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TABLE OF CONTENTS

The Museum's Collections .......................................... 1
Eduardo Paolozzi General DYNAMIC F.U.N. ........................ 5
The Silent Films of Cecil B. DeMille ............................... 6
Photography and Photographic Education in the USA ............... 8
Le Cunctator .................................................................... 14
California Symposium ...................................................... 15
Heinrich Kühn .................................................................. 16
My Creative Experience with Photomontage ....................... 18
Alfred Stieglitz vs the Camera Club of New York ................. 21
Aug. Salzmann, Phot. ...................................................... 24
Firsting the Firsts .......................................................... 26
"Talent" .......................................................................... 29
Synoptic Catalog .............................................................. 32
Victorian Illustrated Books ................................................ 36
Traveling Exhibitions ....................................................... 40

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ERRATUM
In the review "Two Books of Ultra-Topography" [Image XIV, 4, p. 11] reference was made to two painters who worked directly from the photograph: "Richard Estes and Robert Morley." Obviously the latter name should have been Malcolm Morley. Robert Morley, the British painter of animals, landscapes and genre subjects who held a certain popularity between 1884 and 1919, has never been shown to have worked from photographic images.

Front Cover:
Heinrich Kühn
Untitled, n.d. (ca. 1902)
Gum-bichromate [Neg.15645]
See article within.

Back Cover:
Eduardo Paolozzi
"Careers today... How children fail"
Pl. 736, General Dynamic F.U.N., 1970
Photo-lithograph [Neg.16465]
See article within.
PHOTOGRAPHY AND PHOTOGRAPHIC EDUCATION IN THE USA

The American Dream, one conjectures is to enjoy a high standard of living together with considerable leisure time. Whilst this concept of living is still a dream to most of us in Britain, it has become, by comparison a reality in the USA. Unfortunately the relative affluence has brought its share of problems, which present something of a headache to the established, fairly well off older generation in the States today. The biggest problem appears to be the old cliché of the generation gap.

Higher education in the USA has become a Social necessity, and to drop-out of high school or university is conversely, a social stigma to be avoided at all costs. It is this education explosion, together with the desire by the young people to identify and to swing away from their parents' affluent materialism, and conformity, to a more radical involvement in social conditions, that has probably caused the 'gap'.

Photography, the do-it-yourself mass media communications system has been an obvious choice as a vehicle and language for young social comment. This has led to the enormous popularity of the subject in the universities and colleges everywhere. Comparing this with the situation in Britain leads to some interesting facts. The most recent survey of full-time British courses showed that only twenty-eight centres existed, all of which were involved with photography purely as a vocational or professional medium, turning out perhaps three to four hundred photographers a year. A similar more comprehensive survey under preparation at the same time in the USA showed that some four hundred and forty courses were offered throughout the States. A staggering figure considering that the U.S. population figure is only about four times larger than the United Kingdom. It was obvious, upon studying this document, that a somewhat different attitude exists in the USA towards photographic education generally. An example is the reported 107 degrees in photography which included 49 Bachelors degrees, 32 Masters and two doctorate degrees. Compared with the one reported British degree these figures invited investigation.

I was very fortunate, recently to be able to make a 15,000 mile trip around and about the USA to study at first hand the situation regarding photography and photographic education, its relevance and its problems. As a believer in the statement "that whatever happens in America today, will take place in Britain within ten years" I suppose I really set out to try and foresee the future.

Most of the American degree programmes were concerned with the use of photography "as a means, medium, or tool of communication," "visual literacy," etc. and because my own interest lay in the art field it was decided to concentrate on sampling programmes where photography was taught as part of an art or design college or university art department. Additional "side issues" were museum collections and the sale of photographs by private galleries and individuals, and more important, to meet as many well known photographers as possible.

The tour, which was to take several weeks, was jointly sponsored by the Royal Society of Arts and Kodak Limited and was planned to encircle the States, roughly making a kind of figure of eight route. Starting at New York on the East Side, the tour ranged across to San Francisco on the West Coast, down to Los Angeles, back across to New Mexico, up to Chicago, down to Indiana then on to Florida. A second visit to New York on the way to Boston, then west again to Rochester, a short trip, relatively, to Pennsylvania, then again to New York and home. Fortunately, it was possible to make a few diversions and "stop offs" for sightseeing and photography at such places as Denver, Yosemite, Carmel, Grand Canyon, Santa Fe, Florida and Maine. Altogether 22 major towns and cities were visited and 50 interviews made—all within six and a half weeks.

Travel by air and car provided endless opportunities for photography where the countryside changed from the snowy peaks of the Rockies to the arid deserts of the Central and Mid-West. It was strange to experience temperature changes from 32°F to 95°F within an hour or two of driving in the mountains. The American culture is quite different from the British, in spite of its historic relationship, and provides endless amusement and amazement for the foreigner. The whole country is very extrovert and very, very big. In fact, everything is the "biggest in the world" (or highest, lowest, shortest, smallest, etc). One thing, however, which sadly cannot always be said for the British, is the willingness of the American to help an outsider, to freely provide help and information and to be as generous as possible. It was gratifying to be able to freely tape interviews and photograph almost anywhere, everywhere without the problems one often encounters in the United Kingdom.

The main objective considered when planning the tour was that of visiting and collating information regarding courses of instruction in photography, but due mainly to the the fact that in the majority of cases the courses chosen were within university fine art departments, it soon became obvious that it was necessary to learn something of the motivating forces behind the students and teachers before making a critical assessment.

Unlike Britain, most of America's great photographers also teach and in addition, whenever possible, sell their work as art, adornment and illustration. Photography, therefore enjoys considerable respectability and it is necessary to understand this social acceptance before forming conclusions regarding the courses offered.

The "side issues" of the tour thus became important background material and can really be broken down into two parts. Firstly, a look at the photographers typical of those who are currently "top" in the States and secondly an appreciation of the demand and market for good photography in terms of the art. This includes galleries and museums.

Typical of a long pioneering line of photographers which included such names as Stieglitz, Steichen and Edward Weston is Ansel Adams of Carmel, California. Ansel is very well known for his "natural" (his own word) photography of extremely fine quality, and he has a well established reputation for selling very beautiful copies of his work. These prints adorn many galleries, businesses and private collections throughout the States. (One can even buy a tin of coffee with an Adams spectacular wrapped around it!) Without any doubt,
Ansel is America’s best known photographer, and the most successful since the development of photography in 1839. A charming gentleman with a warm personality he is also probably the busiest photographer of all time. When I visited him at his luxurious home on the California coast he was involved in producing a new, retrospective folio of his work, consisting of 16" x 20" prints. Explaining his views on photography he was careful to emphasise the importance of archival permanence and the hand made quality of his prints. In fact each print (he sells thousands each year) is made on a special horizontal enlarger fitted with a complex multilight source enabling shading of the negative to be switched in electrically. His house which has breath-taking views over the Pacific, contains a built in gallery, dark rooms and work rooms. However, in the garden stands a small rather drab looking structure of concrete and when I asked if it was a bomb shelter (many Americans have “fall-out” shelters) he chuckled, explaining that his negatives were so valuable that he had to have a special fire proof, humidified, structure built to store them. Ansel runs the Yosemite Photographic Workshop, a venture which began back in 1947, situated in the beautiful and awe inspiring Yosemite Valley National Park. Each year photographers meet, discuss and make pictures, exhibit, etc. under the guidance of Ansel and others.

At Aspen in Colorado, another well known workshop takes place each summer. One of the main personalities to be found teaching at Aspen is Jerry Uelsmann of Florida, who enjoys a very high reputation as a photographer and teacher. Jerry (who recently toured England, presenting the RPS Cox memorial lecture) is Professor of Art at the University of Florida and photographer extraordinary. He has exhibited widely and is one of the elite Fine Artist-Photographers of the USA.

Jerry’s strange, often mirror like semi-schizoid images are somewhat frightening when first encountered, but after meeting their maker, I came away convinced that they were the simple and beautiful expressions of a visual poet. His light hearted, magical, sometimes bizarre approach to his work, coupled with his extreme talent, left me with the image of Jerry as the Mickey Mouse of Photography (also reinforced by the seemingly thousands of Mickey Mouse trivia scattered around his darkrooms).

In the suburbs of Buffalo in New York State, is to be found a young photographer with, in my opinion, a rosy future. His work is unlike either Ansel Adams’ or Jerry Uelsmann’s but represents more accurately what is happening in the USA at the moment. Les Krims creates his own events for his pictures. He admits that he is fond of a humorous touch but maintains that his pictures are designed, and sees photography as a medium for sociological comment and application. Les, who lives with his young industrial designer wife in a colourful working class neighbourhood of a rich American city is very concerned and influenced by his environment. His pictures attempt to draw a veil of humour over one of America’s greatest problems. Les Krims’ concern with the sociological environment through his photography was to be echoed throughout the whole of the tour, especially in New York, Chicago and San Francisco. It appeared, when visiting schools, that students identified with photography as a means of non-verbal communication— as a convenient way of expressing their innermost feelings about their environment, thoughts and opinions, etc. Photography in the USA is a revolutionary Art. An instant comment medium, a common visual language for all to understand. This was to be the motivating force behind most of the photographic centres visited.

If Adams, Uelsmann and Krims are typical of important contemporary photographers in the USA, then similarly one can assess the important centres of photography. New York City and Rochester are undoubtedly the foremost, whilst the West Coast (Los Angeles-San Francisco) and Chicago take second place.

Probably as a direct result of the social acceptance of photography in the USA is the ever increasing number of galleries and individuals selling fine photographic prints. Whilst by no means alone in this, New York can boast of several galleries and Museum collections of historic and contemporary work. Of considerable interest is the activity to be found on 60th Street, the home of the Witkin Gallery. Lee Witkin, a friendly connoisseur of the photograph, is now well established as a dealer in fine photographic prints of both an historic and contemporary nature. Looking round his small crowded gallery, I was surprised to learn that his sales were booming, especially seeing the price tags varying from fifty to one hundred and fifty dollars per print.
Peter Bunnell, the curator of photography at the Museum of Modern Art (MOMA) enraptured me with his long discussion on the future of photography. MOMA has long collected famous photographers' work and has very extensive archives (over 11,000 prints) but does seem to lack British contemporaries. The Museum, however, offers an invaluable service to photography by way of travelling exhibitions and the production of publications. The enthusiasm of Peter Bunnell is unparalleled, and it is sad to think that in London there is (stored away) one of the greatest historic collections in the world (so it is said) but alas not the enthusiasm. Whilst he was pessimistic of the British scene, he was excited by the recent Parke Bernet auction sales of Victorian photographs and equipment in New York and I must admit to a little gasp upon hearing him quote prices reached in the recent sales. For a Daguerreotype camera to sell for $2,600 is just a little staggering.

New York is the hub of photography on the East Coast, with perhaps Boston following on, and I would just mention the occurrence of the Carl Siemba Gallery in this very English city. Boston seems to me full of anomalies, for with its cobbled streets and Victorian iron work goes suave boutiques reminiscent of Kings Road, Chelsea. To find a Gallery of Photography and nearby, one of the most unusual schools of photography (MIT) run by the most unusual, (Minor White) yet most highly respected photographic character, is very unusual.

Three or four hundred miles to the west lies Rochester, one of the most important centres of Photography in the World. Rochester, an ordinary yet wealthy American boom city of concrete and steel boasts many connections with photography. It is the home of Eastman Kodak and other photographic companies; it has the biggest school of photography in the world (some 30 studios and 300 darkrooms at Rochester Institute of Technology) and it has maybe, the smallest school of photography (Photographic Studies Workshop). However the most important feature is the George Eastman House Museum of Photography.

In this former stately home of George Eastman, founder of Eastman Kodak, is contained one of the most important collections of early photography to be found anywhere in the world. Formerly directed by Beaumont Newhall and now by Van Deren Coke, the George Eastman House is busy actively purchasing and otherwise collecting both historic and contemporary photographs, films and equipment.

As a source of information and research the GEH attracts a large number of students, who can work in air-conditioned comfort in the special research centre set aside for this purpose.

Continuous shows of work are displayed in the galleries and considerable time is devoted by the many staff to the preparation of highly successful travelling exhibitions. (Some of these are being shown in the Photographers Gallery, London.) One of the most important aspects of the George Eastman House activities, in my opinion, is the production of books and monographs on historical and contemporary workers in photography and the publication of the journal IMAGE. Beaumont Newhall deserves special praise for his prolific writings and I understand that Mr. Coke is following his example. (In London we are looking forward to the new developments and activities!)

Chicago is another active centre for photography with three schools and several collections of contemporary work, but the West Coast is by far the more active, though a little dispersed, with centres at San Francisco, Carmel and Los Angeles. There are several galleries showing contemporary work, and it seemed to me to be important as the centre for a more radical fine art approach to photography. Looking at exhibitions, both in San Francisco and Los Angeles there was evidence of the art being pushed to its limits in three dimensions as well as two. Of course, the schools on the West Coast followed the same fairly radical pattern in their work, even though California has been the home of many "Naturalistic" photographers in the past.

So far I have attempted to piece together the background to the tour and analysis of American courses in photography. In order to appreciate the difficulty of conducting such a tour one must remember that there were some 440 courses listed throughout the states. In order to come out of this venture as a sane human being, these 440 courses were reduced to a mere 25—being selected as operating at a fairly high intellectual level in the Art field. These schools were all recommended as being foremost in the USA and thanks must go to Professor Van Deren Coke, (at that time at the University of New Mexico) for his invaluable help in planning the tour.

Most of the centres visited were universities, where it was found that photography was firmly accepted as both a minor and major study alongside such subjects as painting, sociology, sculpture, anthropology, etc. Of the centres visited the following programmes are worthy of comment because of unusual philosophies and approach to the problem of education.

At Massachusetts Institute of Technology, Boston, Minor white a well-known figure and driving force of the American scene—writer, poet, philosopher—explained his views on Photography. It was obvious that here photography was being used in an unusual way, to gain a "sense of revelation" of the students' environment, in order to create an enlightenment in the sociological sense. Another interesting point was made by Minor, and I quote "We do not try to function as psychologists... we give a great stress to using photography to break down the barrier between the inner and the outer." When Minor went on to describe his use of Astrological charts, I realised that here at MIT photography was akin to a psycho-philosophical analysis in a sort of participatory "do-it-yourself" practical form—perhaps a way of sublimating the emotions in tangible image form.

Similar philosophies were encountered at several other centres and one worthy of note is the Photographic Studies Workshop at Rochester where Nathan Lyons is offering a somewhat unusual programme at the graduate level (MFA). The school, formerly a carpentry shop, was converted, decorated and fitted by the students with a little help from some commercial concerns, by way of equipment. When I first visited the Photographic Studies Workshop, Nathan greeted me hammer and saw in hand and covered head to toe in dust. On the second visit I was able to look around the studios
and work areas and learn something of the aims from Nathan. The students were well integrated into the group and there was a strong spirit of enthusiasm present. Many students worked in outside jobs in order to finance themselves in doing their thing in photography. The overall aim of the workshop appeared to be to bring together young people with the same views on photography in order to create a visual ideas exchange centre, based upon a philosophic and sociological ideology formulated by Nathan! Perhaps the following quote by Nathan might explain—"There is a need to interest people who can deal conceptually with the medium, who may not be photographers, but may be people in other fields, such as philosophy, sociology or anthropology, who can begin to help clarify, for a very naive photographic community. There is also a need for centres to explore the needs of the medium and human communication problems. . . ."

Most of the work being done at the time of my visit was extremely interesting, mainly social documentation and involvement in the local society. One project, a social welfare involvement, attempted to show the local coloured community how they themselves lived. The students photographed people in their homes in the most deprived areas and then mounted a large open air exhibition on a disused lot nearby. The people were able to see themselves and their neighbours in their own environment—the object of the project being to try to encourage the local Blacks to improve their conditions.

The Institute of Design in Chicago is something like Piccadilly Circus if one happens to visit it, as I did, on the first day of session. A popular well established and respected centre, it operates primarily as a design school, and as Arthur Seigel put it "the photography course is planned essentially along Bauhaus principles." The course, which is of four years duration leads to a BS in photography although the policy is to study photography as a design tool. On top of this, approximately fifteen graduate students stay on for a further two years to obtain a MS by thesis. Of course, in common with all American courses, students from other departments attend photography classes, and photography students must obtain certain "credits" in several other academic disciplines before qualifying for their degree. I was amused by Arthur's comment "We don't have failures."

Chicago is also the home of two other photography courses—one at the Art Institute and the other at the University of Illinois, Circle campus—an impressive piece of architecture in concrete, with open plan, split level circular studios—but I understand very impractical when it comes to studying there. Both photography and film were used as an adjunct to Fine Art.

At the Art Institute of Chicago, the photographic department is actually in the same building as the Museum and Art Gallery—which has a good gallery of photography. Asking Barbara Crane, one of the lecturers, about the course she succinctly put it "It's a pretty active and enthusiastic place with conscientious teachers. . . . I work constantly—there's never enough time. I think there is one thing that keeps any department alive—that's when the teachers are doing their own work."

It was at Chicago that I first encountered something quite new to teachers in Britain. There exists in the States a kind of teacher migration. One never quite knows where a particular lecturer will be the next time you meet him. In Chicago I encountered two such migrants—Mike McLaughlin and Bob Heinecken. Both were spending a period of time teaching in Chicago and on release from their own departments in Connecticut and Los Angeles. Exchanges, sabbatical and releases appear very popular and regular amongst teachers in the USA and many requested information regarding the possibility of Anglo-American exchanges.

Bob Heinecken's department at the University of California, Los Angeles had perhaps the most extreme Fine Arts views on photography. Much of the work comprised of symbolic abstraction and considerable time was spent on multi-media two and three dimensional work. I found the work very stimulating and valid if one considers photography as an equal Art. Certainly California is the home of a new school of photo-abstractionist sculptors,—the movement was felt as far north as San Francisco and Oakland, another cosmos of photographic activity. Talking to students, did, however, give some cause for concern. They felt that they would like to know more about straight photography which was becoming neglected in the excitement of the new visual experiments.

At Albuquerque in New Mexico and Gainesville in Florida were found two university art departments with similar philosophies. Neither radical nor conformist, I felt that these departments were more typical of the good courses in the States. Both were fairly well balanced academically, fine-art-wise and as far as equipment and facilities were concerned. Van Deren Coke founded both photography programmes. Jerry Uelsmann as mentioned earlier, is now responsible for the University of Florida course—and obviously the students were ardent admirers of Jerry's work. On the surface a more academic approach existed at the University of New Mexico, where the History of Photography was given prominence along with photography as a social agent although Jim Craft with whom I spoke was an exponent of the use of silk screen and litho multi-image combinations. Albuquerque was without doubt the most beautiful of towns with its adobe buildings on a back cloth of high mountains—its Indian culture and Mexican food. Two other quiet, almost rural centres visited were Lafayette, and Bloomington in Indiana. At the Purdue University in Lafayette, Indiana, Bob Forth's Art Department is contained in the School of Humanities, Social Science and Education. Obviously as might be expected, a humanitarian approach was adopted in the photographic programme and in fact a 1 year introductory course had been started similar to the British foundation or diagnostic art courses. At the end of the introductory year, students then decided the subjects to pursue further.

At Indiana University at Bloomington is found the remarkable Henry Holmes Smith with his assistant Reg Heron (formerly from England). Henry Holmes Smith is considered one of the founders of photographic education in the States, having spent most of his life pursuing the subject. For many years he published paper after paper (at his own expense) on the problems of photography and education. When I arrived, both teachers were deeply involved in self
analysis, aiming at programme improvement for the forthcoming semester.

Asking Henry his views on schools he commented "It would be better by far, if schools such as ours created a pernickety audience than for us to turn out more exhibiting photographers—an audience that won't put up with badly printed, badly taken, badly thought out and lying photographs." Obviously the words of a realist, genuinely trying to raise standards—with both feet firmly on the ground.

Whilst Henry Holmes Smith was very concerned with the real problems of photography i.e., competence, meaning, etc., in New York photography was being used for quite different purposes. At the New School for Social Research a group of young humanitarians led by Mike Engels and Benedict Fernandez were offering a programme of photography primarily as a means of social comment. At a very lively meeting at the school I was able to question some of the supporters of this philosophy. Evidence of the very real social struggle of the black population abounded at the meeting and I felt that perhaps photography was yet another armament in the fight for recognition. Bruce Davidson's comments seemed to sum up the situation: "I think that young photographers from Universities and Colleges are a real social force. . . . I would like to see a new generation of photographers. There needs to be a re-birth in photography. . . . I think the old guys have had the world long enough." Richard Avedon was much more philosophical when he simply stated "Being a good photographer is like being a good lover, you don't necessarily develop muscles, but you develop yourself as a person, deep in yourself—and probably love better".

Charles Reynolds of the School of Visual Arts aptly concludes my thoughts on the visits to the New York centres when he said "A lot of students don't want to think too much about going out and getting a job in photography—many would prefer to get a job in something else and just do photography." Of course this statement, which is rapidly becoming true in Britain also, opens up a whole new argument about the justification of photographic education in Britain, but in the USA brings us right back to where we started. Photography is popular and it is socially acceptable. And if you were paying $3500 per year for your education would you not want to be free to choose your subject—without restrictions and references to job opportunities?

To draw conclusions from such a tour as this is perhaps a dangerous thing to do but many questions do arise and I shall attempt to clarify the problems.

Unlike the situation in Britain, most programmes in the USA are not vocationally oriented and students are not necessarily prepared for a career in photography per se. Some students obviously do go into Professional Photography, but the majority use the photographic instruction as part of their general education, and often relate it to Sociology, History, Anthropology, Philosophy etc.

It follows therefore, that in the USA, Photography, (if that is the correct term) enjoys a much higher status than in Britain. It is a more or less standard University subject and is consequently inte-
The United States is a country of contrasts and the teaching of Photography is no exception. Whilst facilities varied from almost nil to the biggest, most lavish in the world (RIT) so did philosophies of Photographic Education vary. Often the better equipped Colleges did not have the most progressive aims, whilst the most spartan setups had laudable if somewhat idealistic and unreal philosophies.

One thing that did not vary, however, was the enthusiasm, effort and genuine desire to improve and progress. Without any doubt at all, the far-seeing philosophy related to Photographic Education on the whole, and the aim to educate the complete person into a better being extends through almost all the centres visited. This is the essence of what is lacking in the British system.

One such problem I feel should be brought to the notice of the photographic community in Britain is the criticism levelled at the national heritage. Much of photography’s history took place in the British Isles and the Americans just cannot understand why the people in Britain are so apathetic about the incredible photographic treasures there are lying around, unseen.

In spite of the fantastic amount of research and work which took place in the last century, there is nothing in Britain remotely approaching the George Eastman House. Historic treasures are continually being shipped to America and I can now understand the expression of amazement at the British complacency. When will the British national bodies (especially at RPS) and the manufacturers, dealers and publishers get together and set up a decent National Museum and Gallery and then set about acquiring funds for the purchase of both historic and contemporary work? Really it all boils down to “Education” again.

It looks as though Fox Talbot and Daguerre did not work in vain after all. At last photography is recognised!

And for those of you who are still not convinced, I have saved this beautiful little quote by Ansel Adams:

“To me the negative is the equivalent of the composer’s score and the prints the performance. So you are free, but you get your information on the negative and then you perform it. You don’t have to perform it exactly the same every time, any more than you play the same every time. I mean, you would perform it in your style, but one of the great things about music is the fact that it does vary. It’s amazing the scope of expressions yet still keeping perfectly musical without destroying the composer’s intentions”.

And for me, Nathan Lyons sums up:

“Too many people think they can change the medium immediately —I think it may take five years”. W. G. Gaskins

*W. G. Gaskins is Head of the School of Creative Photography at Derby and District College of Art, and Head of Photographic Studies, Trent Polytechnic, Nottingham, England.

REFERENCES

3. The Regent Street Polytechnic (Now the Polytechnic of Central London) offered a B Sc in Photographic Technology. It has since added a BA in Photographic Arts. No other degrees in photography are offered in this country.
4. Royal Society of Arts Assistant Teachers Bursary Award for Travel 1970.
7. The Photographers’ Gallery, 8 Great Newport Street, London W 1.