

Foreword by Ted Croner

This story begins with a phone call from a young lady who, at that moment, was a student at the International Center of Photography in New York City. She tells me that she is doing a book on famous photographers and has photographed Cornell Capa, Arnold Newman and several others. Also.... she has been given my name by Arnold Newman – could she come to see me to take my photograph and do an interview.

Tina and her Rollei arrived at my studio several days later. All went well and rather effortlessly. I was charmed by her manner, but I did not feel I had been the subject of a shooting by a Beethoven of the camera. Several days later I saw the results – contacts and a few blow-ups. I was just amazed. All were exceptionally good journalistic-type photos, but one was great. It knocked my socks off! It had ‘shock appeal’ – a term Alexey Brodovitch used to describe a particularly powerful and exciting picture that opened your eyes and mind.

It reminded me at this point of my early days in New York, when I was a student in Alexey Brodovitch’s class. To name a few of the students – Bob Frank, Louis Faurer, Paul Himmel, Lillian Bassman, Karen Radkai, etc...The class first met at the New School, and, later at Dick Avedon’s studio. We met every Wednesday night and would be given an assignment. In the following session we would review the results. These were laid out (no names) on a large table. The worst thing that could happen was that the work would be completely ignored. The next worst thing was that your photo would be held up – and Brodovitch with his Russian accent would say, “Is very nice picture, only I am seeing subject done much better by Penn,” or Avedon or Munkacsi or someone else. Brodovitch could at times be merciless in his criticism.

The instant that I saw that one exceptional image by my friend Tina, I knew that if she were in Brodovitch’s class, she would not be ignored or held up to ridicule. Rather, her work would be the subject of examination and praise by the entire group.

It is not just the camera and the film; it is the personality of the person taking the pictures that creates a mood and an atmosphere. Perhaps that’s why Tina’s portraits are as good as they are because she creates this mood. It is this which allows her to photographically get beyond the simple reproduction of my likeness and reveal my character, and who I am. She captured the essence of my being. They are not flattering; they are just strong and honest pictures.

Tina, let me take this opportunity to wish you many more exciting adventures in the field of photography. I thank you for having invited me to be a part of this endeavor and to have shared the ups and downs you have encountered in the completion of this book.