



The Journal of

**LONDON**

*independent*

Photography

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**Copy date:** Please send copy and photos for inclusion in the next edition to Jennifer or Virginia BEFORE February 15, 2002



Michael Crawford-Hick

*Jennifer Hurstfield  
at the LIP Annual Exhibition*



Richard Sadler

*An interview with Weegee in the  
60s by Richard Sadler*



*Elliot Erwitt - Snaps.  
Review, page 14*

# Editorial

The Journal is a vehicle for news and views, both verbal and pictorial, of LIP members and, as always, we call upon you for contributions.

As you will see there are various ways in which to contribute. The main form of member contribution in this issue is in pictures from the annual exhibition *All Weathers* held at Lauderdale House, Highgate. It would have been good to have had a few words about the exhibition from a non-exhibitor. Reviews in print of essentially ephemeral activities, especially exhibitions, give them important recognition and a longer life. Your written responses to exhibitions, talks and workshops, will appear on a new *Impressions* page. In this issue there are brief glimpses of a talk about photographs, a portraiture workshop and an account of a study day at the V&A (pages 20 and 21).

We also have a 'New Members' page to present the ideas and work of new members (Ann Pitkin's "A Reflection of my Enthusiasm" - page 22). If you are a new member, perhaps you would like to see yourself in print? If so, please let us know by contacting any of the editors.

We are planning to have double page spreads, portfolio pages, for members to design using a sequence or series of related pictures with or without accompanying words. These portfolio pages will reflect LIP's great range of truly individual and diverse personal imagery. And of course we always like responses to articles, such as Ed Bowman's reaction to Avril Harris on digital photography. Finally, we welcome anything else you might have to contribute such as Quentin Ball's *Q tips*. So let us hear from you!

As you see, we have a number of advertisements. These help toward our goal of a larger and better Journal. Each advertiser is known to us or recommended to us as being in the top league. If you have an idea or contact for someone who might wish to place an advert, please do let us know.

Finally, many thanks to Clare Glenister, who as former co-editor took part in its latest transformation, as well as providing us with the invaluable listings page.

We hope you enjoy this issue. Happy holidays, and a very peaceful and fulfilling New Year.

Virginia Khuri  
Jennifer Hurstfield  
Avril Harris

## Stop Press

60 images from the LIP exhibition *Countdown* are to be exhibited by the *Smethwick Photographic Society* in Oldbury.

41 photographers took photographs throughout 1999, one being selected for each day of the year. 60 of these images were enlarged and shown at the *OXO Gallery*. These will now be shown at *Smethwick* between 15 and 20 January, 2002. The address is: *The Old Schoolhouse, Churchbridge, Oldbury, West Midlands (Junction 2 off the M5)*

## CANYON LANDS

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## Words from the Chair

The LIP new year is off to a good start. The AGM in September was well attended at the Camera Club, Kennington, including a superb showing of Eddie Bowman's digitally printed books. May I welcome the new Committee members for this year, and give a special thanks to those who stood down.

The minutes of the AGM and the treasurer's report are enclosed with this issue of the *Journal*. You will note that at this AGM it was agreed to raise the members' subscription rates for the first time in many years. This increase will help us to provide better service, an improved *Journal* and to explore a wider programme of activities.

Close on the heels of the AGM came the annual LIP Members' Exhibition, held from 30 October to 11 November at Lauderdale House, Highgate. Around 35 members had work selected for the show. The theme was 'All Weathers', and if you were unable to attend the exhibition, there is a feature on page 7, with some of the images that were shown.

The newly elected Exhibitions Organiser, Avril Harris, has already secured a travelling exhibition of the *Countdown 2000* framed prints at Smethwick in January 2002. Avril has also been successful in provisionally securing free exhibition space for next year's Members Exhibition at an excellent venue on the South Bank in November 2002.

There are still many opportunities to make LIP even more successful, and volunteers with special skills are very welcome. In particular, anyone with web design experience could help us to develop the LIP website.

I hope to see as many of you as possible at the LIP Christmas party on Wednesday 19 December. Happy Holidays and best wishes for a new year that is everything you want it to be photographically!

Quentin Ball

## A message from our new Exhibitions Organiser

I was elected, at the AGM, to take over as exhibition organizer from Carol Hudson, who is studying for a PhD at De Montfort University with Paul Hill.

We should all offer our thanks to Carol for the hard work that went into organizing this year's exhibition, which was well attended on the night of the Private View.

As organizer I am keen that the annual exhibition and hopefully

individual and smaller group exhibitions should be toured, rather than just seen in London. As a start, in January the *Countdown 2000* images will be shown at Smethwick Photographic Society. For those of you who are unfamiliar with it, the club is based at The Old Schoolhouse, Churchbridge, Oldbury, West Midlands (Junction 2 off the M5). It has darkrooms, a lecture hall, studio, and digital imaging suite complete with all equipment and enough space to hang 350 images. The club also has kitchens and a bar.

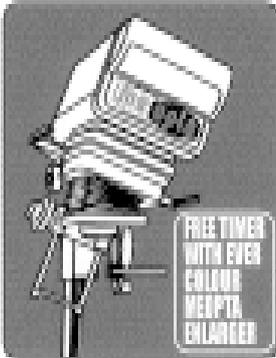
The exhibition will probably be renamed 'Photographers' London' and will hang from the 14th to at least the 28th of January 2002.

Avril R. Harris

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## Virginia's Images for Peace

*Virginia Khuri had an exhibition of her work at the Nakazawa Gallery, Hiroshima, Japan, from 1 to 7 October. She shared the exhibition space with two painters, one from Boston, USA, and the other from Cambridge, England. The theme of the show was Images of Peace for Hiroshima, City of Peace. Here is Virginia's exhibition statement*

Ever since being a teenage guest of the people of Hiroshima, I have thought about the meaning of 'peace'. Peace is found in light arising from the world's darkness; in harmony and wholeness in the midst of divisiveness; in affirmation in the face of evil. Hiroshima first taught me this, and these photographs, moments of stillness in which peace resides, are an expression of what I continue to learn.

One of the 25 prints which was very much appreciated was the Maine chair, also in the recent LIP show (as shown on page 12).



*This clipping was taken from a local newspaper, which reported the exhibition. Just in case your Japanese is a bit rusty, Japanese neighbours of Gordon Raisin have provided a translation. Our thanks go to them.*

### **An Exhibition with a Hope of Peace held in Hiroshima**

*An exhibition named 'Image of Hiroshima' showing works of three artists including Virginia Khuri, an American artist who once stayed in Hiroshima 43 years ago, has just started at Gallery Nakazawa at the heart of the city.*

*The exhibits include Khuri's still-life photography, Stephanie Walburg's oil painting with cherry blossoms over an abstractly coloured base, and Daphne Aster's still-life oil paintings. The theme of the whole exhibition is 'hope for peace', which, for example, in Khuri's photography, is well-expressed in her specific way of using light.*

*The gallery is run by Chikako Nakazawa, whose family Khuri stayed with for three months 43 years ago. The two girls became good friends as classmates at the high school they both studied at and have kept the close friendship since then. It was 17 years ago when Khuri had an exhibition at Nakazawa's gallery for the first time with one of her artist friends, Walburg. Although there were some difficulties to realise this second time round due to the terrorist attack in New York, all artists except Aster managed to fly over to Japan for the reunion with Nakazawa. They all say, 'It makes such an enormous sense to hold this exhibition in a city like Hiroshima at this very moment.' The exhibition will be on until the 7th October.*

## Tip

The main objective of photography is the creation of a photograph that fulfils the artist's criteria – in a very broad sense. Whatever happens, you will end up with prints and/or slides as time/years go by. The amount of negatives, prints and slides climbs into hundreds, even thousands.

## Q

Your time in the 'darkroom' is precious enough without spending frustrating time searching through thousands of files. If valuable negatives or slides are locked safely away, contact sheets are in a file, and proof prints are in boxes, how do you keep it all together?

It is imperative that a numbering scheme is in place to connect all these vital elements. The simplest filing programme consists of four digits, eg '01-17' – the '01' denoting this year and '17' meaning 16 rolls have already been shot so far this year and this one is number 17. With this 'code' on the negative sleeve, contact sheet and prints that are made, you will be very glad a year later when you want to re-print the image and find the information on the back that tells you exactly where the negative/contact sheet is. Further detail could be added to the code, but this is the basic starting point. Happy filing!

## Edward Bowman's response to Avril Harris' article, *Opening a Can of Worms*, published in the September Journal

I really enjoyed reading the September issue of the LIP Journal. It is now a very superior production indeed and one of which we can all be proud. I read Jill Staples' article where she mentioned Paul Hill's inspirational workshops as being the origins for the formation of both LIP and IPSE. It has always seemed to me that the main focus of interest for the majority of members of both groups is the fine monochrome print, largely related to landscape photography.

Having spent most of my photographic life mainly dealing with colour printing and now using my computer, I felt that my own work was positioned on the fringes of this great enterprise. Things have changed slightly and some photographers are now using colour.

I felt, however, that I had to respond to Avril Harris and her "Can of Worms" even if only to defend my peripheral corner. Avril has a computer that has an insatiable appetite for black ink when used as a word processor. On that basis we are told that using archival inks is a certain route to financial annihilation. We are told that manufacturers are pushing digital cameras to the detriment of the autofocus SLRs and that computers are very expensive and that much of the images produced by digital work is substandard. With this last statement I totally agree, but not for the reasons given. It is not so

much that most computer generated images are technically inferior but that visually they often descend to a level never before reached by any Kitsch yet produced.

Having said that, and after many years of darkroom work, I find digital imaging a total liberation, permitting me to concentrate on imagery itself rather than the exhausting sessions in a darkroom. Come to think of it, a darkroom space is a very expensive item indeed and the chemicals are never entirely user friendly. There are those who adore the craft work of chemical photography. Yet when I look at this from an historical perspective I have often noted that some of the finest quality prints ever made were albumen prints. This process is not used today. As new discoveries are made photographers move on to other more convenient processes. I want to be positive about this and try to explain why I have been so attracted to computing. To start off with, let me say that unlike the alternative process photographers, I find the technology of no interest except for the power it gives me over my image.

I recently went to a meeting of a group of excellent and very dedicated monochrome photographers. They were looking at members' images and I realised that most of the discussion was about tone control grade of paper, developers, etc. Tone control of a scanned negative can be a very simple and extremely accurate process on the computer. I can study every square centimetre of my image in the greatest detail and make the finest adjustments, and at leisure. I stress this because in the heat of the darkroom in the early hours terrible things can and do happen. I, on the other hand, can save my image and return hours or days later to work on it. That is an immense benefit.

Furthermore, once the final adjustments have been made and the image printed I can save the file, and I know that next time I want a copy I will get exactly the same result, something far more

difficult to do using traditional methods. When I look at Ansel Adams' notations on the areas of a print to give more or less exposure, I am sure that he would have embraced this new process.

The modern ink jet printer now gives result that are indistinguishable from the standard photograph, and there are commercial machines that will turn out an actual photographic print on photographic paper.

It was just four years ago that I went to Messrs Ilfords Ltd to see an Iris inkjet printer at work. The A1 prints on watercolour paper looked ravishing, and the sharpness and detail was wondrous to behold. Shortly after that Epson came out with their first inexpensive printer. The rest is history.

When I was making photographic prints I had a very limited choice of paper surfaces to work with. Now I can print on an almost unlimited number of surfaces and paper colours. I can make books without having to glue prints onto sheets of paper. I can combine my prints with text using Quark and graphics using Illustrator 9 and get truly professional results. I can tone my prints, including split toning. I can emulate any of the old processes and print them on any paper without using a drop of strychnine, or whatever is currently used. I am the master of my own photographic destiny.

I sometimes think that the emphasis on the craft element in the production of images has become a kind of fetish, a turning away from facing the actual issues, which are about ideas and real content in work. Reading about the production of art work as proposed by Duchamp has convinced me that craft is certainly not the crux of the matter.

By the way, just below Avril's article in the September issue was a tip for spotting prints. This can be done in a matter of seconds on a computer. Long live the Revolution.

*Edward Bowman*

# The LIP Annual Exhibition

## *All Weathers*

*Our Annual Exhibition took place at Lauderdale House the beginning of November. The theme, All Weathers, was intended to be interpreted in as wide a way as possible. Here is a sampling of the various interpretations on show*

The prints that follow are simply those that would reproduce the best, forcing us to leave out many interesting images which could not be reproduced without seriously degrading them in the process. Thus, most colour images have been excluded, as well as those at the ends of the tonal range in black and white. If you were unable to see the exhibition itself, we hope that this glimpse will inspire you to work toward participating in the next one.



Michael Crawford-Hick

*Len Salem and Edward Bowman*



Michael Crawford-Hick

*Peter Jennings and Franco Chen*



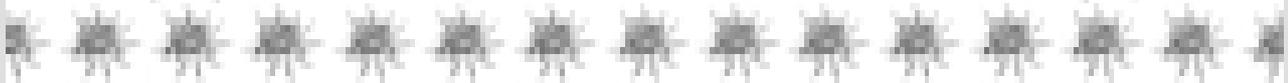
Michael Crawford-Hick

*Sam Tanner, Virginia Khuri and Jeanine Billington*



*View of Alpes from the Refuge de Profane*

*View of the Alps*



*This was probably the hardest day. Before lunch we climbed Col Tournier (2600m) and Col de Lancia (2420m).*

*In the afternoon we crossed two glaciers and numerous snow and rock fields followed by Col de Profane (2620m) which gave us a view of the Bohème below.*

*We hurried down only to discover this vicious little climb at the end!*





Batool Showghi - Untitled



Jim Barron - Hot Weather



Tony Mayne - Minus 25°C



Gordon Raisin - Wet Pavement 1



Janet Hall - St. Paul's  
Church, Islington



Virginia Khuri - Maine chair



Yoke Matze - Kew Gardens

# The Photographers' Gallery Bookshop choice

*Laura Noble and Sarah Fordham present the pick of recently published books, which make ideal Christmas presents. LIP members receive a 10% discount on all books. You need to show your LIP membership card when purchasing.*

## **DON McCULLIN**

*Publisher: Jonathan Cape. Price £50 (£45 members)*

For too long Don McCullin has been known predominantly as a photographer who records some of the world's most traumatic events and situations. Finally a book has been compiled displaying the artistry of this exceptionally brave and committed photographer. No stranger to poverty, McCullin grew up in London, where he associated with gangs, some of which he eventually photographed in a series called "The Guvnors", which became his first published work.

After winning a British Press award for pictures taken at the Berlin Wall (a trip taken without assignment, out of his own money) McCullin was posted to many front lines, including, most famously, Vietnam as well as Cyprus (1964), Jerusalem (1967), New Guinea (1970), Cambodia (1970 and 1975) and Beirut (1976). Taking risks became second nature to him in order to inform the world, and he often put his own life in danger.

This book, also covering his emotive pictures in Bradford and the North of England as well as his work in disaster areas of the Third World, makes this the most comprehensive compilation to date. This, along with a copy of his autobiography "Unreasonable Behaviour," published by Vintage (price £12.99), are a must for all those interested in the finest quality photography there is. - LN



## **SNAPS - Elliot Erwitt**

*Publisher: Phaidon Press. Price £45.00 (£40.50 members)*

Making work since the 1940s and a prominent member of the Magnum photo agency, Elliott Erwitt is known the world over. His famous images include Marilyn Monroe during the filming of 'The Misfits' and Khrushchev and Nixon arguing in Moscow. His work is not exclusively of this oeuvre, as his shots of the ordinary are also instantly captivating. Many of the photographs (the book contains over 500) have never been published. This work not only spans the globe but also half the century. An undoubtable classic. - LN

## **AMERICA'S IDEA OF A GOOD TIME - Kate Schermerhorn**

*Publisher: Dewi Lewis Publishing. Price £12.99 (£11.71 members)*

America at play, what a thought! No cliché or witty angle is missed. From overweight hotdog salesmen to Mardi Gras mayhem, Kate Schermerhorn captures the rich pickings that is the American public having 'fun'. Although these black and white images were taken in the nineties they may well have been taken in the fifties, as beauty pageants still rage on, baseball gear remains unchanged and the determined population hangs on to its apple pie politics.

This book makes you want to grab a flag and walk in a parade shouting "God bless America". With great admiration and tongue planted firmly in cheek Schermerhorn nurtures a nostalgic portrait of the America she obviously loves, no matter how eccentric her subjects. - LN



## **TRACEY MOFFATT**

*Publisher: Laudenum. Price £9.99 (£8.99 members)*

This book compiles a unique selection of Australian photographer Tracey Moffatt, including her lesser known atmospheric and sometimes disturbing black and white photography. By her convincing use of staging she "performs" the narratives of birth, death, sexuality, dreams and memory. Her success is deserved, as a powerful female presence is always felt within the work, teetering on the strange yet sublime world she creates.

*Laura Noble*

**TRUTH OR CONSEQUENCES** - Nick Waplington

*Publisher: Phaidon Press. Price: £35.00 (£31.50 members)*

This book brings together a collection of photographs Waplington made between 1993 and 2000 of the New Mexico town called Truth or Consequences. This curious name came about in the in the 1950s as a response to the famous long-running radio show of the same name. The game show challenged its listeners to change the name of their town to the show's name; in return their town would be able to host the anniversary festival and be the site of a coast-to-coast live broadcast. The town formerly known as Hot Springs accepted the challenge and, to this day, it is called Truth or Consequences.



As well as being a warm portrait of the town's people, Waplington's collection is also homage to a great tradition of American photography, including Paul Strand, Walker Evans, Robert Frank and William Eggleston. In most of the images one can discern references to photographs made by these photographers, as well as representations of the myth of the American dream. This is one of Waplington's best books and a welcome addition to your library of American photography. - SF



**A BROKEN LANDSCAPE: HIV AND AIDS IN AFRICA** - Gideon Mendel

*Publisher: Network Photographers. Price £19.95 (£17.95 members)*

Africa-born photojournalist Gideon Mendel is no stranger to the conflicts that Africa has faced over the years, not least its current crisis, that of HIV and AIDS. Shrouded amidst the backdrop of ignorance and superstitious beliefs, the problem has reached epidemic proportions. The personal testimonies alongside Mendel's photographs put statistics into a real human context, worthy of the in-depth discussion so lacking among the powers that be. Through education, Action Aid aims to dispel the taboos and myths that surround the spread of this dreadful disease, in order to prevent this catastrophe from getting any worse. The photographs are both moving and terrifying, displaying the strength and heartache suffered by victims and families as the struggle continues in this brave land. - LN

**YOU PRESS THE BUTTON - WE DO THE REST**

*Publisher: Dirk Nishen Publishing. Price £8.99 (£8.10 members)*

Tracing back the history of early photography, which became accessible to the masses in the late 19th century, is nothing new. However, early snapshot photography is rarely seen; this book is a charming selection of such snapshots. Just as our own family photos are sometimes blurred, overexposed or not particularly well composed doesn't mean we treasure them any less, for they are a record of our lives as they were at the time the shutter fell.

All the sepia-toned images are circular, giving us a porthole glimpse of life as it was and the things people photographed. Aside from the change from sepia to colour, with the exception of the changes in our costume, we still seem to take the same hotch-potch mixture of family photos today. - LN



**PHAIDON 55's**

*Publisher: Phaidon Press. Price £4.95 (£4.45 members)*

The miniature monographs in this superb collection are great for reference, with each monograph selecting the key work of each featured photographer - photographers such as Eugene Atget, Nan Goldin, W. Eugene Smith and Joel Peter Witkin, to name a few. The accompanying text is helpful and informative, and some of the artists chosen are now no longer in print. These are true gems, and once you've bought one you'll want the lot! - LN

*These book reviews are written by freelance writers Sarah Fordham and Laura Noble, who are also staff at The Photographers' Gallery bookshop in central London. Many more reviews can be found on the Photographers' Gallery website, [www.photonet.org.uk](http://www.photonet.org.uk)*

# When Weegee was sent to Coventry

*Richard Sadler has had many encounters with photographers who are now legendary. Here is his story of his meeting with the renowned New York press photographer Weegee.*

In September 1963, during a Russian camera week held at the Coventry store of Owen and Owen, camera enthusiasts were given a lecture by the press hero of the time, Weegee. Weegee - or, to quote his real name, Arthur Fellig - was an American photographer whose book *Naked City* had become an international best seller and inspired a television series of that name in both America and Britain. Weegee had taken over ten years to collect the material for his book on

New York. He was the stereotypical, tough, wise-cracking, news photographer - chewing a cigar stub, hat propped on the back of his head, holding a Speed Graphic 5x4 camera with his flashgun loaded with a PF6O bulb, ready to capture the decisive moment.

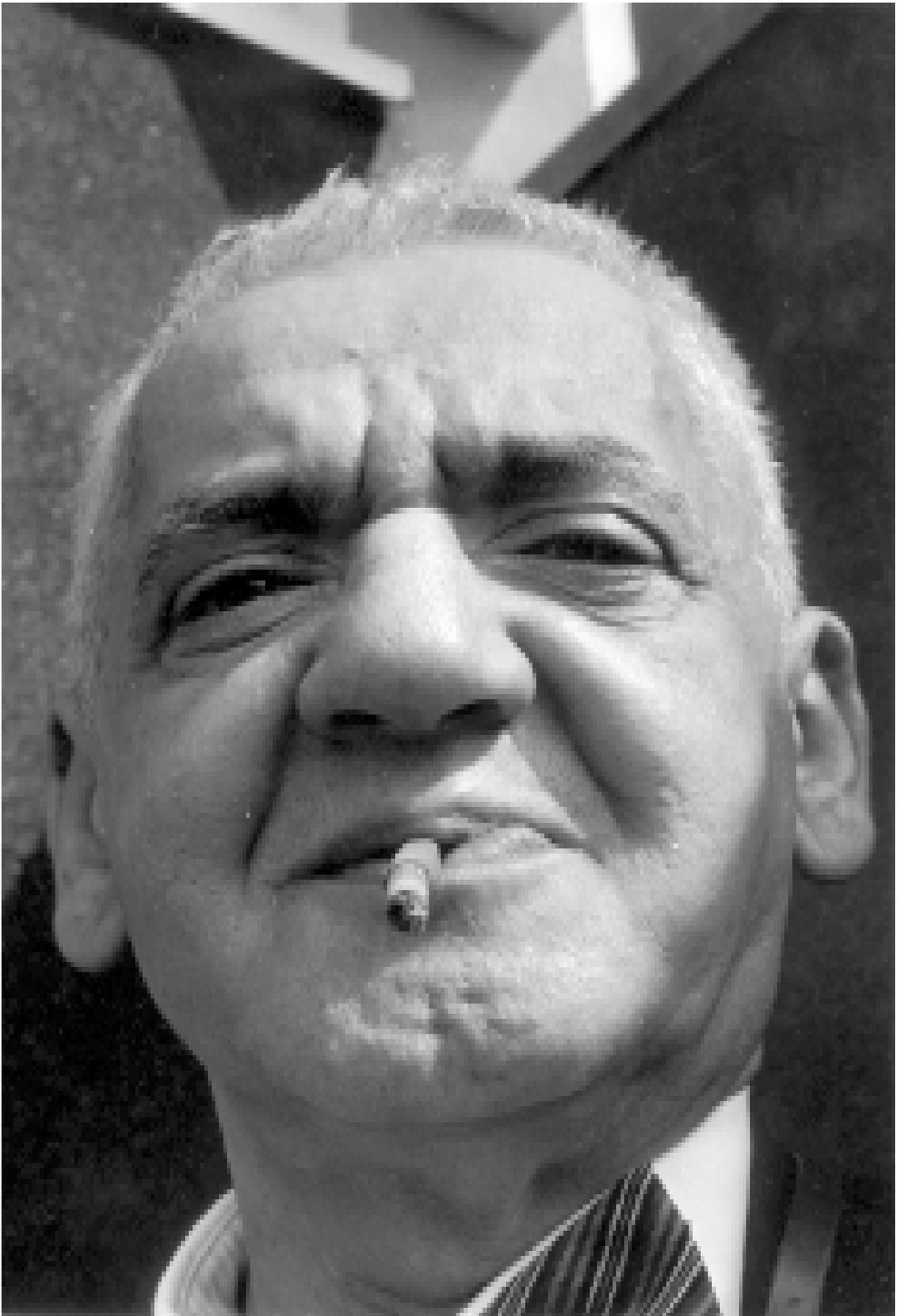
The son of a rabbi, he had emigrated to America from Austria at the age of 10. Leaving school at 14, he had various jobs

before becoming a freelance press photographer. His beat was New York City and his nickname, Weegee, was an allusion to the Ouija board. Why? because he arrived so early at the scene of newsmaking crimes and events that it seemed to be supernatural. The real reason for his early arrival was that he was the only press photographer in the United States at that time with a permit to use a police radio. It was this radio, constantly tuned into police calls, that enabled him to be at the scene first - not, as was thought at the time, a mystical connection. He adopted the title Weegee for, as he said, it read better as a credit line for a picture than Arthur Fellig! Documenting the gang violence of the 1930s was his speciality in the early part of his career. He became so good at it that it was rumoured that the gangs would inform him of a particular "killing" before the police got there. The political power



Richard Sadler

Weegee records an interview for the BBC



Richard Sadler

Weegee in Coventry



Richard Sadler

Weegee with Mr V Khrianin of the Russian Delegation during Russian Camera Week in Coventry, 1963

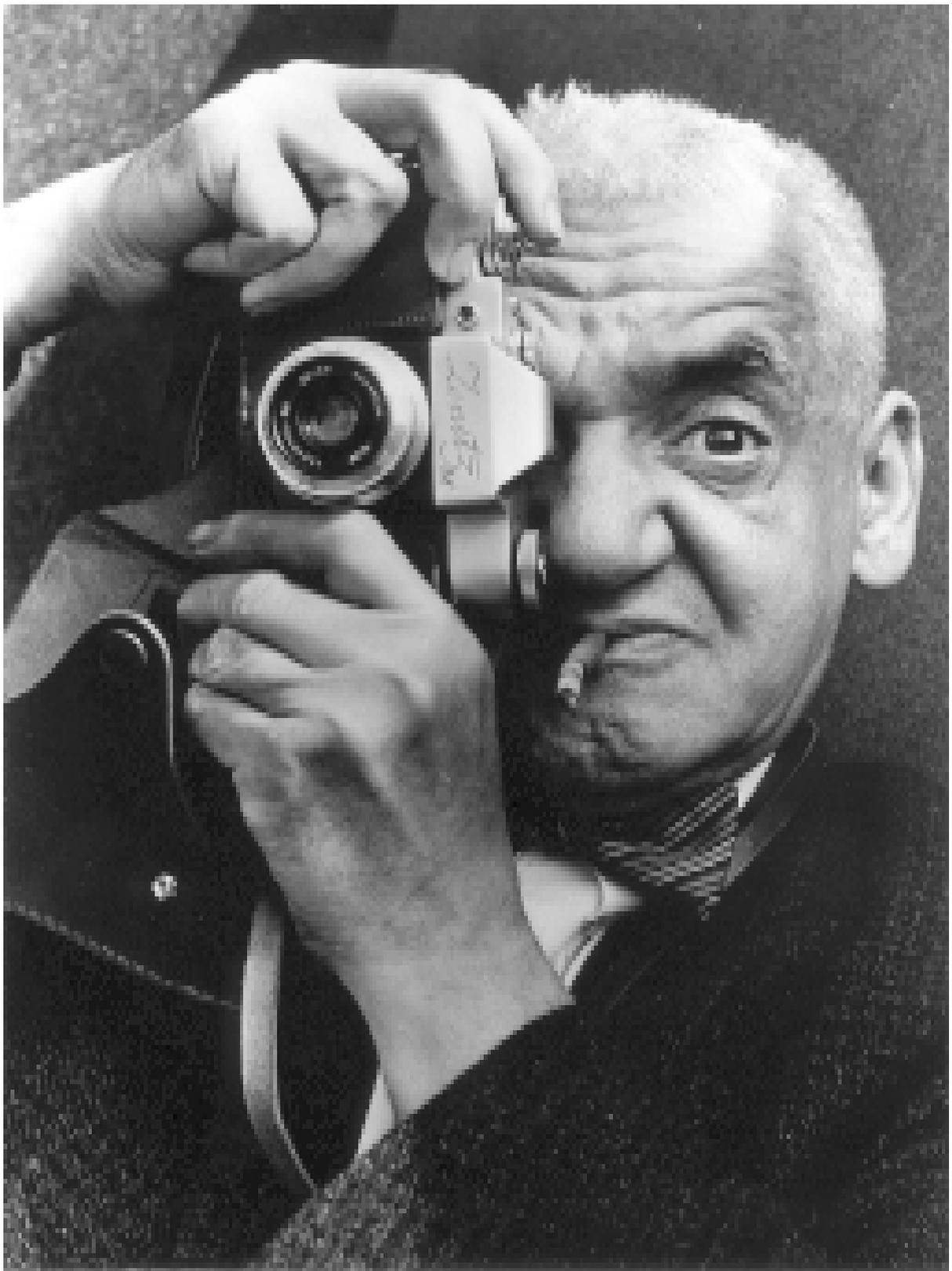
of his now front page picture 'scoops' in the New York Times was not lost on rival gang leaders at the time. However, his visual wit and the humanistic power of his images extended to other more benign events - New York celebrities, children playing in the crowded New York streets, and Frank Sinatra's swooning fans. Though he was still proud of his early framed cheque from Time Inc which read "Two Murders, 35 dollars" he turned towards the photographic arts. His encounters with Stieglitz were legendary, the most notable being when on meeting him (with his Speed Graphic of course) he said, "You Stieglitz? me Weegee." Then he took his photograph with flash on camera and said "You may have read about me in magazines. Check out your picture on the front page

of the New York Times tomorrow." In Coventry I was commissioned by Owen and Owen to assist him during his visit. The occasion was Russian Camera Week, a promotion by the UK importers who had commissioned Weegee to promote their cameras and lenses. During that week the Coventry Standard published an image he made at the time of the Lady Godiva statue entitled "Lady Godiva on a Gee-Gee by Wee-Gee" where he employed one of the many image distorting methods he used to make his "Art" photos. In an interview for the same newspaper he said, "I aim to bring any subject to life with my camera. I have even succeeded in making the Mona Lisa smile." The Coventry Express, the first national newspaper to use and print colour photographs, showed his colour

work of Lady Godiva and Coventry. They also quote him as saying, at that time, that the caricature pictures he had taken of Macmillian and Kennedy, which were published widely in Europe, had been denied publication in the United States by the State Department. About Coventry he said, "Coventry reminds me of Philadelphia - I spent six months there one night!"

Weegee was a great photographer, born in 1899, who died in 1968. He kindly gave me a signed copy of "Lady Godiva on a Gee-Gee". I enjoyed his company, his impish humour and surreal but human eye. He taught me a great deal during that week. The images of him that I made show, I hope, some of the qualities of that remarkable man.

*Richard Sadler*



Richard Sadler

*Of this image in the Vanda-Collection, Tessa Sidey the Keeper of Print at Birmingham Art Gallery, , wrote:*

**'Weegee the famous, by Richard Sadler**

A portrait that suggests both homage, from one photographer to another, and construct about the photographic vision. Sadler focuses on the face and direct gaze of the famous American photographer Weegee. One eye is open, alert and fixed on the visible world, while the second 'framed' eye is the camera itself, Weegee's Zenith. We, the viewers, appear to be the point of study for Weegee at the same time as Sadler is studying his fellow practitioner. Or is this portrait also encapsulating the essential relationship between subject, photographer and viewer? Weegee's eye on the world and the essential prop of his trade are inter-dependent with us in our real space, as is Sadler's; the construct is both finite and infinite.'

# Impressions

*featuring short reports and reviews of LIP workshops and exhibitions of members.*

## *Steve Pyke Workshop*

This photograph of Steve Pyke, the renowned portrait photographer, was taken by Sam Tanner, one of those who attended his workshop on 13 October. During the workshop Steve discussed how his enthusiasm for photography was first kindled when he recognised the medium's potential in an early picture he had taken of a circus performer. That enthusiasm has remained with him and has given rise to several major projects, including an on-going series of ultra-revealing portraits of philosophers shot in extreme close-up using a medium format camera with a close-up extension ring. Steve demonstrated this technique when he photographed all 14 of the participants on Polaroid film with available light, and then encouraged them to experiment by photographing each other.

Steve started the day by giving a comprehensive run-down of his



*Steve Pyke by Sam Tanner*

career, showing his work from its experimental beginnings, and demonstrating the various developments in his work which

have brought him to his present highly acclaimed position as one of the country's most important portrait photographers.

*Janet Hall*

## *Talk by Annie Halliday*

*Steiner House, September 25, 2001*



*Annie Halliday*

Most of us have at one time or another made, or contemplated making, photograms, perhaps the most basic of photographic techniques. We think of them as being simple, but as she spoke it became clear that for Annie Halliday a photogram is the result of a complex exploration of subject and light. She does not just lay objects onto photographic paper under the enlarger, or in sunlight; using a torch she shines light through objects onto paper set at various angles and distances. Annie also does things like using seawater on a partially dry plate to shine light through the salt crystals. The resulting photogram is then laser etched onto glass and shown with light shining up through it. Needless to say the effect is lovely. The work we saw is the result of seven years of obsessive



*Annie Halliday*

questioning and expanding of the limits of the method. It will be interesting to see what Annie does next! - *Virginia Khuri*

*Anne Crabbe attended a study day on the exhibition 'Out of Japan', currently showing at the V&A*

### Kicking his Stone along the Pavement

I came out of the lofty, circular lecture hall of the V&A last week feeling optimistic and happy. The study day on the current photographic exhibition in the Canon Gallery, 'Out of Japan', had been wide-ranging with a variety of accomplished and eminent speakers: Martin Parr, Mark Haworth Booth, Sebastian Dobson (researcher of early Japanese photography), Michael Wilson (owner of most of the Beato photographs on show and a leading expert on nineteenth century photography), and Taro Amano (curator of Yokohama Museum of Art) But the reason for my upward surge of spirit had been the ideas and personality of the last speaker, the photographer Naoya Hatakeyama.

The exhibition includes selections from Hatakeyama's *River* and *Underground* series, together with Beato's photographs of Yokhama in the 1860s and the *Ravens* series by Masahisa Fukase. In excellent English and with humour and transparency, Hatakeyama related how he came to live in Tokyo as a young man after an upbringing and education in the country, how he had been absorbed by the city architecture and raised motorways, his view of these from his motor bike, and how he set about making a vertical map of Tokyo.

On a visit home, he saw with fresh eyes the enormous, local limestone quarries and started photographing the shattered landscape - the 'pitiful hills' as he heard them described. But he knew the livelihood that the quarries bring and he had already been impressed and seduced by the soaring architecture in Tokyo that relies on just that desecration of the landscape.

Hatakeyama's views of ecology were formulated through his photography. *Blast*, a series of close up photographs of rocks being

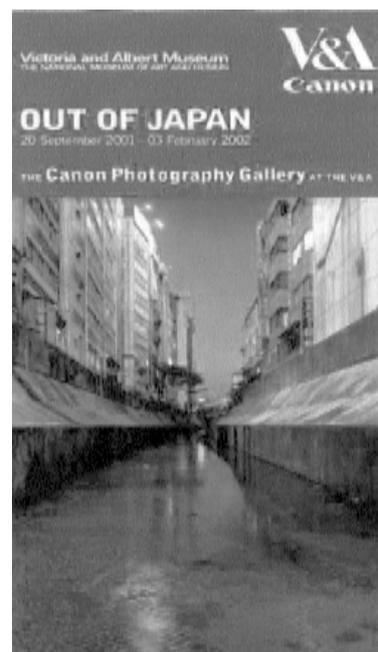
exploded, followed the initial quarry pictures.

About this time, Hatakeyama read that Paris had been built with stone excavated from underneath the emerging city but was thwarted by officialdom in his attempts to photograph the resultant catacombs. He was then working on the series *River*, softly glowing colour images of Tokyo's rivers and canals. Initially these were taken from bridges and roads, but when Hatakeyama donned boots and photographed from the waterways themselves, the format of the final photographs emerged with moving, mysterious water, towering buildings, and a central horizon.

He recounted how one day he noticed the round subterranean opening that one of the rivers disappeared into; he added a hard-hat and a torch to his rubber boots and, with trepidation, entered the dark cavities under Tokyo. The series of photographs *Underground* developed from this.

"When I look at the progression of my own work, it is like watching the boy kicking his stone along the pavement, following it as it goes off in one direction or another, but always linked to the last push from my foot," said Hatakeysma.

It was this last simple analogy that stayed with me from a day of erudite and absorbing lectures. I



heard it with a photographer's ears; curators, critics and students will no doubt have gained other 'most memorable' words from this fascinating day, but I have subsequently been looking at my own work and its progression afresh.

In Hatakeyama's photographs we can share his wonder at his world: through his words about that work and his graceful demeanour, we are encouraged to define our own work. Do 'kick your stones' to any further photographic study days at the V&A!

Anne Crabbe



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A  
Reflection  
of my own  
Enthusiasm

*Ann Pitkin*



Ann Pitkin

*Enthusiasm*

**M**y photographs are fragments of familiar, but not necessarily comfortable, scenes of daily life. *Enthusiasm* and *Nightshelter* are London images but not specific to the city - they show scenes that are familiar to everyone.

I don't want to be limited in my photography - I want the freedom to experiment and explore possibilities. This reflects my life experiences. I often photograph people and animals, but my images are not portraits. Instead of describing the character of an individual, I want my photographs to make a broader description of life, one that portrays a real scene or event, but also includes my personal feelings and situations.

In the past, I have worked with contact sheets and sequences of images, trying to take the work beyond the frame of the single photograph. In *Enthusiasm*, I have tried to develop this idea, suggesting an energy which is breaking out of the square boundaries of the image. Radar, the dog I photographed, has become a reflection of my own enthusiasm, my wish not to be constrained or held back.



Ann Pitkin

*Nightshelter*