



MAN IN SPORT



91 GEORGE SILK *The Hurlers, U.S. Olympic Trials, Palo Alto, 1959* Courtesy Life Magazine © Time Inc.



MAN IN SPORT

An International Exhibition of Photography

Directed by ROBERT RIGER

December 12, 1967 through February 11, 1968

THE BALTIMORE MUSEUM OF ART

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Itinerary:

GALLERY OF MODERN ART, NEW YORK
March 17 - May 12, 1968

"HEMISFAIR '68," SAN ANTONIO
June 16 - October 6, 1968

ART INSTITUTE OF CHICAGO
August 10 - October 5, 1969

PHOTOGRAPHERS IN THE EXHIBITION

GEORGE SILK MARK KAUFFMAN TONI FRISSELL GERRY CRANHAM T. TANUMA
JERRY COOKE HY PESKIN ART RICKERBY HORST BAUMANN ROBERT RIGER

Stuart C. Apte	J. Fitzpatrick	Lasse Klæbo	Hal Power	J. B. Sutherland
Carlo Bavagnoli	Howard Friedman	Marvin Koner	Ken Regan	Boris Svetlanov
Peter Biro	Joern Gerdts	Neil Leifer	Fred Roe	M. D. Thompson
Barry Bishop	Philipp Giegel	George Long	Morris Rosenfeld	Pete Turner
Brian Brake	Nawang Gombu	Fred W. Lyons	Paul Ryan	Jan Van Deurs
Elgin Ciampi	Robert Gomel	Jay Maisel	Herb Scharfman	Brice Weisman
Lucien Clergue	Robert Goodman	Henry Manney	Flip Schulke	Noel Werret
Yvan Dalain	Ernst Haas	Richard Meek	Brian Seed	Peter Winants
Robert Daley	Robert Halmi	Don Morley	John Severson	Ylla
Loomis Dean	Daryl Heikes	Gianfranco Moroldi	Barton Silverman	John G. Zimmerman
David Douglas Duncan	Walter Iooss, Jr.	Marvin Newman	Aage Sorensen	Associated Press
Walter M. Edwards	Jim Kelly	Walter Osborne	Ron Stoner	United Press International

INTRODUCTION

The present exhibition was not conceived to encompass all sports, nor to be an historical survey of the development of sports or of sports photography. Likewise it was not Robert Riger's intention to be polemical about photography as an art — nor about sport as a spectacle. He has produced a *total exhibition*, which relates to contemporary art in many fields, a clustering of many aspects of life in sport — the emotions generated, the physical consequences, the participation and the effort, a constellation of events with the voltage of a Pollack, Kline or Motherwell — or a world's fair.

In viewing the exhibition, art historians will undoubtedly also feel the surge of many historical principles through it. In some part of the exhibition the broken sequences will add the same force and creative implications as the broken contours of a Rembrandt drawing; or the temporal sequence of events chosen from a mass of sport activity will read like a Chinese painting and have some of the durational and rhythmic qualities of a painted handscroll. The camera has arrested the ephemeral in the passing scene in a way which would delight such painters of the past as Edgar Degas, John Constable or even Jan Vermeer. The capture of emotion in posture, gesture and facial expression may have begun with Giotto but there is a kinship here in the emotions generated by man's total involvement in sports and exhibited in rare photographs.

It is difficult to assess the impact of color, which is used in this exhibition more extensively than ever before, and at the highest level of color processing achievement. Certainly it will be great, and will go part way toward supplying the element of *Spectacle*: the overwhelming sounds of battle.

Robert Riger has sought to avoid the local and the particular, and by adopting a sort of Extreme Realism, by finding photographs that heighten the qualities and the realities of sports, has created an exhibition that at times transcends actuality, for the more real each event appears, the more universal its appearance becomes. Passing thus from the particular to the universal, the exhibition will be of lasting value. We hope that when, in the future, you think of sport the image in your mind's eye will be that of the photographs in this exhibition.

My acknowledgements for the Man In Sport exhibition are for significant contributions. When this International Exhibition of Photog-

raphy opens it will have been three years in the making for it was in October 1964 that the idea was first brought before the Trustee Advisory Committee on Sporting Art at The Baltimore Museum of Art. Sports have long been part of the life of Maryland and the William Woodward Collection of paintings of great thoroughbreds is an integral part of the museum collections. The Sporting Art Committee has sought to relate art and sports through interesting exhibitions around the subjects of racing, fishing and hunting, and although its Chairman, George W. Constable, will probably disclaim any credit for this present major effort, his enthusiasm for sporting art has been one of the forces which has led to it. He and his committee represent many interests and it is a pleasure to acknowledge the assistance of Alexander B. Griswold, C. A. Porter Hopkins, Trafford P. Klots, Harvey Ladew, Mrs. William McMillan, Charles R. Rogers, John D. Schapiro, L. G. Shreve and Mrs. William Woodward, who serve on that committee.

The search for the form of this exhibition was a continuing one and the genesis of the idea of expressing the contemporary world of sport through photography and not painting was a natural phenomenon. Choosing someone to create such an exhibition turned out to be easy, for after considering the opinions among ourselves and with many others, including Hugh Edwards, Curator of Photography, the Art Institute of Chicago, Beaumont Newhall, Director of the George Eastman House, and John Szarkowski, Director, Department of Photography of the Museum of Modern Art, we concluded that there could be no other choice but Robert Riger — if he would do it. Mr. Riger, after a long career in journalism, is now in television as producer-director with ABC Sports — and he agreed to direct the show. After many discussions and much work on his part, the basic idea has flowered into the present exhibition.

The show reflects the spirit, the energy and thinking of Robert Riger, whose own artistic talents, conceptions and views of photography and sports are here. Beyond this, there is the work of many others attracted by the scope of the project, foremost among them is Mrs. Diana F. Johnson who, as Curator-in-Charge of the exhibition for The Baltimore Museum of Art, has succeeded in accomplishing in a grand manner all that was planned. She in turn has been backed up by all

divisions and departments of the museum; and especially by Peggy Sadtler, chief of public relations, and Robert Zimmerman, in charge of installation.

An exhibition of this sort is a technical *tour de force*, and I want to acknowledge the practical help and the wise advice of two processing laboratories, K & L Color Service, Inc. and Modernage Photographic Services, Inc. of New York, in particular Kenneth Lieberman and his color head Fred Horbert of K & L and Ralph Baum and his director, Albert Striano, along with printmaker, Vincent, of Modernage. The excellence of the work supervised and performed for us in the laboratory by these experts was a *sine qua non* for the whole operation.

The interest and vigorous cooperation of Time, Inc. and especially of *Life* and *Sports Illustrated*, made it possible to have a much more exciting exhibition than otherwise would have been possible. These publications dominate the picture world and the exhibition is greater for their help and I would like to acknowledge here in particular the contribution made by Richard Pollard, in charge of *Life* photography and John Stebbins, photography editor of *Sports Illustrated*, along with Ruth Fowler and Grace Frazier and Betty Dick. Carol Lofblad of the *Life* photo lab was the picture coordinator and her help was exceptional. Other magazines and news agencies contributed in many ways and their assistance is acknowledged in the captions.

I am especially grateful to John Palmer Leeper, Director of the Marion Koogler McNay Art Institute, San Antonio, who consented to act as supervising curator of the exhibition at *HemisFair '68* in San Antonio, and my thanks must be extended also to include the Institute for allowing Mr. Leeper to act in this capacity.

For work above all requirements, I want to thank Norman Steen of New York, who assisted in many areas of public relations.

I have reserved for last my thanks to the photographers themselves. Ten photographers are featured. Others from England, Germany, France, Switzerland, Australia, Japan, Norway and Russia are here but the work is predominantly from the United States. These photographers — call them artists, or call them creative responders to an exciting part of our life, are the heart of the exhibition and the show is their accomplishment.

Charles Parkhurst, *Director*
The Baltimore Museum of Art

MAN IN SPORT

This is an exhibition of gifted people in an extraordinary world: MAN IN SPORT. This is an exhibition of photographs that hold the pulse beat of life, that have found a rhythm of pure action that transcends the moment, pictures that are beautifully staged; pictures that reveal the faces of athletes with expressions of thought and the intensity that thought provokes – which is the heart of sports and all meaningful relationships. These photographs are not frozen moments in time. There is no such thing as a still picture, any more than there is such a thing as a still person.

The pictures in these galleries are a breath of life. They are a tribute to the athlete and the infinite variety of his skills within the sanity of athletic competition. They are an overwhelming tribute to his strength and the grandeur of his efforts. They are a tribute to his relationship with his fellow men within the rules of the contests he has designed, most of which have endured unchanged for a hundred years. They are a tribute to the animals he has bred and the machines he has made for his world of sport. Man and man, man and animal, man and machine. The fusion and the conflict are here.

The dedication of man involved in sport has always endured. It is the freest expression of his existence. Over the years the record of this world of action has never been explored. It has been touched on often by the painter and by the sculptor but only as a gesture – a peripheral glance – a Degas horse, a Lautrec jockey, a Bellows fighter, or an Eakins boatsman. The pictures were often passive and somewhat distant. They were reflections of memory rather than experience. They were faithful to the laws of art, not necessarily to the forces of sport. In the first half of the century black and white photographs began to search out and find the beginnings of this intimate world of dedication. In the last two decades this world of sport and the sporting life has been recorded magnificently in photography, especially in color, and then been given lavish space in magazines and books.

This exhibition is not a history or documentary. It is a great collection of the seeing of people who are exceptional photographers and who have spent at least a thousand days of their lives in the past

twenty years totally involved in the world of sport. George Silk, Jerry Cooke, Mark Kauffman, Hy Peskin, Art Rickerby, Toni Frissell, Horst Baumann, Gerry Cranham and T. Tanuma are contemporary photographers who have been able to match their very different personalities and imaginations to discover, with the great aid of modern lenses and cameras and tremendously improved black and white and color film, this world of man in sport.

The spectacle, the overwhelming color and grandeur, the fierce impact and quiet beauty are here along with the thoughts of the photographers. The exhibition also includes the work of more than thirty other internationally prominent photographers and cinematographers, many of whom have photographed only one particular sport.

It is a rare privilege in my career to be honored by the Baltimore Museum with the direction and design of the exhibition and to be included as a photographer as well. The complete freedom extended to me by Charles Parkhurst and The Sporting Art Committee and the spirited help of Diana Johnson, who initially recognized the great possibilities of such an exhibition in photography, has been invaluable.

The athlete's dedication everywhere in the world is the same. A long-distance runner from Kenya or a marathon runner from Ethiopia flies by jet aircraft to compete in California or Japan; a ski jumper from north of the Arctic circle jumps at Lake Placid and a Russian high-jumper is the main attraction in Madison Square Garden in New York; an Austrian farm girl wins a championship ski race in the Andes; a Brazilian soccer player commutes to Europe to play and an Australian tennis team travels the globe to retain a trophy; race horses and motor cars are flown across oceans for Derbies and Grand Prix.

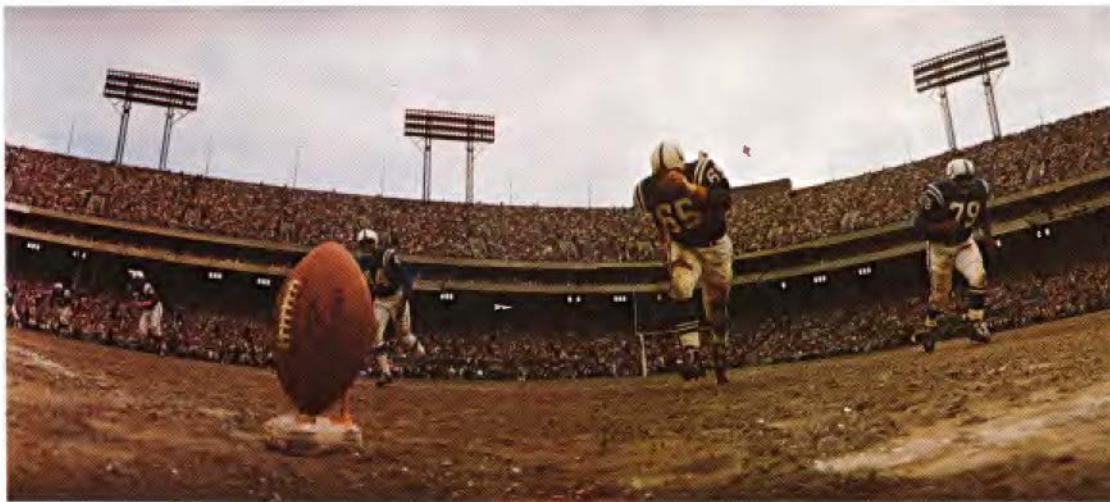
There is a holy alliance in sports that brings forth the maximum skill and strength and striving, the classic greatness and dignity in man. The paradox of sport is that in the contest and clashing, in the struggle and the race there is almost a divine accord of beauty and grace, a poetry in the harmony of all peoples together. If sport is a microcosm of life – that life is here and these pictures hold the significance of a lifetime and are a tribute to man.

Robert Riger, *Director of the Exhibition*





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70

- 76 GEORGE SILK**
Perilous Running: Ice Boating Regatta
Lake Pewaukee, Wisconsin, 1962
color: 72" x 32"
- 70 GEORGE SILK**
Baltimore Colts: Opening Kickoff
Memorial Stadium, Baltimore, 1960
color: 40" x 18"
- 82 GEORGE SILK**
Yacht Nefertiti: Half Hidden by Swell;
America's Cup Trials
Off Newport, Rhode Island, 1962
color: 30" x 30"
- 80 GEORGE SILK**
Sailing Aboard Vim: America's Cup Trials
Off Newport, Rhode Island, 1958
color: 72" x 38"

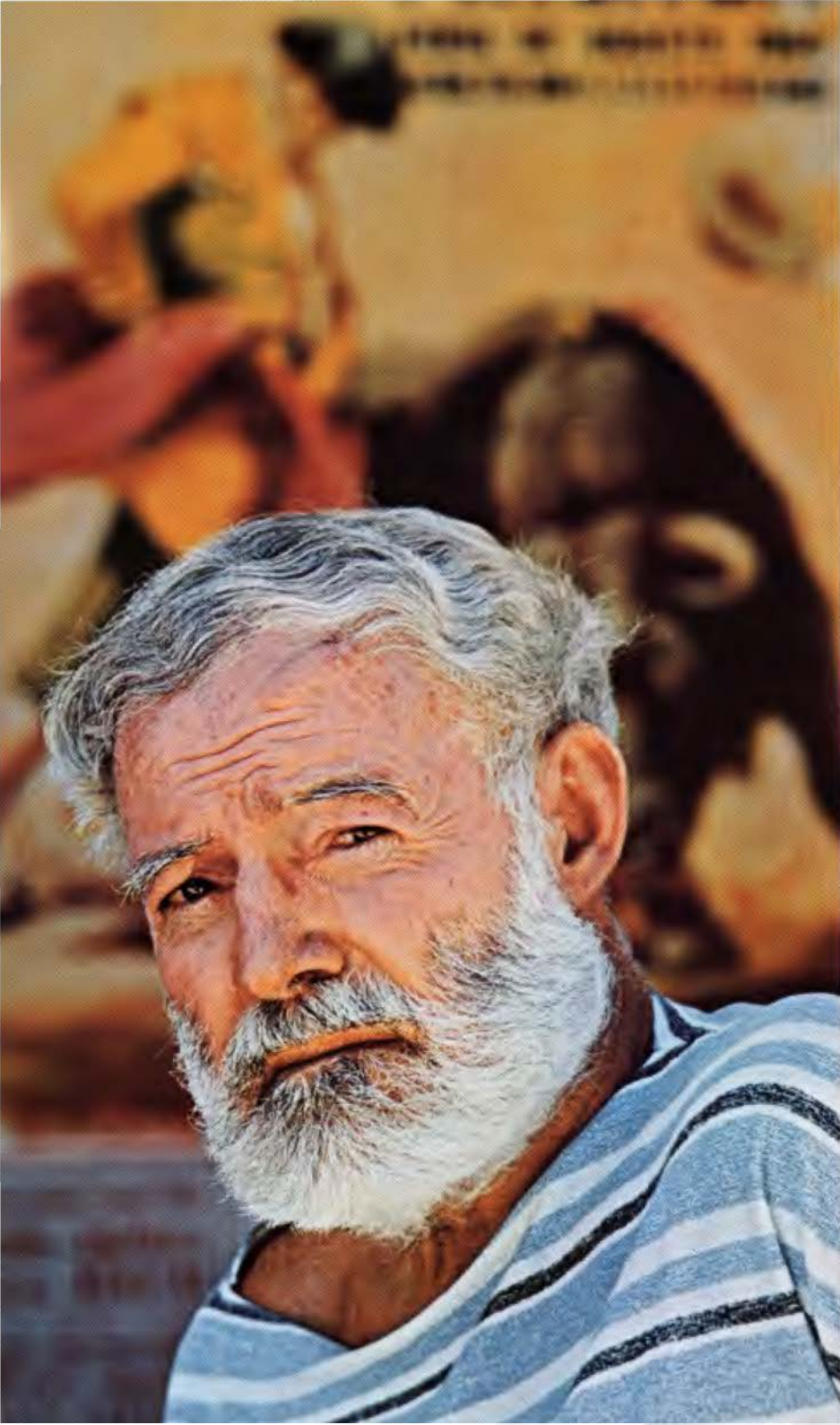
Four Photographs Courtesy Life Magazine © Time Inc.



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80





340 LOOMIS DEAN

Portrait of Ernest Hemingway standing
before Bullfight Poster
Spain, 1960

color: 14" x 23"

Courtesy Life Magazine © Time Inc.

355 WALTER OSBORNE

Parade to the Post, Point to Point Meet
Rolling Rock, Pennsylvania

color: 16" x 11"

16 JERRY COOKE

Boys Playing Ice Hockey on Outdoor Rink
Moscow, 1959

color: 11" x 17"

For Sports Illustrated © Time Inc.

55 GEORGE SILK

Three Twelve Meter Yachts, Spinnakers
Set: New York Yacht Club Cruise
Off Martha's Vineyard, 1964

color: 19" x 15"

Courtesy Life Magazine © Time Inc.

204 MARK KAUFFMAN

Punting on the Thames
Oxford, 1960

color: 16" x 24"

Courtesy Life Magazine © Time Inc.



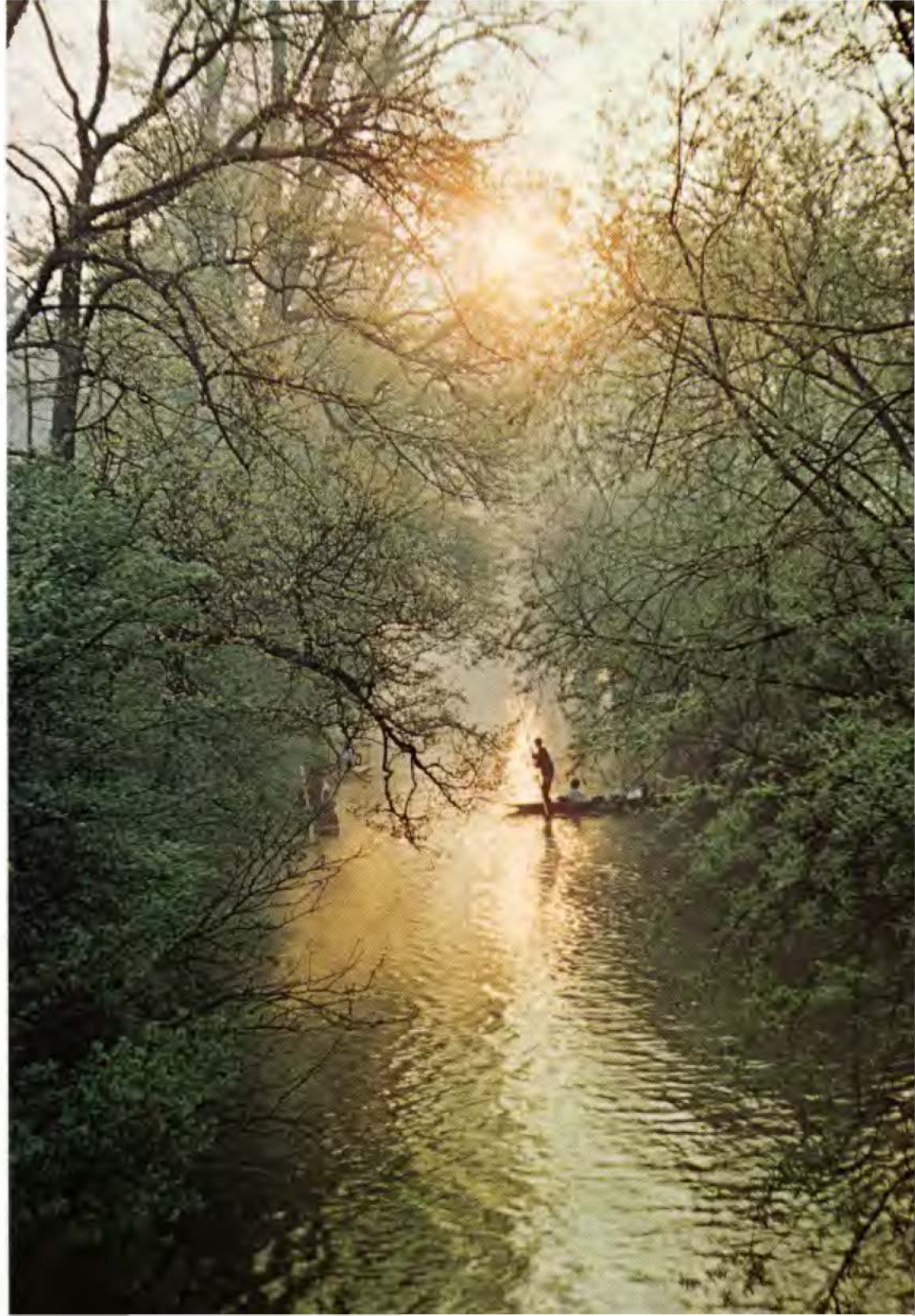
355



16



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310

300 RON STONER

Surfer Rides the Rincon at Sunset
California, 1966 *color: 36" x 40"*

310 NEIL LEIFER

Shea Stadium at Night
New York City, 1966 *color: 24" x 20"*
For Sports Illustrated © Time Inc.

315 MARVIN E. NEWMAN

The 12th Hole at Augusta
Georgia, 1965 *color: 22" x 30"*
For Sports Illustrated © Time Inc.



300

315



HORST BAUMANN

At first I was interested only in creating with the camera and wanted to have as little camera as possible between myself and the subject. From the beginning, I visualized certain ideas for pictures.

My basic approach toward automotive racing came very late in my photographic experiences and I approached it entirely in color. When I started to photograph racing, I was already doing 99% of my work in negative color. In the beginning of my experience with racing photography, I had been interested in the problems of design in sport. I thought of racing cars as the 20th century type of transportation, which in itself is a type of communication. I was especially interested in the aspects of design, form and shapes coupled with speed and motion. The fascination with patterns in motion became the basic initiative for my entering this field because a turning wheel at a certain speed in color is something like a kinetic sculpture. In racing, this element is combined with highly dramatic action which is not always foreseen. Therefore, there is a lot of luck and foresight included in developing feature pictures. I've never been interested in photographing stories about sports, but merely in features: getting ideas around aspects of sports, particularly man and machinery in motion. The better the design of the machinery was, the more excited the men were and the more unique the feature came to be.

I believe the most exciting car race which enabled me to communicate my feeling on racing was definitely Indianapolis. This is the most perfectly tuned Pop Art setup involving machinery, all so strange and decisively different from the European circuits. I had seen many European races but had always wanted to go somewhere else with an entirely different setup — an entirely different stagelike background — and Indy was perfect.

I regard Grand Prix racing as a circus moving around the world putting on performances with a very, very high risk involved. I have found that people by now have developed through published photographs an appreciation of things which they say here are a little more offbeat. I never thought they were very offbeat. I wasn't trying to be essentially different but I just happen to be personally interested in different aspects of events which I was covering.

I don't say I've always tried to cover the glamour of the sport but car racing is extremely glamorous. I try to achieve glamour with

a certain type of realism. People seem to have become more interested in the sidelines of the sport instead of only the basic facts which they can see much better through newsreel documentation and television. This has made me particularly aware of the fading value of photography just as photographs and the increasing value of a specific type of photography about events.

People now, apparently publishers and editors, are somewhat more sympathetic with what I am doing in my own particular way. There is an increasing amount of appreciation for a type of coverage not completely factual but visually eloquent, exciting and touching through a different view. I try to attain these sensitive values through imaginative visualization.

This has been a basic problem for many highly regarded photographers. Photography in the classic sense becomes less and less important due to an increasing amount of better information through other media. I think photography in a newspaper is still an extremely important thing but now there are movies, newsreels and television to enlarge coverage. I wouldn't want (and this is a very personal opinion), after starting out as a photographer, to die a photographer. I don't want to continue photography only for photographic reasons. If one explores the whole scene of visual communication, it is very obvious that other media, particularly television, with the advantage of color, becomes so much more interesting that it would be stupid to stay with photography exclusively instead of exploring this more exciting electronic medium.

I believe sports to be the most exciting field to film because it is man in motion and man in emotion up to the very highest degree. Sports is a combination of many things including action not always foreseen at any given moment. Sports is a testing ground of the complete photographer.

Sports has developed a more spirited demand for more refined equipment. This demand has helped improve photography itself through its machinery. By the same token, these new possibilities in sports through better equipment have helped improve the sports themselves or have provoked new and different interests in the field of sports, because certain sports exist only through communication. If a man with a camera were not there, no one would notice the sport existed.

ROBERT RIGER

The world is a great picture. The texture of each land of each day of all people moving through a moment of their lives is a great picture – if you see it just right. Photography is a miracle, a phenomenon, a delight. Photographing the drama of sports is fascinating.

It seems most of us are suspended on the tedious hook of indifference. Nothing happens. There is little time, little chance, little energy, little reason, little *feeling*. There is no room for us to maneuver into the one day of adventure that would change our lives. There is a numbness, and against the soft edges of inaction we make no crucial decisions because there are none exciting enough to make. For many of us, most things in a day just happen.

The athlete is blessed. His line is clear cut. The time of decision for him is absolute. He faces it again and again and his feelings are real. There is a total awareness to the full scale of emotions all the time. No one tells him what he should feel. *He experiences it!* This experience, this feeling is worth all of his brutal effort and dedication.

It is this tonal reverence for the athlete that has driven me to portray him in a particular way. I was trained as an artist and as a draftsman I discovered the beauty of movement in the human figure and the endless variety of its form in changing light. As I began to sketch athletes I began to photograph them to study and analyse various men involved in sports I knew little about. One day I found I had 10,000 football negatives in a closet. Since I had approached my subjects directly and honestly I found the photographs were strong, pure expressions of man in sport and not incidental fragments.

To be universally understood a photograph like a painting must have good drawing. Drawing is the only thing I look for in a picture. If the drawing is not there I pass it by. When I take a photograph of game action in football I am making an illustration, a representative picture of that game and of all football too. As in art, the photograph must transcend the actual fact. The universality of the picture, its intimate yet heroic scope, will give it clarity and monumental strength.

The so-called technical aspects of photography are quite simple. Exposure is a personal choice to put just so much light on the film. (This is why we squint at a choice subject – adjusting the light so it is just the way we want it. The trick is to get your camera to squint just

right and then develop the film to hold this light quality.) From the full negative you then personally choose that area for the print as you remembered your subject.

Pro-football is my first love. I was interested in the playmaking when I started in 1950 and I established a point of view and gave order to what many people thought was a complicated scramble, before games were televised in 1956. Once establishing this order I could search out the incredible details of the game and the intensity with which it is played. When you communicate this intensity you establish great impact and drama.

Sports photography is simply a matter of marksmanship and intelligence. It demands an inordinate amount of energy and imagination. You cannot possibly photograph a sport unless you understand it completely and understand and know the men who play it. The indefinable aspect is devotion or caring. The same intensity they have to play the game you must have to record it. Not stop it but suspend it forever in time. This is the whole art.

The lens is your eyeball embedded deep in your spirit and experience. It is part of you not your camera. It sees with you but instead of recording the flickering images on your brain alone, it puts them on film. When you sense the pulse beat of a sport – are one with it as you shoot – then you are saving forever the significant spirit and movement. The texture of the pictures has your personality and that of the game actually woven into one creative image.

I welcome the long late hours of work on this exhibit when all the vivid action of the years was selected and arranged and I see again the exact pattern of a day somewhere in France or England or California. As I fit the photographs to a wall to form the architecture of this show, I am there again and I remember exactly how it was. Strangely, now, it is like a Cocteau film. All is silent, still, no wind is blowing. I can feel myself moving with the camera and see the particular color of the light and see the faces of Billy Kidd or Arnold Palmer and feel the crowd surging and see the contour of the land. I am enveloped in this dream-like vacuum and I smile as I remember exactly how it was when I took each picture and how that moment will never come exactly that way again.





120



327

120 ROBERT RIGER
Don Schollander Racing Turn:
U.S. Olympic Trials
Astoria, Long Island, 1963 40" x 35"

327 ROBERT GOMEL
Olympic Girl Swimmer wrapped in towel
Los Angeles, 1964 24" x 24"

326 ROBERT GOMEL
Porpoise: Olympic Girl Swimmer
Los Angeles, 1964 8' x 3'





516

- 516 TONI FRISSELL**
Bocce Ball: Bois de Boulogne
Paris, 1964 24" x 30"
- 11 JERRY COOKE**
Russian Girl Skating Students
Moscow, 1958 14" x 16"
For Sports Illustrated © Time Inc.
- 14 JERRY COOKE**
Happy Handshake in Snowstorm
Grenoble, 1966 20" x 16"
For Sports Illustrated © Time Inc.
- 8 JERRY COOKE**
French Jockeys in the Paddock
Longchamps, 1962 17" x 14"
For Sports Illustrated © Time Inc.
- 10 JERRY COOKE**
Harness Driver Covered with Mud
Moscow, 1958 14" x 17"
For Sports Illustrated © Time Inc.

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13 JERRY COOKE

Portrait of Toni Sailer after Winning
Three Olympic Gold Medals
Cortina, 1956

16" x 24"

For Sports Illustrated © Time Inc.

9 JERRY COOKE

Lonely Long Distance Runner
Gerry Lindgren: U.S.-U.S.S.R. Track
Meet
Los Angeles, 1964

42" x 62"

For Sports Illustrated © Time Inc.



9

JERRY COOKE

One of the great beauties of photography in our society is that it is one of the few professions where you can go out and do something entirely by yourself. Alone. You can think up an idea, arrange it, edit it, present it. Pictures are a true joy and, as trying as it is at times, over the years photography has proved most gratifying.

I'm basically a reticent person, sensitive, and photography is ideal for me. You can quietly study someone through a camera and sort of mumble along without being seen but *seeing* all the time. I'm really not at all concerned with photography but only with what I want to say. The thing that matters is how *you* feel about something, what *you* think of it, how *you* see it. To have an opinion and state it and know it will be respected. There is no reason whatever why you should pay any attention to rules. Sports, especially, has no rules when it comes to reporting it. You can make them up as you go along. They will be welcome if they are original. You can break them, change them, you have no referee to worry about. It's a large field, beautiful, dramatic, colorful, almost the ideal thing for photography. Just so you don't know too much and get bogged down in details.

Most sports photography deals with events, baseball, football, hockey, a horse show. You are asked to bring back pictures. Certainly almost everyone expects to see the winner. It's a tradition. I won't quarrel with it, but I long ago decided not to worry only about the winner. If I can't get away with that, I'll give him or her as little time as I can. We are lucky in having the Associated Press and the United Press as they are sure to photograph the winner from all angles.

There is considerable beauty and tradition in many sports. The famous Lipizzan horses are beautiful white Spanish horses trained to do special steps and jumps. They were brought to Austria by some old Hapsburg Emperor in the 17th century. He loved them and built a house for them, a sort of theatre with a ring and seats and stables and I was permitted to photograph them. You suddenly realize what Old Vienna meant: the waltzes, the chandeliers, the ladies, the emperor, and I tried to translate all that feeling into a picture — go back in time.

There is a very strange sport, called basseting, involving people and basset hounds. There isn't anything else quite like it. The theory is that you run after the bassets, they run after a rabbit or a hare. Most of the hounds have never ever seen a rabbit. After awhile, most people get sort of lost, stumbling through the countryside looking for

each other, the bassets, their car. Then everyone gets drunk. It's practiced mostly around Connecticut and Philadelphia. They are quite a problem to photograph, too, running around and trying to find something to focus on. I went on three of these and consider myself the leading specialist in the field. The trick is not to follow the dogs at all, but to anticipate where they'll go and go there first, or better still, have them follow you.

The fact is that color is normal. The world and everything we see in it is in color . . . and it is only natural to present it that way. Black and white, which dominated photography for so long, is an understatement, an X-ray of sorts. It is most effective and often more dramatic than color because it simplifies the facts, it does a job which our eyes do to some extent, it focuses, when used skillfully, on the essential facts of the picture before us. We can look at a child's eyes and see the expression there, and notice nothing else. It is much harder for the camera to do that, and it becomes even harder to do it in color as we are emotionally affected by color.

We happen to have, in our eyes, the greatest little camera in the world. We have built-in telefotos, wide-angles, depth of focus, movie-camera, Polaroid, Zoomars, things that haven't even been invented yet . . . we have it all. I notice things in my photographs of people that I don't really notice when I look at people. The camera in that respect is very observant. You just don't see everything when you're working.

Sports photography requires more complicated equipment than any other kind of photography that I do. I have twenty-seven cameras and out of these twenty-seven, I could probably manage with three or four for all the other work I do, but not in sports. Everything *must* work too.

Because of television primarily, there has been an immense heightening of appreciation of pictures by the public. It was a question of getting people used to a picture image rather than a text image.

To me, the most valuable thing about photography is that it's been a tremendous education. Travel naturally is part of it but I've learned so many other things in this profession. You learn things differently as a photographer than, say, as a writer. If you were a writer, you would get involved in a lot of conversations with a lot of people and conversations are difficult. People will tell you a great many things, but only the things they want to tell you whereas in photography quite often they don't tell you anything but you form an opinion. You see it all.



321

- 321 ROBERT DALEY**
Tour de France: Henry Anglade After a
Crash in Pyrenees Finishing the Day's
Ride
Toulouse, 1961 30" x 20"
- 322 ROBERT DALEY**
L'Homme Masqué, the Most Vicious Vil-
lain in French Wrestling
Paris, 1962 33" x 60"
- 159 GERRY CRANHAM**
Grand Curling Match
Lake Menteith, Scotland, 1963 24" x 20"
- 323 ROBERT DALEY**
Rugby Scrum: France vs. Springboks,
South Africa
Paris, 1963 60" x 24"

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27





347 FLIP SCHULKE
Shark Hunting Submarine
Florida, 1963 14" x 8"

331 BRICE WEISMAN
Reno Air Show: Girl Wing Walker
Nevada, 1967 16" x 20"

345 PARIS MATCH
Seated Olympic Girl Swimmer
Tokyo, 1964 16" x 20"



345



MARK KAUFFMAN

I saw an accident when I was 14 years old, a truck loaded with tomatoes turned over. There was a sea of tomatoes over the street and I don't know why, but I thought of taking a picture of it. I didn't own a camera, so I ran to a friend's house and borrowed his. He had four or five exposures left on the roll. I don't think I had ever had a camera in my hand. I took one or two pictures and realized that I wasn't seeing the scene, so even at that age I guess something was cooking. I felt that if I could only get up higher, I could see the whole thing. I climbed a telephone pole and made the last two exposures, then jumped on a streetcar and rushed into town. I went directly to the Los Angeles Examiner where they paid five dollars for amateur news pictures. They used the shot from the pole eight columns wide! I made the five bucks and of course there was no stopping me after that. My parents let me sell my clarinet and I bought an old Argus.

Fortunately for me, I attended Fremont High School in Los Angeles which had a full time vocational course in photography. This all happened because of the depression and the emphasis at that point on vocational courses as a practical means to getting jobs. C. A. Bach, who instigated the course in the early Thirties felt that there was no reason for all the vocational courses to be geared to heavy manual labor. He was allowed to try his photography course for a year or two and as a measure of its success it is still going on. During the thirty years Bach ran the course he produced eight *Life Magazine* staff photographers.

The most extraordinary event of my high school days was that *Life Magazine* published one of my pictures on their cover. When Eleanor Roosevelt came to Los Angeles she graciously held a special press conference for high school newspapers. She was relaxed with the kids, and using a speed graphic I shot about eight pictures, one of them turning out exceptionally well. The photograph itself wasn't that important but her expression was very moving, so I made an enlargement and decided to submit it to *Life*. I figured it was worth a try, but never really expected anything to happen. About a week later, a long telegram arrived saying that a lot of pictures of Mrs. Roosevelt passed over their desk, but rarely had they seen one which so captured her personality. The King and Queen of England were coming as guests to the White House and my picture on the cover was titled "The Queen's Hostess." It was a great day.

In the next twenty years many things happened. I worked for a Hollywood glamour photographer and learned about lighting and patience, then got an offer to be the *Life Magazine* darkroom man in Los Angeles. I took it and was supposed to start on Monday, December 8, 1941. When I arrived, film from Pearl Harbor was already coming in. In the next nine months I developed the pictures of the top photographers and got all the local shooting assignments for myself — there was no one else around. I went into the Marine Corps, the Fourth Marine Division, and got to scenic spots like Tarawa and Saipan. After the war I returned to Time, Inc. as a photographer first in Chicago, then Washington, then in New York for their new magazine *Sports Illustrated* in 1954-1955. All the years of my work and interest in sports finally had a showcase. Then I went to London for *Life* for four years and back to New York in the sixties.

In sports the subject is very dramatic. For many years it was very frustrating not to have equipment adequate to capture this drama. I would go out to an event and the next day when I looked in the paper, I would want to see recreated a particular moment which I had reacted to very strongly. Most of the time the moment looked like ants taken with normal lenses or even with long lenses from bad angles. The cameras being used weighed anything from 60 to 100 pounds and were completely immobile. With *Sports Illustrated* I developed a monocular sight for long lenses. I could move anywhere with ease and get in "close." The telephoto added drama to the drama. I thought it heightened the impact. With these longer lenses, you magnify what you want to show, eliminating all the other distracting factors. My sense of composition seemed to get me going faster than most of my colleagues, but it was not a conscious thing, just something intuitive.

I always tried to play the closeup of the action against the wide setting of a sport, the design of the court or playing field and even the beauty of sporting equipment like the sulky and the racing car.

I'm at home with all subjects now, but I still feel my greatest challenge in covering sports. If you can do sports really well, you gain a tremendous amount of confidence, for covering sports is extremely difficult. Sports photographers can do things that other photographers can't do. Our reflexes have to be good. We have to learn to use equipment quickly and efficiently. You have to be adaptable to any situation, appraise light instantly, for there never is a second chance.

216 MARK KAUFFMAN

Rocky Marciano praises Archie Moore
after defending his title for the last time
Yankee Stadium, 1956 60" x 48"

For *Sports Illustrated* © Time Inc.

GERRY CRANHAM

I was originally an athlete – a half mile runner – but at age 24 I was forced to give up active participation in this sport because of a foot injury and thus took up coaching instead. After awhile it came to me that photographs would be a useful guide to pointing out weaknesses and strengths to these runners whom I was training, and this started everything off. Within two years' time I was totally occupied with a new found profession. Photography more or less took over for me. I didn't really choose to become a professional – photography decided for me. I just added the small jobs end to end and found they took up all my time and paid quite well. I had purchased a terrible British-made camera for \$120 but it did the job in the beginning. When the new lenses began to appear I saw amazing things were possible.

I had to find out basics first before I was able to express myself creatively in photography. Thus, in the beginning I did conventional record-type work. Gradually I discovered techniques which gave me the freedom and wherewithal to go beyond mere recording to capture what seemed to me to be the extraordinary.

I have developed the technique of using a very long lens with which I try to shoot the peak in sports. I watch an event with a very observant eye, looking for the crucial moment and trying to be ready for it. For example, when someone is hovering over a high jump bar, I want to catch the facial expression just at that instant – at that peak. My goal is to try to portray the finest moment of any event, and the use of the long lens which shoots right in helps me to achieve this end. For me it is a liberating factor, because I can stand back and observe everything far better than when I am in really close. I have learned to hand hold even a 1000 mm lens, which gives me the maximum close-ups and complete maneuverability.

It is my opinion that many ranges and techniques can be applied with color. I hardly shoot black and white at all now unless I am covering something very harsh and brutal. Even then it is possible to achieve these effects in color by underexposing, which can produce a feeling of harshness equal to that found in black and white photographs. Color creates a mood. In the brilliance of sunshine the qualities of light are different than in rain or mud or snow. We have an event called cycle cross and a few years ago there was a terrible snow storm during the national championships. The crowds were huddled in their

overcoats standing in the gloom like figures in a Bruegel painting pressed together. All the happy faces turned to a bicycle in the snow. A rare moment and a memorable picture.

I have no desire to produce what I consider to be trick shots, for these do not contain the realities in which I am interested. I am not concerned with the blurred lines indicating action which can be produced in photographs very easily. What concerns me is the animation itself. How you see an event is determined by the way you put your eyes to work. If I stand back along the sidelines and look straight on, I can see the action in abstract terms, but if I sweep with my eyes in a panning motion, I can see the details of action far more clearly. I try to produce this sweeping and panning feeling in my photographs to show the reality of movement, which to me is an all important element in sports.

I am actually bewitched by realism. I studied drafting at school and many times before an event I visualize precisely the picture I want to make and many times sketch it on paper with pen, ink and water-color, only to find that my final photographs of the sporting event itself have not accomplished what I had envisioned. Often I think I would have been better off as a painter.

There are any number of appropriate clients in Great Britain. We have three color supplements which pay very well, almost up to American standards and through my agent I have practically all of Europe open to me. In other fields of photography I have covered important news stories including the Kennedy funeral and the Churchill funeral, and have photographed ads for Shell and IBM. The advertising end of the business in London offers many exciting opportunities but I probably will remain a specialist in the sports field. The advertising directors are more creative and responsive than the literal newspaper editors who continually print the ordinary shot. I believe picture standards are much higher in the United States. However, many European magazines now are publishing more creative photography.

I enjoy being active and I find sports photography a superb arena for my energies. I could never stay with the same sport all the time. I like to keep moving – like hands going around the face of a clock. With sports photography, however, each time you go around, you find something different.





328 ROBERT GOMEL
Yellow Kayak in Slalom Race
Colorado River Rapids, 1964
color: 18" x 30"

20 JERRY COOKE
Millionaires' Boxing Club
London, 1966 *color: 16" x 24"*
For Sports Illustrated © Time Inc.

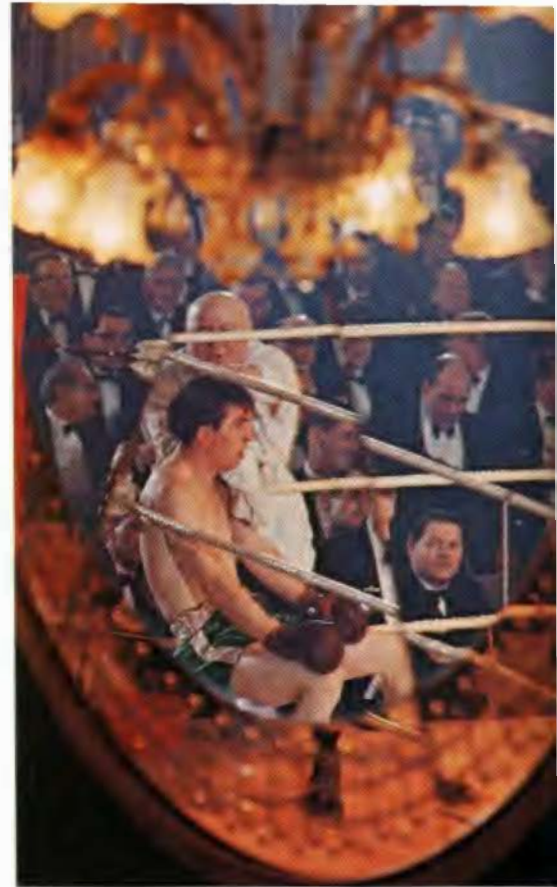
309 PAUL RYAN
Down Hill Racer on Tree-lined Course
Vail, Colorado, 1966 *color: 14" x 16"*

244 ART RICKERBY
Ice Hockey: Fighting for Puck
New York City, 1967 *color: 18" x 24"*
Courtesy Life Magazine © Time Inc.

175 HY PESKIN
Tenley Albright Tracing School Figures
Boston, 1955 *color: 18" x 30"*
For Sports Illustrated © Time Inc.

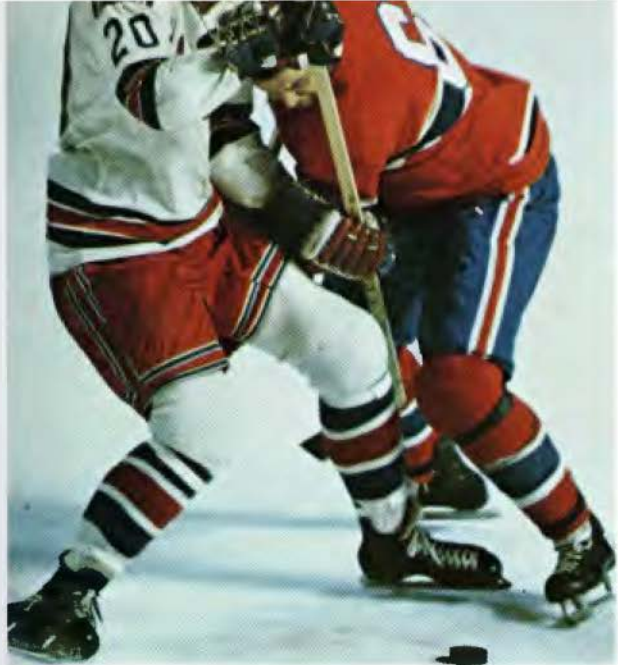
178 HY PESKIN
Blue Marlin alongside Boat
Off Baja Peninsula, 1964
color: 20" x 30"

328



20



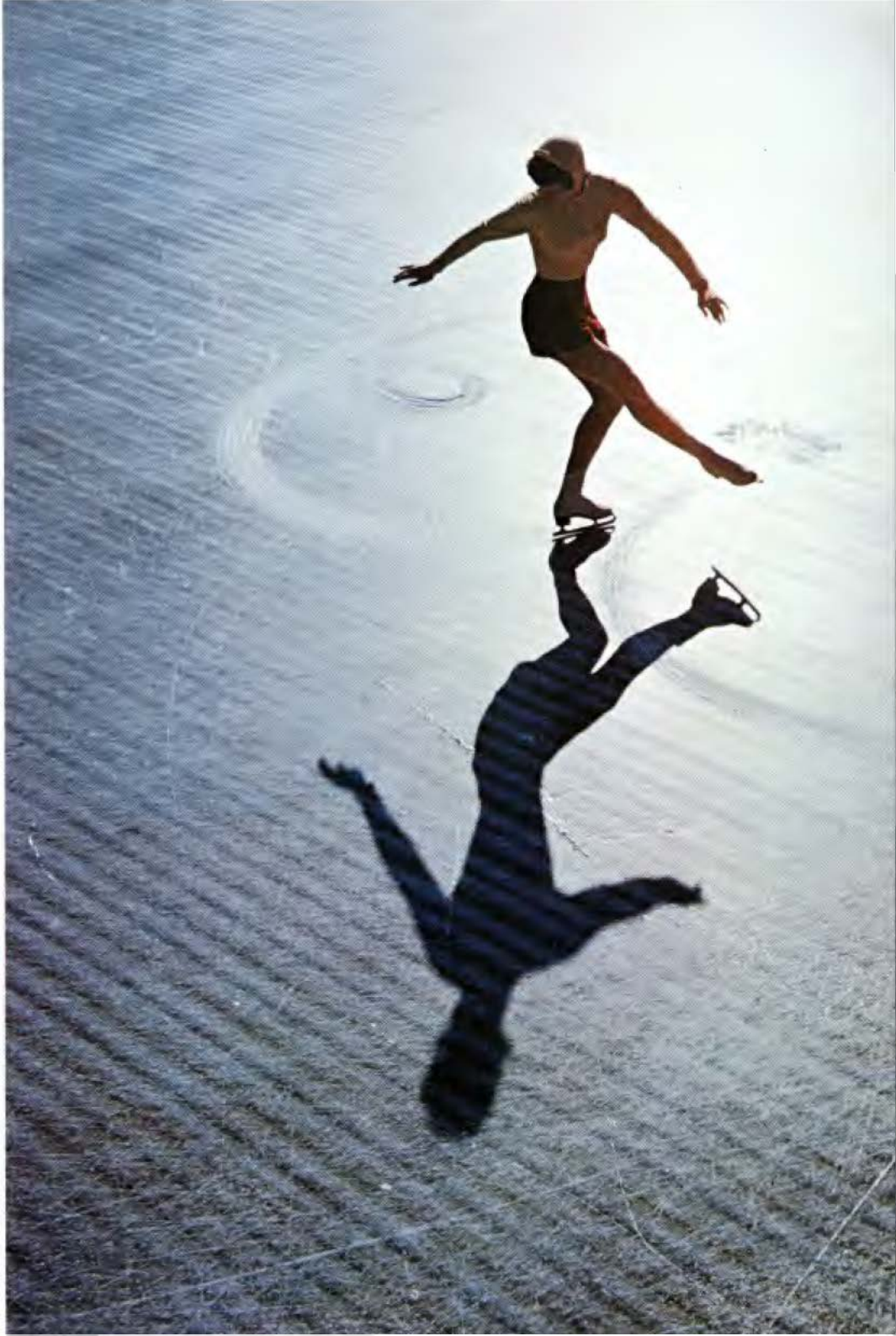


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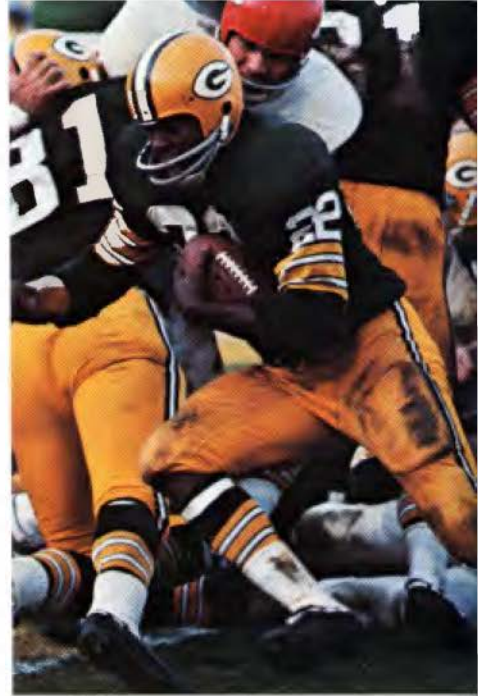


175





314



324



320



- 314 **ERNST HAAS**
Night Rodeo: Calf Roping
New York City, 1955 *color: 24" x 18"*
- 320 **ROBERT DALEY**
Lorenzo Bandini Tragedy; Grand Prix of
Monaco
Monte Carlo, 1967 *color: 38" x 25"*
- 324 **FRED ROE**
Green Bay Touchdown: Inaugural Super
Bowl with Kansas City
Los Angeles Coliseum, 1967
color: 17" x 15"
- 318 **JOHN G. ZIMMERMAN**
Russian Girl Gymnast, Polina Astakhova
Rome, 1960 *color: 14" x 17"*
For Sports Illustrated © Time Inc.



390

- 390 **ROBERT RIGER**
Horses Round Final Turn before Chateau
Chantilly, France, 1961 *color: 30" x 12"*
- 391 **ROBERT RIGER**
Start of the 24 Hours of Le Mans
Le Mans, France, 1965 *color: 30" x 14"*

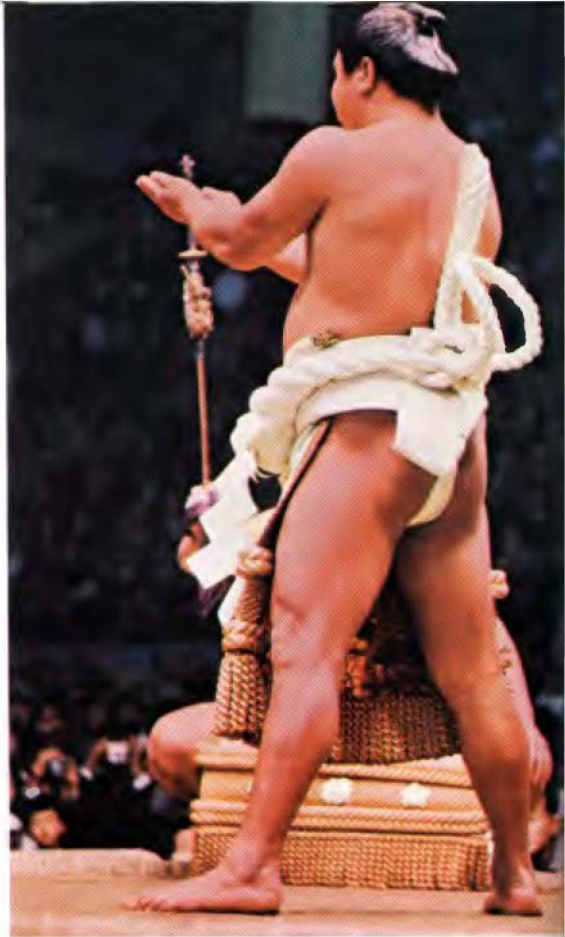


391



38

430



21



430 **T. TANUMA**
Falcon on the Arm of Old Man
Manuro-gawa, Japan, 1966
color: 24" x 38"

431 **T. TANUMA**
Old Man with Falcon and Boy walking
Manuro-gawa, Japan, 1966
color: 16" x 12"

21 **JERRY COOKE**
Sumo Wrestler before Match
Tokyo, 1961
color: 12" x 17"

475 **TONI FRISSELL**
Three Mountain Climbers Rest on Grassy
Hill below Matterhorn
Switzerland, 1957
color: 18" x 30"
Four Photographs For Sports Illustrated © Time Inc.

480 **TONI FRISSELL**
Portrait of Mrs. Vernon Taylor in Ski
Helmet
Colorado, 1965
color: 12" x 16"



480



475



LUCIEN CLERQUE

Bullfighter executes Pase de la Muerte
Arles, 1964 24" x 16"

T. TANUMA

The room was very crowded and I can remember the faces of the men. I was seven years old and my school took me to visit an army hospital. I borrowed an Eastman Kodak folding camera and took pictures of the wounded. They were the first photographs I ever made.

During the early forties I used a Leica. Buying foreign lenses and equipment was difficult and expensive in Japan. After the war the Japanese camera revolution made things easier for us, in fact the design and development of Japanese cameras affected my life and my career. I devoted my full time to taking pictures and became a professional in 1949 after graduating from college. I was fortunate to be working in Tokyo at the beginning of this industrial change and the Japanese camera manufacturers took our professional requirements and suggestions into consideration in perfecting the new cameras. I have continued to use the Leica and Hasselblad cameras in addition to my Japanese cameras, depending on the assignment. I use only Kodak film. Japanese film is not up to Kodak film quality.

I free-lanced for Time and Life magazines in their Tokyo bureau in the fifties and joined them under special contract for the 1964 Olympic Games in Japan.

I think sports photography is the same all over the world. In photographing oriental sports we use the same technique as for western sports because man's dedication is universal. I try to show the strength of a man and the strain his effort brings. As athletes try to set new records, so photographers will try for new techniques and better pictures.

The picture story on these walls took me a year to complete. It was a simple, beautiful, exciting experience to work with a wise hunter, Katsuzawa, who was 71 years old and his falcon, Fabuki. Kunio, the

elderly falconer's grandson, completed the team. A man a boy and a bird, completely devoted to this ancient way of life. Visiting their tiny farming village in Mamuro-qawa, 210 miles north of Tokyo was like stepping back into a relic of feudal times when falconry was an official sport in the Imperial Emperor's court.

It was very hard work in rain and snow and fierce storms. The bitter cold cracked my film even though I kept my cameras under my *harumaki* which is a heavy woolen waistband worn by Japanese men in winter.

The falcon is one of nature's wildest creatures and training the birds to hunt requires great patience and understanding. When I lived with the old man and the boy I had time to study with my camera during the long quiet hours in the house and over the surrounding countryside when Kunio learned many lessons from his grandfather on hunting and on life. In the deep green foliage of spring and summer the patterns of the leaves and the opulence of the woods made a rich setting. By the end of the summer the falcon had completed his training. As the fall approached the great bird was fed less so that he would be hungry in the winter during the hunting season.

In the winter, when the snows came I followed the hunter deep into the mountains. The snows were belly deep and we went on bamboo snowshoes following the old man, Katsuzawa, in his straw hat, as he stalked his prey through the forest.

During this time the hunter became tense; the hunt was fraught with danger. In my pictures I tried to show the hunter's tenseness. I moved with him, studied him. There was no time to focus on the scenery. Only a branch or shadow on the snow. The storms made it very dark. There was a great quietness and foreboding — an eternal stillness.



392 PHILIPP GIEGEL
High-Alpine Ballooning Contest
Mürren, Switzerland, 1960 51" x 48"

400 PHILIPP GIEGEL
Figure Skaters at Night
Zürich, Switzerland, 1962 48" x 60"

406 PHILIPP GIEGEL
Ski-joring on Snow-covered Track
Gstaad, Switzerland, 1959 40" x 33"



406



400





335

343 **BARTON SILVERMAN**
Battle for the Puck
Madison Square Garden, New York, 1966
16" x 14"

335 **MORRIS ROSENFELD**
Counterweight to Winward: International
Moth, Larchmont Spring Regatta
Long Island Sound, 1960 40" x 30"

306 **JIM KELLY**
Altered Roadster at Drag Race
Sacramento, California, 1965 24" x 16"

306



45



344



124

307





308

344 KEN REGAN

Dodgers' Sandy Koufax, in great pain,
struggles against Mets
Shea Stadium, New York, 1966 30" x 52"

124 ROBERT RIGER

American League Umpire Hank Soar
Detroit, 1961 24" x 30"

307 PETE BIRO

The Victory Kiss: Graham Hill embraces
Queen after winning 500 mile race
Indianapolis, 1966 30" x 20"

308 JAN VAN DEURS

Gjermund Eggen, world champion cross
country skier,
Oslo, 1966 12" x 14"

316 MARVIN NEWMAN

Abibi Bikila in Triumph after winning
Olympic Marathon
Rome, 1960 14" x 20"

For Sports Illustrated © Time Inc.





- 65 GEORGE SILK**
Perfect Entry: Girl diving, indoor pool
Princeton, New Jersey, 1961 25" x 30"
- 66 GEORGE SILK**
Swedish Olympic Girl High Jumper
Melbourne, Australia, 1956 26" x 30"
- 101 GEORGE SILK**
Prince Philip Sailing at Cowes Regatta
England, 1962 24" x 17"
- 69 GEORGE SILK**
Old Man with Clam Rake and Basket
Connecticut, 1960 15" x 30"
- 104 GEORGE SILK**
Portrait of Wilma Rudolph at
Homecoming after Rome Olympics
Tennessee, 1960 27" x 40"
- Five Photographs Courtesy Life Magazine © Time Inc.*





101



69



104

GEORGE SILK

I've had a much more even shake than most people get. I am very lucky to have been interested in photography at the moment that I became interested. I've been able to grow with an ever-growing business and art form without ever really being conscious of the fact that I was doing it until now when I look back. I didn't start out to be a photographer. I intended to be a farmer in New Zealand where I was born.

In 1930, when I was twelve, there was a kitten I was very fond of and I borrowed my sister's box Brownie to photograph it. I reacted to the pictures of the kitten and took more pictures. The more pictures I took, the more I became involved and started looking at other pictures. My photography really started with this family cat.

I met a fellow who had a one man photography shop and when the hardware store where I had been working went bankrupt, this fellow asked me to work for him and I did. He was the agent in that area for some of the best photographic products. He had the Rolleiflex, and Leica equipment. He made everything available to me and encouraged me to use anything I wanted in his store to learn about the business because he didn't know anything about it and he had this shop on his hands that was really jumping. So, while I was skiing and mountain climbing and racing sailboats and fishing, doing all the things that one does in New Zealand when growing up, I had a Leica or Rolleiflex that was right out of the showcase slung over my neck. I learned very quickly and, as it turned out, very well. Anybody who joined the type of photography I was interested in before the war was automatically a pioneer in the business. There were no guidelines.

From the moment I started to use this marvelous new equipment I became a little more sophisticated than I had been with the Brownie, and it was quickly evident that people were more than ordinarily interested in my pictures. Not commercially, but interested. I believe this response and this reaction is most important for a picture maker. It definitely sustains you in the early years. The proprietor of the shop used my enlargements in the window of his shop and they caused a great deal of interest and people wanted to buy them. We sold many of the yachting pictures to yachtsmen, mural prints four feet long that I printed myself in the darkroom and that were unheard of in those days. We sold them for five quid each and thought we were big shots.

The photographic community in New Zealand didn't regard me as a photographer. There was only the salon type thinking in photography with the pictorialists with their sepia prints. I remember very distinctly being soured and very discouraged when I tried to join the Auckland Photographic Society. In my enthusiasm, I went to a meeting and sat there while a critic took a pointer and said: "This line of composition goes from here, this line goes to there." It was very dull. So, the next time I took along a print of one of the sailboats I had photographed — a really terrific picture even by today's standards. They went through everyone's pictures and put them up and gave a fifteen minute critique on each. They came to my sailboat and put it up on the easel. The guy stopped dead when he looked at it and said, "Well, this is really sort of a *press* picture," and quickly put it down. He picked up the next one and continued very seriously, "In this one the lines go from here and the lines go to there." I never went back.

When the war came along, I was at the ripe age of 21 and was obviously going to be the first to go. It suddenly occurred to me as I was about to sign on the dotted line — "Why not be a photographer?" I went to Australia straight to Canberra to the Prime Minister's office and got a job immediately.

I was officially appointed by the government. I didn't know it at the time but it so happened that the Prime Minister was having a fight with the Australian Journalist's Association. The Australian Journalist's Association wanted to see their oldest, most senior photographer given this honorable appointment. Instead, I walked in with these pictures of sailboats and mountain climbers in New Zealand in a portfolio and handed them to the striped pants secretary and said "I want to go and photograph Australian fighters overseas." I got the job that afternoon. I had my first job as a photographer and went to Greece, Crete and the Middle East and then came back to Australia and went over the Kokoda Trail with the Australians.

At this time, the United States was in the war and *Life* magazine desperately needed more photographers than they had, especially people with some experience who could produce in the middle of a war. With the help of Bill Chickering, a correspondent for *Time* who was later killed in the Philippines by a kamikaze pilot, my pictures got to Wilson Hicks at *Life* and I immediately got an offer of a job.

My interest in photography and where I'm best is very definitely related to the outdoors. Rather than be typed a sports photographer, I think I am appropriately an outdoor photographer. I enjoy sports that are outdoors. I don't particularly like stadium sports. In yachting, the ocean is the arena; with fishing, streams and mountains. I did a story about five years ago on the High Sierras and I think it was quite a story. It was strictly a nature story and had nothing to do with sports except that you could say that going into the Sierras is a sporting instinct. I'm very involved with the outdoors. If sports takes me there, that excites me even more.

It is a great privilege to be a photographer for *Life* magazine. I woke up to this fact about fifteen years ago. It's the reason I'm still working for *Life* and have been for so long. I will be here 25 years very shortly and that's a long time to be with one firm and rather surprising for a photographer. Working for *Life* magazine for me, and for anyone who wants it to be, is just like having an unlimited financial scholarship given to you each year in photography. However, few people seem to be capable of looking at it that way. They always find something to get between that fact and themselves or between the managing editor and that fact. I've been fortunate enough to rid myself of the crippling inhibitions that everybody is hampered with in their creative lives. I think I've been able to regard my job at *Life* wisely and have been able to go on. At times I get completely crushed, feel that I'm not earning my living, but that feeling is in the minority. Most of the time I can go out and not worry about the fact that I'm spending a great deal of money and they're paying me a lot of money. I might go for months without producing anything but when I *do* produce something, they really go "ooh" and "ah" and beg me to take twice as long the next time if I can produce something as good. That's certainly against the general instinct of business in the United States. I think it's unique today.

At *Life* we are in the public eye to an incredible degree or can be if we want to and we are only limited by ourselves. Believe me, this is a rough thing to realize — that you are only limited by *yourself* and by no one else. It's a tough thing to live with, to an extent. You have to figure this one out. Most people aren't willing to do this or haven't even considered it. The bigger the company and the more people employed, the less people are allowed or even hope that this will

happen to them. I have lain awake nights many times over the last 20 years so frustrated that I've not done more with what I've had offered to me. I also fear for myself at times mentally, ironically this is sort of a burden to carry — when you're given this much freedom.

Life would have no strength if you cut away the individuality of the people on the staff. Only because of this individuality does *Life* have any strength. It takes great guts to run the magazine every week, every year, especially with television moving in and taking the big advertising dollar. With less individualistic thinking, I believe *Life* magazine would long ago have been gone. Magazines have come and gone beyond all belief. *Life's* survival is entirely because of people's individuality: Edward Thompson's or George Hunt's or the photographers or the writers. It's not one person. You can't analyze this but it's the instant recognition of this by other people in the company of each other and their mutual respect. You can make big mistakes at *Life* and not even be looked at if you have this individuality. If you don't have it, you just don't exist. You just go down the drain.

I have a great deal of pride in my original conceptions in photography. In having the time to explore for the right answers, I don't wish to be influenced by other photographers and very rarely look at their work. I set my own standards and drive myself. On a ski assignment I worked for weeks and weeks and remained on location until the transparencies were returned and all of them were nothing, except one. One picture was the keyhole to this world of skiing as I saw it and then I went after it. A man's approach is all he has in creating pictures and it must be his. It must be original and although it does not always happen, it is best if he does it first. Many photographers only survive because of the thinking of others.

When I joined *Life* any half-wit with a Rolleiflex could be a *Life* photographer and there were quite a few on the staff. As soon as the war ended, they were gone. There has been a huge turnover of *Life* photographers in the last 25 years. Twenty-five years ago in the beginning, anybody who could take a sharp clear picture of anything was doing something *new*. Now, people aren't only interested in sharp clear pictures; there has to be something much more than that. There must be emotional impact. The general readers demand it and won't look at a magazine that doesn't have it.



90 GEORGE SILK

U.S. Downhill Racer
California, 1963
60" x 40"
Courtesy Life Magazine © Time Inc.

342 ASSOCIATED PRESS

Wilma Rudolph Winning the Relay
Rome, 1960
30" x 28"

348 UNITED PRESS INTERNATIONAL

Dr. Roger Bannister Turns His Second
Sub-4 Minute Mile, Beating John Landy
in 3:59.4
Vancouver, British Columbia, 1954
48" x 60"



342



348



- 144 ROBERT RIGER**
Giants' Sam Huff Bear Hugs Browns' Bobby Mitchell
Cleveland, 1962 30" x 40"

- 119 ROBERT RIGER**
Sprinter Bob Hayes Leaves Blocks
New Brunswick, 1964 26" x 30"

- 143 ROBERT RIGER**
Green Bay Tackle Encrusted With Mud
San Francisco, 1960 48" x 60"

- 146 ROBERT RIGER**
Green Bay's Jim Taylor Runs to Daylight
Pittsburgh, 1960 16" x 20"

- 142 ROBERT RIGER**
Vince Lombardi at Blackboard
Green Bay, 1962 30" x 18"

- 147 ROBERT RIGER**
Baltimore Colts vs. Detroit Lions
Detroit, 1963 40" x 18"

119



144



142



146



147



325



305

325 DAVID DOUGLAS DUNCAN

Picasso Boxing with Son
Cannes, 1956

8" x 13"

305 LUCIEN CLERGUE

El Cordobes with Guitar
Arles, 1965

15" x 24"

490 TONI FRISSELL

Boy Exploring on the Beach
St. James, Long Island, 1957

30" x 34"





217

217 MARK KAUFFMAN

Surf-Casting
Cape Cod, 1956

16" x 11"

219 MARK KAUFFMAN

Duck Hunter in Reeds Wearing
Deer Stalker's Cap
Chesapeake Bay, 1955

30" x 20"

220 MARK KAUFFMAN

Flock of Ducks take off
Chesapeake Bay, 1955

14" x 10"

Three Photographs For Sports Illustrated © Time Inc.



220



TONI FRISSELL

I began caring about photography when I was a child, about forty years ago, when my brother was an explorer and I helped him on a couple of movie jobs. My first pictures were on location, taken with a Brownie camera. My first enlargements were made around 1930 when I started working for Vogue as a caption writer but I couldn't spell so I was "left go," shall we say. I began taking pictures of my friends in all the lovely faraway places, as my family traveled in Europe. I then went back to Vogue with my pictures and they saw the possibility of using fashions out-of-doors. My brother always believed in taking films on location rather than in studios and I had the idea that you could take fashions outdoors the same way. I think I started an entirely new trend taking fashion pictures out-of-doors. I was the first to do it. The models were far more natural and I've always believed in natural photography. I thought everything I took at that time was great and I think it's hopeless today. My own reaction to my photographs drove me on. Of course, I liked praise at that time. Now, I criticize myself far more.

I like black and white photography very much because you can catch an instant that you cannot catch on slower color film. Color entered into pictures for me in the last ten years. Even then, I couldn't bear postcard color. I will never submit a picture if I can help it that shows a brilliant blue sky. I like offbeat color where the background is muted and there is only one spot of color, which may be the figure. I only like sun at sunrise and sunset or in a wood. I'm much more in control with open shade.

Every person who has an eye, which one has to have to be a photographer, sees things in a different way. I see things not always tranquil, as I've also photographed war scenes, but there is a grandeur and a peace in the world that I respond to. You must try to capture the feeling of a person, particularly if it's a sporting moment, by putting yourself in their place.

My own experiences in the sporting life have helped me enormously. I shoot and ski — skiing is my favorite sport — so I knew what I was trying to get. My pictures of powdered snow show the ultimate in a skier's wish to get the best out of an untracked slope. In fox hunting, someone who has cubbed and fox hunted will have known the mist that rises up as the Master takes the hounds out. I like skiing best and I

regret having shown some of the unsequestered places where we used to ski that are now so crowded that you wait in line for two hours. I'm afraid I've ruined a great many skiing resorts.

Being a woman doesn't interfere in any way with the job of photography. In the old days I used to always carry my own bags because I felt you couldn't use your femininity in any way, but of course now I have strong assistance. Luck enters into anything and I had some luck as a woman, but you have to prove you are successful as well. You have to keep on competing as a photographer, no matter what your privileges have been.

When you are photographing, nothing else counts at all. Every picture is the most important one. Sports photography is the top *sport* today: to try to catch someone unaware and get a picture of it is far more exciting than *shooting* a bird. I would rather *shoot* a person's expression when they've shot down a bird or won a cup at a field trial. Or photograph a skier . . . no, I'd rather ski myself, that's the trouble. Photography is a sport as we do it. It's really a game to stalk people and catch them or to talk them into it so they'll forget they are being photographed. The best photographs are something you just suddenly see and catch quickly.

The scrapbooks I keep bring back to me the flavor of the places I've been to. I'm recording a way of life that may vanish and I want to record it accurately. A photographer keeps a biographical record with every new assignment and set of pictures. The photographers' subjects help to shape his destiny. I try to get the flavor of a scene so that when people look, they'll smell the flower on that hillside or they'll feel the wind and sense the freedom. Technically, you must take what Kodak says you can't possibly take. It may be your best picture.

The public's appreciation of the general spectator sports has changed enormously. We are all glued to a golf match or football game on television and the stadiums are filled, but the world of the sportsman in field trials, fox hunting, duck hunting, and fishing generally speaking hasn't changed as much except for skiing, alas, to my regret. One of the things I enjoy doing most in Europe now is to ski by airplane. There's a man called Herman Geiger who takes off from a valley below Zermatt and flies up to a lonely slope. We're still looking for untracked snow.

Page 60 should read:

TONI FRISSELL

I began caring about photography when I was a child and carried a Brownie box camera on Summer vacations in Europe. Later my brother, who became a photographic explorer and believed in taking movies on location, was the inspiration for my subsequent career which has stressed naturalness and the outdoors. In 1931, I was employed as a caption writer for *Vogue* in the Fashion Department. My services were not considered essential, so I shortly joined the ranks of the unemployed. This gave me the determination to succeed in some other line which would be appreciated by the managers of the magazine, and so I decided to follow in my brother's footsteps.

Conde Nast and Frank Crowninshield saw my early lame efforts but gave me a chance to learn by trial and error. They may have been influenced in this by my imaginative effort of trying outdoor fashion shots. In this I believe I was a pioneer.

For a long time I liked black and white fast film, because one can more easily catch the instant that never returns. Color has been a more recent challenge. I prefer the pictures of photographers who understate their color — such as an off-beat type of picture taken in the fog or in the dust where a small figure is the only bright spot of color. I dislike having to photograph in direct sun and try to photograph in color at sunrise or dusk or in the rain. Technically, one should take what Kodak says can't possibly be taken. It may be the best picture.

During World War II, I became a war photographer in the European Theatre. My experiences there had a profound effect on me. At the end of World War II, I left the unreality of fashions for people, places and things. When *Sports Illustrated* started its trial dummy year, I was one of their first photographers, photographing point to point meets, fox hunts and pack trips, etc. My years working for *Sports Illustrated* were very happy ones. How great to get paid for going to all the places you want to be anyway.

Each photographer sees things in a different way. To me it is important to capture the flavor of the event. Someone who has gone cubbing and fox hunting will know the early morning mist that rises in autumn. Another sportsman will remember the sting of sleet as he is caught in a sudden snowstorm on a Rocky Mountain pack trip. I try hard to capture atmosphere in the hope that the viewer can

somehow smell the flowers on a hillside or feel the joy of the stillness of a windless Alpine day when the only sound is the hiss of skis running through light, untouched powder.

Today for some odd reason, I find myself busier than ever. My most challenging color essays are assignments for *Life Magazine*, but I also enjoy meeting and photographing artists, musicians and people's ways of living in numerous spots of the world for *Vogue* and other publications.

Being a woman shouldn't and hasn't interfered with the job. One has to keep on competing as a photographer. Every picture is the most important one.

Sports photography is a top sport in itself. To try to catch someone unaware and get a picture of his or her expression when they have shot a bird or won a cup at a field trial is most rewarding. It is sport to stalk people; a trophy on film is like winning a competition.

The public's appreciation of general spectator sports, of course, has changed. Many are glued to the television to watch a football game or golf match. The world of the sportsman in fox hunting, fishing and game bird shooting has also changed. Soon most shooting will be on paid public game preserves with released birds. The sportsman who used to take his dog and gun to hunt up a few pheasants will soon have to retire to the privacy of his television set.

Also, alas, skiing has become too popular. Lift lines are endless. In Europe the villages of picturesque ski resorts have turned their chalets into super chalet skyscrapers to accommodate more tourists. My husband and I are not speed skiers but enjoy touring off the beaten track. In this exhibition, there is a picture of a plane landing skiers and a mountain guide at 14,000 feet altitude, just under the summit of Monte Rosa. Spring ski mountaineering is the ultimate. I know these halcyon days of endless powder. But a group must strictly rely on and follow the judgment of the guide to avoid ice walls, crevasses and avalanches.

The scrapbooks I keep bring back the glorious moments I have recorded. I am sure this is true of every photographer. In my case, I am trying to record a way of life that may vanish. I have been lucky enough to see it. I think these pictures will have more value in the next century when they will be a record of vanished splendors.





514



505

485



514 TONI FRISSELL

"Miss Charlotte" Noland of Foxcroft
Middleburg, Virginia, 1949 40" x 40"

505 TONI FRISSELL

Blenheim Pheasant Drive: The Earl of
Cadogan in Action
England, 1956 12" x 17"

For Sports Illustrated © Time Inc.

485 TONY FRISSELL

Minnie Cushing on Favorite Horse
Newport, Rhode Island, 1964 24" x 18"

Courtesy Vogue Magazine

332 JOHN SEVERSON

Locked in Curl
Hammond's Reef, Santa Barbara
30" x 24"

334 J. FITZPATRICK

Australian Surfboat in White Water
Meriwether Beach, New South Wales,
Australia, 1960 30" x 18"



332

334





389 HERB SCHARFMAN

Eddie Arcaro Unconscious in the Mud
at the Final Turn, Belmont Stakes,
Belmont Park, 1959 60" x 36"
For Sports Illustrated © Time Inc.

126 ROBERT RIGER

Empty Horse Comes Home
Belmont Stakes, Belmont Park, 1959
40" x 36"

333 M. D. THOMPSON

Australian Rules Football
Sydney, 1967 40" x 45"



HY PESKIN

Competition in sports photography means very much in my career. The real challenge in anything in life and especially in photography is not only to try to be better, but to try to be better *and* different. In one way, to be better is simply to *be* different. So in sports and baseball, in particular, I used to get out of the photographer's box. In my newspaper days, other photographers so hated anybody who would try to beat them with that approach that they won the battle, first in New York and then pretty much all over the country, in forcing photographers to all remain in the same area. To this day, magazine photographers attempt and usually do escape from this confinement. Thirty years ago, I believe, I was the first to shoot from *anywhere* in any game.

In sports photography, getting the play that means the ballgame is really the key thing. I always felt within myself that this was my greatest strength. If something happened in a fight, baseball or football, I was going to come home with the picture that showed the story of *the* moment. You're always trying to be as artistic as possible, but the search for artistry goes way to the back of your head.

One day I went fishing with Ted Williams. We got back and someone said "How was the day?" "Terrible" was Ted's answer. We got nothing. I said "They got nothing, but I got some of the greatest pictures in my life." They looked at me like I was crazy, because they had *never* seen a fish that day. My *catch* was special, and without *the* movement it was a time for artistry.

There is one color picture in this exhibition that took me out of the newspaper business and put me into the magazine business in one day. It is a prizefighting photograph made in the old St. Nicholas Arena in New York in 1945, when color film was rated at a speed of 10. Today's action stories are shot at speeds of up to 750. This picture is the first color action picture ever made. I believed sports action photographs in color were possible, and I went around New York talking to editors who all thought it was impossible. However, *Look* magazine showed the most interest, and I went to a Lou Nova fight where I made three exposures. It's hard to think back now of my joy when I saw the results. At that time it was truly revolutionary, and although these pictures were never published, *Look* was amazed. I got the job, and it changed my life.

I first met Jack Kennedy when he ran for Congressman, and I was a *Look* photographer. We spent two weeks in Boston when he

first ran for Congressman in 1945. It was on this story with Kennedy that I made one of the greatest goofs of my life, but he was so much of a gentleman that he saved the day. I only had a Speed Graphic, and I shot Kennedy chatting with the Governor of Massachusetts on a bench on the Boston Common with the state Capitol in the background. After I shot about 15 to 20 really terrific scenes, I thanked him, and both men started walking back to the Capitol. I looked down at my camera and died, because I realized that the back curtain had dropped down and I had *no* pictures. After a moment's panic, I decided to tell him the truth. "I just pulled one of those rare goofs that every photographer does at times in his career. I've got nothing. Is there a chance to do it over?" He was very gracious, and we walked back and I got my pictures.

I didn't see him again for years, and of course he won and moved up from Congressman to Senator. Then came his engagement to Jacqueline Bouvier. Just at that time, I was off to LaGuardia to catch a plane to Ohio to shoot a track story for *Life*, when I ran into Kennedy in the terminal with Jackie. I thought of my mistake in Boston and wondered if I should go up to say hello — when he came across the waiting room and said hello to me. I gave them both my congratulations and asked where he was off to. He told me he was going to Hyannisport for the weekend. I think it was a Fourth of July weekend, and I was off to the midwest to cover a track meet on Saturday. I asked him if I could get a *Life* assignment to spend a day with them Sunday sailing and all the fun up there, would he let me come. He said fine. In Ohio I reached Ray Mackland, *Life's* picture boss, at home and got the green light from him to catch up with Kennedy. I spent six hours there. The family had one of their usual days full of sport — touch football, sailing and the rest. I found them both gracious and cooperative and made a set of pictures. Pictures that by any standard are simple, beautiful and now rare.

The excitement of being part of this spectacle of sports is great. To be there on top of it is terrific. To have the fun and excitement of trying to beat the competition and get the best pictures is unmatched. To come home with the best pictures has been my dedication for thirty years. The money is way way down along the line. But to have this fun and thrill and still get paid very well — that's really putting the cream on the cake.





185

317 JOHN G. ZIMMERMAN

Exhausted Embrace after Decathlon
1500 Meters: Rafer Johnson and
C. K. Yang
Rome, 1960

24" x 38"

For Sports Illustrated © Time Inc.

185 HY PESKIN

Carmen Basilio Leaps Beyond Fallen Foe,
Tony DeMarco
Boston, 1955

40" x 34"

For Sports Illustrated © Time Inc.

285 ART RICKERBY

Don Larsen's Final Pitch of Perfect World
Series Game: New York vs. Brooklyn
Yankee Stadium, 1956

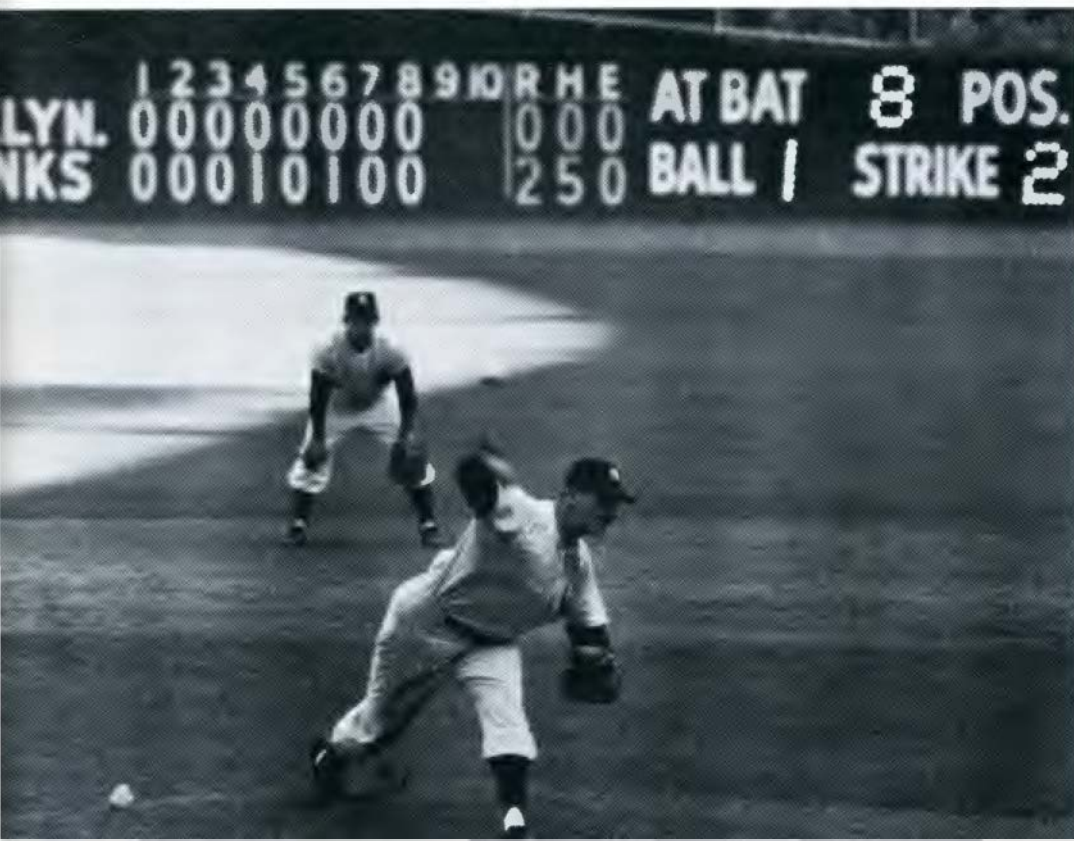
30" x 22"

317



277

285



268

277 ART RICKERBY

Lacrosse Match: Three Players Battle
University of Maryland, 1960 24" x 16"

268 ART RICKERBY

Warren Spahn Talks to his Son in
Dressing Room
Milwaukee, 1958 20" x 30"

ART RICKERBY

Photography is a challenge, especially when you are with a President during one of the great crises of his life. I tried to show the world what a man such as John F. Kennedy was like during the steel strike, just as I tried to portray the dignity of his wife Jacqueline when she toured India. I've photographed many presidents, statesmen, celebrities, men of action under great pressure, and athletes who are a rare combination of many things.

It all really started when I was in high school. I was introduced to photography by one of my teachers, and what began as a simple interest, soon grew into a fascination which continued into and beyond my college days at Duke University.

One of the reasons why I was attracted to photography was that I had wanted to be an artist but had never been able to handle the technical skills as well as I wanted. A camera was something I felt I could learn to control to satisfy my own ends. Another major factor was that I had always had a great interest in athletics but had never been quite good enough to play in competition. The camera was a means of putting me on the sidelines as close to the game as possible without actually being a participant.

I made quite a bit of money in college by taking sports pictures on campus. I traveled with the various varsity teams and then "syndicated" these pictures to a whole string of Carolina newspapers. I would make the prints and do the mailings and had hundreds of sports pictures published before I graduated.

Through this work I had established contact at Acme News Pictures, New York with Harold Blumenfeld — a man to whom I owe a great deal — and in 1941 one week after graduation I went to work for this wire service. My first day on the job I covered the Normandy fire. Working for Acme was a nine to six proposition with an hour off for lunch. If there was a murder or fire or anything else, you were there sitting around the office. That was our biggest complaint — the sitting around. It was decided beforehand who would do the big jobs and you went where and when you were told. There wasn't much freedom, and really it was more like receiving army commands.

In many ways I had more freedom when near the end of World War II I entered the navy as a lieutenant in the Steichen unit. In addition to receiving much helpful advice about photography, I took some of my first pictures published in such magazines as *U.S. Camera*. This

was extremely rewarding, for it was then I first broke out from the anonymity which goes with being a wire service photographer, when your pictures bear the name of the agency instead of your own. Although after the war I returned to Acme, I was really heading at this time in the direction of free lance magazine work. In my many years as a photographer for a syndicate, I always took pictures more suitable for magazines. It just took me a little longer to get there than most people.

In the newspaper day to day coverage I used the 4x5 Graphic which had become not only the working camera but the symbol of the press photographer. In the early fifties I started submitting 35 mm sleeves of small camera negatives and managed slowly but surely to get the editors to at least look at the pictures and make some prints. I did this experimenting during spring training in Florida, where the easy to handle, quick firing and continuous film supply of the 35 mm camera — plus the sharpness of its longer lenses — gave a new look to sports photographs, especially to wire service pictures. The old guard gave in gradually but during the transitional years insisted that on each assignment I submit two 4x5 negatives as my "regular coverage" and then go ahead with that "other stuff." There was a tremendous amount of opposition in my trying to change over on the part of the printers and most of the management. The real breakthrough came when I covered the 1956 Democratic Convention in 35 mm and UP came up with pictures that beat the AP cold.

Perhaps I may have spent a little too long at it, but working in the newspaper field was a tremendous learning experience. For one thing there was the variety of subjects one was forced to photograph that broke down any limiting barriers one might have set up for oneself. As a result, there is very little I fear in any assignment which I might receive today. Another one of the challenges was to keep trying to make a better picture under the normal pressures and demands of the newspaper world. There were times when you got pretty tired of trying to figure out a new way to do it, but it was a matter of pride within yourself. You knew that the moment you let up and started making sloppy pictures you didn't have much hope in yourself. I always had a belief in the future. It has always been one of my major goals to make great sports photographs so people will know beyond any question what that sport is all about.



PHOTOGRAPHS IN THE EXHIBITION

The Baltimore Museum of Art is grateful to the many photographers, as well as magazines and picture agencies, who have made available to us original negatives and transparencies for reproduction. The sources for the photographs in the exhibition, when they are other than the photographer, have been identified in the catalogue listings and picture captions.

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Discovery
Australia, 1960 24" x 16"
For Sports Illustrated © Time Inc.
- 2 JERRY COOKE**
Old Cronies at the Dublin Horse Show
Ireland, 1967 12" x 17"
For Sports Illustrated © Time Inc.
- 3 JERRY COOKE**
Two Men Talking
Longchamps, 1962 12" x 17"
For Sports Illustrated © Time Inc.
- 4 JERRY COOKE**
Long Time Horse Player
Deauville, 1961 12" x 17"
For Sports Illustrated © Time Inc.
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Little Girl Skating at Night
Moscow, 1959 12" x 17"
For Sports Illustrated © Time Inc.
- 6 JERRY COOKE**
Runner Driving off the Blocks
New Brunswick, New Jersey, 1964 17" x 12"
For Sports Illustrated © Time Inc.
- 7 JERRY COOKE**
Finishing Lap of the Long Distance Walk
California, 1965 17" x 12"
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French Jockeys in the Paddock
Longchamps, 1962 17" x 14"
For Sports Illustrated © Time Inc.
- ★ 9 JERRY COOKE**
Lonely Long Distance Runner
Gerry Lindgren: U.S.-U.S.S.R. Meet
Los Angeles, 1964 42" x 62"
For Sports Illustrated © Time Inc.
- ★ 10 JERRY COOKE**
Harness Driver Covered with Mud
Moscow, 1958 14" x 17"
For Sports Illustrated © Time Inc.
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Russian Girl Skating Students
Moscow, 1958 14" x 16"
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- 12 JERRY COOKE**
Fencing Teacher
Moscow, 1958 12" x 17"
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- ★ 13 JERRY COOKE**
Portrait of Toni Sailer after Winning
Three Olympic Gold Medals
Cortina, 1956 16" x 24"
For Sports Illustrated © Time Inc.
- ★ 14 JERRY COOKE**
Happy Handshake in Snowstorm
Grenoble, 1966 30" x 20"
For Sports Illustrated © Time Inc.
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Lifeguards Push off into Surf
Australia, 1960 17" x 12"
For Sports Illustrated © Time Inc.
- ★ 16 JERRY COOKE**
Boys Playing Ice Hockey on Outdoor Rink
Moscow, 1959 color: 11" x 17"
For Sports Illustrated © Time Inc.
- 17 JERRY COOKE**
Portrait of Peggy Fleming
Boston, 1966 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 18 JERRY COOKE**
Portrait of Champion Russian Speed
Skater E. Grishin
Moscow, 1959 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 19 JERRY COOKE**
Portrait of Matador Juan Belmonte
Seville, 1956 color: 12" x 17"
For Sports Illustrated © Time Inc.
- ★ 20 JERRY COOKE**
Millionaires' Boxing Club
London, 1964 color: 16" x 24"
For Sports Illustrated © Time Inc.
- ★ 21 JERRY COOKE**
Sumo Wrestler before Match
Fukuoka, 1959 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 22 JERRY COOKE**
Bladder Ball on Yale Campus
New Haven, 1955 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 23 JERRY COOKE**
Parade of Lipizzan Horses
Vienna, 1956 color: 17" x 12"
For Sports Illustrated © Time Inc.
- 24 JERRY COOKE**
Lipizzan Stallion Performing
Vienna, 1956 color: 28" x 23"
For Sports Illustrated © Time Inc.
- 25 JERRY COOKE**
Bassets on Scent
Essex, New Jersey, 1955 color: 17" x 12"
For Sports Illustrated © Time Inc.
- 26 JERRY COOKE**
Buckpasser Setting World Record Mile
Chicago, 1966 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 27 JERRY COOKE**
Horsewoman in Top Hat
Chicago, 1959 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 28 JERRY COOKE**
Field of Horses at Goodwood
England, 1965 color: 24" x 16"
For Sports Illustrated © Time Inc.
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Morning Workout at Chantilly
France, 1963 color: 40" x 13"
For Sports Illustrated © Time Inc.
- 30 JERRY COOKE**
Winning Japanese Baseball Manager
Osaka, 1959 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 31 JERRY COOKE**
Rearing Horse in Pampas Game
Near Buenos Aires, 1961 color: 17" x 12"
For Sports Illustrated © Time Inc.
- 32 JERRY COOKE**
Bicyclist and Umbrella: Asian Games
Bangkok, 1966 color: 17" x 12"
Courtesy Life Magazine © Time Inc.
- 33 JERRY COOKE**
Portrait of Aly Khan
Longchamps, 1959 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 34 JERRY COOKE**
The Prize Ring: Asian Games Through
Fish Eye Lens
Bangkok, 1966 color: 23" x 28"
Courtesy Life Magazine © Time Inc.
- 35 JERRY COOKE**
Russian Swimmers Sunbathing at Peter
and Paul Fortress
Leningrad, 1959 color: 16" x 11"
For Sports Illustrated © Time Inc.
- 36 JERRY COOKE**
Skiers Resting under Ice-covered Tree
Mt. Tremblant, Canada, 1956 color: 25" x 38"
For Sports Illustrated © Time Inc.
- 37 JERRY COOKE**
Cheering Crowd of Men in Straw Hats
through Zooming Lens
Princeton, 1961 color: 38" x 25"
- 38 JERRY COOKE**
Jockeys Await Start
Chantilly, 1963 color: 30" x 20"
For Sports Illustrated © Time Inc.
- 39 JERRY COOKE**
British Soccer Fan
Manchester, 1956 color: 10" x 14"
For Sports Illustrated © Time Inc.
- 40 JERRY COOKE**
Laurence Owen Figure Skating
Winchester, Massachusetts, 1961 color: 12" x 17"
For Sports Illustrated © Time Inc.
- 41 JERRY COOKE**
New York Racing Fans
Belmont Park, 1959 17" x 12"
For Sports Illustrated © Time Inc.
- 42 JERRY COOKE**
Elegant Crowd in Members' Grandstand
Goodwood, England, 1965 14" x 16"
For Sports Illustrated © Time Inc.
- 43 JERRY COOKE**
Swimmers taking Customary Nap in Pool
Budapest, 1961 11" x 14"
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World Champion Snooker Player
Melbourne, 1960 12" x 17"
For Sports Illustrated © Time Inc.
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Olympic Equestrian, Borghese Gardens
Rome, 1960 12" x 17"
For Sports Illustrated © Time Inc.
- 46 JERRY COOKE**
Chinese Women Racing Fans
Hong Kong, 1963 17" x 12"
For Sports Illustrated © Time Inc.
- 47 JERRY COOKE**
Russian Horseplayers at Race Track
Moscow, 1958 17" x 12"
For Sports Illustrated © Time Inc.
- 48 JERRY COOKE**
Motorcycle in Snow in Empty Stadium
Moscow, 1959 17" x 12"
For Sports Illustrated © Time Inc.
- 49 JERRY COOKE**
Eddie Arcaro and Sunny Jim Fitzsimmons
discuss strategy before the Preakness
Pimlico Race Track, Baltimore, 1958 12" x 17"
For Sports Illustrated © Time Inc.
- 50 JERRY COOKE**
Dallas Long Setting World Record in
Shot Put
Los Angeles Coliseum, 1964 12" x 17"
For Sports Illustrated © Time Inc.
- 51 JERRY COOKE**
Eddie Arcaro on a Business Call
Pimlico Race Track, Baltimore, 1957 12" x 17"
For Sports Illustrated © Time Inc.
- 52 JERRY COOKE**
Golfers Silhouetted Against Mt. Fuji
Japan, 1963 17" x 12"
For Sports Illustrated © Time Inc.
- 53 JERRY COOKE**
Ballerina on Skates
Moscow, 1958 16" x 24"
For Sports Illustrated © Time Inc.
- 54 JERRY COOKE**
Jean Claude Killy Eating an Apple
France, 1967 11" x 14"
For Sports Illustrated © Time Inc.
- ★ 55 GEORGE SILK**
Three Twelve Meter Yachts, Spinnakers
Set: New York Yacht Club Cruise
Off Martha's Vineyard, 1964 color: 19" x 15"
Courtesy Life Magazine © Time Inc.
- 56 GEORGE SILK**
Nefertiti's Deck Seen from Atop the Mast;
America's Cup Trials
Off Newport, 1962 color: 40" x 60"
Courtesy Life Magazine © Time Inc.
- 57 GEORGE SILK**
Easterner's Bow Cutting through Water;
America's Cup Trials
Off Newport, 1962 color: 24" x 16"
Courtesy Life Magazine © Time Inc.
- 58 GEORGE SILK**
Power Boat in Treacherous Surf
Off Oregon Coast, 1967 color: 24" x 16"
Courtesy Life Magazine © Time Inc.
- 59 GEORGE SILK**
Sun on Vim's Windward Side;
America's Cup Trials
Off Newport, 1958 color: 17" x 12"
Courtesy Life Magazine © Time Inc.
- 60 GEORGE SILK**
Two Hulls: Weatherly and Gretel
Off Newport, 1962 color: 24" x 16"
Courtesy Life Magazine © Time Inc.

- 61 GEORGE SILK**
Dinghies Circle Fog-shrouded Schooner
Nantucket Sound, 1964 color: 17" x 12"
Courtesy Life Magazine © Time Inc.
- 62 GEORGE SILK**
Sea Loving Family
Antigua, 1963 color: 16" x 24"
Courtesy Life Magazine © Time Inc.
- 63 GEORGE SILK**
Commodore Vanderbilt Awards Trophy
to young Sailors
Newport, 1958 14" x 17"
Courtesy Life Magazine © Time Inc.
- 64 GEORGE SILK**
Diver's Bubbly Cocoon
Princeton, 1961 16" x 30"
Courtesy Life Magazine © Time Inc.
- ★ **65 GEORGE SILK**
Perfect Entry: Girl Diving, Indoor Pool
Princeton, 1961 25" x 60"
Courtesy Life Magazine © Time Inc.
- ★ **66 GEORGE SILK**
Swedish Olympic Girl High Jumper
Resting
Melbourne, 1956 26" x 30"
Courtesy Life Magazine © Time Inc.
- 67 GEORGE SILK**
Moment of Repose: Olympic Swedish
High Jumper
Melbourne, 1956 14" x 15"
Courtesy Life Magazine © Time Inc.
- 68 GEORGE SILK**
Arnold Palmer Happily Embraces Wife
after Masters Victory
Augusta, Georgia, 1962 17" x 30"
Courtesy Life Magazine © Time Inc.
- ★ **69 GEORGE SILK**
Old Man with Clam Rake and Basket
Connecticut, 1960 15" x 30"
Courtesy Life Magazine © Time Inc.
- ★ **70 GEORGE SILK**
Baltimore Colts: Opening Kickoff
Memorial Stadium, Baltimore, 1960
color: 40" x 18"
Courtesy Life Magazine © Time Inc.
- 71 GEORGE SILK**
Iceboater Hits Snowdrift
Lake Pewaukee, Wisconsin, 1962
color: 17" x 12"
Courtesy Life Magazine © Time Inc.
- 72 GEORGE SILK**
Ice Boaters Prepare for a Racing Start
Lake Pewaukee, Wisconsin, 1962
color: 17" x 12"
Courtesy Life Magazine © Time Inc.
- 73 GEORGE SILK**
Ice Sailing
Lake Pewaukee, Wisconsin, 1962
color: 40 x 20"
Courtesy Life Magazine © Time Inc.
- 74 GEORGE SILK**
Ice Sailing: Over One Hundred MPH
Wisconsin, 1962 color: 40" x 20"
Courtesy Life Magazine © Time Inc.
- 75 GEORGE SILK**
Pilots of "Skeeters" ready their Ice Boats
Wisconsin, 1962 color: 40" x 16"
Courtesy Life Magazine © Time Inc.
- ★ **76 GEORGE SILK**
Perilous Running: Ice Boating Regatta
Lake Pewaukee, Wisconsin, 1962
color: 72" x 32"
Courtesy Life Magazine © Time Inc.
- 77 GEORGE SILK**
Two Fishermen at Lower Edge of
Mist-covered Lake
Montana, 1961 color: 40" x 26"
Courtesy Life Magazine © Time Inc.
- 78 GEORGE SILK**
Muskie on the Hook
Canada, 1959 color: 16" x 24"
Courtesy Life Magazine © Time Inc.
- 79 GEORGE SILK**
Rainbow Trout Rising to the Fly
Pennsylvania, 1960 color: 16" x 20"
Courtesy Life Magazine © Time Inc.
- ★ **80 GEORGE SILK**
Sailing Aboard Vim: America's Cup Trials
Off Newport, 1958 color: 72" x 38"
Courtesy Life Magazine © Time Inc.
- 81 GEORGE SILK**
Fisherman Casting in the Morning Mist
for Atlantic Salmon
Maine, 1960 color: 16" x 24"
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Leap Over Goalie in front of Net
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Paul Hornung Scowls in Towel
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Little League Halfback
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