind of an independent art movement that doesn't follow the East Coast.

**EXPO:** Would you give us some recollections of the people who made up Group f/64?

Holder: Sure, there was John Paul Edwards a salon photographer and quite good. He had an important job with one of the department stores in San Francisco. Mary Janet, his daughter, and Willard were very close.

**EXPO:** Ben Maddow credits John Paul as being Willard's father-in-law.

Holder: No, they never were married, not unless they did it a long time afterwards. They were very close. And there was Conseula Kanaga. I never knew Conseula. She was a salon photographer into that Anne Brigman sort of trip, but more severe than Anne. She had a studio in Berkeley and did mostly portraits of kids I think. Alma Lavenson, I can remember her work, but I don't remember her at all. And Sonya (Noskoviak), she was Edward's close friend. They lived together, but that was never like being married. Henry Swift was a patron of the arts in San Francisco. He was a patron of the painter Henrietta Shore. He had a fancy house on Nob Hill and did some amateur photography. Willard Van Dyke was from a middle class family in Piedmont. I don't know what his reason was for going to the University. He had this service station that he leased and ran and gave us all jobs. He must have been in a tradition that lasted 'till WWII, kind of a *belle lettres* thing, the business of being into art in general. I suppose it is related to a late 19th century intelligentsia bohemia thing. So from art in general, Will picked up on photography and he was a very good photographer. Anyway, later someone with a social conscience offered Will a little money to make a film about self-help cooperatives . . . a saw mill or a canning factory. We went to Los Angeles and found a fine Debrie camera in a hockshop, a teakwood Debrie for \$125, in beautiful shape. We always thought it was "hot". Willard learned to crank the son-of-a-bitch, which is not easy. We spent a lot of time and not very

much film trying to make a film. It wasn't a very good film, but then the subject matter wasn't very good either. And from then on Will decided he didn't want to be a still photographer, but a movie cameraman and he went East and got a job with Pare Lorentz on "The River". Of course, Will had learned about still photography from Edward, he had apprenticed to him for a year or two, but that was over with by the time I knew him. We would go down and visit Edward on weekends. And there was Ansel (Adams). Ansel has always done his homework. He learned all about photography and he's very good at it—the technique. His photographs always come up cold for me. Ansel did two incredible musical gestures when we were drinking. One of them was to play a tune on the piano with oranges in his hands and the other was the Blue Danube Waltz played with his *sitz platz*. At any rate he was very human. And Brett (Weston), I didn't think he was old enough at the time to be in f/64.

**EXPO:** How old were you at the time?

Holder: 25.

**EXPO:** Brett was born in 1911 so he would have been 21.

Holder: Selective memory on my part, we never got along. Brett was like the heir apparent, and thought of himself as such. And, of course, there was Imogen. I didn't appreciate her in those days. She was too thorny for me. She's very outspoken and her mind collects everything. She has a much better evaluation of all this stuff than I do. During the war I was in the Navy at Guadalcanal checking on a communications outfit near there and her son was running the place, must have been in 1945. We got to know each other pretty well. Coming back home after, I stopped to see him, and Imogen and I became friends. This past November of 1974, my wife Joyce went to an exhibition of Imogen's at the Oakland Museum and in the afternoon went to have an acupuncture treatment. Joyce, you tell it. "OK, I was worried because we had heard about this acupuncture guy at a bookstore. We went up and

he was wearing old slacks and tennis shoes. I was sitting there thinking, 'how can I go through this,' and in walks Imogen's granddaughter and Imogen. Her granddaughter had brought her there to get treatment for vertigo. She could barely work, even in the morning, and this was one possibility that could help her. So Imogen and I had this great visit and all the people in the office were listening. After her treatment, Imogen looked all rosycheeked and she made an appointment to come back."



Rock, 1931. Photograph by Preston Holder

**EXPO:** Of the people, photographers said to be a part of f/64, there are a larger proportion of women than one might expect.

Holder: That was consciously so. They were working. I can remember talking about Conseula and the reason she was invited was that she was a good woman photographer.

**EXPO:** What was the Van Dyke Gallery like?

Holder: Willard had either bought or rented Anne Brigman's old studio on Brockhurst. It was a very lovely place, very primitive: dank and spooky. It had a small room, around 20x30 feet that Will made into a gallery. He showed the work of some of the f/64 people there. As I remember, the first f/64 show was held at the de young museum in San Francisco. I think most people, the group f/64 photographers, were limited to one or two photographs.

**EXPO:** What did you show there?

Holder: You must understand that I didn't feel that I was much of a photographer at all. I think I was invited to show mostly because I thought up a name for the Group. My print in the show was a stone form. I don't even remember taking the goddamn photograph.

**EXPO:** Preston, to change the direction of the conversation, let me read you a sentence from E. W.'s Daybooks, an entry for March 15. "Willard and Preston came down for the weekend. I like them very much, very! Intelligent, clean, positive—they are of the youth who will 'rediscover America' " How did the "rediscovery" go?

Holder: Well, in the first place, you know what Imogen always said, "Don't you think when he was writing those daybooks, he figured history was looking over his shoulder?" So they are hammy, very hammy. No, I really don't know what he means by that.

**EXPO:** How many weekend trips did you and Will make to Weston's?

Holder: I don't know, this went on for three or four years: whenever we could get the money together, I suppose thirty-five times all the way to 1935.

**EXPO:** What was the weekend adventure like?

Holder: We'd go down there on Friday and arrive at night and drink till about 1 o'clock. Then we'd get up late on Saturday morning and have breakfast. They were always playing Bach, all the time. It was the first place I knew about Bach. He had mostly the fugues. He also had Stravinsky, Ravel and De Falla. Saturday was

usually spent getting over Friday night. Saturday night there were lots of heavy raps. Its too bad we didn't know about grass. They would have been wonderful grass sessions. We would get into that sort of trip anyhow with the wine. I was very heavy into Robinson Jeffers at the time so we would read his poetry. I met Jeffers too . . . a very strange man. And we always looked at new prints. That was always the big thing to see the new prints and discuss them. Sometimes he would break out the old Mexican stuff. At that time he didn't make a great many prints. He didn't print all his negatives. I'm sure the prints we saw were carefully edited. He always asked for our reactions. Sunday we would get up fairly early. We'd get right down to Point Lobos.

**EXPO:** What meaning did Point Lobos have?

Holder: It had a lot of energy going there. It's like something out of Jeffers, about relationships between land and sea and stone. We would even gather mussels there at low tide. It was just beautiful providing us with photographs and food.

**EXPO:** And what about Edward?

Holder: One thing that should be said about him was that Edward led a very miserable poverty stricken life. When I think back on it, it was really horrible. I didn't think it was that bad at the time, it was very romantic for me, but shit, it was a rough trip for him. I'll tell you what he was like, and here I don't mean a pun—he was cocky. He was a real dynamo. Edward had a very high energy level. What worried me most about Edward was, I felt, he was so limited. He just wanted to do one thing. At the time I knew him he was into landscapes and, well, rocks too. In comparison with Paul Strand, I didn't feel Edward was the artist. I worked with Strand too in New York with Frontier Films. And Paul, he is a real artist. It's like Edward was always very aware that he was an artist and Strand wasn't in that sense of trying to be an artist. I think Strand was much more honest with himself than Edward, about what kind of a person he was. Anyhow,

Edward's work is just impeccable. I think Edward was being "safe". There's a kind of involvement that Paul has, that Edward never got. Edward had a kind of intellectual hangup. However, Edward was a very warm person and very much involved with people, and Paul wasn't. Of course, I was much more taken to Strand because of his political views. I always felt that Edward was an unhappy man. I never could figure out his relationship to Henrietta Shore. I don't know what the hell it was but they sure had a thing about each other during the period I was there.

**EXPO:** In Ben Maddow's writing he strongly suggests that Weston was bisexual. Did anything of that surface on your weekends in Carmel?

Holder: No, I didn't know that. I can see how that would be, all right. Well, I'm sure our relationship, Will and me and him was homosexual in the sense of the boys together, but there was never anything overt of any sort. And Edward was very much into being with women as far as I ever knew. We never talked about his affairs and for all the time we went down there, Sonya was the lady-in-residence.

**EXPO:** And something about Weston's photographic technique?

Holder: Well, it was all very simple, very essential. The work was done with an old 8x10 view camera. He developed by examination in ABC Pyro. He would bring up the negatives, and I never got to see him do that, Willard worked with him on that, Edward would wait till the image got just milky the right way and then slip it in the water, then the hypo. For prints he just used that Amidol formula and you can measure that out in a teaspoon and he always used Velour Black paper when I was there. He was meticulous in his work, but not around the house, the house was messy, I felt that he didn't want to get into an equipment hangup, but then he couldn't afford to either. He had found a safe berth, he found a thing that worked for him and he was going to mine that to the last nugget.



Recovering from a hangover on the rocks of Point Lobos on a Sunday morning in 1931, Preston Holder was photographed by Edward Weston.

*Edward Weston 1931*

**EXPO:** What is the "rooster story"?

Holder: Henrietta Shore had some chickens which she rescued from some store downtown one Easter. They had been dyed for a display and she got them and gave them to Edward. And the things grew up. One of them came to be this really weird rooster. He crowed and would do everything that roosters do except he was into a trip with a Raggedy Ann doll . . . and he would screw that doll up and down the front lawn. It took a meeting of the town council in Carmel to make Edward get rid of the rooster. And then there were the white rats. And they crossed with some of the local rats and pretty soon there were rats just everywhere. Edward was very relaxed about that.

**EXPO:** Enough, what happened when you left California?

Holder: I left Berkeley in 1935 and originally I wanted to go East and get involved with that whole documentary thing—the Resettlement Administration, the F.S.A. and Stryker. I only got as far as my home town in Indiana. I was broke and went back to work as a lineman for the phone company for \$18 a week. When that ended I was offered a job in Florida doing archeology. I took it for pork chops and stayed down there for a couple of years. By the time I got to Columbia University in New York to work on my PhD. it was 1938 and the FSA thing had mostly all gone by. In New York, Paul Strand and Leo Horowitz and their group were making a film called, "Native Land." I went down to see them to ask if I could work with them during the summer. I was broke as hell, and they were broke too. I worked with them for about six weeks for gratis.

**EXPO:** With all this background, the people and all, why didn't you get more involved in photography?

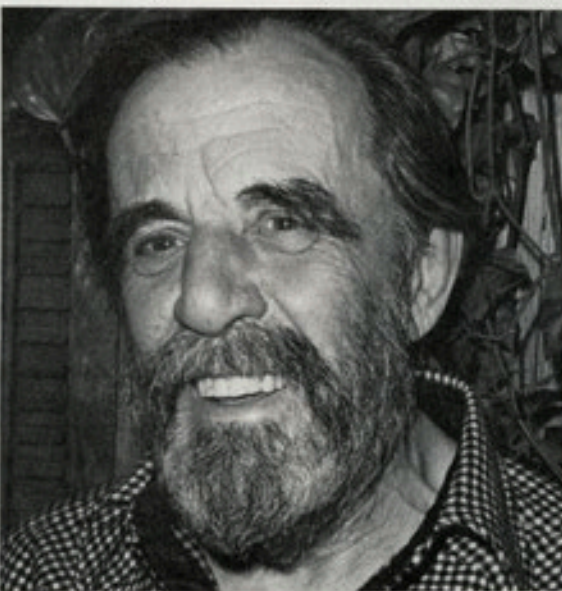
Holder: I guess because I wasn't that good of a photographer, it didn't come easily to me. I did a lot of good archeological photography. On my digs I always have thousands of beautiful negatives. I still like to take photographs and once in a while I take a photograph that is exciting. Willard never realized his potential

as a still photographer either.

**EXPO:** What happened to Will?

Holder: He made that film, "The City", then when the War came up he worked for the government and after he stayed on with them working with the State Department. And, of course, he made the film on Weston for the U.S.I.A. in the late 40's. Then Willard got the job as Director of the Film Archive at the Museum of Modern Art and he retired last year.

*(Ed. note: Willard Van Dyke is currently serving as guest director at the Museum of Modern Art for the first major retrospective of the work of Edward Weston since his death. The exhibition will hang from January 29 to March 31.)*



Preston Holder today.

**EXPO:** Getting back to an earlier time, 1935, when you left California, how did you find out about the FSA?

Holder: Oh, through the grapevine. I think Dorothea was working for them by then, doing stuff down in the Valley. We would have known about it through Dorothea or Paul.

**EXPO:** Did you know Paul Taylor?

Holder: I knew Paul quite well. He and I shared a room when we were up filming for

the self-help cooperatives. He would get up about 5:30 in the morning and take a shower and do exercises. Once I asked if it was time to get up and he said, "No, you can sleep for another hour with grace." And I said, "Fine, where is she?" And he got upset about that. He was a real Boy Scout.

**EXPO:** What about Dorothea?

Holder: I should have known her better than I did. She was certainly not extremely liberal politically, I think she was into "people are hungry", she was a very middle class woman, and there was that human sympathy kind of thing. Well, you can see it, some of those photographs are almost corny. They would be bad, except she keeps them from being bad. Who was an interesting guy and more attention should be paid to his photographs is Ben Shahn. He was a very honest photographer.

**EXPO:** Apparently you prefer a social statement to an aesthetic one in photography.

Holder: Apparently I have two compartments in my head about photography. And one of them is about things I like because they are very satisfying aesthetically, and the social content is another category. You know "cinema verite", well what we were talking about doing in those days was "photography verite". And that was in a separate, perhaps more important, category in my head from "art" photography. There is no doubt that in a broad sense photography is a terrific social instrument.

**EXPO:** Can you summarize your involvement with the whole thing?

Holder: I suppose my involvement was more social than artistic. I just thought it was good to be alive and with these people. I didn't know it would be of any kind of historical importance. And I don't think that so much should be made of it. History is always distorted, you see.

*This interview by Jim Alinder took place in January of 1975. Dr. Holder's wife, Dr. Joyce Wike and the graduate students in photography at the University of Nebraska-Lincoln were present during the interview.*

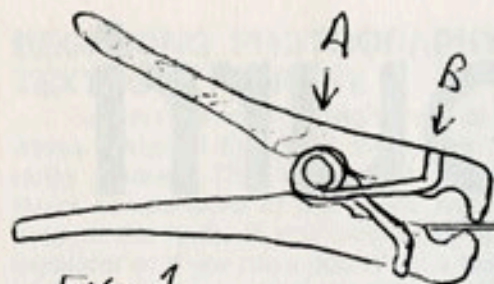


FIG. 1

by Jim McQuaid

Any photographer concerned with the archival quality of his finished prints is, no doubt, air-drying them. I have long been an advocate of the simple clothesline approach and wanted to share some of my findings.

Central to this method are two ingredients; clothespins and a line of some sort. While metering of ambient humidity is theoretically desirable it has been found to be unnecessary in most parts of the Continental United States.

Actual clothesline or 'rope' is actually very seldom used in this system owing to two properties of this woven, fibrous material. The first aspect is that it retains chemicals and moisture itself thus potentially compromising the purity of the print and impeding the drying process. The second is that such lines as are commercially available have a girth too great to permit their use with clothespins. Therefore the use of such lines is, unfortunately, limited to drying clothes. How often it is that manufacturers, pandering to amateur uses neglect the specialized, but culturally important uses of their products by artists.

Nylon kite strings have been used with some success, but their inherent low friction coefficient ('slipperiness') poses problems in

# ARIDITY

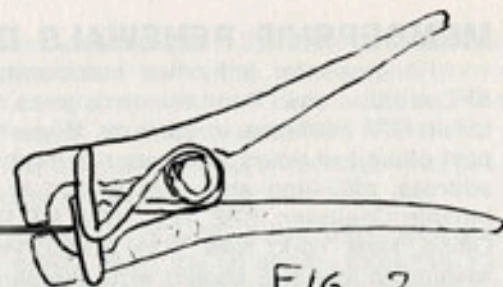


FIG. 2

lines longer than three feet, two inches. This is due to the tendency of all lines to bow and deflect under load causing the prints to slide towards the center of the line.

Thus I have found that certain varieties of wire are most suitable for such applications. Zinc or galvanized wire has proven to have the requisite friction properties as well as ease of workability for installation. Number 10 wire, manufactured by the American Standard Co. has been used as the basis for my testing.

Steel materials are not advised, not only due to the steep price increases and availability problems but also because of the occurrence of rust over time, with resultant staining action. Pure brass, a photographic necessity at times, is not suitable either; it is little known that even small traces of brass introduced accidentally into the developer will radically alter its developing actions. It is thought inadvisable for this reason to risk the contamination possibility.

Lines can be strung up quite simply and should take into account the drops which will inevitably drip from the hanging prints. For volume operations, such as the production of portfolios, it is wise to stagger lower lines so that the maximum number of prints can be hung in the smallest space without the risk of drops from upper prints defacing lower prints.

The really critical piece of equipment for this drying system however is, of course, the clothespin, or friction-pincher as it is known in the trade.<sup>1</sup> Though commonly sold and purchased the discriminating photographer will

have to take some care to select the proper design.

Figure one shows the commonest model of clothespin now on the market. Like most clothespins (hereafter F-Ps) it is constructed of lignaous fiberoid<sup>2</sup> and sprung with coiled steel, lightly galvanized. However as a close study of Figure One will show, this model has the anterior spring retaining arms placed on a skew in front of the spring element itself ("A"). Thus when placed on the line this F-P has a marked tendency to turn counterclockwise (viewed from below) as weight is applied. This is clearly undesirable, though it has historical precedents. Figure Two illustrates the less common but superior springing system which a persistent shopper will find. As the reader can deduce, the crossing of the spring retaining arms at the point of contact, creates a square element on which weight is borne when in use. This results in a flatter, happier print.

As a final note I should like to mention the aid and communication from my associate Prof. C. Loach of Kentucky. It was he who also pointed out that F-Ps of less than 32 grams net weight are "Relatively useless" in holding down the lower corners of prints. His remarks are well-known to those that have read them and require no repeating here.

*This research was aided by a grant co-funded by the Ohio State Council on Mental Health and Eddies 7-11 Market in Newark, Ohio. Mr. McQuaid is currently at work on his 'Handbook of Temporary Photography' to be published in the fall of 1979 by Marvel Annuals.*

## MEMBERSHIP RENEWALS DUE

Renewals for individual memberships in SPE are due now. Renewal cards were mailed to all 1974 members in January. If you or the post office lost yours, send your current name, address, affiliation and dues of \$20 to Membership Chairman, SPE, Box 1651, F.D.R. Post Office, New York, New York 10022. Persons wishing to join SPE should write the same address for a membership application. 1975 memberships must be received by February 15 to be included in the Directory.

## BRITISH LECTURERS AVAILABLE

Bill Gaskins, (Chairman, British SPE), Paul Hill, (Secretary, British SPE) and Tom Cooper (lecturer at Trent Polytechnique) plan to arrive in Chicago on March 8 and are seeking lecture bookings, mainly in California and the West, between March 10 and 21, 1975. By this means they hope to defray some of the costs in attending the SPE conference in Asilomar. Please contact: Paul Hill, Ivy Cottage, Bradbourne, Ashbourne, Derbyshire, England.

## CAPA/ONASSIS AXIS

The "Talk of the Town" article in The New Yorker about Cornell Capa's International Center of Photography was written by Jacqueline Onassis who apparently was paid at their regular rates.

## artscanada photography issue

The current issue of *artscanada* takes a "comprehensive look at 135 years of classic photographic art". Price is \$6 from *artscanada*, 3 church street, Toronto, Ontario, Canada, M5E 1M2.

## PHOTOGRAPHER'S CHARTS

So why not astrological charts of photographers as a research tool? If you are a serious still photographer send your: Birthdate, birthplace, birthtime and indicate the nature and intensity of your involvement with photography and your name and address to: Ted Broida, Student Mailroom, Antioch College, Yellow Springs, Ohio 45387.

# potpourri

## PRIZE IN PHOTOGRAPHIC HISTORY ESTABLISHED

The establishment of an annual prize "for distinguished achievement in photographic history" has been announced by the Photographic Historical Society of New York.

The \$100 prize will be made each year to an individual who, during the preceding year, has written, edited, or produced an original work dealing with the history of photography. The work may be a book, magazine article, monograph, slide sequence, TV program, radio program, exhibition, or motion picture.

First presentation of the award, for works published, exhibited, or broadcast in the English language during 1974, will be made in May, 1975.

Nominations should be in the form of a statement concerning the candidate's achievement in photographic history, accompanied by two copies of the published material or one copy of TV, radio, or motion picture entries.

Nominations must be submitted by March 31, 1975, to: Prize Committee, Photographic Historical Society of New York, Box 1839, Radio City Station, New York, N.Y. 10019.

## SHIPMAN ON SONTAG

In about a million carefully chosen words our Book Review Editor, Dru Shipman has written the first major critique of the photographic writings of Susan Sontag. It appears in the January, 1975 issue of *Alterimage*.

## ANOTHER YEAR OLDER CONT'D

The new year of 1975 means that during these 365 days Alfred Eisenstaedt will turn 77, Walker Evans 72, Fred Sommer 70, Gene Smith 57, Garry Winogrand 47, Dave Heath 44, Duane Michals 43, Emmet Gowin 34 and Danny Lyon 33.

## FIRST INNERVIEW

An International juried Photography Competition. At least three \$150 purchase awards will be made by a panel of nationally known photographers. Maximum of 5 prints of still photography in any medium/process. Work submitted must have been completed since January 1, 1974. Entry form from: First Innerview, Univ. of Nebraska Union, Room 115, Univ. of Nebraska, Lincoln, Ne. 68508. Deadline is April 1.

## PRINTING PAPER NEWS

Persistent rumors are that conventional printing paper (remember Agfa Brovira 111?) will be about phased out by the end of 1975 in favor of a variety of resin & plastic, etc., coated materials. You might consider buying a freezer full of the current paper, but the new materials are going to have some added features. One printing paper will have drymount tissue built into each sheet and another will have a self adhesive backing. Of course, there is also added benefit of archival processing with a five minute wash.

## BEGINNING PHOTOGRAPHY TEXTBOOK SURVEY

*Exposure* is undertaking survey of all text books designed for use in beginning photography classes. The information will include direct comparisons of the books and evaluations of the texts. If you would like to be an evaluator or if you have published a text (send 6 copies) please contact the editor. We would also appreciate unsolicited testimonials on specific books by members. We are moving ahead with the survey and hope to get it finished by the spring issue, but don't plan on it till fall.

## NEW PHOTOGRAPHICS '75

The annual national exhibit open to all artists whose work makes use of photographic imagery or process has a deadline of Feb. 26, 1975, for the receipt of 5 to 10 slides of your work. Selections of artists will be made on the basis of these slides. If selected, shipping of the actual work will be paid, there is no entry fee and the work will be hung from April 21-May 16. To: New photographics /75, Dept. of Art, Central Washington State College, Ellensburg, WA 98926.

## WIDE ANGLE ENLARGING LENSES AVAILABLE

Schneider has announced two wide angle enlarging lenses a WA—Componon 60mm, f/5.6 covers 6x6 negatives and WA—Componon 80mm, f/5.6 covers 6x9 negatives.

## Inter-disciplinary program Information sought

Contemplating a inter-disciplinary pilot program, information is sought about photography classes are offered inconjunction with English, social science, or other humanities areas. Such classes would be essentially structured for non-photographers and oriented toward individual discovery, etc. Write: Edward Schuster, San Jose City College, 2100 Moorpark Ave., San Jose CA 95128.

## A Haven for Photographers

Andrew Jackson Pickett, a 28 year old photographer tried to display his photographs in the Jackson Square area of the French Quarter, traditionally a painter's haven. Upon application, the necessary permit was denied because "photography was not art." Jack Pickett then contacted his attorney and filed suit against Mayor Moon Landrieu, the City Attorney and the City Finance Director, requesting a permit on the grounds that photography is indeed an art. At the same time, The New Orleans Museum of Art was preparing to open a one-man show of Pickett's 44 photographs of the Central Business District. Further support for Pickett's position came from Museum Director E. John Bullard who agreed to testify in Pickett's behalf. The opposition could be symbolized by the statement "every huckster with every kind of gimmick art would come here (Jackson Square) and ruin this place," as the Chairman of Jackson Square Artists declared. He went on to say that photographs are "not original art because they can be duplicated and mass-produced". The Mayor's only comment was, "I don't know if photography is an art, I'm just a politician." Ironically, the city dropped its opposition just at the moment when Pickett was hanging his Museum show. The reprieve may be only momentary, since the Assistant City Attorney recently announced that the language of the law in this case is too vague and does not reflect the city's original intent. He speculated that in time the law would be changed to *exclude* artists of Pickett's caliber.

## THE 1974 NEA GRANTS

Can you imagine seriously sifting through the 1,600 entries in the 1974 National Endowment for the Arts Photography Fellowship-Grant competition? Your chances of receiving a grant were 1 in 32 and 50 grants were awarded by the selection panel of Robert Adams, Peter Bunnell, Judy Dater, Fred Parker and John Szarkowski.

New policies have been announced, the most important being the awarding of grants on a yearly rather than a biennial basis. The deadline for applications for 1975 is May 30.

The following persons received the photography grants this year:

Lucien Aigner, Great Barrington, Mass.; William Arnold, Florence, Mass.; Michael Becotte, Elkins Park, Pa.; Michael Bishop, Los Angeles, Calif.; Robert Brown, San Francisco, Calif.; Paul Caponigro, Santa Fe, N.M.; Mark Cohen, Wilkes-Barre, Pa.; Barbara Crane, Chicago, Ill.; Robert D'Allesandro, Brooklyn, N.Y.; Stephen R. Fitch, Berkeley, Calif.; William Gedney, Brooklyn, N.Y.; Ingeborg L. Gerdes, San Francisco, Calif.; William E. Gledhill, Santa Barbara, Calif.; John Gossage, Washington, D.C.; Kenneth Graves, San Francisco, Calif.; Gary Hallman, Minneapolis, Minn.; Chauncey Hare, Point Richmond, Calif.; Dennis Hearne, San Francisco, Calif.; Anthony Hernandez, Los Angeles, Calif.; Marc Hessel, Centre Hall, Pa.; Bruce D. Horowitz, Rochester, N.Y.; Kenneth Josephson, Chicago, Ill.; Arnold N. Kramer, College Park, Md.; Ellen E. Landweber, Culver City, Calif.; Wendy Macneil, Lincoln, Mass.; Adalberto Maldonado, Staten Island, N.Y.; Michel Martone, New York, N.Y.; Larry E. McPherson, Chicago, Ill.; Ray K. Metzker, Philadelphia, Pa.; Raymond A. Meuse, Seattle, Wash.; Anne Noggle, Albuquerque, N.M.; William E. Owens, Livermore, Calif.; Marion Palfi, Los Angeles, Calif.; Edward Ranney, Santa Fe, N.M.; Marcia Resnick, Brooklyn, N.Y.; Eugene Richards, Dorchester, Mass.; Douglas Sandhage, New York, N.Y.; Stephen Shore, New York, N.Y.; Brent F. Sikkema, Rochester, N.Y.; W. Eugene Smith, New York, N.Y.; Louis J. Stettner, New York, N.Y.; William B. Suttle, New York, N.Y.; Edmond Teske, Los Angeles, Calif.; Lewis Thomas, San Francisco, Calif.; Carl Toth, Bloomfield Hills, Mich.; Henry Wessel Jr., Point Richmond, Calif.; Gwen E. Widmer, Tolono, Ill.; Geoffrey Winningham, Houston, Texas; Gary Winograd, Austin, Texas; Burk Uzzle, Stone Ridge, N.Y.

## CHICAGO'S CENTER FOR PHOTOGRAPHIC ARTS FOLDS

Mickey Pallas has thrown in the towel on his gallery-workshop, The Center for Photographic Arts, in Chicago. Pallas cited lack of support from the local photographic community, collectors and potential donors. Two of the center's "spaces" are for rent and the third is being kept as Pallas' office and a sales-showroom for his 19th century photographia collection.

## LOUISVILLE LECTURES

The Center for Photographic Studies, Images and Ideas, lecture series for Spring, 1975:  
February 13, Jerry Uelsmann  
February 27, Bea Nettles  
March, 13, Nathan Lyons  
March 20, A. D. Coleman  
April 10, Wynn Bullock

## YOSEMITE WORKSHOPS SPRING/SUMMER 1975

PORTRAIT PHOTOGRAPHY, March 8-15, \$200, with Roger Minick, Margo Davis and Norman Locks.

WOMEN'S WORKSHOP IN PHOTOGRAPHY, March 31-April 6. \$225, with Cheri Hiser, Anne Tucker and Joanne Leonard.

SPRING PHOTOGRAPHY WORKSHOP, April 12-19, \$225, with Frederick Sommer, Clarence John Laughlin, Linda Connor, Wynn Bullock and Seymour Locks.

35MM WORKSHOP, May 10-17, \$225, Ralph Gibson and W. Eugene Smith (tentative).

ANSEL ADAMS JUNE WORKSHOP, June 8-18, \$325, Ansel Adams, Arnold Newman, Morley Baer, Philip Hyde, Roger Minick, Ralph Putzker, Ted Organ and Dorr Bothwell.

HIGH COUNTRY BACKPACKING, June 23-30, \$175. Staff will be announced soon.

THE MAKING OF A PHOTOGRAPHIC BOOK, July 5-13, \$250, Richard Conrat, Dugald Sternner, Adrian Wilson, Norman Locks and others.

PHOTOGRAPHY WORKSHOP FOR BEGINNERS, July 19-26, \$200, Ellen Landweber and John Upton.

ON PHOTOGRAPHING THE NUDE, August 2-9, \$275, Eikoh Hosoe, Les Krims, Robert Heinecken and Eva Rubinstein.

ANSEL ADAMS PHOTOGRAPHY WORKSHOP IN CARMEL, August 16-23, \$300, Ansel Adams, Jerry Uelsmann, Lucien Clergue, Henry Holmes Smith, William Garnett and Alan Ross.

AN HISTORICAL APPROACH TO PHOTOGRAPHY. Discussions on the History and the Esthetics of the Medium, August 24-31, \$200, Peter Bunnell.

PHOTOGRAPHY WORKSHOP IN THE BRISTLECONE PINES AND EASTERN SIERRA, September 1-8, \$175, Steve Crouch.

The workshops are held in the Yosemite Valley and the surrounding High Sierra. The workshops are small, informal and allow a close student/staff relationship. The program includes directed field sessions, darkroom demonstrations, print critiques, lectures, slide presentations and informal gatherings. For further information write: Norman Locks, Workshop Director, The Ansel Adams Gallery Workshops, Box 455, Yosemite National Park, California 95389, (209) 372-4579.

## IMP SYMPOSIUM

On February 20 and 21, 1975, the International Museum of Photography is sponsoring a symposium entitled "The Art History of Photography: Recent Investigations."

In recent years an increasing number of university art historians have become involved with the study of the history of photography. These historians bring their specialized tools and methodologies for the study of art to the understanding of the photographic image. Their concerns range from the historiographic and chronological to the history of ideas and aesthetics.

The participants and their topics are:

Peter C. Bunnell (Princeton University): "The Concept of the Equivalent: The Work of Alfred Stieglitz."

William Innes Homer (University of Delaware): "Stieglitz' Credo of Modernism: Its Manifestation in Paul Strand's Early Photographs."

Eugenia P. Janis (Wellesley College): "The Man on the Tower of Notre Dame: New Light on Henri Le Secq."

Estelle Jussim (Simmons College): "The Syntax of Reality: Photography's Transformation of Nineteenth Century Wood-Engraving into an Art of Illusionism."

Ulrich Keller (University of Louisville): "Photographs in Context."

Ira Licht (University of Rochester/Museum of Contemporary Art): "USSR in Construction: Lissitzky and Rodchenko."

Elizabeth Lindquist-Cock (University of Rhode Island): "Photography for Artists: William Bradford's Arctic Folio."

Anita Ventura Mozley (Stanford University): "Thomas Annan of Glasgow: A Conservative Photographer."

The symposium will take place at the museum's Dryden Theater: Thursday, February 20, 2:00 PM-6:00 PM; and Friday, February 21, 10:00 AM-12:00 Noon, and 2:00 PM-6:00 PM.

The registration fee will be \$15.00 (regular) or \$7.50 (student). Reservations may be addressed to the museum: Attn SYMPOSIUM, 900 East Ave., Rochester, N.Y. 14607.

## WEST COAST LECTURES

PHOTOGRAPHY: VIEWPOINTS, a series of evening lectures at the La Jolla Museum of Contemporary Art, University of California at Los Angeles, the San Francisco Museum of Modern Art, and Monterey Peninsula Community College, will be presented on Tuesday, Wednesday, Thursdays and Fridays at 8 PM beginning Feb. 11 and running through May 23.

ARTIST	L.J.M.C.A.	U.C.L.A.	S.F.M.A.	M.P.C.
Minor White	Feb. 11	Feb. 12	Feb. 13	Feb. 14
Arnold Newman	Feb. 25	Feb. 26	Feb. 27	Feb. 28
Duane Michals	Mar. 11	Mar. 12	Mar. 13	Mar. 14
Anita Mozeley	Mar. 25	Mar. 26	Mar. 27	Mar. 28
Harold Jones	April 8	April 9		April 11
Jack Welpott	April 22	April 23	April 24	April 25
Robert Doty	May 6	May 7		May 9
Robert Fichter	May 20	May 21	May 22	May 23

## Positions Wanted

ELLIOTT PARKER, MFA Photography and MA Asian Studies; presently Head of Photography Department. Desires teaching position. Qualified in all aspects of photography plus offset printing. Experienced photographic administrator. Time-Life, Inc. Fellowship. Write AIR-MAIL Dept. of Photography, Mara Institute of Technology, Shah Alam, Selangor, Malaysia.

PAUL L. BARON—MFA Visual Studies Workshop, 1972, BFA Rochester Institute of Technology, 1969, seeks teaching position. Previous college teaching experience, works in major collections, numerous exhibitions. Portfolio and references upon request. Write: P.O. Box 3801, Rochester, New York 14610.

BEN HELPRIN, MFA—Faculty Mount St. Mary's College, Los Angeles—also CSULA and the Art Center College of Design. Contributing Editor, Petersen's Photographic Magazine. Extensive professional and fine arts photographic background. Seeking full or part-time teaching position in the San Francisco/Northern California area. Full resume etc. available upon request. Address: 4160 Admiralty Way, Marina del Rey, CA 90291. Phone 213-823-2785.

### NEW PHOTO PROGRAMS

Lone Mountain College has initiated an undergraduate four year program in photography leading to the B.A. degree. Cross registration with the University of California Extension has been incorporated into the program to provide a large course selection and make available Bay Area photographers in addition to the Lone Mountain faculty.

The program also offers a MA and MFA degree with minimum residence requirement of two years. One unusual feature of this program is the possibility for off-campus tutorial courses with photographers of the students choice. Inquiries to: Photography Department, Lone Mountain College, 2800 Turk Blvd., San Francisco, CA 94118.

JOHN D. MERCER—MA, MFA Arizona State University, experienced teacher, several one man and many group exhibitions, currently director of photo gallery, published in "Young American Photography", Vol. 1, seeking curatorial position in photography for art museum. Address: 414 1st Street East, Sonoma, CA 95476.

RUSS MARTIN—MFA State University of New York at New Paltz, Specialization in color. Seeking position in Eastern U.S. or Canada. Several recent exhibitions, lab assistant 4 years and taught as GTA. Willing to work under adverse conditions or help establish new program. Address: Riverside Apts 13-1, New Paltz, New York 12561.

JAMES HUTCHISON—MFA from UCLA, currently teaching extension at UCLA, Group exhibitions include, "New Photographics '74"; "Photography Unlimited", Harvard; Smithsonian travelling exhibition. Address: 6390 East Tamarind St., Agoura, CA 91301.

FRED J. WILSON—Experienced teacher and artist seeks teaching position. MA in Photography and History (Ohio State University). Two years university teaching experience (Ohio State) plus organizer of numerous photo workshops. Many exhibitions. Interested parties call or write 880 S. Clinton Ave., Rochester, New York 14620, 1-716-271-4123.

### WORKSHOPS IN FRANCE

The 6th "Meeting of Photography" will take place in Arles, France, during their annual Festival in July 1975. There will be a series of four week long workshops led by French, American and Japanese photographers. Public evening slide lectures, photographic exhibitions and a Symposium on Criticism in Photography will be part of the Festival. The Symposium will be directed by Peter Bunnell, Beaumont Newhall and Jean Claude Lemagny. For more detailed information write: Lucien Clergue, Dept. of Photography, 35 Place de la Republique, 13 200—Arles, France.

## Positions Open

This listing is provided as a service to members. All listed institutions are stated to be Equal Opportunity Employers.

### SPECTRUM GALLERY

A new director is sought for the gallery and its associated programs which include extension classes, lecture series, darkroom rentals, etc. Great potential in a responsive community. Position available spring 1975. For specifics write F. D. Robins, c/o Spectrum Gallery, 210 E. Congress, Tuscon, AZ 85701 or call 602-623-2710.

### UNIVERSITY OF ILLINOIS

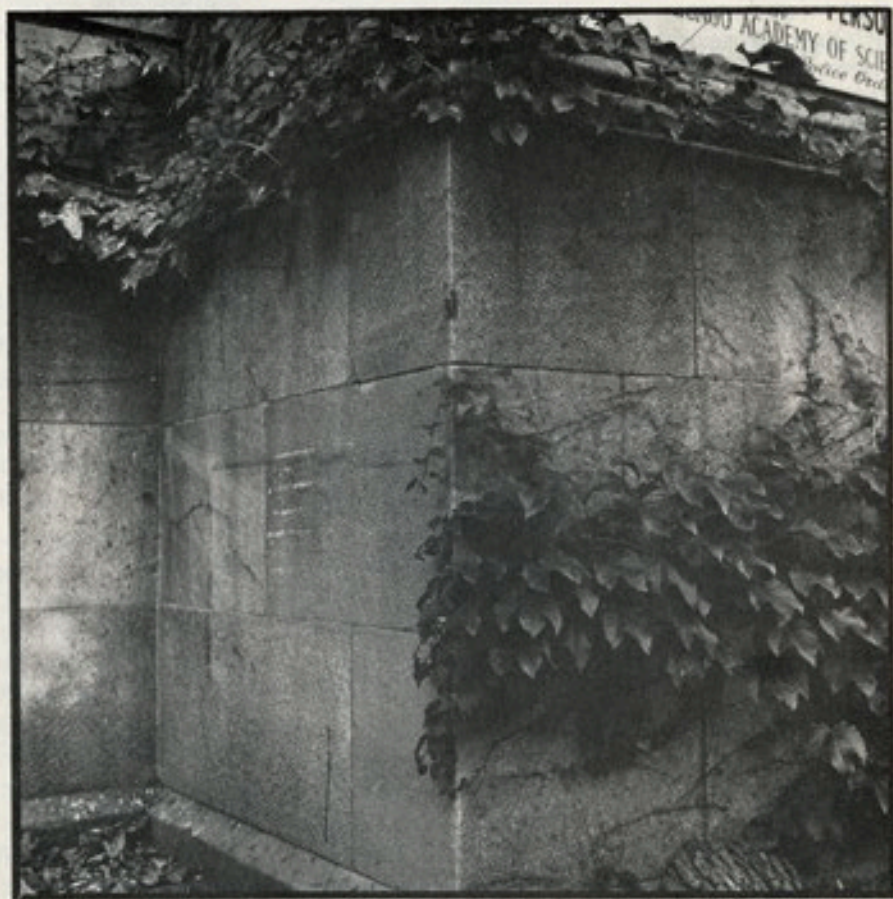
Permanent position in photography as instructor or asst. professor with salary in \$10,000 range. Write to: E. C. Wicks, Department of Art and Design, 143 Fine Arts Building, University of Illinois, Champaign, Illinois 61820.

### SOUTHERN ILLINOIS UNIVERSITY

Chairman for Department of Cinema and Photography, must merit rank of Assoc. Professor. Substantial experience in teaching and evidence of administrative responsibility. Salary negotiable for 12 month appointment to begin Fall 1975. Write to: Donald J. Zirpola, Chairman, Personnel Committee, Dept. of Cinema and Photography, Southern Illinois University, Carbondale, Illinois 62901.

### SUN VALLEY CENTER FOR ARTS

One year teaching residency at the Sun Valley Center of the Arts and Humanities photography workshop beginning fall 1975. Prefer working artist with national reputation. Salary plus benefits including darkroom and ski pass. Apply to: Cheri Hiser, Box 656, Sun Valley, Idaho 83353.





Four Photographs by Edward West

# THE FIRST PHOTOGRAPHICALLY ILLUSTRATED BOOK

by Vernon F. Snow

One of the most interesting chapters in the history of book publishing concerns the all-but-forgotten method of illustrating books with photographic prints. Generally the prints were "mass" produced in photographic studios from a single negative and then individually mounted by hand on the appropriate page in the book. This method of illustration rendered a very accurate reproduction; at the same time it offered the publisher a cheaper and quicker alternative to wood or steel engravings and lithographs. The fact that at least one thousand books with photographic illustrations were published between the years 1844 and 1890 (according to Dr. R. S. Schultze, of Harrow) clearly underlines the success of this technique in the mid-Victorian epoch.

Bibliographers and historians of photography concur that the first photographically illustrated book was the *Pencil of Nature*, written by W. H. Fox Talbot, the scholar-inventor who developed the negative-positive system of photography. In 1843 Talbot decided to publish an illustrated account of his discovery of photography and at the same time put before the English public the artistic potentialities of his

calotype process. He contracted with a London publisher and also commissioned his assistant Nicholas Henneman to establish a photographic printing studio in Reading. During the early months of 1844 Henneman commenced the production of the prints which were later mounted in the *Pencil of Nature* copies.

As early as March 15, 1844, Talbot's publisher, namely Longman, Brown, Green and Longman of Paternoster Row, proudly announced the forthcoming publication of Talbot's book. Longman's notice in the *Publisher's Circular* described the projected work as a collection of genuine specimens of the new art of Photography, in most of its branches, from Plates actually obtained by the Action of Light, executed with the greatest care, entirely by Optical and Chemical processes . . .

Three months later, on June 23 to be precise, the first of six installments of the *Pencil of Nature* was released for distribution to the subscribers. It was listed in the *Publisher's Circular* on July 1 at the price of twelve shillings. It soon evoked several favourable comments and reviews. "A very beautiful work has been commenced entitled the *Pencil of Nature*", the *Reading Mercury* reported on July 13, "being an application of the discovery of Mr. Fox Talbot, known as the calotype process; the first number contains very exquisite impressions

from different subjects originally reflected in a Camera Obscura . . .".

To this generally accepted version of the beginnings of photographic illustrations, I would like to make some revisions. The untimely death of Catherine Walter at the age of 22 prompted her father, John Walter (II) to preserve her memory by means of a photographically illustrated booklet.

Memorial booklets—sometimes illustrated with engravings—were fairly common in the nineteenth century. The elder Walter arranged for his eldest son and heir John (III) to write a fitting tribute to Catherine. He contracted with a London firm to print the booklet. He also contacted Nicholas Henneman in Reading near by and made arrangements with him to take a photograph of a bust-size statue of his late daughter. Henneman was to produce calotype prints in his Reading studio and then mount them in the memorial booklet. The completed work was to be distributed to relatives and friends of the family.

During the week following his sister's death John Walter (III) wrote the *Record of C. M. W.* It proved to be a very maudlin account of Catherine's illness and deathbed scenes accompanied by a tribute to her courage and piety. He completed the manuscript on Jan-

uary 24, 1844—at least, that is the date the printer placed at the end of the printed account—and intialled it with the letters J. W. It was then forwarded to the London printers.

The *Record* was not published in the ordinary sense of the word. It was not registered with the Stationers Company. It was not noticed in the publishers' periodicals or reviewed in the literary journals. It did not even make *The Times*.

Rather, the *Record* was privately printed by Gilbert and Rivington. This printing firm—not to be confused with Rivington the publishing house—specialized in the printing of religious tracts and devotional literature for the Church of England. From 1841 to 1869 the firm's address was 52 St. John's Square—the same address appearing on the back of the title page of the booklet.

The copies of the *Record of C. M. W.*, once printed and bound in London, were sent to Reading for the insertion of the calotypes which Henneman had printed in his Russell Terrace studio. The mounting process was described as follows by Henneman's assistant, T. A. Malone. "It happened on one occasion", he wrote.

that some prints of a marble bust, by Mr. Henneman (the

first established photographic printer), were executed for the late Mr. Walter, of the *Times*. These, being wanted in a hurry, were after pasting, rapidly mounted and ironed with a hot iron to smooth and dry them. It was at once observed that a remarkable change of colour ensued, such as is never produced by ordinary drying or exposure to sun and pure air . . .

The calotype prints depicting the bust of the late Miss Walter were mounted into the empty spaces provided by the printer in the frontispieces of each booklet. Surrounding each calotype was a simple design. At the base of the calotype in a small box the following information was printed in capital letters:

CATHERINE MARY WALTER  
BORN DECEMBER 11th  
MDCCCXIX  
DIED JANUARY XVth  
MDCCCXLIV

This photographically illustrated frontispiece—the first of its kind—was in truth a fitting memorial to the deceased. It was both an accurate and an artistic portaryal of the late Miss Walter.

All of the available evidence points to the conclusion that John Walter's *Record* antedated Fox Talbot's *Pencil of Nature* by several months. It was the intention of John Walter (II) to provide the relatives and friends to the de-

ceased with the *Record* as soon after his daughter's funeral as possible. For this reason it was produced quite hastily—as T. A. Malone testified—during the early months following the funeral. This is further substantiated by the words of John Henderson, who assisted Henneman in the taking of the calotype at Bearwood: "The photograph is from the marble bust of that lady, taken by Mr. Henneman in the early spring of 1844, soon after her death and one of the first ever issued."

In the course of my investigations I have located only four copies of this "first" edition. In addition to Henderson's copy, the British Museum possesses a well-preserved copy which was acquired in 1893. The Reading Free Library has a copy which contains a small note—probably written by a member of the Walter family—about Miss Walter's favorite chapters in the Bible. John Walter of Hove, Sussex, the lineal descendant of the inspirer of the *Record*, possesses the fourth copy. In all likelihood there are more extant copies to this rare booklet which has been unknown to bibliophiles and historians of photography alike.

Vernon F. Snow is professor of History at Syracuse University.

# PEACE AND JOY THROUGH SENSITOMETRY or,

*What happened  
when we threw our students  
a characteristic curve*

by Phil Davis

I doubt if there's a university-level photography program in the country right now that isn't involved to some degree with one or more of the "old processes". This seems to be another manifestation of the general revival of interest in the "good old days" when you could buy real wood logs for the fireplace, potato chips were still made from sliced potatoes and you could leave your bicycle alone for a minute without having to bolt it to a tree. I suspect this trend is based on more than just a yearning for simplicity (anyone who thinks making a three-color gum print is simple, for example, just hasn't tried it yet). Instead, it seems to me, our current crop of students is re-discovering the primitive joy of making things from raw materials. And along with this new interest in craft and process, my students, at least, seem to be thirsting suddenly for fundamental knowledge rather than mere "how-to-do-it" instructions.

This was forced on my attention two years ago. I had been teaching an "old processes" course for several semesters and was becoming painfully aware of the fact that the students were getting very little work done because they couldn't make good negatives from their not-so-good little ones. To help solve this problem we instituted a trial course, designed to deal with these exposure-development problems and included in it some fundamental work directed toward the Zone System and other methods of negative control. It was not an immediate success: we probably made a mistake calling it "Sensitometry"—for lack of a more accurate name—and the catalog description was hardly less intimidating. Still, we had a few takers and, in spite of the fact that we had only one densitometer to use (and a homemade one at that) the first class of about seven students made it through a semester without serious trauma or inconvenience.

My first concern was to overcome the students' innate terror of numbers (art students' brains are supposed to turn to cottage cheese at the sight of a logarithm) but it turned out to be less of a job than I'd anticipated. Within just a couple of weeks they were quite at ease with the usual nomenclature and graphs and could relate the densitometer calibrations to exposure values with some confidence. In a short time they were drawing film curves and, by mid-term, they were beginning to be able to derive practical information from them. They soon learned to use step tablets with the densitometer to monitor and control the negative-duplication procedures and also to make quick and accurate test strips in the "old process" printing. These procedures saved us a lot of money in precious metal salts, which might otherwise have gone down the drain, and the students were pleased at the saving in time and paper.

During the two following semesters the enrollment grew slowly and we managed to tighten up the course content and streamline the procedures to some extent. In spite of the shortage of equipment and poor lab facilities,

student interest remained high and their delight in their new-found control of the medium was really gratifying.

At the end of the third semester our college moved into a new building which has provided us with much more efficient space and much new equipment. Enrollment in Sensitometry this last term (our first in the new facilities) was eighteen. Right from the beginning it was a delightful class to teach; attendance was excellent, the students took voluminous notes, asked hundreds of really pertinent questions and their obvious enthusiasm was infectious. The course now emphasizes the plotting and analysis of characteristic curve families, from which the students derive complete working information for use with various methods of exposure-development control, including the familiar Zone System and a related system based on incident metering techniques. Compared to the usual Zone System testing routine this method affords dramatic savings in materials and time and yields more accurate data. More importantly, the students seem to comprehend what they've done and what the results mean and they get really excited when their negatives turn out the way the curves indicate that they should.

The use of the Zone System, and other similar techniques, is effectively limited to large format photography, of course, since the selective development of roll films is so awkward as to be impractical. In spite of this, we have proved to my satisfaction that the analysis procedure is worthwhile and that a fundamental knowledge of how the process works can pay off for the students in many ways. For example, it helps them to solve everyday photo problems intuitively and quickly and allows them to consider alternatives they might not otherwise be aware of; it defines the practical limits of the process so that the students know what they can expect of the medium and what cannot be accomplished; it can suggest new avenues for experimentation; it helps the students trouble-shoot the occasional inevitable mistakes or failures; and, perhaps most im-

portant of all, it gives them confidence to tackle almost any photographic problem with the reasonable assurance that they can make the medium do what they want it to do.

A course of this kind can be a boon to the teacher, too. We're all familiar with the brash beginner who makes it clear at the beginning of the semester that he is only taking the course to get access to the darkroom and who expects nothing from the instructor but admiration and praise. With his thousand-dollar SLR outfit slung around his neck like a medal of honor and his armful of ratty prints of sleeping drunks, screaming rock singers and bosomy nudes lurking in deserted houses, he is a force to be dealt with. When all the more subtle attempts at communication have failed, I know of no better way to close his mouth and open his head than to set him down in front of a densitometer for a week or two to learn a little humility. As soon as he begins to say things like, "My God, I had no idea—", it's possible for some sort of useful dialogue to begin.

My experience with this elective course has been more than satisfactory. It has seemed to benefit the students both directly and indirectly and they have obviously enjoyed it. In fact, in a move almost unprecedented in my teaching experience, they have petitioned for a second course to continue the investigations into print sensitometry. That's almost enough to bring tears to a teacher's eyes! Who says art students can't cope with facts and figures?

We're still experimenting freely with this course and it's being modified by each semester's experience. I'd really appreciate comments or suggestions from anyone in (or out of) the membership who has had thoughts about a similar course, or actual experience in formulating and teaching one. In turn, I'll be happy to share my experiences and conclusions with anyone who's interested.

*Phil Davis is Professor of Art at the University of Michigan. Responses can be directed to him at 7385 Webster Church Road, Whitmore Lake, Mich. 48189*

# Publishing Photographs in the *Little Magazines*

by Roger Camp

While most photographers are eager to have their work published, one area often overlooked by them are the so called "little magazines." "Little magazines" are those publications which often share the characteristics of penury and optimism and whose province in the past has been poetry. But with the decline of the slick magazines, these publications have expanded their appetites to include short fiction, drama, criticism and most recently, photography.

Less than a decade ago, the number of "little magazines" which published photographs was insignificant. It is only recently that the title of photography editor has begun to appear on the masthead of such distinguished quarterlies as *The Chicago Review*. This interest in photography is no doubt due in part to the affiliation "little magazines" often have had with colleges and universities. Many of the magazines are edited by students

and/or faculty and are published by university presses. But often as not, "little magazines" are privately endowed (or assisted by a grant from the Coordinating Council of Literary Magazines) and printed by one of the numerous small presses which began to populate this country in the sixties.

The contents of "little magazines" tend to be eclectic. For this reason it is often difficult to detect any particular "style" with the exception, perhaps, of the verse. This makes the submission of photographs an unpredictable business, but that, you will discover, often characterizes the affairs of publishing. Many editors still remain grounded in the literary world and their critical tastes in photography do not depend on a knowledge of photographic history. This can be advantageous to the unknown photographer.

There are other common traits of "little magazines" which might be useful to the potential contributor. The majority of magazines tend to be small in format, one of the more universal sizes being 6 x 9 (just right for a 5 x 7 photograph). Most magazines do not pay in cash (though I have been paid as much as \$15.00!), rather they pay in what is known as contributor's copies. In other words, upon publication you will receive from 2-6 free copies of the magazine which you can generously press on relatives, lovers, mentors and friends. Regularity of publication varies widely, with quarterlies (four times a year, usually one for each season), bi-annually, and once a year being the most common. Circulation ranges from 50 to 20,000 copies, with 1,000 being about average. Quality of reproduction is also erratic, although seventy percent of the presses are now offset.

There are certain rules of etiquette to be followed when submitting contributions, i.e. photographs. If you desire the return of your prints you must submit a SASE (self addressed

stamped envelope). You should send a selection of prints, ten is a good round figure, so the editor will have a variety to choose from. Remember that editors publish photographs for numerous reasons: to illustrate a piece of fiction (*Voyges, North American Review*), as covers (*Kansas Quarterly, Southwest Review, Aspect, Carolina Quarterly*), as portfolios (*Chicago Review, Ishmael, Miscellany*), as background for a poem (*New York Quarterly, Forum*). I have found 5 x 7 prints to be the most widely accepted format. Each print should have your name affixed on the back (typed adhesive labels give a professional touch). If you are serious you should invest several dollars in having a rubber stamp made which says Photos: Do Not Bend/Third Class. I usually buy a box of 100 manila envelopes size 5½ x 8¼ for mailing. A portfolio of ten prints with a piece of crescent board to prevent bending plus a return envelope can be sent third class for 20c at prevailing rates. There is no need to include any kind of written statement. It's unnecessary and requires the use of first class postage.

Probably the most important question is where does one locate these "little magazines?" Any major university library will have a respectable sampling of them on its current periodical shelves. You should acquaint yourself with the magazine (many editors recommend this) before submitting. If a large library is not available you should obtain a copy, or ask your library to, of the 10th edition of the *International Directory of Little Magazines and Small Presses* edited by Len Fulton and published by Dustbooks, Box 1056, Paradise, California 95969. The price is \$4.95 pb, \$7.95 cloth. This publication is invaluable and can not be supplanted by any other publication as it gives the following information about each magazine:

Name of magazine, editor, address, type of material used, recent contributors, frequency of publication, price, founding

year, no. of pages, page size, circulation, production method, length of reporting time of submissions, payment rates, ad and discount rates, back issue prices, no. of issues published last year, no. expected this year.

This information can be used to determine the health of a magazine so that you can avoid delays and year long silences about your images.

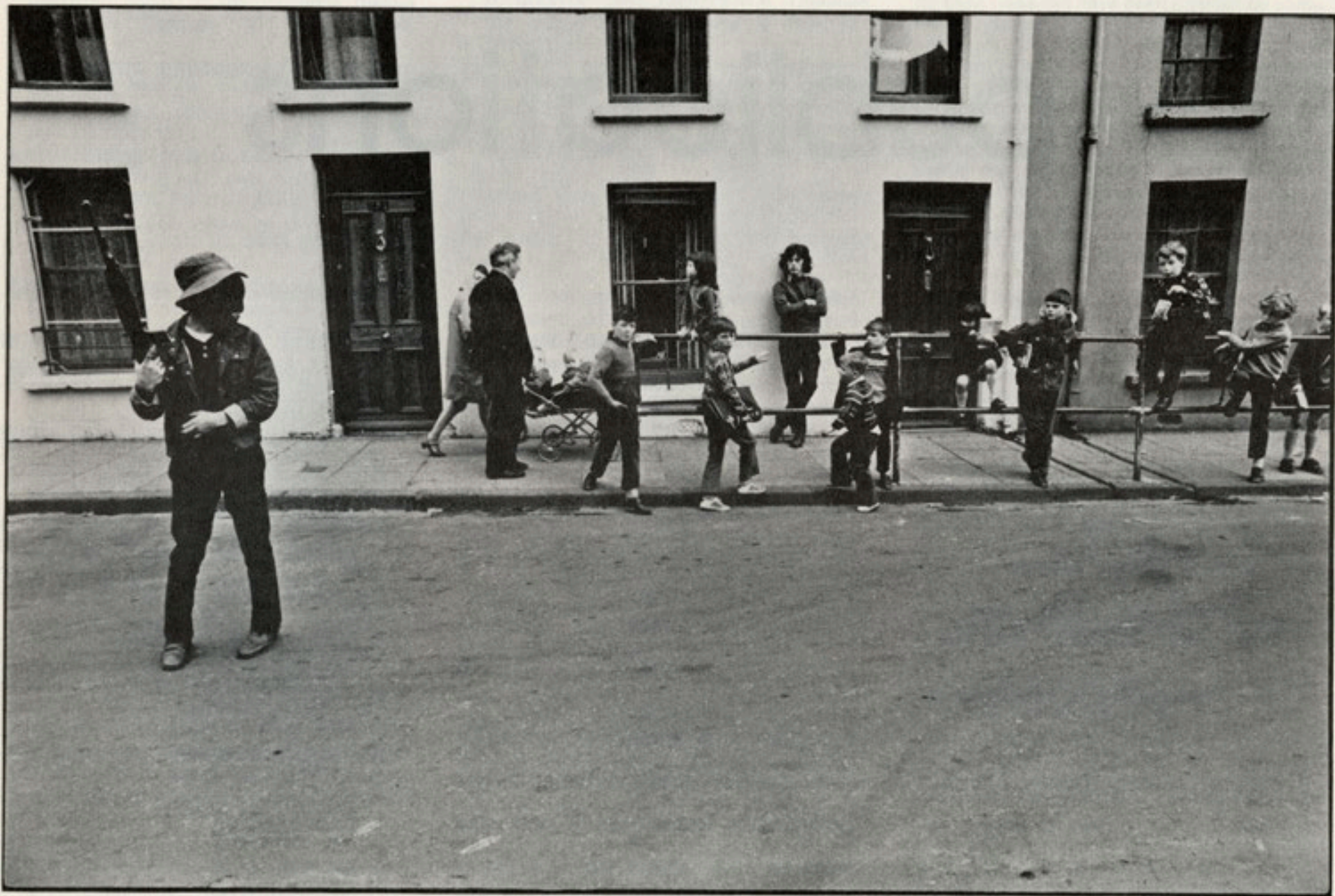
The following list contains those magazines which I have found to be generally reliable and responsible publishers of photographs. The addresses are not given in order to prevent indiscriminate contributions. All of these are contained in the above directory and many are represented in major libraries.

Abbey  
Abyss  
Ann Arbor Review  
Antioch Review  
Aspect  
Beyond Baroque  
The Chicago Review  
Confrontation  
Cottonwood Review  
December Magazine  
Descent  
Epoch  
Everyman  
The Goddard Journal  
Harvard Advocate  
Ishmael  
London Magazine  
Massachusetts Review  
Miscellany  
The Minnesota Review  
Mundus Artium  
New Letters  
New Orleans Review  
New York Quarterly  
North American Review  
Northwest Review  
Truck  
West Coast Review  
Wiscnsin Review

## BARBARA BLONDEAU

Barbara Blondeau, chairman of the photography department at Philadelphia College of Art, died December 24, 1974 after an extended illness. Born in Detroit, Michigan, in 1939, she received her BFA degree from the School of the Art Institute of Chicago and her MS degree from Illinois Institute of Technology. She taught at St. Mary's College in Notre Dame, Indiana, Moore College of Art in Philadelphia and Philadelphia College of Art, becoming chairman at P.C.A. in 1971.

Her photographs and many group shows including Vision and Expression at the George Eastman House in 1968, into The 70's in Akron, Ohio, in 1970, and Variety Show, a traveling exhibition in California in 1971. Her work has been published in *CAMERA, POPULAR PHOTOGRAPHY ANNUAL* and *TIME-LIFE BOOKS*.



Belfast, Ireland street scene-photograph by Leif Skoogfors from the book, *The Most Natural Thing in the World* published by Harper & Row.

# publications

by Dru Shipman

NOTE: The order of information given about each publication is (1) title, (2) photographer, author or editor, (3) publisher, (4) publication date, (5) notable Introduction, Forward, Essay, Bibliography, etc., (6) number of pages, (7) number of reproductions of photographs; others designated "illus.", "diags.", etc., (8) price (hardbound edition indicated "HB", softbound "SB"), (9) special identifying information (for example, "orig. pub. 1929")

## THE LITERATURE OF PHOTOGRAPHY

### REVIEWS:

Advisory Editors: Peter C. Bunnell and Robert A. Sobieszek

Arno Press, Inc., New York City, 1973

\$903 (entire collection); individual titles \$9-33 (three available in \$4.50-4.95 softbound editions)

62 volume reprint collection of technical, historical and aesthetic titles, most dated in the 1800's and early 1900's

*Titles primarily of visual/mongraphic import:*

**FOTO-AUGE, OEIL ET PHOTO, PHOTO-EYE: 76 PHOTOS OF THE PERIOD**/Editors: Franz Roh and Jan Tschichold/98 pages/77 reproductions/\$11 HB/orig. pub. 1929

**ROGER FENTON: PHOTOGRAPHER OF THE CRIMEAN WAR. HIS PHOTOGRAPHS AND HIS LETTERS FROM THE CRIMEA**/Essay on his life and work: Helmut and Alison Gernsheim/106 pages/84 reproductions + illus./\$13 HB/orig. pub. 1954

**SUN ARTISTS (ORIGINAL SERIES)**/Editor: Arthur Boord/296 pages/32 reproductions/\$30 HB/orig. pub. 1891 (includes Nos. I-VIII, October 1889-July 1891 of "Sun Artists")

**VICTORIAN SNAPSOTS**/Paul Martin/Introduction: Charles Harvard/124 pages/151 reproductions + illus./\$11 HB/orig. pub. 1939

*Titles primarily of import to aesthetics:*

**A HISTORY AND HANDBOOK OF PHOTOGRAPHY**/Gaston Tissandier/Editor: J. Thomson/Appendix: Henry Fox Talbot/419 pages/6 reproductions + illus., some "from photographs"/\$23 HB/orig. pub. (2nd Eng. Ed.) 1878

**ART AND THE CAMERA**/Antony Guest/159 pages/49 reproductions/\$11 HB/orig. pub. 1907

**ARTISTIC LANDSCAPE PHOTOGRAPHY**/Alfred H. Wall/171 pages/4 reproductions +

illus from paintings, etc./\$11 HB/orig. pub. 1896

**THE ARTISTIC SIDE OF PHOTOGRAPHY IN THEORY AND PRACTICE**/A.J. Anderson/360 pages/30 reproductions + tables, diags./\$20 HB/orig. pub. 1910

**ART PRINCIPLES IN THEORY AND PRACTICE**/Otto Walter Beck/244 pages/44 reproductions (before and after "treatment") + diags./\$15 HB/orig. pub. 1907

**COMPOSITION IN PORTRAITURE**/Sadakichi Hartmann (Sidney Allan)/116 pages/129 paintings, photographs, etc., in reproduction + illus. and diags./\$10 HB/orig. pub. 1909

**THE ELEMENTS OF A PICTORIAL PHOTOGRAPH**/Henry Peach Robinson/167 pages/27 reproductions + illus./\$11 HB/orig. pub. 1896

**THE FINE ART OF PHOTOGRAPHY**/Paul L. Anderson/315 pages/25 reproductions + diags./\$20 HB/orig. pub. 1919

**LANDSCAPE AND FIGURE COMPOSITION**/Sadakichi Hartmann (Sidney Allan)/121 pages/148 paintings, photographs, etc., in reproduction + diags./\$11 HB/orig. pub. 1910

**LETTERS ON LANDSCAPE PHOTOGRAPHY**/Henry Peach Robinson/94 pages/no reproductions (illus. only)/\$9 HB/orig. pub. 1888

**MONSTERS AND MADONNAS**/William Mortensen/54 pages/30 reproductions (before and after "treatment")/\$11 HB/orig. pub. 1936

**NATURALISTIC PHOTOGRAPHY FOR STUDENTS OF THE ART**/Peter Henry Emerson/328 pages/no reproductions/\$17 HB/orig. pub. (1st Ed.) 1889

**NATURALISTIC PHOTOGRAPHY FOR STUDENTS OF THE ART; AND, THE DEATH OF NATURALISTIC PHOTOGRAPHY**/Peter Henry Emerson/573 pages/no reproductions; illus and diags./\$16 HB, \$4.95 SB/orig. pub. (3rd Ed.) 1899; and, 1890

**PICTURE-MAKING BY PHOTOGRAPHY**/Henry Peach Robinson/138 pages/5 reproductions + illus. and diags./\$9 HB/orig. pub. (5th Ed.) 1897

**PRINCIPLES OF PICTORIAL PHOTOGRAPHY**/John Wallace Gillies/253 pages/79 reproductions + diags./\$16 HB/orig. pub. 1923

*Titles primarily of import to history:*

**ANIMAL LOCOMOTION: THE MUYBRIDGE WORK AT THE UNIVERSITY OF PENNSYLVANIA—THE METHOD AND THE RESULT**/University of Pennsylvania/136 pages/1 reproduction + diags./\$9 HB/orig. pub. 1888

**THE EVOLUTION OF PHOTOGRAPHY. WITH A CHRONOLOGICAL RECORD OF DISCOVERIES, INVENTORIES, ETC., CONTRIBUTIONS TO PHOTOGRAPHIC LITERATURE AND PERSONAL REMINISCENCES EXTENDING OVER FORTY YEARS**/John Werge/320 pages/7 reproductions/\$17 HB/orig. pub. 1890

**THE HISTORY OF THE DISCOVERY OF PHOTOGRAPHY**/Georges Potonniee/272 pages/no reproductions/\$16 HB/orig. pub. 1925 in Fr.; Eng. Tr. by Edward Epstean, 1936

**TOM WEDGWOOD, THE FIRST PHOTOGRAPHER: AN ACCOUNT OF HIS LIFE, HIS DISCOVERY AND HIS FRIENDSHIP WITH SAMUEL TAYLOR COLERIDGE, INCLUDING THE LETTERS OF COLERIDGE TO THE WEDGWOODS; AND AN EXAMINATION OF**

**ACCOUNTS OF ALLEGED EARLIER PHOTOGRAPHIC DISCOVERIES**/R.B. Litchfield/271 pages/5 reproductions + illus./\$17 HB/orig. pub. 1903

**THE TRUTH CONCERNING THE INVENTION OF PHOTOGRAPHY: NICEPHORE NIEPCE—HIS LIFE, LETTERS AND WORKS**/Victor Fouque / 163 pages/no reproductions / \$10 HB/orig. pub. 1867 in Fr.; Eng. Tr. by Edward Epstean, 1935

(Technical titles are not currently under review; they constitute well over half of the collection. For details on these consult the brochure available from Arno Press, Inc., 330 Madison Ave., New York, New York 10017)

One of the joys of photography book buying used to be that it was a subversive activity—not that nobody wanted to sell you the books, they just couldn't figure out what you were talking about. Nearly gone are the days of being sent to the Wildflowers of the English Countryside section, and with them the discovery of real books of photographs, books representing an inadvertance of the system or an immoderate spasm from the past. Each consciously produced photography book was a victory all the more sweet as it was wrested from an ignorant culture. Now, discovery of individual books is virtually impossible, and the spectre of the aesthetic-industrial complex rubbing its hands in the background throws a pall on even the most "extended range photolithographic reproduction."

What I mourn is the passing of an imaginative, demanding era for book finding and buying—which actually was a nurturing time for honest, elegant relationships to photography. It used to be easier to know what we wanted; now all we know is what we can afford. Indeed, the system is too wise to stamp out deviant views; its best bet is to embrace, incorporate, transform—and capitalize on them. As gorgeously, invincibly packaged culture, photography books cannot be ignored or embraced.

In this atmosphere, the Literature of Photography collection is refreshing. The tawdry

silver bindings (criticized by Margery Mann for their vulgarity) have been justified by some on the grounds that the real reader wants the book, not the binding. We might have had both, but in a way its a joy and a rejuvenation to be offended. The simple fact of a facsimile patently directed away from the collector is stunning. While the Morgan and Morgan facsimiles, and others, are not only attractive but useful, they are designed for the Photo Fancier in all of us—an agreeable and well-meaning sort, who likes things photographic and likes books that enhance devotion, rather than testing it. In this, the Literature of Photography collection effectively essays to be sorely trying.

The books in the collection are unlikely to curry the favor of any but the most unregenerate. Accurate, careful, and scholarly, with pertinent indentifying information and no ingratiating introductions, this is not a Great Books of early photography: virtually all the essentials are included, but publications whose facsimiles have already appeared are not pointlessly duplicated. For example, H. P. Robinson's *Pictorial Effect in Photography* (1869), published in facsimile by Helios, is excluded. The widely disseminated brochure (the wideness of whose dissemination Mann faulted for diverting resources from the bindings) is itself a valuable piece of literature. It lays out the editorial rationale for the collection, in the form of terse factual descriptions of each volume.

With its demandingly vulgar bindings and unforgivingly straightforward intentions; and its resurrection of obscure, ludicrous, and thus incisive notions, the collection rejuvenates subversive book buying. But perhaps I exaggerate its puritanical/revolutionary virtues. After all, getting your stuff in plain silver wrappers shipped by computer is not the same as discovering *Naked City* or *The Crime of Cuba* for yourself—before they were worth anything. But it's one of the closer approximations, and I recommend the experience.

(Certain individual titles listed above will be reviewed in future issues)



photograph by Edward Nellis

## PUBLICATIONS CONT'D

### THE CRIME OF CUBA

Text: Carleton Beals

Photographs: Walker Evans (Aquatone process)

Arno Press, Inc., New York City, 1970

441 pages, 31 reproductions (28 of photographs by Evans)

\$20 HB

Reprint; originally published 1933

And speaking of *The Crime of Cuba*: this reprint (part of the "American Imperialism: Viewpoints of U.S. Foreign Policy, 1898-1941" series) makes available the Evans Cuba photographs every history of photography teacher refers to—and the 400 plus pages of text may even raise your consciousness (although Evans himself is reported never to have read it).

Out of the five Evans Havana photographs reproduced in the 1971 Museum of Modern Art Evans monograph, only one is "duplicated" here ("Woman and Children, Havana,

1932"). The cropping of this picture in *Crime* is much more drastic; and, as with all the pictures, the reproduction is extremely flat and dull. Two of the reproductions are of photographs of corpses, presumably political murders; and one is of prisoners. These three, not by Evans, are "anonymous", as protection from political reprisal.

However, the political motive embodied in by the title, the text, and the anonymous pictures, is not apparent in the Evans photographs—even though a few (but only a few) picture people who are obviously desperately oppressed. With several exceptions, these photographs are not as remarkable as Evans's American photographs of the same period, but they are as dry, and have as little rhetoric to offer. Beside the duplicate photograph mentioned above (entitled here "1. Family"), the best are of a skeletal patio ("19. Patio"); a classic bohio on a hillside ("23. Bohio"); a movie house plastered with gaudy posters, and annotated with the backs of four men ("8 Cinema"); a streetcorner with a trolley, its elegant, elaborate apparatus, and a few chaps in bowlers in a doorway ("10. Street Corner"); a pushcart stacked high with precisely arranged brooms and labeled HILARIO ("12. Pushcart"); and the facade of LA DEFENSA Butcher Shop, uninhabited, gorgeously lettered ("14. Butcher Shop").

This is not a picture book, and the reproduction is poor, but it has a place among photography books.

**THE ART AND SCIENCE OF PHOTOGRAPHY**  
Century House, Watkins Glen, N.Y. (undated)  
144 pages, 17 reproductions (plus period illustrations)

\$3.95 SB

An abridged edition of *On Photography: A Source Book of Photo History in Facsimile!*  
Editor: Beaumont Newhall/Century House/  
1956/192 pages/33 reproductions + period illus./\$25 HB/a few copies of this original edition are still available

And speaking of reprints: this is a quite disorganized abridgment of a book that was

not well laid out to begin with, but that included much fascinating material otherwise unavailable. The original contents were:

- \*A tipped-in reproduction of an 1877 Louis Ducos du Hauron 3-color carbon print
- Beaumont Newhall: Introduction
- Thomas Wedgwood: Profiles by the Agency of Light, 1802
- L.J.M. Daguerre: The Daguerreotype, 1839
- George Cruikshank: Photographic Phenomena, 1842
- H. Fox Talbot: Photogenic Drawing, 1839; Photogenic Drawing (Further Discoveries), 1839; and Calotype Photogenic Drawing, 1841
- F. Scott Archer: Use of Collodion in Photography, 1851
- Charles Dickens: Photography, 1853
- Sir William J. Newton: Photography in an Artistic View, 1853
- Rev. H. J. Newton: The Trials of the Photographer, 1865
- Lady Elizabeth Eastlake: Photography, 1857
- Charles Baudelaire: The Modern Public and Photography, 1859
- O. W. Holmes: The Stereoscope and the Stereograph, 1859
- R. L. Maddox: Experiment with Gelatino-Bromide, 1871
- \*George Eastman: The Kodak Manual, 1888
- \*P.H. Emerson: The Death of Naturalistic Photography, 1891
- Alfred Stieglitz: The Hand Camera, 1896; and Statement, 1921
- George Bernard Shaw on Photography, 1909; and Appreciation of Coburn, 1906
- Alvin Langdon Coburn: The Future of Pictorial Photography, 1916
- L. Moholy-Nagy: Light—A medium of Plastic Expression, 1923
- Paul Strand: The Art Motive in Photography, 1923
- \*Edward Weston: Photography—Not Pictorial, 1930
- \*James Thurber: Has Photography Gone Too Far?, 1934

\*Ansel Adams: Personal Credo, 1943  
Edwin H. Land: One-Step Photography, 1949

Henri Cartier-Bresson: The Decisive Moment, 1952

\*Two picture sections including the work of: Niepce, Daguerre, Fox Talbot, Bianchi, Hill and Adamson, Archer, Anthony and Co., Stieglitz, Coburn, Adams, Strand, Cartier-Bresson and Weston

The abridgment under review omits the items marked with an asterisk. But beyond a brief and inaccurate statement of the omissions on the front cover (e.g., Edward Weston is referred to as "Watson"), and an eccentric, incomplete and inaccurate set of "notations" on the omissions on the back cover, the book is not revised. The table of contents is given exactly as in the original. Page numbers gap where deletions occur and, where surrounding pages are numbered to cover the entire sequence, the numbering is erroneous. The legend originally accompanying the color reproduction is retained, hanging in obscurity on a blank page. Niepce's description of his technique, which constitutes the first portion of Daguerre's manual, has been deleted without acknowledgment; the first page of it is included, only to stop in mid-sentence.

Nonetheless, most of the omissions from the original are readily available elsewhere. These include Weston's "Photography—Not Pictorial" and Adam's "Personal Credo", both in *Photographers on Photography* (Lyons, Editor; Prentice-Hall, 1966); Emerson's "The Death of Naturalistic Photography", in the *Literature of Photography* series; and the Niepce portion of Daguerre's manual, the complete text of which (including the description of the Diorama, omitted here even in the original) is available in facsimile with reproductions as *An Historical and Descriptive Account of the Daguerreotype and the Diorama* (Winter House, 1971; distributed by Morgan and Morgan).

No date is assigned to this abridgment, nor is the responsible party indicated, which is understandable. The publisher refers to the

book as a "student edition", but its unnerving and unnecessary faults would seem to rule it out for this purpose, were it not for the expense and limited availability of the original.

## THE SNAPSHOT

Editor: Jonathan Green

Aperture, Millerton, N.Y., 1974 ("Aperture 19:1")

Introduction: Jonathan Green

Portfolios: Richard Albertine, Robert Frank, Lee Friedlander, Emmet Gowin, Gus Kaya-fas, Wendy Snyder MacNeil, Joel Meyerowitz, Tod Papageorge, Nancy Rexroth, Henry Wessel, Jr., Garry Winogrand and Bill Zulpo-Dane.

Essays: Walker Evans (adaptation of articles originally published in 1948 and 1962), Steven Halpern ("Souvenirs of Experience: The Victorian Studio Portrait and the 20th Century Snapshot"), John A. Kouwenhoven (excerpts from his lecture "Living in a Snapshot World", given in the Metropolitan Museum of Art's 1972 "Photography Points of View" lecture series), Lisette Model, Tod Papageorge, Paul Strand, and Judith Wechsler (review of *As They Were: Celebrated People's Pictures*).

Statements: Robert Frank, Lee Friedlander, Emmet Gowin, Wendy Snyder MacNeil, Joel Meyerowitz, Nancy Rexroth and Garry Winogrand.

128 pages, 137 reproductions

\$12 HB, \$7.50 SB

Is this subversion? Can this be the snapshot we loved having heard so little about, the artless alternative to the Fine Art Photograph? Friedlander thinks not: "The idea that the *snapshot* would be thought of as a cult or movement is very tiresome to me and, I'm sure, confusing to others." And Winogrand thinks not: "The word *snapshot*, like so many other words used for the purpose of making distinctions or pigeonholing photographs and photographers, is responsible for many misunderstandings about photography."

These irritable remarks stand out from the more than thirty pages of text, just as their authors' photographs stand out as among the most authentic of the photographs reproduced. It is curious and instructive that those photographers claiming in these pages to subscribe to the snapshot aesthetic are represented by work that tends to be self-conscious and pictorial.

In the Introduction, Green claims the common ground of the photographers included is in "their intentional pursuit of the plastic controls and visual richness hinted at in the work of the casual amateur, or their explorations of familial subject matter." But the best work in this book eloquently bespeaks what Papageorge calls the "sight and discipline" that "severs" serious photography from real snapshots. It is also loudly and clearly different from, for example, Rexroth's off-hand, charming, neo-Secessionist, finally over-controlled and cloying *Iowa* series. These photographs are beautiful in the narrow sense, rather than being, again in Papageorge's phrase (as in his pictures) "superficial in the first sense of the word," aiming to study "the shape and skin of things, that which can be seen."

Insofar as the concept of the snapshot has been worthwhile, it has stood for honest, direct and purely visual pictures. People who take real snapshots generally aim at their families (and have goals that are not purely visual), but it is an error to annex photographs with "familial subject matter" of the variety of Gowin's to this way of seeing. What is at issue in this book—and it is a debate carried on politely by the words but with undiplomatic plainness by the pictures—is the transformation of something real into a graven image. All of the formal attributes of real snapshots, while factual and distinct within snapshots, can be transformed through studious sanctimony—or studious informality—into a vaporous pose. This kind of taxidermy has no place in the bluntest tradition of the bluntest and most voluptuous medium.

And so, back to the trenches:

#### **THE BREAD BOOK**

Kenneth Josephson

Chicago, 1974 (available from Light Impressions and The Visual Studies Workshop)

20 pages, 20 reproductions

\$2.10 SB

A book that is a loaf of bread; a loaf of bread that is a book

#### **THE GREAT STONE TIT**

A. A. Dutton

Dixon and Associates, 27 E. 6th Street, Tempe, Arizona 85281 (add 50c per book for shipping), 1974

15 pages (13 fold-out), 66 reproductions

\$4.50 SB

Ludicrous, revolting, inspirational

#### **MANHOLE COVERS OF LOS ANGELES**

Robert and Mimi Melnick

Dawson's Book Shop, 535 N. Larchmont Blvd., Los Angeles, California 90004

81 pages, 152 reproductions

\$12.50 HB

"A manhole cover tells its own tale." Serious; exquisite

#### **SEVEN NEVER BEFORE PUBLISHED PORTRAITS OF EDWARD WESTON**

Mike Mandel

Mike Mandel Memorial Collection, 6225 Coldwater Canyon Ave., North Hollywood, California 91606, 1974 (or, available from Light Impressions, Witkin)

20 pages, 8 reproductions

\$3 SB

C. Edward Weston, Edward J. Weston, Ed Weston, Edward L. Weston, Edward D. Weston, Edward Stanley Weston, and the late Edward N. Weston, that is

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*OTHER PUBLICATIONS RECEIVED* (Some of which may be reviewed in future issues):

**ART AND PHOTOGRAPHY**/Aaron Scharf/Penguin/1974 (revised)/397 pages/5.95 SB

**THE ART OF INVENTION: PATENT MODELS AND THEIR MAKERS**/William and Marlys Ray/Pyne/1974/132 pages/\$25 HB

**A TALENT FOR DETAIL: THE PHOTOGRAPHS OF MISS FRANCES BENJAMIN JOHNSTON, 1889-1910**/Pete Daniel and Raymond Smock/Crown/1974/182 pages/173 reproductions/\$15 HB

**BERT STERN: THE PHOTO ILLUSTRATION**/Text: Jim Cornfield/Crowell/1974/96 pages/\$3.95 SB, \$7.95 HB

**THE BLACK PHOTOGRAPHERS ANNUAL 1973**/Black Photographer's Annual, Inc./1973/Forward: Toni Morrison/Introduction: Clayton Riley/\$5.95 SB, \$10.95 HB

**THE BLACK PHOTOGRAPHERS ANNUAL VOLUME II**/Black Photographer's Annual, Inc./1974/107 pages/105 reproductions/\$5.95 SB, \$10.95 HB

**COLOR PRIMER I AND II**/Richard D. Zakia and Hollis N. Todd/Morgan and Morgan/1974/152 pages/\$5.95 SB

**DICTIONARY OF CONTEMPORARY PHOTOGRAPHY**/Leslie Stroebel and Hollis N. Todd/Morgan and Morgan/1974/217 pages/\$20 HB

**DO IT IN THE DARK**/Tom Burk/1975/H.P. Books/\$5.95 SB. Darkroom B&W and Color including RC papers

**ELLIOTT ERWITT: THE PRIVATE EXPERIENCE**/Text: Sean Callahan/Crowell/1974/96 pages/\$3.95 SB, \$7.95 HB

**ERICH SALOMON: PORTRAIT OF AN AGE**/Macmillan/1967/Editors: Han de Vries and Peter Hunter-Salomon/Biography: Peter Hunter-Salomon/221 pages/\$7.50 SB

**EVA RUBENSTEIN**/Morgan and Morgan/1974/Preface: Sean Kernan/80 pages/67 reproductions/\$6.95 SB

**FARM BOY**/Archie Lieberman/Abrams/1974/360 pages

**FRENCHMAN'S BAY**/Photographs: Edgar B. Van Winkle/Text: Elizabeth Simonoff/Penguin/1973/\$9.95 HB

**FUSCO AND McBRIDE: THE PHOTO ESSAY/**  
Paul Fusco and Will McBride/Text: Tom  
Moran/Crowell/1974/96 pages/\$3.95 SB,  
\$7.95 HB

**GARRY WINOGRAND PORTFOLIO/**Double El-  
phant Press, 205 E. 42nd Street, NYC/1974  
/Essay by Winogrand: "Understanding Still  
Photographs"/Editor: Lee Friedlander/15  
original prints in Edition of 75

**HOW TO MAKE MONEY WITH YOUR CAMERA**  
/Ted Schwartz/1974/192 pages/H.P. Books  
/\$5.95 SB

**HOW TO TAKE GREAT PICTURES WITH YOUR**  
**SLR/Lou Jacobs, Jr./1974/222 pages/H.P.**  
**Books/\$5.95 SB**

**THE ILLUSTRATED WALDEN/Henry David**  
**Thoreau / Photographs: Herbert Wendell**  
**Gleason/Princeton University Press/1973/**  
**Discussion of the photographs: Roland Wells**  
**Robbins/352 pages/\$3.95 SB**

**THE ILLUSTRATED WORLD OF THOREAU/**  
**Henry David Thoreau/Photographs: Ivan**  
**Massar / Grosset and Dunlap / 1974 / 174**  
**pages/\$12.95 HB**

**INDIAN AND FREE/Text and Photographs:**  
**Charles Brill/University of Minnesota/1971**  
**/144 pages/\$9.75 HB**

**LEE FRIEDLANDER PORTFOLIO/**Double El-  
phant Press, 205 E. 42nd Street, NYC/1973  
/Introduction: Walker Evans/15 original  
prints archivally processed in Edition of 75

**MANUEL ALVAREZ BRAVO PORTFOLIO /**  
**Double Elephant Press, 205 E. 42nd Street,**  
**NYC/1974/Editor Lee Friedlander/15 origi-**  
**nal prints printed by the photographer**

**MARK AND LEBOVITZ: THE PHOTO-JOUR-**  
**NALIST/Mary Ellen Mark and Annie Lebo-**  
**vitz/Text: Adrienne Marcus/Crowell/1974/**  
**96 pages/\$3.95 SB, \$7.95 HB**

**MINNESOTA IN FOCUS / Photographs: The**  
**Minneapolis Star and the Minneapolis Trib-**  
**une/Text: George Moses/University of Min-**  
**neapolis/1974/160 pages/\$14.95 HB**

**THE NINTH HERE'S HOW/Kodak/1974/156**  
**pages/\$3.50 SB**

**PERCEPTION AND PHOTOGRAPHY/Richard**  
**D. Zakia/Prentice-Hall/1974/160 pages/**  
**\$10.50 HB**

**PHOTOGRAPHER OF THE SOUTHWEST: AD-**  
**AM CLARK VROMAN, 1856-1916 / Editor:**  
**Ruth I. Mahood/Ward Ritchie Press/1961/**  
**Introduction: Beaumont Newhall/127 pages**  
**/ \$4.95 SB**

**PHOTOGRAPHIC FILTERS/Leslie Stroebel/**  
**Morgan and Morgan/1974/158 pages/\$4.95**  
**SB**

**PHOTOGRAPHY: A HANDBOOK OF HISTORY,**  
**MATERIALS, AND PROCESSES / Charles**  
**Swedlund/Holt, Rinehart and Winston/1974**  
**/386 pages/\$9.95 SB, \$12.95 HB**

**PICTURES WITHOUT A CAMERA/T. J. Marino**  
**/Sterling/1974/48 pages/\$3.50 HB**

**RELIGIOUS AMERICA / Photographs: Philip**  
**Garvin/Text: Garvin and Julia Welch/Mc-**  
**Graw-Hill/1974/189 pages/\$12.95 HB**

**SCULPTURE OF A CITY: PHILADELPHIA'S**  
**BRONZE AND STONE/Fairmount Park Art**  
**Association / Walker/1974/363 pages / \$25**  
**HB**

**SLIM PICKIN'S: THE PHOTOGRAPHY NEWS-**  
**LETTER OF YPSILANTI, MICHIGAN/Editor:**  
**Dru Shipman/Ypsilanti/1974/10 pages/Ref-**  
**erence/Housed: Eastern Michigan Universi-**  
**ty Library, Haverford College Library, Ar-**  
**chives of the Book Review Editor/Bound**  
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