

# **HAROLD JONES INTERVIEWS**

Biography, LIGHT Gallery History & LIGHT Gallery Calendars 1973 – 1975

Interviewed by Photographer Michael Hyatt on October 10 and  
November 7, 2016 at the Center for Creative Photography,  
University of Arizona – Tucson, Arizona

**INTERVIEW # 2 of 2**

Interview with Harold Jones, Photographer & Professor Emeritus

Interviewer: Michael Hyatt, photographer

Date taped: November 7, 2016

Location: Center for Creative Photography, University of Arizona - Tucson, Arizona

Note: The Center for Creative Photography (CCP) has, among several Harold Jones archives, one archive devoted to his time as director of LIGHT Gallery in New York City. While there Harold produced the 1973 to 1975 History of Photography Calendars to promote the gallery's artists. We discussed the calendars and aspects of his life in photography during two interviews. Following his stint as director of LIGHT Gallery, Harold became the first director of CCP. After several years he founded the photography department at the University of Arizona College of Art. He retired from the art department in 2005 and launched Voices of Photography at CCP in 2005.

Michael Hyatt (MH) here at the Center for Creative Photography speaking with Harold Jones about calendars he produced when he was the director of LIGHT Gallery in New York City. On October 10<sup>th</sup> we talked about the 1973 History of Photography Calendar and the artists you included and today we'll talk about the 1974 and 1975 calendars. But first Harold, before we get started on that, I want to go back in time to your original interest in becoming a photographer. You went to college and got degrees in Art History and Studio Photography, but what inspired you to become a photographer?

Harold Jones (HJ): Okay. My guess is you would like the long version? Yeah? What time do you need to be done?

MH: I'm in no hurry but probably noon is where we should end. So the long version is fine.

HJ: Okay. So, earlier on when I was in high school I didn't really have a goal. You know, like all kids, I didn't know what I was going to do. The first thing I became interested in was algebra and geometry, weirdly enough. It was something about order. So, I liked that. My home life was rather disordered or dysfunctional as we would call it today. Math is about order, but it didn't get me interested in photography. But it is something you can find traces of throughout my photography.

I guess it was my senior year of high school when I started taking art as an elective. My art teacher's name was Mrs. Hobby. (Chuckle) I was kind of rambunctious young guy and Mrs. Hobby was very good with me. For instance, I didn't realize I was doing it, but I used to whistle in class while I was working. She would come over and tap me on the shoulder because she felt it was disturbing the class. I did like her and I liked art.

The year after high school I worked in a factory. It occurred to me I didn't want to be there doing that in 10-20 years. So I enrolled in the Newark School of Fine and Industrial Art. It was not free, but it was very inexpensive. Mostly young guys there, and some women. They were interested in the fashion business and the guys were interested in painting. For two years I studied drawing and painting. This would be the early 60's. It was really great to be taught by professionals as opposed to, God bless her, Mrs. Hobby. These guys were serious.

So, in response to your question, in the last year I took an elective, a photography class. It wasn't on a high level but it was intense. For that Christmas my parents gave me a Yashica D, 2 1/4 X 2 1/4 camera. We had a little room that I could make dark to process film. I had a cheap little enlarger. So, I took that class for two semesters and became more and more interested in photography.

MH: Is there a memorable photograph that sticks in your mind, a first image you made that you consider good?

HJ: Yes. It was raining, at an intersection in Newark. I was in the car at a stoplight. There was dripping paint on the ground in an interesting configuration.<sup>1</sup> I'd never heard of Aaron Siskind. I didn't know who anyone was. When I made the print, it was just really cool. The picture was doing something, you know. So anyway that got me started.

MH: Do you still have that print?

HJ: I have a small print of it somewhere, and Frances<sup>2</sup> made a very beautiful 8x10.

Then my teacher, Mike Scolamara, took me aside and said, "You should think about following this up because you really have a touch for it." I had no idea what he meant. That was the first time anyone had told me anything like that. So, I decided that I liked doing this and I wanted to do it more and maybe I'd like to get a degree. So I went to the Maryland Institute College of Art in Baltimore the following spring.

MH: You enrolled to study painting and photography?

HJ: Yes, that's right. I did take photography classes each semester. That was a very serious art school with great painting teachers. That just raised my level of work. My first photography class was with a woman who used to be a magazine editor, Grace Hooper, God bless her. Grace would look at your portfolio and crop each picture, tell you how you should crop it.

So, next semester we had a teacher, Jim Durrell, who had been a student of Minor White's, who I had never heard of. Jim Durrell taught History of Photography through slides. I got a job at the same time working in a portrait studio pretty much full time anytime I wasn't in class. I got to process the film. And I photographed children and dogs, animals; that was what they had me do. A lot of times I would sit there and photograph myself. Selfie! With a 4x5 with a split holder so you could flip it on one sheet of film. It might have been 5x7. There was also 4x5, probably both. I learned how to load those holders. And I learn how to pose people. It was one of those big cameras on a big stand on rollers and you clicked the shutter by squeezing a bulb. So, it was pneumatic, a tube went to the lens.

I learned a lot from doing that and I also became, on weekends, a wedding photographer. This was very good because the guy who had the wedding photography business and portrait studio business was a cousin of the other guy I was working for in the other studio, Paul Gordon. And they had a cousin who ran a color lab.

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<sup>1</sup>The title of the photograph is *Figure, Newark 1962*.

<sup>2</sup> Photographer Frances Murray is Harold's wife.

MH: A family business.

HJ: Yeah, it was really all connected. I got the wedding photography thing; none of that was art. I was just starting to learn at this point through Jim Durrell that there was a history to photography. That was amazing. He knew all the standards like Stieglitz and Strand. And Minor had been his teacher. So, I learned all about the practical side from my studio portrait and wedding job, and the historical side from classes at Maryland Institute College of the Art.

At the same time we had a teacher who taught, I guess you could call it, popular culture. The way he approached it was to show us that everything we know and see is kind of twisted. Then he would say, for instance, Abraham Lincoln actually had slaves. He was an ex-marine and had a box haircut. Sherman Merrill was his name. I was never the same after Sherman Merrill because I would see all the weird, alternate sides of things.

So I'd make these portraits of myself and print them. I didn't know what to do with them but I was also taking painting. So one day, I started painting on the prints. This is like '61 or '62. I did a number of those, heavy impasto on the shadow side of the face. Once I started thinking about this I left one side bright and one side painted. I painted only on the portraits at that time.

Time was coming up on a year to graduate. The dean of the school knew a lot about photography and was actually an important person in photography. His name was Robert Forth. Once I realized he knew about photography, I would go talk to him. I would show him my work and we would talk about ideas in photography. He would talk to me as long as I wanted. He was very supportive for some reason, I guess because I liked photography. Actually I was pretty crazy about photography by this time although I knew very little about it. So one day he told me that a guy was starting a graduate photography program out in Albuquerque.

MH: He told you that?

HJ: Yeah. Robert Forth told me that Van Deren Coke was starting a graduate photography program at the University in Albuquerque. Forth said I should apply. I said, "Oh golly, I need to get my prints matted so they look good when I send them." Forth said, "Don't worry about that, just throw them in a box and send them to him. He has seen a lot of pictures. Don't worry." I had no idea what graduate school was like and I had no idea what Albuquerque, New Mexico was like. You know the background between Roadrunner cartoons?

MH: Yeah.

HJ: That is what I thought it looked like. Anyway, as it turned out, I got accepted. Van accepted me and I am sure Robert Forth had something to do with it.

MH: So you had a BFA by then?

HJ: Right, from the Maryland Institute, a Bachelor of Fine Arts, with a Major in Painting. Then I went to Albuquerque where Van became a great mentor to me. He really enabled me to do a lot of things. For instance, I had a choice whether to teach beginning photography or work in the art museum. I figured I didn't know enough yet about photography, I'd just end up confusing all those people. But sweeping the floor in the art museum and stuff like that, I already knew how to do that and so I chose the art museum assistant which I did for the next three years and that was

really fabulous. There were many opportunities to install work.

MH: You weren't just sweeping the floor?

HJ: No, it turned out I hardly ever swept the floor because there were other people to do that. I worked with two other grad students and an older guy who was in charge. But sometimes when we knew all we were going to do was sweep the floor...occasionally we would get stoned, that being the thing to do at the time. Now, this is '64-'65. California, the San Francisco thing was happening. At the University of New Mexico Be-Ins were truly amazing things that were going on. Walking across campus through one of those was really a remarkable experience. So, all of these things were going on. I was learning about photography.

One of the great things that happened then was... I was one of five chosen to do a workshop with Minor White. We went out into the forest and sat with him for an hour before he talked. So we're all thinking, what the hell is he doing. He was waiting, just looking around. So here's all of us smarties out there thinking what...and he's just looking around, really calm. Then he starts talking about the trees and the landscape. I don't think any of us came back with any pictures, but we came away with a really different way of thinking.

MH: To take the time to observe, and not just grab the camera and...

HJ: Precisely!

Then I got the recommendation to do the workshop with Nathan Lyons in Rochester (discussed in the first interview).

MH: You told me about that. My question is more about you making photographs during those times as you were progressing towards New York City and LIGHT Gallery.

HJ: Well before I left New Mexico I had evolved this hand-coloring on the picture thing. I had exhibitions of those all over the country. I had a kind of career with those pictures and if I would have stayed in Rochester then that would have sort of grown, I believe, my photo career so to speak. But in Rochester I was mostly working for Nathan. So I never developed an over-riding style, say like Paul Caponigro or Callahan or Robert Frank had. I was hoping to find that, but what I did find was lots of possibilities to photograph. I photographed in New York<sup>3</sup> but not very much because I represented photographers. I was supposed to be working for them so I never felt right about making my own pictures. It didn't seem honorable to make photographs when I was representing them. My whole mission was to bring attention and income to these people so they could make pictures and not have to do other things. Then I came out here and I kind of gave myself...well when I left CCP and started teaching in the art department I made an arrangement with my boss David Laird to take off every Wednesday to photograph.

MH: So would you say that your career as a photographer really blossomed in Arizona? You were making photographs all along but as far as actually devoting significant time to that it didn't really happen until you were directing the department of art here at the university?

HJ: That is right.

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<sup>3</sup> A noted photograph, and a superb one, is the portrait *Frances, NYC 1972*

MH: Let's talk about the 1974 calendar. How about the cover?

HJ: Oh good, okay. Emmet Gowin found this picture in a shop somewhere. It reminded both of us of Harry Callahan's pictures.

MH: I thought it was by Harry Callahan.

HJ: Sure. So Emmet let me use it on the cover because we both thought it was a terrific picture, very Harry-like.

MH: But it's by an unknown photographer. This looks to be sometime around the turn of the century, just based on the way mother and daughter are dressed.

HJ: Yes, that is what I thought. Mother and daughter, the way they are dressed, the hair. But there was no information.

MH: That raises the question, was Callahan making those kinds of photographs? Tall trees with small human forms facing the camera?

HJ: Yes. Prior to... after that picture was made but prior to Emmet discovering that picture, Harry had been making those kinds of pictures.

MH: Like the one of Eleanor in the 1973 calendar.

HJ: Yes, it was sort of a playback to the history of photography, a collision of photographic history in a sense. And here's Harry Callahan, one of the most sophisticated photographers working making that same kind of picture. It's kind of an in-joke about photography and the snapshot. Harry laughed when he saw it, but most of the people didn't get it.

MH: Okay, well I see the January image is by Man Ray, and you've titled the pictures in the 1974 calendar.

HJ: Well, I did.

MH: Before, in the '73 calendar, you said it was just another thing you would have to paste up and you didn't have the time.

HJ: Because it just seemed necessary by 1974.

MH: Great. I'd like to hear about Man Ray. He was one of the artists you were representing at LIGHT Gallery?

HJ: I did not in the same way as other photographers. The thing about Man Ray was his connection to Timothy Baum. Baum was a photo dealer but he didn't have a gallery. He was a private dealer. At some point he had purchased a lot of Man Ray's and also knew Man Ray. We were in a gallery just starting practically, like day to day. I was never sure if I would be there another week because of the money. I couldn't tell my staff, couldn't project that to my staff. Projecting a future was one of my hardest jobs. I believed in it but I knew the reality of the money thing. Tim had money and lived in apartment right around the corner. Small but he had a lot of Man Rays. So he loaned me this Man Ray and I thought it would bring in people to the Gallery.

MH: You were not representing Man Ray per se?

HJ: No. If someone came in asking for Man Ray I would call Tim and he would come over. I had some Man Rays in a drawer but they belonged to Tim.

MH: I see. Was there a market for them?

HJ: Yes. Man Ray had a pretty good market.

MH: Did you get to know Man Ray?

HJ: No.

MH: Okay. Mark Cohen has the February image. We talked about Mark's sunflower photo in the 1973 calendar. This one is quite different.

HJ: Very much so and along the lines of his "very close to the subject" period.

MH: Paul Caponigro's photograph *Ancient Stone, Ireland 1967*, the March image, is a beauty. What can you tell me about him?

HJ: I have always admired him from the beginning and still do. He would come into the gallery and also used to visit Frances and me out here. We would have dinner with him. He had a beautiful mind and was so dedicated to photography. It gave me heart in a way. His mind was completely in photography, but he also played the piano. He was a close friend of the Ansel's, who also played piano, so they connected through that. He understood nature. Once over dinner he told us that out in the forest he would hear the trees talking to him. The way he said that, you knew he heard the trees talking. Now, I mean, he wasn't crazy but he was (pause)... an intense guy. He was a bear, literally a bear of a guy, big as a door.

MH: Were you selling his work in the gallery?

HJ: Yes. He didn't like to be connected to a single gallery. Paul was working with Witkin Gallery earlier, before LIGHT Gallery started. He would give me pictures when I asked. If a person knew the title of a picture they wanted I would call Paul and he would send it to me and I would sell it to that person. I had that arrangement with many photographers. Robert Frank, I did that with him.

MH: I noticed in the publication *20 Years of Exhibitions* that CCP produced that there's a photograph of you, Frederick Sommer, Ansel Adams, Wynn Bullock and Harry Callahan.

HJ: Those were four of the five originals at CCP.

MH: Right. I want to ask you about this particular photograph by Frederick Sommer. His photograph in the '73 calendar is of a desert scene with Saguaro Cactus. This one in the '74 calendar shows a scene in Nogales, Sonora and is quite different. You were selling a variety of his work, including ones like this and his landscapes?

HJ: Yes, but he was very tough to deal with. I had been out to Arizona to meet him. Aaron Siskind had arranged an introduction between Fred and me. It was really an experience. He was a very beautiful guy. But, in terms of getting his photographs... Most photographers, all the people

we've been talking about, I would tell them someone was interested and they would send a print. Fred, I had to... it was like a psychic match in a way. It wasn't that he would argue with me but he would say, "Well maybe I can send that print in a couple weeks or a month or so" and it would come three months later.

This was really a problem and it just really bugged me because first of all, Fred's prints were \$500 where Harry's were \$150 and previously had been \$75. All the other photographer's prices were pretty much like Harry's. But Fred had prints at different prices depending on how good the image was and how good a print it was. His prints went from \$500-750 and that made it really challenging. I didn't want to annoy Fred; I'd revered him since college. So I figured out something that solved the problem. What I did was, every time I sold one I made the next one \$100 or \$150 more. I told the collectors this. Well, the collectors loved this idea because they were getting it for less than the next person. Fred loved this idea too. So then the prints would come within 2-3 weeks.

MH: Very good. Here's a surprise. You included an old master here: Eugene Atget.

HJ: That was because at the time there was a big thing I was trying to accomplish, a political reason. John Szarkowski at the Museum of Modern Art was showing Atget and Emerson. Several Atget's would pop up from time to time. Atget was in the wrong century for our gallery, frankly. But I was trying to show a spread of photography that we were interested in and also for the calendar I felt it was okay to include it.

MH: So you weren't actively selling Atget's work?

HJ: No. I had no source for Atget. It was trying to court John Szarkowski, which was a flop. (Chuckle) John saw us as competition which was kind of crazy. He was very good to me but we were definitely competitors.

MH: He wasn't selling photography; he "was" photography in New York.

HJ: Yes! He and Peter Bunnell, who was his associate, favored the Witkin Gallery and Witkin was selling Atget. I didn't stand a chance actually.

MH: So the inclusion of this photograph was an attempt to court him a little bit?

HJ: Yes. I admit it.

This is Beaumont Newhall's writing (Pointing to dates in a copy of the 1974 calendar).

MH: He wrote in some important dates in photo history and birth dates which you included in the next year's calendar?

HJ: Yes.

This is by Andre Kertesz, June, and one of his earlier pictures, probably 1918-1920. It's from a glass plate. A rock or something had hit the glass plate and put this hole in it. Most people would have thrown it away. Andre loved it and printed it. It was a perfect LIGHT Gallery image. We sold a number of this picture.

MH: The hole is in the perfect spot.

HJ: Yeah! Well, back then they weren't so sure but now it is perfect.

MH: Right, it even falls within the Rule of Thirds.

HJ: Yes. And Andre would have known exactly what you mean. I know what you mean and Andre would have known too.

Harry Callahan's picture is next.

MH: Right, the July photograph.

HJ: This is 1972. Because I went to visit Harry every couple months to see new work, I saw this work first. It was so beautiful. This is even too dark in this printing. Harry would have made it a little lighter. That is on me. But still, the grays, his printing, his ability to print, he was a supreme printer. No one was making pictures like this with little parts all over. I was interested in these little people all over the landscape, kind of decorating the landscape. Harry was always coming up with new things and a little bit of the old and something you hadn't seen before. This is a particularly beautiful one. He had hundreds of them.

MH: It is titled, *Providence 1972, A Beach Scene*. Garry Winogrand has August. This is the first time you used a Winogrand image in the calendars.

HJ: Yes. I had met Garry. Is that the kind of thing you are interested in?

MH: Yes, I'd like to know about your friendship with him, and your business association.

HJ: I met Garry at the George Eastman House. He was one of those people who came to see Nathan. And at some point, I got to arrange lectures for people. I arranged a series of lectures. Garry did one of them. Lee Friedlander also did one of them. At Garry's lecture he was talking, showing his slides, not really saying very much. That was his tendency, not to over talk. The whole thing is in the picture.

Beaumont was there and had made a very strong punch. We were famous for that punch and all of us had some on that occasion. Well, I probably didn't because I was in charge. At Christmas Beaumont would make Eggnog which was really... Yeah, anyway Garry's showing his slides and from the back Beaumont says, and he was a little angry, "They are only snapshots." He got a little louder; you could tell he was in his cups. "They are only snapshots." We all kind of shrank down in our seats. Garry just kept on going. It made the Eastman House look kind of bad and Beaumont kind of bad but most people were very forgiving. As for Garry's pictures, they represented a change to a new kind of photography. Beaumont just wasn't up to that or into it.

MH: He didn't appreciate the aesthetic of street photography?

HJ: Cartier-Bresson was a friend of Beaumont's so you would think there would be some connection. Beaumont had such a brilliant mind and the ability to connect things like he did. He also told me once that Fred Sommer was crazy. "You should watch out for him, he is crazy," he said. Ansel said that too. But he wasn't crazy, he was just truly eccentric.

MH: Ansel agreed that Fred was crazy?

HJ: Yes. Ansel and Beaumont were kind of from the same school of thinking. It took a little extra selling at some point to convince John Schaefer<sup>4</sup> to include Fred in the CCP collection. Who would argue about Harry, or Wynn, or Aaron? I mean, they were already well known. Fred was simply a photographer's photographer.

MH: So was it you who advocated for Fred to be in the collection?

HJ: Absolutely!

MH: How did you convince them? Sounds like there was some opposition.

HJ: There was, but I was in a situation where it wasn't like they were going to argue with me. I would have been upset if they'd said no. Fred was an amazing person. Minor White and other big people admired Fred. So there was a discussion with the more conservative elements. But if you'd only met Fred one time you'd understand why someone might say that. Jack Welpott was close to Fred. Did he have a strange and curious mind? Absolutely! Did he have his own vocabulary for things? Yes! We all admired him because he made amazing pictures.

MH: In the exhibit here at CCP now there's a photograph by Fred called *Chicken*.<sup>5</sup> I can see that perhaps Beaumont and Ansel wouldn't appreciate that kind of picture, and based on it might decide that Fred was crazy. They would perceive that as gory and that it doesn't reflect beauty in photography.

HJ: That is exactly right, and why I think he favored Ansel and Weston and their style. So to him Winogrand's pictures were just snapshots. I never did talk to him about this because he would just get too heated.

MH: You did well with Garry's work at LIGHT Gallery?

HJ: Yes. We even published his book, *Women are Beautiful*.

MH: I recall that it was controversial.

HJ: Yes, it was sexist because of the title. It was just what Garry said; he thought there is nothing sexist about saying that women are beautiful. It is very normal.

I also met Eikoh Hosoe at the Eastman House. I thought he was a terrific photographer and a national treasure of Japan.

MH: I was going to ask if he is Japanese.

HJ: Japanese, yes. Grew up on, I think, Okinawa. Not only is he a great photographer, but he's a leader in terms of stimulating the interest in photography in Japanese culture.

MH: Is the September image typical of his work?

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<sup>4</sup> U of A President and co-founder with Ansel Adams of CCP in 1975.

<sup>5</sup> CCP Exhibition 2016-2017: Flowers, Fruit, Books, Bones.

HJ: No this is part of a bigger story, a picture story, but it has this.... You know in Japanese tales sometimes there is an equivalent to our ghost tales, our Middle Ages ghost tales. If you go to their graveyards they are all overgrown, which they clean at least once a year to honor their ancestors. So it is very much about that. There is a whole series of mysterious pictures related to this.

MH: Would his work have sold very well in the Gallery?

HJ: Fairly well because he was well known in Japan. Nathan had given him a show so that helped. MOMA never did very much for him, but Nathan did. He'd had several important books that came out and I think that is what carried the weight for him at the gallery.

MH: The October photograph is by Aaron Siskind.

HJ: This was a very unusual Aaron Siskind for the time.

MH: Did you tend to use images that were good sellers?

HJ: No no. It is atypical of things on the wall.

MH: Of his other work?

HJ: It is not a typical Aaron Siskind. I would never think of this as an Aaron Siskind. I thought it was interesting because I hadn't seen it before. It doesn't look so interesting to me now. It is the first one that we've come to that I wish I would have picked something different.

MH: It is quite different from the image in the '73 calendar.

HJ: That's a beauty. Yes.

MH: This is more of a landscape.

HJ: Yeah, it just has no juice for me. Which is an Aaron word, "juice." He would say that about a picture.

MH: Had juice for him but not for you, at least now?

HJ: I don't know what he thought of this one. Kind of absurd, I think. You know... now, absurd is kind of more widespread. God, just watch TV or watch people walking across campus. What some of them are wearing... Absurd has become part of the culture.

MH: The November 1974 photograph is by Douglas Prince. Title: *Hippopotamus 1972*.

HJ: This picture sold well. I've known Doug since graduate school. He was a student of Jerry Uelsmann's I believe. It is kind of a funny picture. No deep stuff, just funny. The museum thing, which I have always been interested in. The museum environment and culture. Yeah. Yeah.

MH: Here's another one of Emmet's photographs that is in a circular form similar to the one in the '73 calendar.

HJ: Yeah. He was doing this at that time. It's with a short lens on an 8x10. Then he could, with his great printing skill, make the tone lighter or darker, whatever he wanted.

MH: Right, because in the '73 photograph, it is darker. The outer form is pure black. In this one it is mid-gray. They both show nature scenes in snow.

HJ: Yeah. It is December and being a New Jersey guy, snow...

MH: Very good. Well that's it for the 1974 calendar. But first I see historic dates, events and birth dates hand written in this copy of the calendar. You mentioned earlier that Beaumont heard you were doing a calendar and sent one with dates of interest to include.

HJ: Yes, one with New England scenes. Let me see what's written down here. This is 1924, Stieglitz marries O'Keeffe. This is Beaumont's writing. This is not Beaumont. I must have sent this to Beaumont. Yes. Then he sent it back. My assistants provided some of these dates.

MH: With notations of what to include in the 1975 History of Photography Calendar. Some photographers work is included in more than one year but Lee Friedlander makes his first appearance, as does Robert Anderson. You started out with Lewis Hine, a historic photograph for January.

HJ: A trove of Lewis Hine's had come up, like a box of them that Tennyson bought.

MH: They were for sale in the Gallery?

HJ: Yes, yes.

MH: And this particular one caught your eye. I don't know how long Lewis Hine lived. He's probably not someone you met?

HJ: No. This one is in here probably because I was trying to please Tennyson. He said, "Why don't you include one of these? Maybe it will help sell the other ones I have."

MH: Did it help?

HJ: No. I wasn't interested in selling Lewis Hine's photographs. He was a great photographer, but he was not a contemporary photographer and that was my whole thing.

MH: Stephen Shore. This is the first appearance of his work in the calendars as well.

HJ: Yes, and I should mention that the original photograph was in color. We couldn't afford to print in color.

MH: Well it translates well to black and white.

HJ: Yes. He had a real sense of things in the culture. What he was photographing was always interesting.

MH: Pancakes!

HJ: Yes, pancakes. It's still kind of a funny picture.

MH: And ahead of its time, now with Smart Phones, Selfies and posting pancakes online.

HJ: No. I'm afraid William Eggleston gets that credit, but Stephen was several years ahead of him.

MH: Did you get to know Shore?

HJ: Yeah. He was actually a good friend of mine.

MH: His later work is quite different from this.

HJ: Yes.

MH: Thomas Barrow for March. You included his work in the '73 calendar.

HJ: Yes. He was a continuing member of LIGHT Gallery and a lot of people were interested in his work. He was very innovative.

MH: This is another TV image?

HJ: Yes, very easily TV. He also started doing things with printing through magazine pages. Making contact prints, which Robert Heinecken was doing at the same time.

MH: Explain that. What does that mean?

HJ: Ok, you take any page from a magazine, say a fashion magazine. That's what they preferred. Then you put it in a contact printing frame, put the photographic paper on top and expose it to light. You are printing both sides of the magazine page on one sheet of paper that way.

MH: One sheet of photographic paper, creating a sort of sandwich effect like using two negatives.

HJ: Yes.

MH: There is a term for that?

HJ: Yes, Print-through.

Now the other one, in the 1973 calendar, is from the television. The one with the leg in the lips. This is, I believe, a Print-through. Kind of scary isn't it? (Chuckle)

MH: Otherworldly.

HJ: Yes.

This next picture is kind of a beautiful... I like what the light did.

MH: What is the title?

HJ: *Ponce, Puerto Rico.*

MH: This is the first time you have included Minor White's work?

HJ: Yes. At this point in time, I was working on a portfolio with Minor White. It was called the Jupiter Portfolio. And we were selling his work in the gallery.

MH: Did he come to CCP later on?

HJ: Yes he did.

MH: I've been told Minor taught a workshop here once, down at San Xavier Mission. Would that have been connected to a class you taught in the art department?

HJ: Yes, a workshop called Photography Talks.

MH: May is next.

HJ: Yes May, Paul Strand. I really like this one; it has a lot going on. Sweeping! The print is more beautiful than this reproduction; really doesn't do Paul's photograph justice.

I had known Paul since Graduate School. While I was working on my dissertation *Paul Strand and Edward Weston's Early Work in New Mexico* I went to see Georgia O'Keeffe. Through her I got to meet Strand. Later in New York I went to see him again.

MH: And did you approach him about selling his work at the gallery?

HJ: Yes.

MH: I bet it sold well.

HJ: It didn't sell as well as I thought, but I did do something that helped a lot and he was happy about that. I had a platinum print of Paul's right above my desk. It was a fern, the leaves of a fern. Very beautiful! And I had it on a ledge above my desk. A fellow came in, one of my collectors. Frank Kolodony just collected certain classic stuff, not any contemporary dangerous stuff. He'd come in to talk about photography. One day he said to me, "how much is that print?" That print meaning Paul Strand's. I said \$10,000. I heard myself say \$10,000 and that was 5 times what Paul was getting at that time. He didn't say anything, but came back the next day and said, "I will take it."

You know today you would publicize a sale like that. I didn't think it was anyone's business but Paul's so I didn't really tell anybody. Tennyson was quite happy. Paul was very happy! And that established a new price for Paul's work.

MH: You toasted to that later on, I'll bet.

HJ: I am sure Tennyson and I toasted to it.

MH: Here's Emmet Gowin again. His photographs have made it into all three calendars.

HJ: Yes. He was a close one to me. Actually all of these people were. Shore was. Winogrand was, well not close close but he was a good pal.

MH: Gowin's photograph is titled *Ireland 1972*. It's of a very large fern or it just looks that way?

HJ: Or it looks that way. Somehow he got a 4x5 short lens on an 8x10 under there.

MH: Took the big camera all the way to Ireland.

You've indicated June 1 as Day of Photography in Japan.

HJ: June 1st is the Day of Photography and that was due to Eikoh Hosoe.

MH: The photographer we discussed earlier during the first interview? Is it still being celebrated?

HJ: That is a good question and I don't know the answer but I am going to Google it.

MH: I am going to look into that too.<sup>6</sup>

HJ: Now Hosoe didn't do it singlehanded, but he organized the people and now I think there is the Museum of Photography in Tokyo that he also had something to do with organizing. So that is him.

MH: Yeah, it's interesting.

HJ: This Kertesz picture is kind of crazy; fun to look at. It was part of the LIGHT Gallery theme I guess. It's somewhere in the 20s. I'm assuming the names of these guys are listed somewhere, who they were and what they did. It had something to do with radio, or they were just messing around. I don't know. But it's of the time, 1927.

MH: Now this brings up an interest point because the 1973 calendar and the gallery itself started out showing contemporary photography. But I'm seeing this image and a few others that are old photographs. Was there an attempt to reach out to a different market because the gallery was in its infancy and struggling and you were trying to sell photographs so you brought in some of the old work too? Did you expand the view of the gallery at that point beyond just contemporary photographers?

HJ: No, in the gallery, no I didn't. But in the calendar, yes I did. I did exactly what you say but I didn't change what we exhibited, on the wall. No. I was dedicated to that. That was my mission, to show contemporary work.

MH: August. Mark Cohen again. This is titled, *Wilkes-Barre, PA, June, 1973*. The 1974 calendar photograph was also made in Wilkes-Barre.

HJ: Wilkes-Barre, Pennsylvania. He would get right up next to them with his camera. He wouldn't necessarily ask.

MH: Sure, you've mentioned that several times.

HJ: Yeah. I was uncomfortable with what he was doing, but he was looking for the picture. This is very representative of that.

MH: You say you were uncomfortable representing his kind of photography?

HJ: Oh no, watching him work.

MH: Oh, you would be with him when he was photographing.

HJ: Yes, he would go up to people on the street, start talking and get right up in their faces. Sometimes they'd flinch or be worried. "This is what I do," he'd say, "just like some people collect stamps, this is what I do." Winogrand would make a picture so fast that you almost never

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<sup>6</sup> As of 2016, Day of Photography is still celebrated in Japan on June 1.

knew it. I mean, you'd be walking down the street and Winogrand would see something while you're talking and you're just walking along. He'd focus his camera and click. In less than a step, it's gone. (Chuckle) Cohen was a little more confrontational.

MH: I see. Well Robert Anderson is next.

HJ: I own this picture. I found it in Lee Witkin's \$5 bargain bin. It is a fabulous picture. Turns out this guy was important.

MH: Sure, and that person standing in the light...

HJ: That person standing in the light and this reflection of the wall here in shadow and this big tree at the edge and that tree over there... It sort of represents the LIGHT Gallery philosophy. Not philosophy, but the spirit of LIGHT Gallery. But 100 years before LIGHT Gallery existed.

MH: I see. The title is, *Villa Adreana, Tivoli circa 1875*.

HJ: Yes, Mr. Anderson photographed in Italy during that period.

MH: Lee Friedlander makes his first appearance in the calendar with *Albuquerque, New Mexico, 1972*.

HJ: Yes. I was courting Lee...he was another one that worked mostly with the Witkin Gallery and did very well there. Did okay for us. Also, Lee was a friend that I first met at the George Eastman House. There are photographers or poets or musicians who figure out new ways to do something. Lee is one of them, so I was glad to be able to include this photograph. The whole point of the calendar was that it should look interesting on the wall to get people interested in looking at photographs. That was my plan.

MH: I'm sure it was worth doing.

HJ: Yes and look, there are so many little details going on in his photograph.

MH: It even works upside down (my view as we talk). That was the October image and then for November, Harry Callahan again.

HJ: This is Harry's. Architectural scenes is not something Harry had been doing very much. There was something fresh and new about this. Simple. Tonally very beautiful. There is a mystery about it. Harry's best pictures have a mystery to them.

MH: There is a very small male form here and then there is this sign pointing two different directions. That is a bit mysterious. What are you supposed to do? The sign doesn't make it very clear.

HJ: Yeah, so let's talk about this picture real quick. This was in an exhibition, probably the previous year. There was a spot on the wall when you came in to the gallery. One of my collectors, a very conservative person came in. Looked around Harry's show and didn't know what to make of it but we chatted about the work and he left. He came back six months later. Six months later! He said, "You had a Callahan picture hanging on that wall down there. Do you remember it?" And I did. It was this picture. He bought this picture six months after the

exhibition. So I felt redeemed.

MH: Perhaps what is unique about it is that typically when you are photographing architecture with a large camera you work the bellows to make all the vertical lines parallel. But he didn't do that on purpose it appears.

HJ: On purpose, yes, thank you. You are exactly right. That is part of what I like about it.

MH: He must have spent a long time standing there too for there to be only one person in this photograph. This looks like the business district in Chicago. Typically there would be a lot of people going every which way.

HJ: He did spend a lot of time walking around Providence I know, so he could easily have spent a lot of time in Chicago too. It seems from this angle it was somewhere around noon, midday.

MH: A lot of good shadow.

HJ: It's a beauty.

MH: The last image, for December, is by Siskind.

HJ: This is more Aaron-like. Aaron Siskind was in Central American. *Olmec – Villa Hermosa 13*, which must be the number of the giant head.

MH: Oh yeah, it's one of those giant stone sculptures.

HJ: Right. 1973. Olmec. I love this left side with the sunlight hitting the plants in the jungle.

MH: You included his birth date, December 4. Nice to have that next to one of his photographs.

You also included Roy DeCarava's birth date. I recently bought the book *Roy DeCarava: A Retrospective* that accompanied his exhibition at the Museum of Modern Art in New York City. I included his birth date, December 9, 1919, in this year's Street Photography Calendar and see that you included it in the 1975 calendar.

HJ: He was a great photographer.

MH: Yes. I discovered his work, first time, in the *Family of Man* book. Did you get to know him?

HJ: I did get to know him. He would come in a little bit. I did sell some of his prints. He was a terrific, under-rated photographer.

MH: Perhaps because he was a black photographer, he just... there wasn't a big market for his work other than in his community.

HJ: At the time there just wasn't a big market for photography anyway. Then being a black photographer made it even more... He was a very elegant, beautiful person.

MH: Did you socialize with him?

HJ: No. I socialized mostly at openings and receptions for LIGHT photographers or their friends or if they were having a show somewhere else. I must have gone to thousands of receptions. That

is why I don't like to go now. (Chuckle)

MH: You have seen it all, perhaps?

HJ: I don't know if I have seen it all but I have seen a lot and I am really... it is difficult for me now to make small talk with strangers which I used to have to do on a professional level. It's not that I can't be charming still. Now it just takes a lot of energy to go into where there are hundreds of people.

MH: Because of your celebrity, shall we say, you are approached by a lot people who want to talk to you.

HJ: Yeah! Including my friends! (Chuckle) My friends know me; this part of my character. I was definitely a celebrity during this period and if I went to any event that is what happened. People wanted something. Wanted me to see... There are still people mad at me for not looking at their portfolios.

MH: Well if they had known, they could have signed up for a portfolio review with you at the Tucson Museum of Art.

HJ: Yeah. I don't do that anymore either.

MH: I was one of those you reviewed.

HJ: Oh yeah? I hope I said something useful.

MH: Yes you did.

HJ: When was that?

MH: About three years ago. I am a member of the museum and received a notice that you were going to review portfolios so I signed up for that. I brought down about two dozen photographs in a binder. I had them titled and we went through them. It was a positive experience. I felt good, not mad.

HJ: Most people weren't mad, but it was a delicate matter. So many would come in each week. I would try to look at them. That was New York. I would have my staff look at them also. We finally had it worked out that if they thought there was one I should see they would tell me. That worked pretty well then. But now I don't have the energy or the time to give to that kind of thing.

MH: Well, I certainly appreciate you taking the time to talk about your life in photography and the calendar projects at LIGHT Gallery. It has been very informative and I have enjoyed the experience very much.

HJ: Thank you Michael. You have been very kind, and it's been interesting to talk about it all.