

Summer 1989

The Lexington Camera Club, 1936-1972

Robert C. May
University of Kentucky

Follow this and additional works at: <https://uknowledge.uky.edu/kentucky-review>

 Part of the [Photography Commons](#)

Right click to open a feedback form in a new tab to let us know how this document benefits you.

Recommended Citation

May, Robert C. (1989) "The Lexington Camera Club, 1936-1972," *The Kentucky Review*: Vol. 9 : No. 2 , Article 2.
Available at: <https://uknowledge.uky.edu/kentucky-review/vol9/iss2/2>

This Article is brought to you for free and open access by the University of Kentucky Libraries at UKnowledge. It has been accepted for inclusion in The Kentucky Review by an authorized editor of UKnowledge. For more information, please contact UKnowledge@lsv.uky.edu.

The Lexington Camera Club, 1936-1972

Robert C. May

On the first Thursday of December in 1936 the Lexington Camera Club held its regularly scheduled meeting. The speaker was Prof. Louis Edward Nollau, who taught engineering drawing at the University of Kentucky.¹ Nollau knew a lot about photography. He had been a photographer of the pioneer kind, working in the era of the glass-plate negative. He had coated his own glass plates and prepared the emulsions for his own printing papers. Moreover, Nollau had worked extensively as a photographer for the Cincinnati, New Orleans, and Texas Pacific Railroad that goes through Lexington, Kentucky.

According to a newspaper account of the Camera Club's meeting on 4 December 1936, Professor Nollau addressed the members that night on the history of photography, from the discovery of the action of light upon silver compounds to the expanding industry and art of the time. He spoke not merely from research, but from experience and a personal appreciation of the work of photographers active in days when exposures were long, plates were wet, and equipment was unwieldy.

The Lexington *Leader's* coverage indicates that Professor Nollau was introduced by John L. Carter, program chairman, after introductory remarks by Olin Hinkle, president of the club. Julian D. Cox, secretary, read communications from individuals, camera magazines, and manufacturers, in which program contributions were promised. After an open forum discussion, members gathered about a long table on which their photographs were placed for study. Through the thoughtfulness of Mrs. Fred Oberst, refreshments of coffee and cakes were enjoyed.

I am sure that on that evening, while Professor Nollau was speaking about the history of photography, none of the members present had even the slightest thought that the Lexington Camera Club, during its thirty-six-year history, would make its own contribution to the history of American photography. The group had been organized but a few months before. Its activities, however, would embrace not only a number of talented and

knowledgeable local amateurs, it would bring to the community some of the foremost figures in the field, mount exhibitions featuring work by internationally prominent photographers, and foster the development of individuals who would not only publish images, but whose work would be shown and collected by the country's major art galleries and museums.

The Lexington Camera Club started when W. Brooks Hamilton, a young Arts and Sciences professor at the University of Kentucky, received the casual suggestion that he should begin a camera club in Lexington. At the time, Hamilton was teaching hygiene and public health at the university and for some years had already been photographing scenes around Lexington. Hamilton began his photography as a young schoolboy in Canada. He came to Lexington in 1928.²

Brooks Hamilton says in a 1978 interview that he started photographing seriously around 1934. "The more I thought about it . . . a camera club in Lexington would be good. So I said . . . I think we should form a camera club, and somebody told me to find Dr. Louis Mulligan." Dr. Mulligan was a dermatologist. "He was such a kind-hearted man. He wouldn't charge people half the time and never would have any money. Louie was a good photographer," recalls Hamilton. Hamilton and Dr. Mulligan got together to start the club. "I didn't know all the people interested in photography," notes Hamilton, "and he did. So he said you get in touch with this one and that one." The club needed a president, and neither Louie Mulligan nor Brooks Hamilton wanted the job. "I finally got in touch with a man on the [Lexington] *Herald* newspaper, and we got him to be the first president—Olin E. Hinkle. He was a very good influence."³ Dr. Mulligan was from a pioneer Lexington family. His father was the magnetic orator Judge James Hilary Mulligan, author of the famous poem "In Kentucky," Consul to Samoa, and friend of Robert Louis Stevenson. Louie Mulligan's boyhood home was the present Maxwell Place, home of University of Kentucky presidents. He acquired his first camera, a 4"x5" glass-plate view camera, in 1882, as a premium for selling subscriptions to *The American Agriculturist*. It was certainly true that the doctor would know all the people in town interested in forming a new camera club. The organization thus came together in the fall of 1936. "We made it just for one purpose," Hamilton later recalled, "making pictures and exhibiting and that was it."⁴ Most Lexingtonians involved in photography were members and



In 1944, some members of the Lexington Camera Club posed for a group portrait. Front row: Clyde T. Burke, F. Van Deren Coke, James Tinder, William Curry; middle row: Prof. W. Brooks Hamilton, James K. Poole, A. Z. Looney, Dr. Louis H. Mulligan, Dr. Charles N. Kavanaugh, Roland S. Roberts; back row: John Tinder, Duke Young, J. Winston Coleman, Jr., John W. Davis, Sr., Paul Price, John Riley. (Courtesy of Mrs. Roland S. Roberts)

remained so over a period of years. Dr. Hamilton himself was active from the founding until the club disbanded in 1972; Dr. Hamilton died in 1983 at the age of eighty-three.

Dr. Mulligan's influence and friendships brought together a host of interested people. They were business people, lawyers, doctors, and college people who wanted to explore photography for their own personal enjoyment and artistic expression. "There were no professional photographers among the early members," Brooks Hamilton indicates, "and there were no minutes kept of the meetings."⁵

Some of the charter and very early members were: Coleman Alford, Dr. W. R. Allen, Barton K. Battaile,⁶ Clyde T. Burke,⁷ Col. John L. Carter, F. Van Deren Coke,⁸ J. Winston Coleman, Jr.,⁹ Julian Cox, William Curry, J. W. Craig, Mr. and Mrs.

Charles Davidson, Donald Davis, John W. Davis, Sr.,¹⁰ Mrs. S. S. Dihel, Vaughn P. Drake, Jr., Mrs. W. L. Dunkman, Robert Dunsmore, Donald Glass, Joseph C. Graves, Sr., Perry Hamilton, Dr. W. Brooks Hamilton, Benjamin R. Hart, Larry Hedges, H. T. Hertzberg, Olin E. Hinkle, Dr. Ed Johnson, Walter Kaiser, Dr. Charles N. Kavanaugh, John Krauss, Mrs. Jerome Lederer, Prof. Claiborne G. Latimer, A. Z. Looney,¹¹ Mrs. Gladys McAdams, Prof. Ralph N. Maxson, Dr. J. L. Morgan, James C. Mellon, Dr. Louis H. Mulligan, Prof. Louis Edward Nollau, Mrs. Delia Oberst, Tate C. "Piney" Page, Dr. Stanley S. Parks,¹² Dr. Sallie Pence, Paul M. Pinney, James L. Poole¹³, Paul Price, John Riley, Stofer Ringo, Roland Roberts, Clay Simpson, Ardery Sparling, Irvin Stern, Jr., James Tinder, John Tinder, Ernest A. Welch, Mrs. William Wheeler, Merrill Whitmer, John C. Wyatt, and Duke Young. By 1941, when Joseph C. Graves, Sr., was president, a local news story reported that the Lexington Camera Club had over a hundred members.¹⁴

The University of Kentucky campus provided a meeting place for the new club. "Prof. Ed Fisk in the Art Department helped us," says Brooks Hamilton. "Ed was not directly interested in photography, but he was interested in *us*. He gave us space in the Art Department to meet."¹⁵ In those days the Art Department and University Art Gallery were located in the Biological Sciences Building, today the Funkhouser Building. The club held its monthly meetings there until the early 1950s, when it moved to Room 208 of the present Fine Arts Building. The club remained there until 1967, when it became necessary to move its meetings from the University of Kentucky campus.

From the very start the club was a unique group of photographers, embracing both organizational and artistic talent. There were the organization's officers—president, vice-president, secretary, and treasurer. The leadership was elected in January by the members. Dues for active members were five dollars yearly; students could join for one dollar. In the early years, there were not very many students interested in the club, because photography was not in the university curriculum. The club had very little on which to spend its treasury, just meeting notices and postage.

In the 1940s it was popular for camera clubs to be affiliated with the Photographic Society of America (PSA). Such affiliates were guided by PSA doctrines, which have since been

S.
n,
r.
st,
s,"
e
d

characterized as the "sweetness and light," "old cliché images," and "big, blue, and glossy" (they printed very large and toned their glossy prints blue) school of thought. The Lexington Camera Club, influenced by the wise leadership of its early founders—Hamilton, Mulligan, Coke, and others—fortunately never became a group of the PSA type. Indeed, it benefited immensely from its uniqueness and independence.

The club was located in a small Southern city, and its diverse membership included amateur photographers from all walks of life. The organization could never be compared with typical camera clubs elsewhere. This group was unique in that each individual member could choose his own direction in photography. For many, this generated photographs that were an extension of the self rather than what proved to be in vogue among other organizations linked nationally through a body such as the Photographic Society of America. For the Lexington Camera Club, the city and the environment around Lexington was a rich photographic garden.

The first formal public exhibition of the Lexington Camera Club, held in 1940 and recorded in an eight-page printed catalogue, was mounted in Room 205 on the mezzanine of the old Phoenix Hotel. It comprised 112 prints, to be on view in the afternoons and evenings from Monday through Thursday, 19 to 23 February; however, on 21 February the Lexington *Herald* reported that the show would also be open during the mornings, because of the strong public response. "Spring Afternoon," by Dr. Stanley Parks, won first prize. In the following year, a slightly different approach was adopted, and the show, scheduled for 25 February to 1 March 1941, was dubbed the "First Annual Kentucky Photographic Salon." In addition to works by members of the Lexington Camera Club, there were also entries by members of camera clubs in Berea, Owensboro, Louisville, Paducah, Frankfort, and from individuals throughout the state at large. "The Book of Ruth," by Lexington's Joe Graves, took first place among the 260 photographs judged by P. H. Oleman of Cincinnati. The third salon, 1942, was judged by the well-known photographer Axel Bahnsen, of Yellow Springs, Ohio, and the accomplished Van Deren Coke took first place with "Foggy Morning—Yarmouth," third place with "Wheat," and also an advanced honorable mention with "Oxen, N.S."¹⁶

In the early years, exhibitions were held in the Phoenix Hotel



Joseph C. Graves, Sr. (1905-1960), "Victor Hammer," 1950. (Courtesy of Mrs. Victor Hammer)

on Main Street and in the old Kentucky Utilities Building then located at Short and North Limestone Streets. Later locations varied, and in May of 1948, for example, the annual exhibition was open for a ten-day period at the University of Kentucky Art Gallery, then located in Room 217 of the Biological Sciences Building. There were approximately seventy-five black and white photographs displayed. The exhibition also included three showings of color transparencies made by members Clyde Burke, J. W. Davis, Sr., Perry Hamilton, and Dr. Charles N. Kavanaugh. Brooks Hamilton was president of the group at the time of the 1948 show and had also been its leader in 1945.¹⁷

Most members at this period were using twin-lens reflex cameras. Many of them used the Rolleiflex 2 1/4" square format camera, and some of them, such as Winston Coleman and Dr. Kavanaugh, used the 4"x5" view camera for their work. Dr. Mulligan used an old 2 1/4"x3 1/4" German folding camera. The twin-lens reflex and the 4"x5" view cameras were those favored by Van Deren Coke when he was in Lexington in the 1950s. While some members produced 35mm color transparencies, one, Jerry Crouch, did especially notable work in the late 1960s and early



Benjamin R. Hart (1882-1949), "Hemp Field," 1942. (Courtesy of Mrs. Victor Hammer)

1970s with 2 1/4" square color transparencies. It was not until the early 1960s that anyone began using the 35mm camera for black and white photography.

One early member, Ben Hart, had considerable photographic experience before joining the Lexington Camera Club in 1937. He, according to Brooks Hamilton, was the first real booster the club had. Hart had retired to a farm just outside Versailles, Kentucky after a career as a chemist in the fishing industry in Alaska. Ben Hart immediately began helping the other members of the club soon after he joined the group. He offered and taught several photography classes to members. His work, and the work of the club generally at that time, was in the classical landscape tradition. He had photographed in the West and also in Alaska, and he knew important practitioners, including Ansel Adams, who was associated with the influential *f/64* group, and William Dassonville, a member of the California Camera Club, which has since been described as "the primary enclave of art photography on the West Coast."¹⁸ Hart, in fact, brought Ansel Adams to

Lexington to speak. Both Hart and Hamilton produced photographs included in the *Kentucky Calendar* series published by Amelia Buckley and Carolyn Reading (later Mrs. Victor Hammer) at Lexington's Bur Press. Brooks Hamilton pays tribute to this Woodford County member by saying, "Ben Hart was a fine photographer, and everyone liked Ben. . . . I used to take him one of my photographs every Christmas. One year I rapped on the door, and no one came. I later heard Ben was there . . . but very ill. The next thing I heard, Ben was dead."¹⁹

In 1949 James Poole was president of the Camera Club, and for the years 1950 and 1951 Perry Hamilton and Earl R. Young served as president respectively.²⁰ The monthly meetings continued through the years. Always each month the total number of black and white images shared would average forty-five to fifty prints. Each member would bring four to six examples. They would have these mounted or matted on white boards ranging in size from 11"x14" to 16"x20", with the photographic print size normally varying from 8"x10" to 11"x14".

The club's meetings were somewhat formal. Before the meeting started each member having photographs to show would place his prints out for viewing. There was usually a long line of prints standing up against the chalkboard on one side of the meeting room in the Fine Arts Building. All the members and guests would examine the work closely before the meeting began. When a session came to order the president would recognize visitors and make announcements. Then, formal print viewing started. Each member was given a slip of paper which had consecutive numbers printed on it with a blank space by the side of each number. It was to be used to record one's own personal score for each print. The scoring evaluation system was from ten down to one; a score of ten was highest; a score of one was the lowest value that could be placed on a print.

The prints were removed from the chalkboard, numbered, and stacked on a table in front of the room. One of the club members had made a large viewing stand with special lighting. This was placed on a table. The president would place each print on the stand and leave it there for about twenty seconds. During that time, each member would place his own evaluation score for that print on the scoring sheet. When the viewing was completed, scores were totaled and averaged for each selection. The print receiving the highest average score was selected as the "first place"

print for the month. There would be a second and a third place print, as well.

These winning prints would be placed again on the light stand, and the president would lead an open forum discussion about them. The remainder of the prints would also be discussed. If any member had color slides that evening, the slides would be placed in the projector and shown. The same evaluation procedure would be followed. The slides, too, would be discussed, and the meeting would be concluded. Meetings routinely began at 7:30 p.m. and ended at 10 p.m., with about fifteen to twenty members attending.

I joined the Lexington Camera Club in 1952. I was a seventeen-year-old high school student. I had been doing photography since I was nine years old. One of the club members, Jim Bill Craig, who had been following my early photography, invited me to go with him one month to the club. I went for several months before I joined. I can remember my fear the first time that I took my photographs for showing. I had been looking at the fine photography of other members—Dr. Mulligan, Brooks Hamilton, Van Coke, Dr. Kavanaugh, and others—for several months when I decided that I would like to show my own work, too.

At that time I had been photographing with a 2 1/4"x3 1/4" Speed Graphic camera and had been making landscapes and night photographs with it. The night photographs, made around Lexington, were of the city lights and were time exposures with some up to thirty minutes in length. These night scenes were something new that I was trying, and I was not sure that the Camera Club members would like them. The next month's meeting came, and I took four prints, one of which was a night scene. They were 11"x14" black and white prints that were mounted on 16"x20" mounting boards. That evening the night scene entitled "Third and Walton Crossing" (Lexington's old C & O railroad yard) was voted first place by the members. After that, I continued showing my work through the years.

The print criticism and discussion at each meeting would be conducted by such members as Van Deren Coke and Brooks Hamilton. I soon became aware that my association with the Camera Club could teach me more about photography. It became a kind of photographic school for me, because photography in those days was not being taught in the University of Kentucky Art Department.

Although my first Camera Club meetings were in the 1950s, I



Louis H. Mulligan (1869-1954), "Kentucky Angelus," 1899. (Courtesy of Mrs. Roland S. Roberts)

still have a vivid picture of those early gatherings. Dr. Mulligan would be sitting on the front row. In his hand he held his hearing aid amplifier, the volume turned up to "high," so that he would not miss a single comment about the photographs. The old doctor was in his eighties. I recall some of his beautiful photographs, which were landscapes and scenes around Lexington: Morrison Hall at Transylvania University and the sexton's cottage at the old Episcopal burying ground on Third Street in Lexington. His image "Kentucky Angelus," dating from 1899, showed the figures of a woman and child standing across the street from the present Fine Arts Building (near Maxwell Place) and looking across a field in the direction of Woodland Park; it won a photography contest sponsored by the *Detroit Free Press* the year it was taken, took second place in the Camera Club's first exhibition in 1940, and was featured in the catalogue of the 1953 Camera Club show, held 22 June to 3 July 1953 at the Lexington Public Library. In later years Brooks Hamilton spoke well of Dr. Mulligan's photography, commenting, "he could see a landscape like *that!* . . . he was good." The kindness and sensitivity of Dr. Mulligan came through in the feelings that pervaded his photographs. Dr. Mulligan died in

1954 at the age of eighty-four, and he was an active member of the Camera Club at the time of his death.²¹

I recall, also, the comments and discussions of Van Deren Coke during print criticism each month. Van was well spoken to all the members about their work. Van's celebrity had begun, and his career was to take him to the University of New Mexico, George Eastman House, and the San Francisco Museum of Modern Art. At this time his contacts in the photographic world were already forming, and he knew, for example, the Westons—Edward, Brett, and Cole. I remember when he showed a portfolio of Edward Weston prints to the club. These were the prints that had been printed by Brett Weston and were being offered for sale at \$25.00 per print. They were signed "E.W." When Van lived in Lexington he was president of the Van Deren Hardware Company. He made many of his photographs on the way to work from his home on the Georgetown Road. I recall several of these images: "Early Morning, West Main Street with Mary Todd Lincoln House," "Davis Bottom," and "Chitterlings for Sale—Georgetown Street." Van always showed four to six prints at each monthly meeting.

Sometimes Brooks Hamilton would talk about the important technical qualities of the members' photographs, and, wherever improvements might be made, he offered constructive suggestions. Brooks over the years had become very knowledgeable about all types of films, developers, and papers. For any discussion which led the group into technical data, Brooks possessed the needed information. He once built his own camera, a view camera. "It had all the tilts and swings on it," he recalled. "You know I sent the plans for that thing to Eastman Kodak hoping they would agree to build it and sell it . . . Well, they said 'no,' because it was too costly to build, . . . no one would buy it, and that was in the days when things were *cheap*! It had everything on it, and I never did use it."²²

Early Brooks Hamilton photographs, made in the 1940s and early 1950s, dealt with the pictorial landscape. They were 11"x14" black and white prints. Brooks even had a special photographic pass that allowed him to wander anywhere on the old Elmendorf horse farm and make photographs. He and Dr. Charles Kavanaugh photographed together on weekends. By the late 1950s, however, Brooks began working more with abstractions from nature as the subject for his photography. In a feature for the *Louisville Courier-Journal* on the 1959 Annual Lexington Camera



W. Brooks Hamilton (1902-1983), "Untitled," 1959. (Hamilton Collection, University of Kentucky Photographic Archives)

Club Exhibition, held at the University of Kentucky Art Gallery, the newspaper's critic wrote: "the photographs—all in black and white—are abstract enough to please any lover of the abstract. Dr. Hamilton's subjects are provided by Nature and are the commonplace items most people see around them daily. Such items as an onion that has sprouted, the cross-grain in wood, a

thistle or milk-weed pod, give him material for many pictures."²³ Brooks made most of these pictures in his basement studio. He had worked as a bacteriologist when he first came to the University of Kentucky in 1928. Perhaps these late abstract images of the 1960s were suggested by the intense experience of examining objects under the microscope. In later years, Brooks was forced to abandon work in his basement darkroom for reasons of health; he turned to working with 35mm transparencies, and made them on his extensive travels to every part of the world.

In 1954 Ralph Eugene Meatyard joined the Lexington Camera Club.²⁴ Gene had been photographing for several years before joining the organization. He came to Lexington's Tinder-Krauss-Tinder in 1950 and went to work there as an optician. Some eighteen years before Gene joined the Camera Club both John Tinder and John Krauss had become charter members. By 1954, however, neither was active.

Tinder-Krauss-Tinder was one of three places in Lexington where Camera Club members could purchase photographic supplies and equipment. They operated a small equipment and supply shop just to the rear of their optical shop. They then had only one store in Lexington, and it was located on North Upper Street, just one block from West Short Street. On any Saturday morning it was not uncommon to see such Camera Club members as Dr. Kavanaugh, Dr. Hamilton, Clyde Burke, or Walter Leet in the little camera store. They offered a small discount to Lexington Camera Club members. One of their first salesmen was "Doc" Wallace Kiser. Later Ralph Soards took over and maintained the operation until the photographic store division went out of business in the middle 1960s. Doc and Ralph, too, were members of the Camera Club.

Gene Meatyard had been exhibiting his photographs in state fairs and salons sponsored by the Photographic Society of America (PSA) prior to entering the Lexington Camera Club. I can recall some of the first prints he brought to the meetings were 11"x14" images, and they were mounted on 16"x20" white, pebble-grained mounting boards. The backs of the mounting boards revealed various acceptance stickers—from the Illinois State Fair, and other exhibitions, as well. Soon Gene became very active and began showing some of his more recent photographs each month. They were photographs of his family and shots made around Lexington. Gene was using a second-hand Leica camera then, and in 1955 he

acquired the Rolleiflex that he used for the remainder of his photographic career.

In the summer of 1955, shortly after Gene Meatyard joined the Camera Club, Van Deren Coke offered a series of photography classes at his home. These were open to the more serious club members at that time, and the sessions, including Van, numbered five photographers. The others participating were Jim Bill Craig, Dr. Zygmunt S. Gierlach, Ralph Eugene Meatyard, and myself. We learned the Zone System (a system of exposure and development put forward by Ansel Adams), and we talked about photography as a creative medium. We photographed together, and Van made us more concerned and aware of relationships of form and tonal values in our work. We discussed our finished prints, and we had several developing and printing sessions in his darkroom. These classes were a turning point for our work. Our photographs became much more individualistic because we had been stimulated into a new way of seeing photographically, and our personal orientation towards photography had been heightened and enriched. This was particularly noticeable in Gene Meatyard's work.

Two years after the Van Coke classes, Gene wrote this statement about his work:

I seek to create a picture that has implications which may be explored for a new concept in thinking—a picture seen largely from a subjective viewpoint. The man of ideas and ideals will search for and find elements of his imagination in segments of the actuality around him. My pictures are an extension of myself and invite the viewers to participate in my thinking about the object pictured.²⁵

Dr. Z. S. Gierlach, a radiologist, began as a result of Van Coke's influence to make his own special kind of photographs using objects taken from nature and pictured with the X-ray camera. I became interested in photographing people around Lexington; among the images produced were ones entitled "The Street Sweeper," "On Vine Street," and "In the Park." It might now be characterized as a kind of Henri Cartier-Bresson style; however, at that time I had seen none of the French photographer's work, and my method represented a personal, natural approach to the human subject matter. I continued straight photography, working with



F. Van Deren Coke (1921-), "Union Station," 1952. (Lexington Camera Club Collection, University of Kentucky Photographic Archives, reproduced by permission of F. Van Deren Coke)

people and landscapes until 1968, when I began doing multiple images in the camera. My work in this vein won significant critical notice, and I have since pursued this technique as a distinctive personal style.

Van's classes gave us each a new and fresh approach to photography, one that seemed to feed upon itself as a positive influence to creative photography, and that lasted through the remaining period of the club's existence. The active members would come and go throughout the years, but there was always that special and unique individual approach to photography that held the club together. The club always had very active members who brought work for showing at each monthly meeting.

In 1954 Brooks Hamilton was president of the Camera Club, and the organization mounted its annual exhibition at the Fine Arts Gallery at the University of Kentucky. This time the club's annual show was centered around a specific theme: "Focus on Lexington and Fayette County." Many of the pictures shown were designed to focus attention upon places and things which were frequently seen but seldom noticed. The show opened in November of that year and included 128 images by fifteen members. Contributing to the exhibition were Van Deren Coke, Jim Bill Craig, William G. Cox, Henry Duncan, Tom Gregory, Prof. W. Brooks Hamilton, Perry Hamilton, Dr. Charles Kavanaugh, Walter Leet, Jr., A. Z. Looney, Ralph Eugene Meatyard, John E. Thierman,²⁶ Claude Warnecke, Earl R. Young, and myself.

There was a print selection committee for the exhibition. It consisted of Van Deren Coke, Chairman, Prof. Raymond Barnhart of the University of Kentucky Art Department, and Claude Warnecke. In commenting on the show Coke observed that "The exhibition at the University of Kentucky, organized with the Department of Art, strives to give the non-photographer a new point of view toward familiar surroundings."²⁷ The club voted to give the entire collection of mounted prints, upon the close of the exhibition, to the University of Kentucky Libraries.

In the 1940s and 1950s the Camera Club had its social side, too. There was a little group of members who resorted to the Main Spring following meetings. The Main Spring was located on West Main Street at Spring Street and was owned by Otto Gruner, a Swiss brewmaster known to all as "Pop." Pop was devoted to his Camera Club clientele. "During World War II," according to

Brooks Hamilton, "beer got scarce. Pop would close the place until we came down after we had our meeting. Finally, we made him an honorary member. He was an old man, and I never saw such an emotional scene. . . . We made him a big certificate, and as long as the Main Spring stood that certificate was in a prominent place in there—'Pop Gruner, Honorary Member of the Lexington Camera Club.'"²⁸

Very seldom did the club as a whole plan outings for photography. One, recalled by Jimmy Poole, was a field trip to Paris, Kentucky, made in the late 1940s on the old Frankfort & Cincinnati Railroad.²⁹ Such excursions, noted Brooks Hamilton, were "socially good but photographically very poor." Nevertheless, there were several who photographed together from time to time. Van Coke, Gene Meatyard, and myself, for example, worked together on Saturday afternoons in the 1950s. Van would drive his 1955 cream-colored Chevrolet station wagon with an aluminum step ladder placed in the back with his equipment. When he got ready to shoot he would place his tripod and camera on top of the aluminum ladder and photograph from it. This could happen anywhere—in the middle of a little country road which seemed a promising spot. Meatyard and myself, in the meantime, would work around in the same area.

Many club members, busy professionals and businessmen, did their photographic field work on weekends. Brooks Hamilton and Dr. Kavanaugh, for example, would go out and photograph together on Saturdays and Sundays. They would alternate with subjects. Dr. Hamilton, mentioned earlier for his interest in abstract compositions, described his companion by contrast as a pictorialist. These two were also part of a larger congenial circle that made hundreds of weekend tours; the other members were Clyde Burke, Winston Coleman, J.W. Davis, Sr., A. Z. Looney, James Mellon, Jimmy Poole, Roland Roberts, and Merrill Whitmer. Two others who worked together in the field were John Tinder and Anton Bauman; tragedy claimed Bauman when, atop a water tower with Tinder making 35mm shots, he accidentally fell backwards to his death.³⁰


From time to time the Lexington Camera Club brought in notable figures to lecture. Among these were Ansel Adams, Nicholas Haz, and George Hoxie. Adams conducted a special symposium for the club in 1939. Nicholas Haz, recalls Clyde Burke, "taught a week-long class which several of us took."³¹



Charles N. Kavanaugh (1892-1955), "Springtime in Paris," 1953.
(Looney Collection, University of Kentucky Photographic Archives)

George Hoxie taught photography at Miami University in Oxford, Ohio, and he participated in one club program as a judge and speaker. "We had some PSA-ers talk with us once," recalls Brooks Hamilton, "but they were pretty routine in their talking and thinking. They learned the art by a formula. . . ." ³²

A. Z. Looney was president in 1956, and the Camera Club sponsored an important invitational exhibition of photographs by



seventeen contemporary American photographers. The participants were Ansel Adams, Ruth Bernhard, Reva Brooks, Wynn Bullock, Harry Callahan, Van Deren Coke, Larry Colwell, Ralph Eugene Meatyard, Arnold Newman, Don Ross, Charles Sheeler, Aaron Siskind, Dody Warren, Brett Weston, Edward Weston, Minor White, and Charles Wong. The show opened in January of that year at the University of Kentucky Art Gallery in the Fine Arts Building. Each photographer was represented by ten prints. This extraordinary showing would be the envy of any gallery. It was organized by Van Deren Coke. In addition to the invited exhibitors, Camera Club members displayed fifty-six photographs, as well; prints were by J. W. Craig, Edward Crowe, Dr. Z. S. Gierlach, Thomas Gregory, Dr. Brooks Hamilton, Walter Leet, Jr., A. Z. Looney, John Thierman, Dr. P. Van Dooren, Earl Young, and myself.

Also included were twenty-four prints by the late Dr. Charles Kavanaugh. The show was dedicated to Dr. Kavanaugh, and a resolution published in part in the exhibition catalogue affirmed that he was one of the organization's most highly regarded members. He was known to all of us as one of our first photographers, and he was, moreover, a cherished friend. He had guided the activities of the club as president and made many other contributions. "He was also instrumental in securing the photographic journals which are housed in the University of Kentucky Art Library," the memorial notes. "In the photographic works of Dr. Kavanaugh," it continues, "are seen the qualities of honesty, gentility, kindness, and knowledge and sincere appreciation of the world around him."³³ As a further gesture to the memory of Dr. Kavanaugh the Camera Club presented the University of Kentucky Art Department a signed print by Edward Weston.

The substantial catalogue accompanying the exhibition totaled forty pages and contained one reproduction from the work of each of the specially invited photographers. Clinton Adams, chairman of the Department of Art, observed in his foreword, "This exhibition brings together the work of seventeen contemporary photographers who are united in their common conception of photography as an art of the creative visual image: an image embodying or symbolizing some unique aspect of the photographer's experience of reality."³⁴

Years afterward, Louise Katzman, speaking as a West Coast

artist, recalled this memorable exhibition at the University of Kentucky Art Gallery:

There were not many chances for national exposure in shows that originated outside of California other than in the few shows organized by the Museum of Modern Art in New York. One noteworthy exception was *Creative Photography—1956*, which was organized by Van Deren Coke, then a businessman in Lexington, Kentucky. It was sponsored by the Lexington Camera Club. . . . This was a landmark exhibition for West Coast photographers, for ten of the seventeen artists were from California.³⁵

Speaking further of the show, Katzman noted that "Coke's selection reflected a dramatic departure from the point of view expressed in Steichen's exhibition only a year earlier. *The Family of Man*, the theme, had overshadowed the individuality and personal expression of each artist, but the emphasis of the new show was clearly on the creative possibilities of the medium."³⁶ The principles on which the club had been founded twenty years earlier could not have found more eloquent expression. It was this creative impulse, embodied in Coke and others in the group, that had prefigured so significant a show.

From 25 November to 21 December of 1956 the regular "Annual Exhibition of the Lexington Camera Club" displayed seventy-eight prints. Van Coke offered eleven photographs and Eugene Meatyard nineteen for a total of thirty images devoted exclusively to one theme, "Pieces of Georgetown Street." Gene and Van had been working on a project to photograph everyone on Georgetown Street from Main to what is now New Circle Road. In its entirety this photographic essay comprised some 150 pictures, and Gene described it in the flyer accompanying the show:

There are the people, the places, no derision shown. There is no squalor, but rather the moments when these people are at peace with themselves. It is not distorted to show the depths as were the W.P.A. Farm Security photographs. It is personal and with a sense of appreciation for the peaceful in the world.

We have only one story to tell and it is that these people are like you and me.

Twelve other photographers were also included in the show.

In the fall of 1956 Van Deren Coke entered Indiana University to study art history and later to receive his Master of Arts degree there. Ralph Eugene Meatyard, another important figure in the Camera Club, had been a student of Coke. Writing in *Aperture* in 1959 Coke spoke with pride of his association with Meatyard:

To write objectively about an outstanding student is difficult but certainly pleasurable. He is a part of you and you are a part of him. You have seen him develop from the initial awareness of photography as a means of expression, through the stage of the pastiche, and finally to a position where his individual talent has become a contribution to that small body of work which can be termed creative photography.³⁷

Coke further pointed out that Meatyard "went through the usual sequence from snap-shooter to camera-clubber, then going on to have his work exhibited regionally." Exploring this background in greater detail, Coke emphasized that the "difference between Meatyard's work and that of other photographers with his background is that he joined the Lexington Camera Club. This unique organization bears little comparison to the average club of its kind." It was, he wrote, "stimulated by a chemist and skilled photographer named Benjamin Hart who had retired to Kentucky."³⁸

Lexington was geographically isolated from the centers of photographic study and activity. Meatyard, in 1957, began a series of seminar classes for some of the club members at his home. Among those who took part were R. R. Boyce, Dr. Z. S. Gierlach, Walter Leet, Jr., Dr. Noble Macfarlane, Cranston Ritchie, Ben Turpin, Drexel Wells, and myself. Speaking of these classes in *Aperture*, Coke wrote, "His students serve as a challenge to continue new explorations as a leader of a freedom-loving association of similarly-minded photographers. Forced to draw much of his creativity from his own personal resources, he has depended on a wonderful capacity to regenerate himself by teaching others. . . ."³⁹

Meatyard's teaching extended from the private classes to the monthly discussions at Camera Club meetings. Members began to learn, from looking at his work and hearing him talk about photography, what it meant to be creative with a camera. It was



Ralph Eugene Meatyard (1925-1972), "Boy With Flag," 1959, (From Ralph Eugene Meatyard, Portfolio III, *Center for Photographic Studies*, 1974; reproduced by permission of the estate of Ralph Eugene Meatyard)

more than mechanical skill, more than pretty pictures. Meatyard fostered exploration and discovery within the Camera Club. As photographers, the members did not look just for new things but for new ways of seeing.

The 1960 Camera Club exhibition was reviewed in the *Lexington Herald-Leader* by Prof. Edward Rannells of the University of Kentucky Department of Art. "Cranston Ritchie⁴⁰ has it," he wrote. "Some of his work has the strange quality of dreams. Nothing that is soft, however. The images are vivid as those seen in a nightmare, and as likely to be remembered." Drexel Wells, he noted, "has this kind of imagination, too, though his

straightforward seeing of a lumbershed interior with bands of slanting light is one to remember." The show continued an unusual preoccupation with weathered boards and crumbling plaster, empty houses, and rocks, observed Rannells. "Yet," he noted, "all these things are seen with a fresh awareness." Brooks Hamilton, according to Dr. Rannells, made his discoveries "through enlargements of minute things and in the sensuous forms of flowers." Ben Turpin found his photographs "through a fascination with children" intent upon their own amusement. Walter Leet, Jr. found his photographic world in the lonely woods. Rodney Boyce was more conventional; his photographs were of coffee house interiors.⁴¹ Other members in the 1960 exhibition were Edward Crowe, Dr. Z. S. Gierlach, Dr. Noble T. Macfarlane, Valva Midkiff, Terry Morgan, Stofer Ringo, and myself. There were 115 black and white prints in the show.

There was also a showing of transparencies by those members who worked in color. This was held on the first Sunday afternoon after the show opened. The members who showed color slides that year were R. R. Boyce, J. W. Craig, Dr. Brooks Hamilton, Dr. D. B. Harding, Valva Midkiff, Dr. Sallie Pence, Cranston Ritchie, and Carroll Tichenor. Dr. Hamilton commented on each slide.

In 1967 the Camera Club had thirty active members. That year Fred W. Steffen was secretary of the club. He originated a monthly bulletin that was sent to all members. According to the December 1967 issue Fred wrote: "Last month we had a good turn out of forty prints and twenty-four slides with an attendance of nineteen persons." He even advertised his own camera for sale: "I have a Rolleicord with case, sun shade, and sixteen exposure kit for sale . . . asking \$70.00." Fred Steffen had joined the club in the middle 1960s and was very active, serving as president and secretary and treasurer several times.

In 1967 the club moved its monthly meetings from the University of Kentucky campus to Transylvania University. In the following year Transylvania's Morlan Gallery mounted an ambitious show of Lexington Camera Club work. *Photography 1968* opened there on 3 March. The idea for the show was Gene Meatyard's. The exhibition featured prints from photographers at the George Eastman House of Photography at Rochester as well as from Indiana University and the University of New Mexico. Each of these, a center for creative photography, was represented by six artists, and there was a full representation from sixteen members

of the Camera Club. There was a total of 200 prints on view. Terry Morgan, a member of the organization, printed a thirty-six page catalogue of the show.⁴²

Professor Rannells of the University of Kentucky Art Department prepared a lengthy review of *Photography 1968* for the Lexington *Herald-Leader*. "Twelve years ago," he wrote, "the Lexington Camera Club sponsored a show called *Creative Photography 1956*—a show so good it gave the Lexington Camera Club immediate recognition nationwide, partly through a report in *Aperture*, the elite magazine of photography." In his coverage Rannells commented on the work of several of the individual exhibitors, singling out Donald Anderson, John P. Arena, Brooks Hamilton, Eugene Meatyard, Shirley Schweet, and myself, among others. He also weighed the work of the Indiana, New Mexico, and Rochester groups and spoke with both praise and candor of their contributions.⁴³

A few years prior to the *Photography 1968* exhibition the Lexington Camera Club had applied to the Kentucky Arts Commission for a grant supporting a traveling exhibition of creative camera work featuring Kentucky photographers. This was in 1966, and was to include 200 prints chosen from twenty photographers. I was president at that time and felt that such a traveling exhibition would bring before the people of the state creative images of the Commonwealth. A total of \$4,500 was sought to assemble and circulate the show. Unfortunately, the proposal was quickly turned down by the commission, and the club was disappointed not to be able to sponsor a Kentucky photographers' invitational show.⁴⁴

Eugene Meatyard again chaired the club's exhibition program two years later. In organizing *Photography 1970*, he once more solicited the work of photographers in three academic settings. To carry out his plan, he contacted Robert Heinecken at the University of California, Harry Callahan at the Rhode Island School of Design, and Arnold Gassan at Ohio University. The work of these three masters was complemented by that of thirty-six students. In addition, eight members of the Lexington Camera Club exhibited; these were John Arena, W. Brooks Hamilton, Raymond Hampton, Eugene Meatyard, Jim Smith, Fred W. Steffen, Irvin Stern, Jr., and myself. The show again was mounted in the Morlan Gallery.

Fred Steffen, one of the club's most supportive members,

designed and printed a very unusual and effective catalogue for *Photography 1970*. It contained forty-seven loose-leaf pages with one photograph selected from each photographer printed on a single sheet. The sheets were then tucked into a portfolio which contained the photographers' names. A statement by Gene Meatyard appeared on the cover. It also contained Robert Heinecken's characterization of the West coast prints: "I feel very positive about all the work and stand behind all of it regardless of subject matter or content. I do this from a firm esthetic position as an individual in most direct contact with the students and their visual/expressive concerns."⁴⁵ The 500-copy edition sold for \$3.00, was marketed in book stores across the country, and quickly went out of print.

The show was much more contemporary than some of the previous invitational shows that the club had sponsored. The students from California were working more with three-dimensional presentations using black and white photography. There were some bizarre-looking nude photographs which at that time seemed a little strong for a Lexington community audience. When Meatyard first saw these, he cautiously checked for clearance with the Transylvania dean. The works were not shown.

"Most people of today are examining," reflected Meatyard in *Photography 1970*, "and everyone who works in a creative medium has always examined for himself the tenets of not only their own work, but of all things."⁴⁶ His comment reveals much about his sense of the potential of photography to extend beyond a merely documentary role and its capability to assist the individual in grasping an overall sense of meaning in life.

Shortly after *Photography 1970* concluded it was discovered that Gene Meatyard had developed a cancer which would soon be terminal. This came as a serious blow to the members of the Lexington Camera Club, for over the years many of us had developed, through photography, a close friendship with Gene. Gene had used the Club as a vehicle for expressing and teaching his cause—creative photography. Even those who did not fully grasp his work respected him for his leadership in the organization and his photographic artistry.

The club's yearly print exhibition for 1971 was held in the gallery of the Kentucky Educational Television station in May of that year.⁴⁷ This exhibition included work by Richard Barnhisel, Jim Donaldson, Dr. Z. S. Gierlach, Charles Haynes, Gene

Meatyard, James Smith, Fred Steffen, Irvin Stern, Jr., Kathryn R. Tremere, and myself.

Meatyard's illness did not slow him down as far as his involvement with the Camera Club was concerned, and our relationship remained a close one. He and I continued to photograph together each weekend, and we always brought some of those pictures to the following month's meeting. Within the stimulating environment of the work of Meatyard, Coke, and other members of the club, my own achievement in the art of photography grew, as well. My prints were sought out for exhibition in key galleries, acquired for private and institutional collections, and chosen by editors for publication in significant books and journals in the field of photography.⁴⁸ Among the critical commentary addressing my work none seemed to me more insightful than a 1976 essay in *Art Week* by Joan Murray:

May's pictures heighten all of our senses so that we may be capable of experiencing a happening that in reality we cannot experience. Only in our subconscious can we sense that which has happened and will repeat itself throughout coming generations.⁴⁹

This critic's interest resulted in the use of my work in a popular Time-Life series on photography.

Gene, speaking to me in the fall of 1971, made a point of saying, "I hope I live to see us have the show next year." He was speaking of the *Photography 1972* exhibition. He had planned for the club to sponsor invitational shows every two years. He was interested in the work of young photographers, and especially in the work of students formally pursuing photography in the universities.

In the late 1960s, photography classes had just started in the University of Kentucky School of Architecture. Some of these students, in the fall of 1971, found their way to the club. That year Prof. Wallace W. Wilson⁵⁰ had just started teaching photography in the School of Architecture, and he heard about the club from Gene Meatyard. Wilson himself joined the Camera Club, and he invited some of his students to come and bring their photographs. "I am glad the university has for once decided to teach photography," was Meatyard's response to this positive development in the university's curriculum. He favored making



Robert C. May (1935-), *"Outside/Inside,"* 1970. (Collection of the author)

photography a recognized academic discipline and encouraging young people to become interested in the art of photography, in exhibitions, in criticism, and in publications on photography.

After Pop Gruner closed the Main Spring, there was a "long dry spell" on the social side of the Camera Club. In the late 1960s, however, Meatyard revived this bygone conviviality. Following Camera Club sessions, he, Jerry Crouch, Fred Steffen, Irvin Stern, Jr., Charles Traub (later head of Light Gallery in New York),⁵¹ and myself, and occasionally others, would convene for refreshment at the Saratoga Restaurant. The agenda covered discussing everything from baseball to the photography of Minor White. We were known, from time to time, to "close" the place on the first

Thursday night of the month.

Realizing that he had only a little time left to live, Gene Meatyard began to think in the summer of 1971 about the *Photography 1972* invitational exhibition. He called Minor White, who headed photography at the Massachusetts Institute of Technology. Minor agreed to send the work of nine people, including some of his own prints. In all, M.I.T. would have forty-two prints in the show. At the University of Illinois he contacted Art Sinsabaugh; at the University of Louisville he approached Donald R. Anderson; at the University of Nebraska, James Alinder. All agreed to send the work of their students.

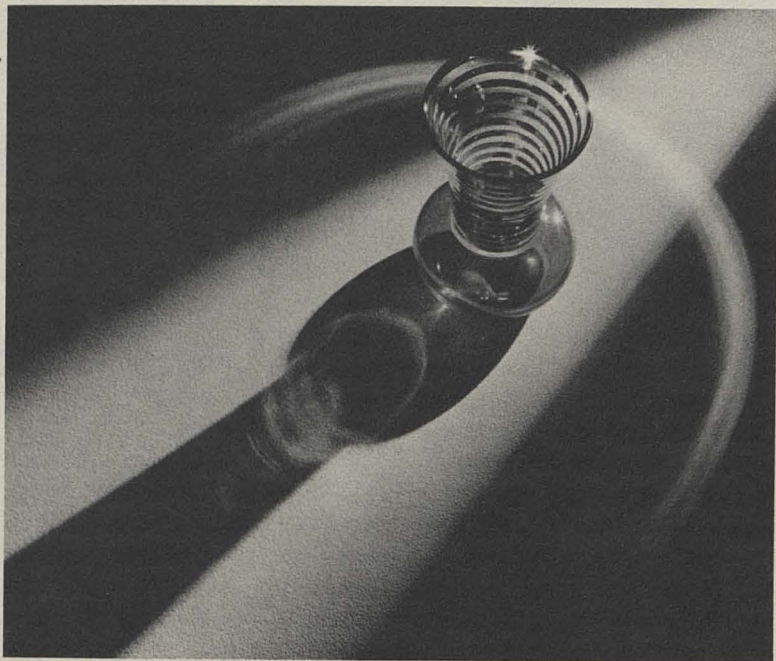
In February *Photography 1972* opened at the J. B. Speed Museum of Art in Louisville. Gene, who had grown very frail, attended the opening. There was a very large crowd. I remember he commented to me on how poorly the museum had hung the show: "It looks like it was hung by the janitor." The show prints were not placed behind glass, and many were at a height that prevented their being examined. This was a very large show of 240 prints. Nine members of the club exhibited: Richard Barnhisel, Jerry Crouch, James Donaldson, Dr. Z. S. Gierlach, Gene Meatyard, Guy Mendes,⁵² Fred Steffen, Irvin Stern, Jr., and myself.

Accompanying the show was a fine sixty-four page catalogue documenting the exhibition and reproducing one example of the work of each photographer. The catalogue was expensive to produce, and the club lost money on the project. There was a bank note to cover its production. Several months after the show three members, Jerry Crouch, Dr. Gierlach, and I, paid off the loan out of our own resources.

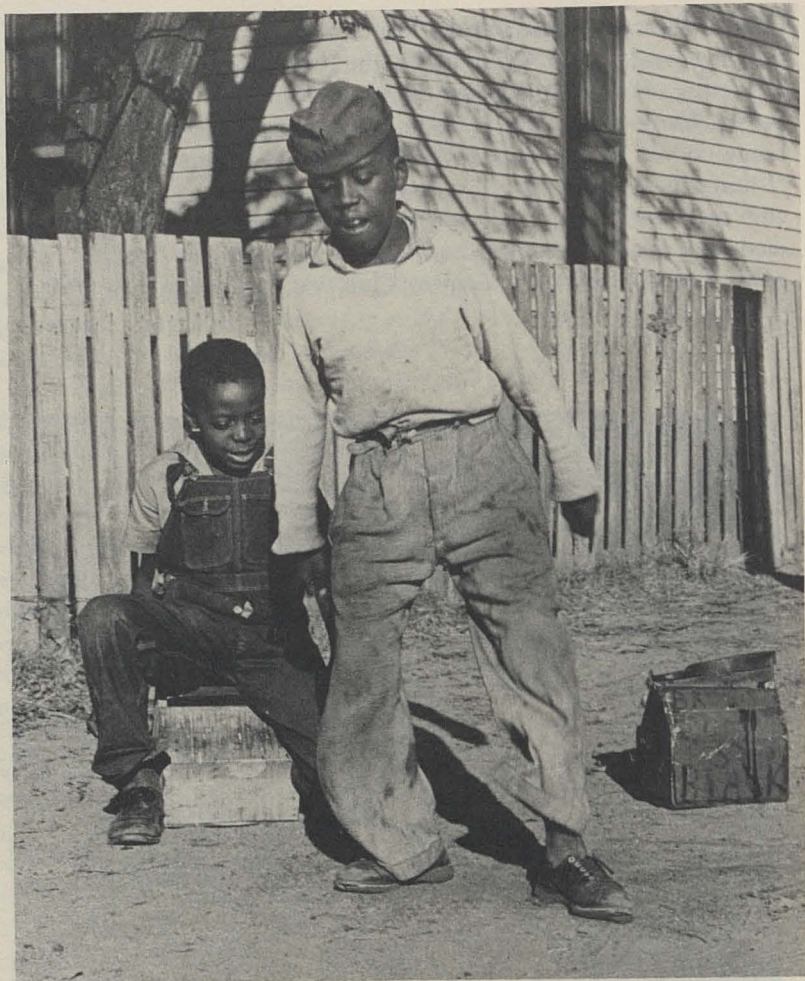
Nevertheless, *Photography 1972* was well-received by visitors and the press. Sarah Lansdell, Louisville *Courier-Journal* and *Times* art critic, wrote, "I can say unrestrainedly that the work by both the University of Louisville and the Lexington Club is among the most impressive of the lot."⁵³ The show ended the first of March, and the prints were placed in shipping cases and returned to their lenders.

In 1972 there were approximately thirty active members of the Lexington Camera Club. Gene Meatyard was president of the organization and I was vice-president. A short time before *Photography 1972* the club had moved its meeting location from Transylvania to the University of Kentucky Agricultural Science

Center. Meatyard attended the March and April meetings but was growing weaker. On 4 May 1972, the first Thursday of the month, a meeting was scheduled, just as it had been over thirty-five years before. Only a few days prior to the meeting I visited Gene at his home. While he rested on his living room sofa, he confided to me, "I don't think I'm going to make it there Thursday night." The club met, but Gene's chair was empty. On 7 May 1972 Meatyard died. The special presence that held the organization together was gone, and the Lexington Camera Club was over within the year.



Clyde T. Burke (1912), "Astral Vase," 1941. (Courtesy of Clyde T. Burke)



Stofer Ringo (1913-), "Shoe Shine Shuffle," 1940. (Courtesy of Stofer Ringo)

Right, above: Roland S. Roberts (1901-1966), "School Days," 1942. (Courtesy of Mrs. Roland S. Roberts)

Right, below: James L. Poole (1919-), "Reserved Seats," 1948. (Courtesy of James L. Poole)







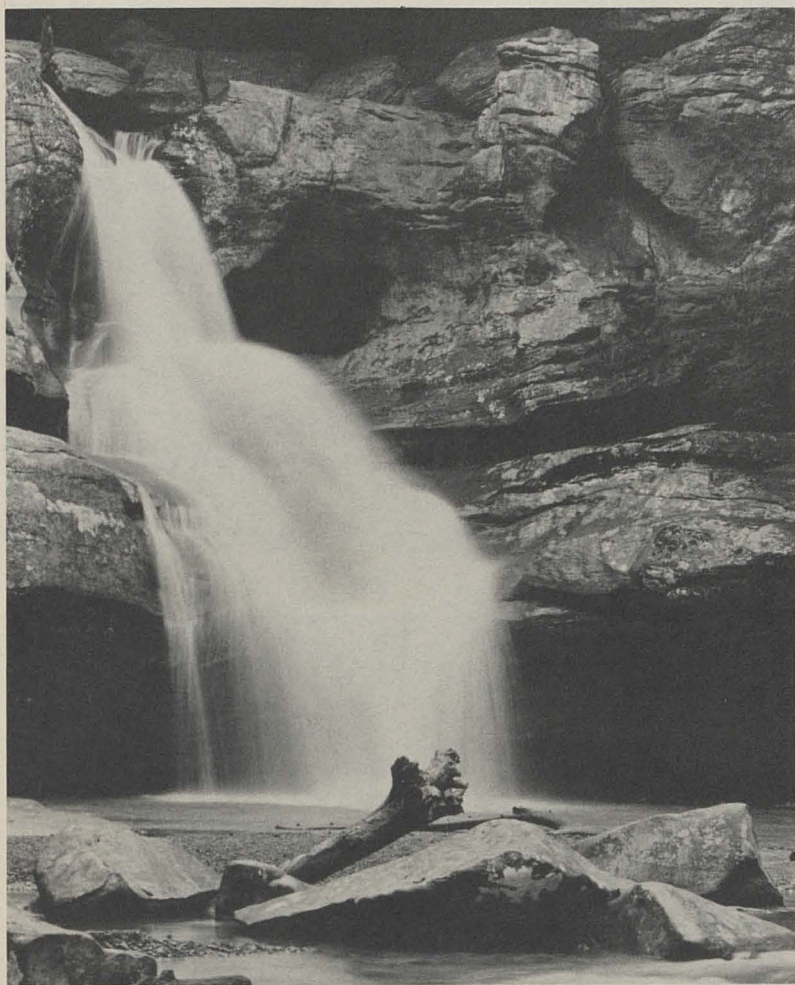
Noble T. Macfarlane (1927-), "Light on Water," 1959. (Courtesy of Noble T. Macfarlane)

Left, above: John E. Thierman (1907-1986), "Covered Bridge," 1951. (Courtesy of Department of Special Collections, Frances Carrick Thomas Library, Transylvania University)

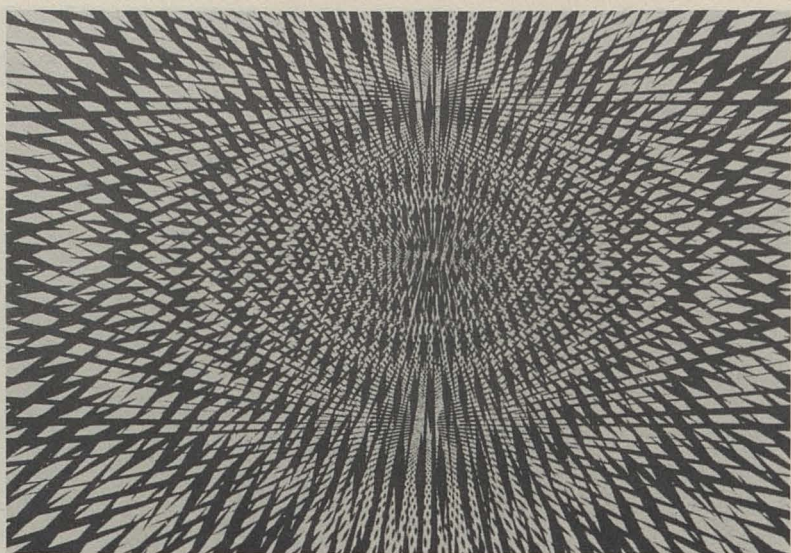
Left, below: Cranston Ritchie (1923-1961), "Untitled," 1957. (Courtesy of University of Louisville Photographic Archives)

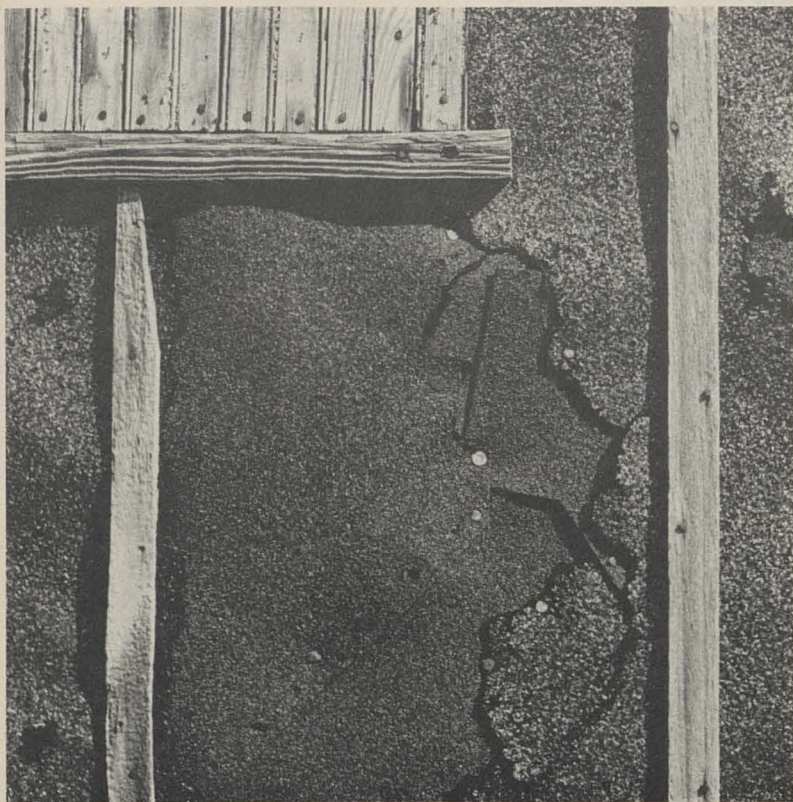


Drexel R. Wells (1921-1981), "Untitled," 1959. (Courtesy of Mrs. Drexel R. Wells)



Donald R. Anderson (1936-), "Waterfall #2," 1964. (Courtesy of Donald R. Anderson)





Fred W. Steffen (1931-), "Fabricated Shapes," 1966. (Courtesy of Fred W. Steffen)

Left, above: Zygmunt S. Gierlach (1915-1989), "Pattern," 1966. (Courtesy of Mrs. Zygmunt S. Gierlach)

Left, below: Terry C. Morgan (1933-), "Literal Translation," 1965. (Courtesy of Terry C. Morgan)



William J. Crouch (1928-), "Untitled," 1967. (Courtesy of William J. Crouch)



James Baker Hall (1935-), "Untitled," 1967. (Courtesy of James Baker Hall)



Irvin H. Stern, Jr. (1923-), "Untitled," 1970. (Courtesy of Irvin Stern, Jr.)



Charles H. Traub (1945-), "Untitled," 1967. (Courtesy of Charles H. Traub)

NOTES

The author would like to express his thanks to Thomas M. House, Curator of the University of Kentucky Photographic Archives, and to James D. Birchfield, editor of *The Kentucky Review*, for their interest and assistance during the preparation of this article.

¹"Dr. Nollau Discusses Photographic History," *Lexington Herald*, 4 December 1936; also *Lexington Leader*, 4 December 1936. See "Archives at U.K. Belie the Traditional Description," *Lexington Leader*, 13 April 1967, noting his 13,000 negatives, of which 6,000 are glass plates. A good representation of Professor Nollau's work will be found in Bettie L. Kerr and John D. Wright's *Lexington: A Century in Photographs* (Lexington: Lexington-Fayette County Historic Commission, 1984). After some preliminary planning sessions, the formal organizational meeting of the Camera Club took place in November of 1936. See "Camera Group Meets Tonight: New Club will Complete Organization in Meeting at Arts Center at University of Kentucky," *Lexington Herald*, 5 November 1936 and "Camera Club to Meet," *Lexington Leader*, 5 November 1936; follow-up stories were reported in both papers on 6 November.

²Brooks Hamilton's recollections of the Lexington Camera Club are preserved in a series of three oral history interviews conducted by Gerald J. Munoff for the Photography in Kentucky Oral History Project on 21 February 1978, 20 June 1978, and 10 June 1980; these interviews are housed as tape recordings by the Oral History Program, Department of Special Collections and Archives, University of Kentucky Libraries. For more on Brooks Hamilton see "Hamilton Photographs Will Be Displayed," *Lexington Herald*, 28 May 1944; "Photographer Talks at Avon," *Lexington Herald*, 29 May 1952; "Hamilton to Speak on Photo Lighting," *Lexington Leader*, 20 October 1953; "Best Shots for October," *Lexington Leader*, 10 October 1955; "Hamilton to Speak at Photographic Meet," *Lexington Herald*, 17 November 1960; "Photo Show to Open Next Sunday," *Lexington Herald-Leader*, 19 July 1964; "Lexington Art League Sponsors Exhibit of Photographs by W. Brooks Hamilton," *Lexington Herald-Leader*, 9 September 1964; "W. Brooks Hamilton," *Lexington Herald-Leader*, 9 August 1964. He was also photographic editor of *Kentucky: Designs For Her Future*, ed. Howard Beers (Lexington: University of Kentucky Press, 1945), which contains work by Hamilton, C. N. Kavanaugh, L. E. Nollau, and Roland Roberts.

³Interview, 21 February 1978.

⁴Interview, 20 June 1978.

⁵Interview, 21 February 1978.

⁶Barton Battaile is the compiler of two volumes of historic photographs, *Lexington: Pictorial Nostalgia* (s.l.: s.n., 1974) and *Commemorating Lexington's Bicentennial 1775-1975: Pictures of the Past* (Lexington: s.n., n.d.).

⁷Clyde Burke has exhibited throughout the United States as well as in London, Paris, and Lisbon, and his work has appeared in numerous photographic journals. See "Burke Invents New Fingerprint Camera,"

Lexington *Herald*, 28 February 1943. He is perhaps best known for his role in preparing, with others, *Kentucky: A Pictorial History* (Lexington: University Press of Kentucky, 1971) and *Horse World of the Bluegrass* (Lexington: John Bradford Press, 1980). Clyde Burke, along with members Charles N. Kavanaugh, James C. Mellon, and James L. Poole, was elected to a select circle of Cincinnati lensmen called the Queen City Pictorialists. For a brief sketch see "Clyde Burke, Photographer," *Sun City Center*, Florida *Sun*, 16 September 1987. A collection of his work is in the Photographic Archives, Margaret I. King Library, University of Kentucky.

⁸Van Deren Coke's accomplishments as director of the San Francisco Museum of Modern Art, photographer, and art historian are very extensive. For basic information on Coke see *Who's Who in America* (Wilmette, Illinois: Marquis Who's Who, 1987); for good bibliographic guides to works by and about him see *Van Deren Coke/Photographs 1956-1973* (Albuquerque: University of New Mexico Press, 1973), 77-80, and *Contemporary Photographers* (New York: St. Martins Press, 1982), 157-58. A collection of Coke's prints is in the University of Kentucky Art Museum.

⁹Perhaps the best showcase for Winston Coleman's work is *Historic Kentucky* (Lexington: Henry Clay Press, 1967; 4th edition 1973), compiled from his own exposures, along with others selected from his extensive private collection of antique photographs, all reprinted from a weekly feature in the Lexington *Herald-Leader*. His photographs are now in the Coleman Collection at the Frances Carrick Thomas Library, Transylvania University.

¹⁰A brief news feature on Jack Davis which mentions the Camera Club will be found in Don Edwards, "On His 90th Birthday, Landlord Conducts Business as Usual," Lexington *Herald-Leader*, 3 September 1986; see also Edwards, *Herald-Leader*, 4 April 1988 and obituaries, 3 and 5 April 1988.

¹¹The A. Z. Looney photographic collection is now in the Photographic Archives, University of Kentucky Libraries; see "A. Z. Looney Photographic Collection," *The Kentucky Review* 8 (Spring 1988): 81.

¹²A collection of Dr. Stanley Parks's photography is the subject of *Appalachian Images and Other Bluegrass Scenes* (Lexington: Thoroughbred Press, 1982).

¹³James Poole was University of Kentucky Agriculture Information photographer from 1947 to 1952.

¹⁴"Lexington Camera Club is Largest Amateur Photographers' Organization in Kentucky; Group Has More Than 100 Members," Lexington *Herald-Leader*, 4 May 1941.

¹⁵Interview, 21 February 1978.

¹⁶Catalogues of the three earliest exhibitions, as well as other catalogues, correspondence, and several newsletters, are in the Dr. Zygmunt S. Gierlach Collection at the University of Kentucky Libraries. Dr. Gierlach was interviewed by Gerald Munoff in the Photography in Kentucky Oral History Project on 23 June 1978. Accounts of the first exhibitions will be found in local newspapers: "Picture Exhibition Opens at Hotel," Lexington *Leader*, 19 February 1940; "Crowds Attend First

Session of Photo Show," *Leader*, 20 February 1941; "Photographic Show Open During Mornings," *Leader*, 21 February 1940; "Camera Fans Throughout State Send Pictures for Salon to be Presented in Lexington," *Herald-Leader*, 16 February 1941; "Oleman Judges Pictures in State Exhibit Preliminary to Opening of Salon Tuesday," *Herald*, 24 February 1941; "Lexington Photographer First in Kentucky Picture Display," *Leader*, 25 February 1941.

¹⁷"Camera Club Exhibit to be Held at U.K.," *Lexington Leader*, 11 May 1948.

¹⁸Namoi Rosenblum, *A World History of Photography* (New York: Abbeville Press, 1984), 324.

¹⁹Interview, 21 February 1978.

²⁰*Lexington Herald*, 4 December 1948; *Lexington Leader*, 9 December 1949; *Lexington Herald*, 8 December 1950.

²¹Photographs by Dr. Mulligan may be seen in the collection of Dr. Waller O. Bullock, Frances Carrick Thomas Library, Transylvania University. For further notice of Dr. Mulligan's role in Lexington photography see Bettie L. Kerr in *Lexington: A Century in Photographs*, 7. "Kentucky Angelus" is illustrated in Bob Fain's "Dr. Mulligan Recollects When Father Wrote Famous Poem," *Lexington Leader*, 7 July 1953. The title is based on a painting by Millet. "Dr. Mulligan recalls that the woman had been picking 'greens' near what is now Aylesford place and was returning home when he spotted her and her granddaughter as the possibility for an unusual picture." The work was noted by *The Photographic Times* and exhibited by the Detroit Camera Club. See also "Dean of Amateurs," *Lexington Herald*, 6 May 1946 and "Death Takes Dr. Mulligan," *Lexington Herald-Leader*, 14 February 1954.

²²Interview, 10 June 1980.

²³Mary Jane Gallaher, "Guess What: A U.K. Staffer's Photos are Pretty But Puzzling," *Louisville Courier-Journal*, 11 January 1959.

²⁴*Ralph Eugene Meatyard* (Millerton, New York: Aperture, 1974), 133. For extensive bibliographic data on Meatyard see *Photography, Modern Art Bibliographical Series* (Oxford: Clio Press, 1982), 227; also Turner Browne and Elaine Partnow, eds., *Macmillan Biographical Encyclopedia of Photographic Artists & Innovators* (New York: Macmillan, 1983), 409; *Ralph Eugene Meatyard*, with notes by Arnold Gassan and Wendell Berry (Frankfort, Kentucky: Gnomon Press, 1970); and *Contemporary Photographers* (New York: St. Martins Press, 1982), 501-503. A representative collection of Meatyard's work is in the University of Kentucky Art Museum.

²⁵*Creative Photography 1956* (Lexington: Lexington Camera Club, 1956), 18.

²⁶John Thierman's photographs frequently appeared in the *Louisville Courier-Journal Magazine*, for which his wife, Sue McClelland Thierman, was a writer. With Brooks Hamilton, Roland Roberts, and others, he placed images in *Scenic South*, a popular pictorial publication of Standard Oil of Kentucky. The Thierman negatives and transparencies are now in the Frances Carrick Thomas Library of Transylvania University.

²⁷*Focus on Lexington and Fayette County, The Art Gallery of the*

University of Kentucky, November 7-24 (Lexington: Lexington Camera Club, 1954), unpagged; see also "Art Shows Open at University," *Lexington Herald*, 5 November 1954.

²⁸Interview, 21 February 1978.

²⁹Author's interview with James K. Poole, 28 February 1989.

³⁰Interview, 10 June 1980.

³¹Letter, Clyde T. Burke to author, 8 February 1988.

³²Interview, 20 June 1978.

³³*Creative Photography 1956* (Lexington: Lexington Camera Club, 1956), 2-page insert.

³⁴*Creative Photography 1956*, 3.

³⁵"The School of Photography 1945-1959" in *Photography in California 1945-1980* (New York: Hudson Hills Press in Association with the San Francisco Museum of Modern Art, 1984), 25.

³⁶Idem.

³⁷"The Photographs of Eugene Meatyard," *Aperture* 7 (1959): 158.

³⁸Idem.

³⁹*Ibid.*, 159.

⁴⁰The negatives of Cranston Ritchie are in the University of Louisville Photographic Archives. A portrait of this photographer may be seen in Meatyard's "Cranston Ritchie with Pitcher" in *Contemporary Photographers*, 2d ed. (Chicago: St. James Press, 1988), 676.

⁴¹"Reviewer Lauds Camera Club Exhibition at U.K. Gallery," *Lexington Herald-Leader*, 31 January 1960; see also "Camera Club Opens Today," *Lexington Herald-Leader*, 24 January 1960.

⁴²*Photography 1968* (Lexington: Lexington Camera Club, 1968).

⁴³"Photography 1968 at Transylvania," *Lexington Herald-Leader*, 10 March 1968. Other members of the Camera Club showing in the 1968 exhibition were Jerry Crouch, Jim Donaldson, Dr. Z. S. Gierlach, James Baker Hall, Raymond Hampton, Walter Lowe, Dora R. May, Fred Steffen, Irvin Stern, Jr., and Charles H. Traub. James Baker Hall, who exhibited in this show, wrote a novel called *Yates Paul: His Grand Flights, His Tootings* (Cleveland: World Publishing Company, 1963), about "the best darkroom technician in Lexington, Kentucky." See "Interesting Tale of Unusual People by James Baker Hall Set in Lexington," *Lexington Herald-Leader*, 1 September 1963; "First Novel by a Lexingtonian," *Louisville Courier-Journal*, 17 November 1963.

⁴⁴Letter with proposal, Robert C. May to Mrs. John W. Oswald, Chairman, Kentucky Arts Commission, 8 April 1966.

⁴⁵Text inside cover of *Photography 1970* (Lexington: Lexington Camera Club, 1970).

⁴⁶The text of Meatyard's remarks appears on the cover of the catalogue-portfolio, *Photography 1970*.

⁴⁷*Lexington Camera Club: 1971 Print Exhibition May 2 to May 28, 1971*, program.

⁴⁸"Robert May—The Flow of Time," *Photography Year/1976* (New York: Time-Life Books, 1976), 105-110; James Baker Hall, "Robert May, Scrupulous Landscapes That Show a Confident Signature," *American Photographer*, August 1979, pp. 62-67; "Photo Exhibit Features Work by

Local Artists," *Lexington Leader*, 4 January 1979; Joan Murray, "Multiple Imagery," *Art Week*, 22 March 1975, p. 11; James Baker Hall, "An Uncommon Sense of Time," in *I Shall Save One Land Unvisited: Eleven Southern Photographers*, selected by Jonathan Williams (Blacksburg, Virginia: Virginia Polytechnic Institute and State University and Gnomon Press, 1978), with seven plates by Robert May; Ann Tower, "Exhibition Shows May's Development as Photographer," *Lexington Herald-Leader*, 22 January 1984; Guy Mendes, editor, *Local Light* (Lexington: Gnomon Press, 1976), plates 32 and 33; Gene Thornton, "Is There Still a 'Southern Style'?: Detail of a Robert C. May Photograph," *New York Times*, 2 August 1981. A selection of prints by Robert C. May is in the collection of the University of Louisville Photographic Archives; representative prints are also in the University of Kentucky Art Museum.

⁴⁹"Multiple Imagery," *Art Week*, 22 March 1975, p. 11.

⁵⁰See Wallace Wilson, *Light Places: A Book of Photographs*, afterword by James Baker Hall (Dallas: Estrella de Tejas Press, 1977).

⁵¹See *Beach: Photographs by Charles Traub* (New York: Horizon Press, 1977).

⁵²For works by Guy Mendes see *Local Light*, plates 30 and 31; also his *Light at Hand: Photographs, 1970-85* (Frankfort: Gnomon Press, 1986); and his seven plates in *I Shall Save One Land Unvisited*.

⁵³"Telescopic View of a Going Scene," *Louisville Courier-Journal & Times*, 27 February 1972.