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Junebug Clark The Early Years Scrapbook

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This scrapbook of the early work of Junebug Clark, was put together by Bernice Clark,
my mother, and preserved by my wife, Kay Clark.

The original is getting a little bit fragile and delicate so in order for you to take a gander at it, this document was created. I hope that you will have the time to set a spell and go through the pictures and stories within. It is a little bit embarrassing and unbelievable for me to look at but after undertaking this project I have reconnected with some long lost friends and have come to realize that photography has been a big part of my life and the best part of my life. It was my start and I am forever grateful to the people named on this cover page and included in The Early Years.



Junebug & Kay Clark

Junebug Clark
The Early Years
 Scrapbook
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A 5-Year-Old Joins the Times:

Junebug, 5, Shutterbug



Junebug Clark, 5, who is joining the photo staff of The Detroit Times. He's pictured with his Leica camera and a montage of his photographic work since he was 3. Junebug goes to kindergarten.

The world's youngest press photographer—a five-year-old whose pictures with a Leica camera rate with the work by the best picture-story commercial photographers — will begin a continuing series for Detroit Times readers in Sunday's Pictorial Review.

He is Detroit's Junebug Clark, son of Joe Clark, HBSS, and Bernice Clark, both nationally-known commercial photographers, and he is a kindergarten student at Our Lady Help of Christians School.

Junebug has been operating his own camera since he was three, covering assignments and events alongside Joe and taking pictures of his own choosing. But during the more than two years

his photography was for his own satisfaction.

Now he will take pictures for publication in the Times regularly, and thus the title of world's youngest press photographer.

Except for his name (the Junebug is after an uncle in Kentucky, and the full name is Joseph Wade Junebug Clark Jr.) and his inclination and ability to use a camera at an age when most youngsters are interested in no more complicated gadgets than toy trucks, Junebug is an ordinary kid with perhaps an extraordinary bit of mischief in his soul.

When Junebug showed an interest in photography by following Joe around and imitating the latter with a

make-believe camera, Joe decided on an experiment.

He gave the lad a Leica, topnotch foreign-made camera, usually owned only by experienced photographers and worth about \$200.

Joe figured most toy destruction is the result of the toys being poorly made, and that a well-made camera would be able to stand the abuse a boy would give it.

His point has been proved by the more than two years of use Junebug's camera has had without trouble.

While still three, Junebug accompanied Joe on a wedding assignment and followed him around the crowd, bumping from one adult knee to another and shooting everything that interested him.

The result was at least one candid picture better than anything done by Pop, of the bridegroom being kissed. The picture stole the show when the newlyweds made their selections of the pictures submitted.

Now Junebug is making photographs for publication. His first picture-story will come to you in the columns of next Sunday's Detroit Times Pictorial Review. Others will follow, and often Junebug will "cover" live news events for the news columns of the Times.

Watch for these adult-knee-high viewpoint sequences. You'll find them the most refreshing pictures to be seen anywhere. And they will be exclusive in The Detroit Times.

THE CINCINNATI ENQUIRER

JUNEBUG'S background is completely photographic because both parents are professionals. Joe Clark Sr. specializes in photo stories and his work has appeared in the major magazines. He has been a consistent winner in photo contests and he has covered many photo seminars and photo conventions for press photographers themselves. Mama Bernice is a commercial photographer and photo illustrator.

But photography in the Clark household has been more than a way to make a living—it's been their way of living. A camera was another article of clothing to Joe Sr. and was always handy, day or night. He carried a 35mm (Leica), holster fashion, slung over his shoulder, at all times, even when he was covering an assignment with another camera. Mama favors the 2 1/4 in. x 2 1/4 in. twin lens reflex.

JUNEBUG started imitating pop as soon as he could toddle. He played make-believe photographer until he was three years old and could hold a real camera. Then Joe gave him one, a 35mm. camera worth \$200. He figured a well-made camera could take the abuse a boy would dish out, it did.

Junebug's camera had a short focus, wide angle lens. Joe loaded the film and set it for shooting either for indoor or outdoor conditions. Junebug pressed the button and advanced the film after each shot.

"He seems to have an instinctive knack for perfect timing," said pop. "As for composition, his first pictures were at an artistic 45 degree angle. However, many people thought he was only playing and couldn't possibly have film in the camera so they relaxed. In that way he's gotten some really good expressions."

WHILE STILL a three-year-old, Junebug accompanied Joe on a wedding assignment and shot his own set of pictures from his down-to-earth angle. One of his pictures rang the bell on the cash register when the newlyweds made their selection of wedding photos.

With two years of shooting experience under his little belt, Junebug gets around on his own more often. He takes the camera to his kindergarten class and records all the activities there. He accompanied his older cousin to a Cub Scout meeting and covered that. He decided that a picture story of his mother baking cookies was a tasty assignment.

THE RESULTS of these and other picture taking by the young prodigy reached the attention of an editor of the Detroit Times.

Pretty soon Junebug, the amateur shutterbug, had joined its staff and become the world's youngest press photographer.

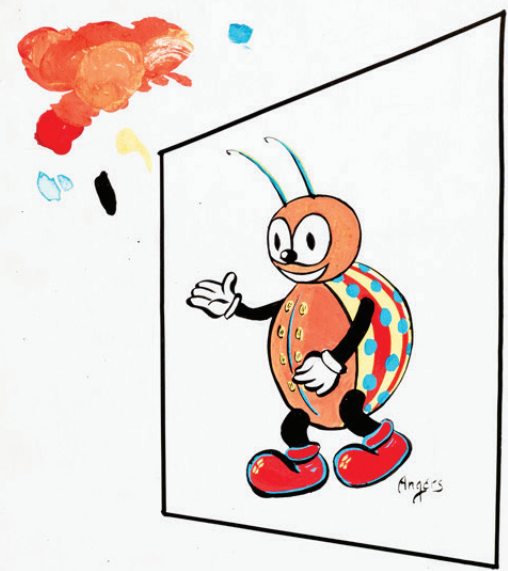
The picture stories became two-page spreads in that paper's weekend supplement with further weekly assignments either of his own or the paper's choosing.

All in all, this is another great



Junebug Clark's Workin' Way Through Kindergarten

tribute to the hobby of photography. In what other field could a youngster work his way through kindergarten so that one day he could pay his way through college?



- "Junebug" -

- Sketch -
7/50

Model Child

Like most fathers, Joe Clark enjoys taking pictures of his son. Unlike most fathers, Joe is a professional photographer; he knows how to get those rare shots that all parents hope to take but seldom achieve. Naturally, his favorite subject is his young son, Joseph Wade Junebug Clark. (Junebug is a name that goes

back for generations in the Clark family down in Tennessee.) Junebug is a fine model—he's relaxed and friendly and he's always up to something new. Joe never misses a chance to catch a shot of his son in action, and he has an album of photographs that any father might envy. Here are a few of them.



Photographer-father Joe Clark.



His first picture is taken when he is just four minutes old.



His first day at home he sleeps—indifferent to surroundings.



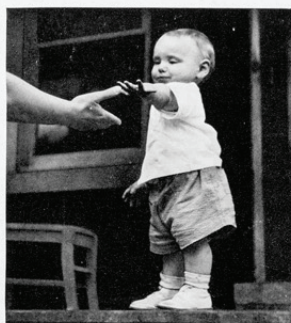
His first physical check-up in doctor's office fascinates him.



He feeds himself—ends up with more food outside than in.



He finds he can make delightful sounds with two pot covers.



He's sure he can make it down the step—if his mother is there.

Friends
magazine

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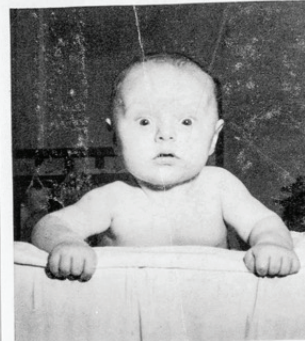
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He is startled by a glimpse of the big world around his crib.



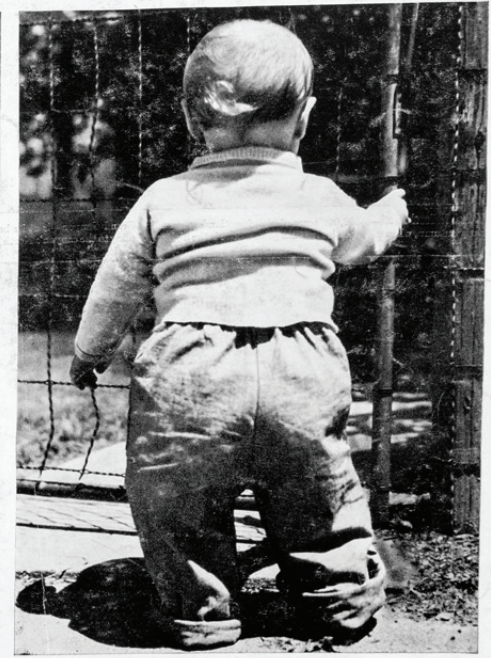
He creeps along the floor, anxious to show off for his mother.



He investigates everything that he can get his hands on.



He meets a new friend—and the young fellows size each other up, as youngsters always do.



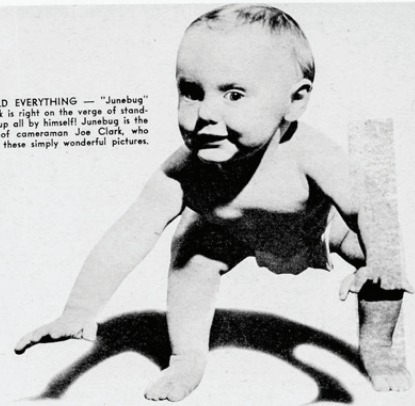
He heads for the world beyond his own backyard, eager to find new adventure and experience.



EUREKA! Junebug's all set to go for a stroll. But first he eyes Mother to be sure she's paying attention.

Ask any mother what was one of the most exciting and wonderful moments in her life, and ten-to-one she'll say: "The day my baby took his first step!"

HOLD EVERYTHING — "Junebug" Clark is right on the verge of standing up all by himself! Junebug is the son of cameraman Joe Clark, who took these simply wonderful pictures.



Baby's first step!



HE DID IT! Mother's so excited and proud she's holding her breath as Junebug actually takes that first thrilling step.

"WHERE DO I GO FROM HERE?" Junebug's gathering momentum, but he's getting scored 'cause he can't stop!



27



Getting a Bang out of Pandemonium



You can buy small tots the most expensive toys and they'll pass them up for some old junk around the house that seems a lot more fun. This young man kept banging away with the pot lids until he whanged a masterpiece that set even him back on his heels.

—Photos by Joe Clark

on parade: A little guy takes a big step—his first!



Will he make it? Note mother's arms waiting to catch "Junebug" if he can't stand.



He's up! These studies of baby's first step were made by his dad, Joe Clark.



Look, Ma! With tongue clenched between gums, "Junebug" tries to move forward.



He's off! Confident, "Junebug" toddles toward father, a Detroit photographer.

4 parade AUGUST 3, 1932



So this is what I'm stuck with today ... strained prunes.



Hum ... tastes good, too. Maybe I'll be good and finish it.



See, I can feed myself, and I don't even need a spoon.

56
Pruneface

Baby decides mouth is inconveniently placed and much too small for job of eating prunes

5390-4>

PHOTOS BY JOE CLARK



There, I've cleaned it up slick as a whistle. Now, if I look real ozy, maybe they'll give me a second helping to play with.

Page 20



This gets better and better. Glad it's nice and sticky.



Can't waste any of it ... is it okay if I tilt the dish?



They even put the stuff on the bottom of the bowl!



FIRST STEP

THAT SUPREME MOMENT in parents' lives—baby's first step—was recorded in all its glory by Photographer Joe Clark. Fourteen-month-old "Junebug" Clark radiates triumph and confidence as he embarks on his first solo while his mother watches.

16 GRAPHIC—DETROIT FREE PRESS—Sunday, July 2, 1950

Your morning toast needs **GOLDEN SHRED**

People's Journal

FOR EDINBURGH AND THE SOUTHERN COUNTIES

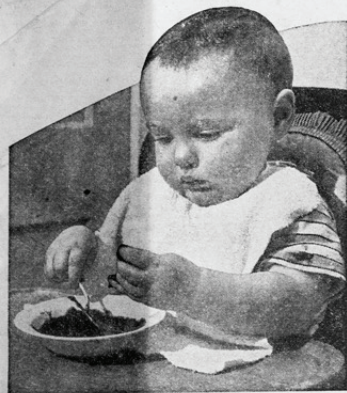
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PRICE 2c.



NOW, WASN'T THAT GOOD!

A story without words, and someone's mother was without words when she saw what happened to the prune juice.



THOSE HAPPY DAYS



CHILDHOOD, to adults looking back on it, is a happy time, and there is for a baby no fun like that of daubing himself with strained prunes. But it makes adults shudder at the cleaning job. Photo, Joe Clark.

DOMESTIC PERILS



THE BULK of accidents, say insurance people, are in the home, and many of them happen to babies, in the first incautious years. This young man at the top of the stairs, if he attempts to ride down them, is due for bruises and perhaps broken bones.



THERE IS A real calamity in sight if the baby's fingers go an inch farther and reach the handle of the saucepan on the fire. A baby can suffer no worse injury than to be scalded, whether by hot water or hot soup, and there's a chance of it here.

16



THE LITTLE fellow needs mother's balancing hand as well as the play crib, as he takes his first steps. The trouble is he will try to walk, with no one to support him, and he'll be a rare baby if he learns to use his legs without tumbles. Photos by Joe Clark.





Osteopathic
BULLETIN
MICHIGAN
OCTOBER, 1953

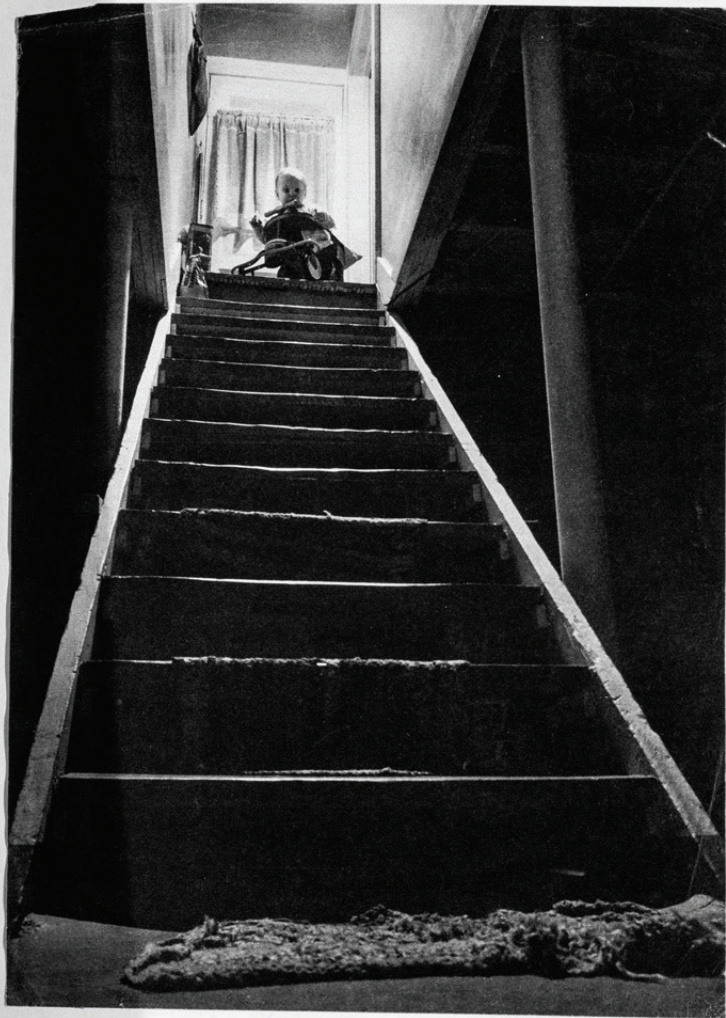
OBSTETRICS AND GYNECOLOGY
MICHIGAN ASSOCIATION OF OSTEOPATHIC PHYSICIANS & SURGEONS, INC.



Osteopathic
BULLETIN
MICHIGAN
NOVEMBER 1949

Junebug

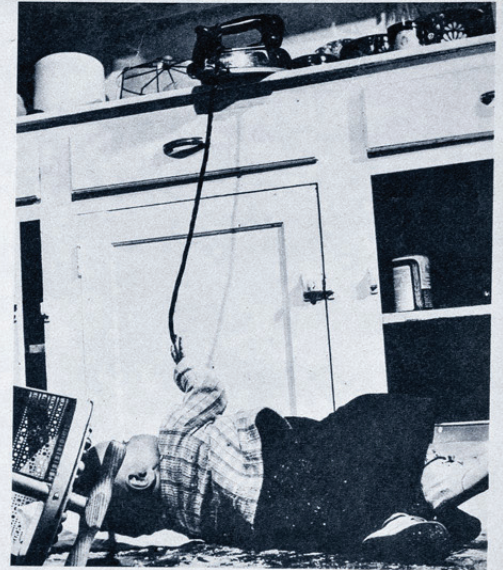
OBSTETRICS AND GYNECOLOGY
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When Junior Goes Exploring, Home Becomes
A Hazardous Haven

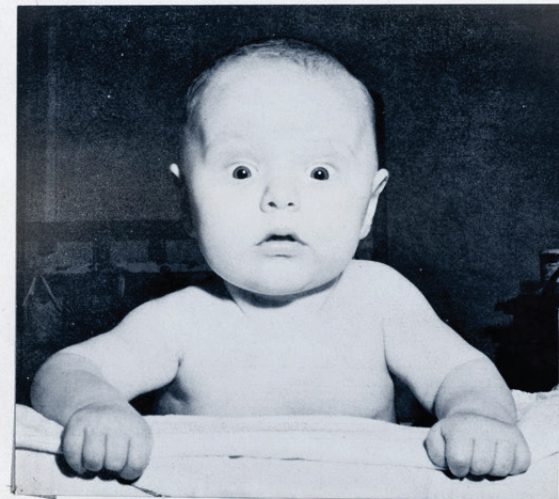


A cherished, comfortable home is filled with danger as indicated by the high rate of accidents occurring in households. Adults who should know better all too often fall victim to mishaps in seemingly harmless activities in the home. And when a third member of the family, like the youngster shown in these photos, begins exploring the premises the hazards become even more numerous. In this instance, given easy access to a stairway the child in an unguarded moment may ride to a fall certain to produce bumps and bruises.



Experience has taught his parents to exercise certain precautions, but the child at an early age is likely to do a lot of his learning the hard way. Here the boy's mother has left the kitchen after carelessly placing her iron on the edge of the counter with the cord dangling to the floor. The cord is an invitation for Junior to get in some new kind of play while mother is away. The boy shown here actually did attempt to ride down the stairs with unhappy results and was spared from a falling iron by the quick return of his mother. There is an increased air of caution in the home now.

—Photo by Joe Clark, Detroit



First Haircut

Young man faces hair-raising ordeal, discovers that it doesn't hurt after all



"I don't wanna! They keep saying, 'Be a little man'—but I'm the one who is going to get clipped."

JOE CLARK



"I don't think I like this. What's he doing back there behind my ears where I can't watch him?"



"I'm no baby and I guess I know when I'm licked, but I wish he'd stop aiming those points my way."



"I can take it. If this dosing is part of the torture, I'll have to submit. Smells nice, though."



"I couldn't care less. They look as if they had done something special. What's so interesting?"



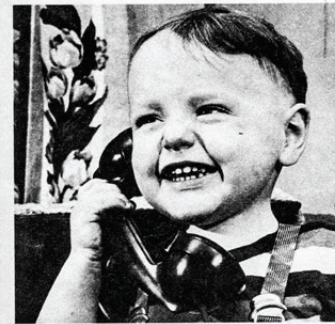
"I guess I came through that all right. If I ever have to do this again, I'll know what to expect."

20

Tall Talk On the Phone



The attraction of the telephone for youngsters, as any parent will tell you, is well-nigh irresistible. It is at once an integral part of their imaginary play world and something with which to impress their elders. "Junebug" Clark, who enjoys the distinction of being the world's most photographed baby, is no exception. While his father, Joe Clark, photographer, watched with camera, his young son obliged with this photo story. In the picture above he might be calling a friend—a girl friend, that is.



"Gee. That's swell. I'might. Unhuh. Say you gotta friend . . ."



"Pass! Wants to know what kind of looker you are."

Page 16—April 29, 1951 The Detroit News Pictorial

Tall Talk (Concluded)



"Oh, no . . . Not at all . . . He's a nice guy . . . really."



"Cut me off that way . . . I'll show her . . . Any old time."



"He-l-l-l-o, Genevieve. Long time no see. Sa-a-ay."

—Photos by Joe Clark, Detroit
The Detroit News Pictorial April 29, 1951—Page 17



Hot Stove Leaguer

Junebug Clark qualifies in our book for the hot stove league regardless of the calendar. You see he would not have been playing at all if he had not been able to commandeer the kitchen mitt his grandmother uses about the stove. Well, at that, a catcher has to handle hot cnes.



"Atta Boy. Look at that whip." The glove, sad to say, wore out.
—Photos by Joe Clark, Detroit
Page 14—August 16, 1953 The Detroit News Pictorial Magazine

CHRISTMAS EDITION
ISSUED FROM HENRY FORD HOSPITAL
BY BERNICE CLARK

DECEMBER 1953

THE H. B. S. S. BULLETIN

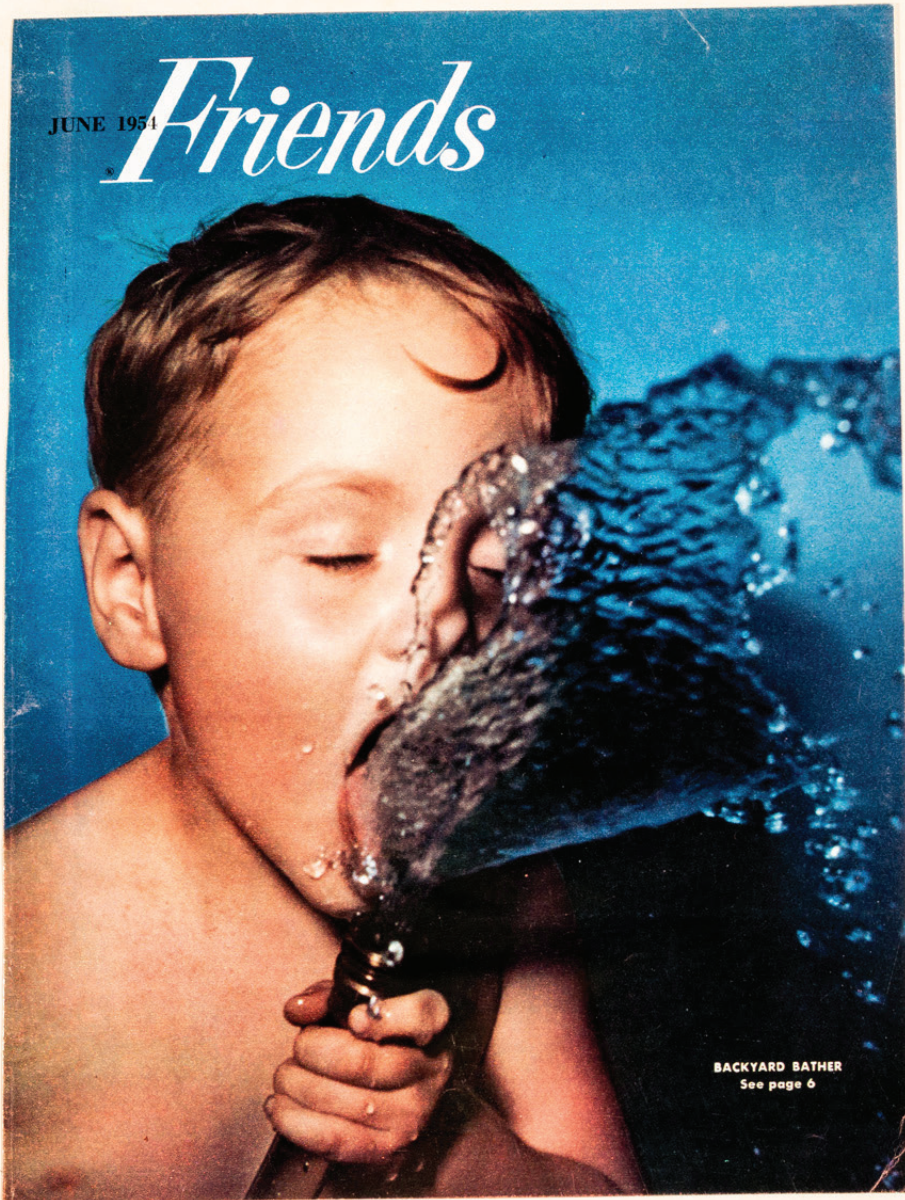
Headquarters: Joe Clark, H. B. S. S. Studio, 3513 Woodward, Detroit 1, Mich.
Studio: TEmple 2-0326 Home: Twinbrook 1-2817



While bells are pealing --- To remind us to bear ---
Peace and Goodwill --- Towards all men ---
And the delighted laughter --- And excitement of children ---
Bring back to us --- Our own youth

WE WISH YOU
A MERRY CHRISTMAS
AND A
HAPPY NEW YEAR

JOE CLARK, H.B.S.S.
BERNICE
JUNEBUG



Backyard Bather

The "old swimming hole" comes in assorted sizes. All this lad needed was a warm day, a hose and a washtub

BERNICE CLARK



A bedtime story,



no matter who tells it,



is sure



to put someone



to sleep.



JOE CLARK

30



A fair sample of any substance is sufficient to identify the whole.



So, with scientific detachment, we conduct a preliminary experiment.



To a purist, a silver spoon spoils the full-bodied locked-in goodness.



Progress is plagued by adversity. Stuff will blow up in peoples' faces.

prune face

Whatever you may think, pediatricians insist, to a man, that prunes are a necessary part of a child's diet

Now then, are you satisfied that it can happen in other families too?



High Chair Etiquet



"It's all right to talk about prunes being good for a person but that stuff about tipping a dish is out. How's a fellow supposed to get at his food if he can't tilt just a little?"



"Why doesn't somebody tell me these things? Am I supposed to know prunes make your eyes burn? Just as I'm convincing everyone I'm old enough to feed myself, this has to happen."



"Gosh, they even put this stuff on the bottom side of the dish. Clean the dish, they say, so that's what I'm doing. But I think I'm going to need a finger bowl when I'm finished."

—Photos of Junebug Clark by Joe Clark, Detroit

The Detroit News Pictorial April 23, 1950—Page 31

'Junebug' Coming TO TIMES SOON

It's going to be JUNEBUG in JANUARY soon—and folks are going to love this little "bug," every precious ounce of him!

He's just 5 years old—and HUMAN!

He is the prodigy of the photographic world.

Since 3 years old he has been using a Leica camera—most complicated of the miniature-size cameras—a \$300 model (with accessories) no less!

Superb Pictures

This junior lensman takes superb pictures without help and this year—to add to his laurels—he has mastered the Speed Graphic, largest of the well-known cameras and usually reserved for newspaper and magazine photographers.

Want to know the full name of this captivating youngster? Want to see some of his "sneakin'" and story-telling shots? Want to learn where he attends kindergarten and some of his camera tricks?

Young Photographer

The Times can't reveal all this yet, but it tells you this much: Watch the Times. There's much to be published about and by Junebug soon. This can be

disclosed today the little "bug" becomes the world's YOUNGEST Press Photographer.

He, at 5, is now a full-fledged member of the Times photographic staff!

For the first double page feature of "PHOTOS BY JUNEBUG," be sure to see Pictorial Review with next Sunday's Times.

THE H. B. S. S. BULLETIN

Headquarters: JOE CLARK, H. B. S. S. STUDIO, 3513 Woodward Ave., Detroit 1, Mich.

Little Junebug Sneaks Photos

January 15, 1955

LIKE Little David, "Junebug is small—but Oh My!" Armed with a camera instead of a sling, he challenges the Goliaths of the photographic world as the "World's Youngest Press Photographer."

Junebug is five years old and with his miniature camera specializes in "sneakin' pictures" — called candid by the adult fan.

In the Pictorial Review, part of The Detroit Times, the work of Joseph Wade Junebug Clark Jr. is being introduced this Sunday.

Junebug takes time off from kindergarten to tell the picture story of gingerbread cookies in a display of true photographic art.

The world's youngest press photographer—a five-year-old whose pictures with a Leica camera rate with the work by the best picture-story commercial photographers — will begin a series for Detroit Times readers in Sunday's Pictorial Review.

He is Detroit's Junebug Clark, son of Joe Clark, HBSS, and Bernice Clark, both nationally-known commercial photographers, and he is a kindergarten student at Our Lady Help of Christians School.

Junebug has been operating his own camera since he was three, covering assignments and events alongside Joe and taking pictures of his own choosing. But during the more than two years

his photography was for his own satisfaction.

Now he will take pictures for publication in the Times, and thus the title of world's youngest press photographer.

Except for his name (the Junebug is after an uncle in Kentucky, and the full name is Joseph Wade Junebug Clark Jr.) and his inclination and ability to use a camera at an age when most youngsters are interested in no more complicated gadgets than toy trucks, Junebug is an ordinary kid with perhaps an extraordinary bit of mischief in his soul.

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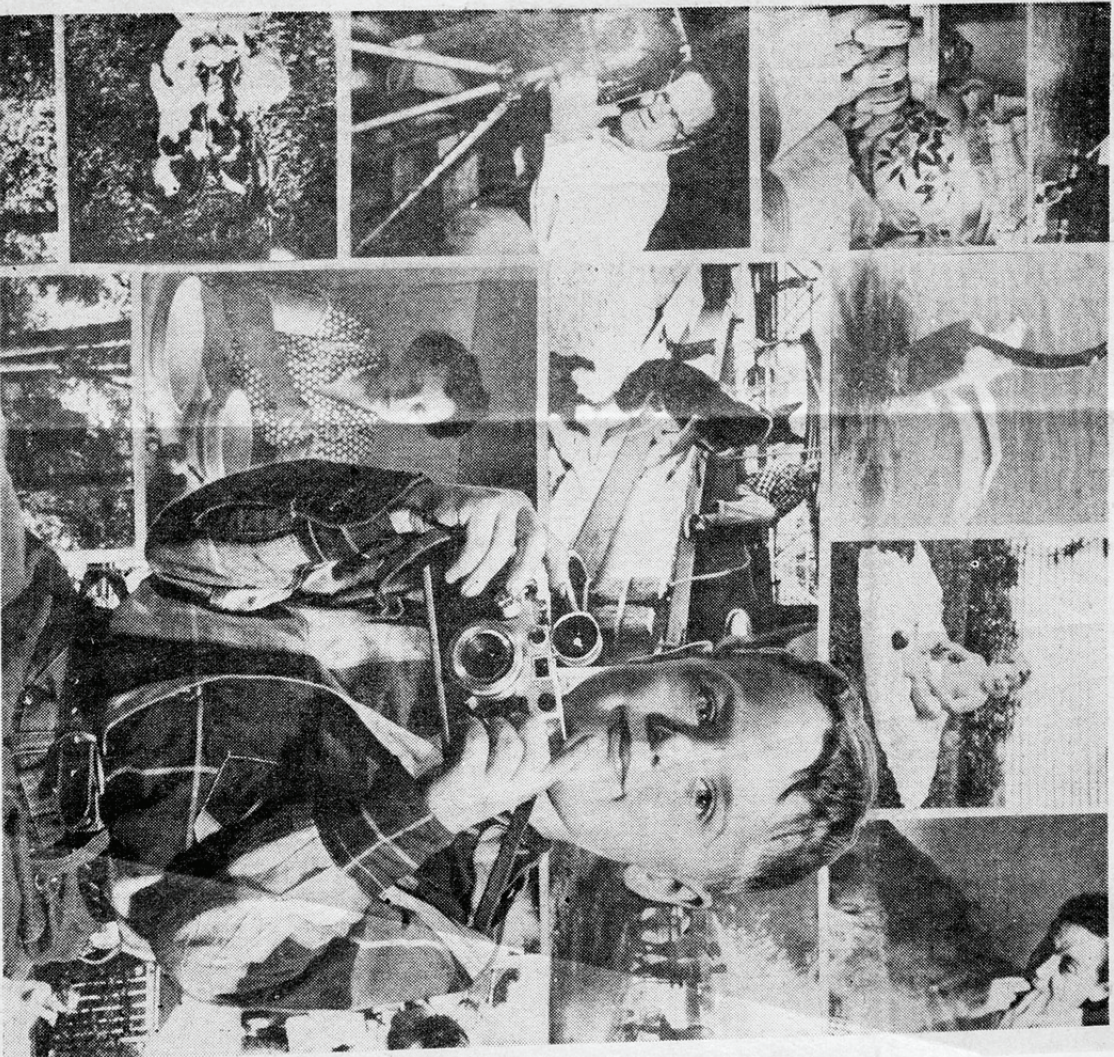
The above will let you know that Junebug had his first double-page spread of photographs published by the Detroit Times on January 17 (a story on his mother baking gingerbread cookies). They say this makes him the world's youngest press photographer. His next picture story is out January 23 -- about his kindergarten class.

EXTRA! EXTRA! EXTRA! NOT MUCH ROOM TO WRITE THIS -- BUT IT'S IMPORTANT! : : : JOE, THE FATHER OF THE ABOVE JUNEBUG, WON FIRST PRIZE OF \$500 IN THE NATIONAL "FAMILY LIFE PHOTO CONTEST" SPONSORED BY THE U. S. BREWERS ASSOCIATION, INC.

Greetings from Happy Me,

Bernice Clark

Junebug, 5, Shutterbug



Detroit Times Photo

Junebug Clark, 5, who is joining the photo staff of The Detroit Times. He's pictured with his Leica

camera and a montage of his photographic work since he was 3. Junebug goes to kindergarten.

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Joe figured most toy destruction is the result of the toys being poorly made, and that a well-made camera would be able to stand the abuse a boy would give it.

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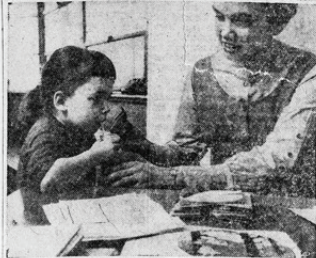
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Watch for these adult-knee-high viewpoint sequences. You'll find them the most refreshing pictures to be seen anywhere. And they will be exclusive in the Detroit Times.

Camera News



By IRVING DESFOR
AP Newsfeatures

Five-year-old becomes professional press photographer. It sounds like a bit of Hollywood hokum. Actually, it's a news story from Detroit and the five-year-old is Junebug Clark. This kindergarten boy joins the staff of the Detroit Times recently and his assignment is a weekly photo feature of pictures taken by himself. They appear regularly.

Some people might think that's rubbing into a career too early or without adequate apprenticeship. It's not so. You see, Junebug, (full name, Joseph Wade Junebug Clark, Jr.) spent almost half his life preparing for his vocation... he's been taking pictures since he was three years old.

The three factors that have helped develop this early photographic talent are: 1. Total photographic background; 2. Fine equipment; and 3. Instinctive feeling.

Junebug's background is completely photographic because both parents are professionals. Joe Clark, Sr., specializes in photo stories and his work has appeared in the major magazines. He has been a consistent winner in photo contests and he has covered many photo seminars and photo conventions for press photographers themselves. Mama Bernice is a commercial photographer and photo illustrator.

But photography in the Clark household has been more than a way to make a living... it's been their way of living. A camera was another article of clothing to Joe Sr. and was always handy, day or night. He carried a 35mm (Leica), holster fashion, slung over his shoulder, at all times, even when he was covering an assignment with another camera. Mama favored the 2 1/2" x 2 1/4" twin lens reflex.

Junebug started imitating pop as soon as he could toddle. He played make-believe photographer until he was three years old and could hold a real camera. Then Joe gave him one, a 35-mm camera worth about \$200. He figured a well-made camera could take the abuse a boy would dish out. It did.

Junebug's camera had a short focus, a wide angle lens, Joe loaded the film and set it for shooting either for indoor or outdoor conditions. Junebug pressed the button and advanced the film after each shot.

"He seems to have an instinctive knack for perfect timing," said pop. "As for composition, his first pictures were at an artistic 45 degree angle. However, many people thought he was only playing and couldn't possibly have film in the camera so they relaxed. In that way, he's gotten some really good expressions."

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The results of these and other picture, taking by the young prodigy reached the attention of an editor of The Detroit Times. Pretty soon Junebug, the amateur shutterbug, had joined its staff and become the world's youngest press photographer. The picture stories become two-page spreads in the paper's week end supplement with further weekly assignments either of his own or the paper's choosing.

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WORKING his way through kindergarten is a fact for five-year old photographer, Junebug Clark (right) of Detroit. Here's his picture (left) of a classmate and their kindergarten teacher, Miss Joan Banish, taken with his own 35-mm camera.

Junebug accompanied Joe on a wedding assignment and shot his own set of pictures from his own set of pictures from his down-to-earth angle. One of his pictures rang the bell on the cash register when the newlyweds made their selection of wedding photos.

With two years of shooting experience under his little belt, Junebug gets around on his own more often. He takes the camera to his kindergarten class and records all the activities there. He accompanied his older cousin to a Cub Scout meeting and covered that. He decided that a

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Junebug's first layout, taken exclusively for The Detroit Times, will appear in this Sunday's Pictorial Review Sunday supplement. Don't fail to see it, and the picture-stories by Junebug which will be regular features of the Times in the future. You'll get a new slant on photography.

Just One of Many Sunday Times Features:

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A 5-Year-Old Joins the Times:

1955

Junebug, 5, Shutterbug



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Richmond Times-Dispatch Sunday, Feb. 27, 1955

Press Photographer at 5

By Irving Desfor

Five-year-old becomes professional press photographer!

It sounds like a bit of Hollywood hokum. Actually, it's a news story from Detroit and the five-year-old is Junebug Clark. This kindergarten boy joined the staff of the Detroit Times recently and his assignment is a weekly photo feature of pictures taken by himself. They appear regularly.

Some people might think that's rushing into a career too early or without adequate apprenticeship. It's not so. You see, Junebug, (full name, Joseph Wade Junebug Clark, Jr.) spent almost half his life preparing for his vocation . . . he's been taking pictures since he was 3 years old.

The three factors that have helped develop this early photo talent are: total photographic background; fine equipment, and instinctive feeling.

Parents' Profession

Junebug's background is completely photographic because both parents are professionals. Joe Clark, Sr., specializes in photo stories and his work has appeared in the major magazines. He has been a consistent winner in photo contests and he has covered many photo seminars and photo conventions for press photographers themselves. Mama Bernice is a commercial photographer and photo illustrator.

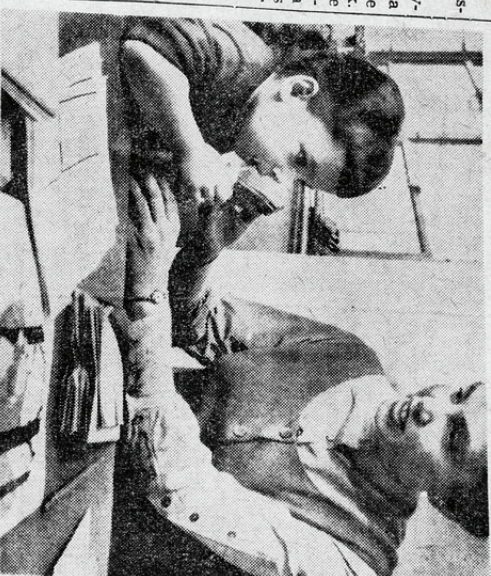
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Junebug started imitating pop as soon as he could toddle. He played make-believe photographer until he was three years old and could hold a real camera. Then Joe gave him one, a 35mm. camera worth about \$200. He figured a well-made camera could take the abuse a boy would dish out. It did.

Knack for Timing

Junebug's camera had a short focus, wide angle lens. Joe loaded the film and set it for shooting either for indoor or outdoor conditions. Junebug pressed the button and advanced the film after each shot.

"He seems to have an instinctive knack for perfect timing," said pop. "As for composition, his first pictures were at an artistic 45 degree angle. However, many people thought he was only playing and couldn't possibly handle film in the camera so they



—AP Wirephoto Service—
Junebug Clark, about 5, is working his way through kindergarten as a press photographer in Detroit. At left is shot he took of his teacher and friend.

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Joins Paper's Staff

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The Times-Dispatch welcomes picture contributions. Payments will be made for spot news pictures submitted promptly and used and also for other news and feature pictures accepted for later publication. If you get the first pictures of a major news event bring them undeveloped to The Times-Dispatch city desk immediately and we'll process them for you.

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All in all, this is another great tribute to the hobby of photography. In what other field could a youngster work his way through kindergarten so that one day he could pay his way through college?
From AP Newsfeatures

Camera Contest Entry

Entry blanks as well as information about the Richmond Camera Club's first international exhibition may be received by writing Jesse W. Dean, 1806 Edwards Ave., Richmond. Color slide entrants should contact L. Ellis Walton, Jr., 505 East Main St. The exhibition is scheduled for the Valentine Museum, May 15 to June 9, with April 27 the contributing deadline.



Junebug Clark

Full-Fledged Lensman Still in Kindergarten

A "real pro" newspaper photographer at the age of 5—who is earning his way through college while still in kindergarten—that is the amazing mark established by Junebug Clark. This "veteran" of two years' work with a Leica has already had a couple of two-page spreads in the *Detroit (Mich.) Times*, with interesting shots recording such things as a day in kindergarten.

Junebug (that's actually part of his name) is the son of Joe Clark, Detroit professional photographer, who has made quite a reputation with his camera in the national magazines in recent years, and Bernice Clark, also considered adept with the shutter boxes.

At the age of 5, Junebug was following Papa Joe around pre-tending to take shots just like the Old Man did. Why not let the kid have a real camera? Joe asked himself. So, he got little Junebug a Leica, showed him how to operate it on a universal-focus basis, and turned him loose. Today he is able to load and unload the camera, work with variable focusing and speeds, and develop film.

His "composition" would do a lot of veteran photographers credit, according to Feature Editor L. B. (Red) Dunnigan, of the *Times*. "I like 'sneak' pictures' best," said Junebug, meaning, of course, unposed shots.

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Junebug Clark, 5, Boy Wonder Photographer, Began Career at 3



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By Irving Desfor

FIVE-YEAR-OLD becomes professional press photographer!

It sounds like a bit of Hollywood hokum. Actually, it's a news story from Detroit and the 5-year-old is Junebug Clark. This kindergarten boy joined the staff of *The Detroit Times* recently and his assignment is a weekly photo feature of pictures taken by himself. They appear regularly.

Some people might think that's rushing into a career too early or without adequate apprenticeship. It's not so. You see, Junebug, (full name, Joseph Wade Junebug Clark Jr.) spent almost half his life preparing for his vocation. . . he's been taking pictures since he was three years old.

The three factors that have helped develop this early photo talent are: 1—total photographic background; 2—fine equipment, and 3—instinctive feeling.

His Background

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Imitated Dad

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SPECIALS You can order prints or mats of pictures on the feature pages at nominal rates. FOR AMS AND PWS MAILED FEB. 11, 1955

Camera News



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With two years of shooting experience under his little belt, Junebug gets around on his own more often. He takes the camera to his kindergarten class and records all the activities there. He accompanied

his older cousin to a Cub Scout meeting and covered that. He decided that a picture story of his mother baking cookies was a tasty assignment.

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Now! Ever WEEK'S

Through the Lens

Photographic Prodigy



The upper photo by five-year-old Junebug Clark, photographer for a Detroit newspaper, shows a classmate of the lad and his kindergarten teacher, Joan Banish, taken with his own 35mm camera.

By IRVING DESFOR
Associated Press Writer

Five-year-old becomes professional press photographer!

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The three factors that have helped develop this early photo talent are: (1) Total photographic background; (2) Fine equipment; (3) Instinctive feeling.

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SHUTTERBUG SUGGESTIONS

Five-Year-Old Lands Job as Press Photographer

By IRVING DESFOR
(Associated Press Newswriters)

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5-Year-Old Becomes Photographer For Detroit Times Feature Section



WORKING HIS WAY through kindergarten is a fact for five-year-old photographer, Junebug Clark (right) of Detroit. Here's his picture (left) of a classmate and his kindergarten teacher Joan Banish, taken with his own 35mm camera.

By IRVING DESFOR
AP Newswriters

FIVE-YEAR-OLD becomes professional press photographer!

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ALL PHOTOS BY JUNEBUG FOR THE DETROIT TIMES

6—Valerie and Sharon came over the second day to help butter the pans for the dough.



7—Valerie and Sharon “help” Mom cut out the gingerbread men from the chilled dough.



1—Mom sure makes good gingerbread cookies. But she doesn't leave anything to chance.



2—Oh-oh. Looks like she's hit a snag. But she'll get back on the expressway all right.



3—It's the little things that count most. And Mom never forgets what it is that counts.



4—The neighbor kids never miss Mom's cookies. Here Valerie gets a preview taste.

INTRODUCING THE WORK OF DETROIT'S JUNEBUG: World's Youngest Press Photographer

WHEN most youngsters are playing with toy trucks or making mudpies or learning the laborious details of nothing more than buttoning shirts and tying shoes, one Detroit 5-year-old is advancing from use of a Leica—most complicated of miniature-size cameras—to a Speed Graphic—largest of the modern camera family and the "big job" usually restricted to press photographers.

Who is this prodigy of photography? None other than Detroit's Junebug Clark, son of Joe Clark, HBSS, nationally known picture-story artist.

You've seen Joe's pictures in most of the leading magazines—Life, Look, Friends (GM organ)—to name a few. Now you'll be seeing the work of Junebug himself in The Detroit Times.

Junebug, at five, really an old photo hand because he has been taking pictures without help since he was three, has become a press photographer. The world's youngest press photographer, no less. His picture stories will run regularly in the Times. Watch for them.

They'll give you a new picture thrill. You'll be amazed at the technical ability of one so young, and you'll chuckle at the fresh viewpoint that comes from the adult-knee-high camera angle marking Junebug's work.

Junebug (his full name is Joseph Wade Junebug Clark Jr., but he is called only Junebug after an uncle in Kentucky) is a man of affairs now, being a full-fledged kindergarten student at our Lady Help of Christians School.

When he was three he was given a used but shiny Leica by Pop (whose HBSS stands for "Hill-Billy Snap Shooter" and who eats, sleeps and lives photography). Junebug proved a chip off the old block. In no time at all he was taking pictures alongside Joe.

Joe took Junebug on a wedding assignment. Joe shot every angle he could think of, while Junebug strolled about, bumping from one adult knee to another, cocking his camera, clicking the shutter and burning film like a pro.

Joe returned to his studio at 3513 Woodward and developed Junebug's film with his own. Included in the folio submitted to the newsworlds



was a shot by Junebug of the bridegroom being kissed under the wedding bells by a friend. It stole the show and outranked all the shots Pop had made. Junebug was started on a career.

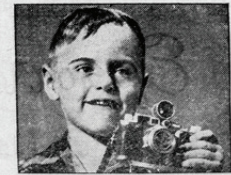
The picture set a pattern for the kind Junebug has made the most of since, because he says he loves to take "sneakin' pictures," not the posed kind. And he knows what he wants when he does pose them. When he wanted three neighbor youngsters to appear and, he told them: "Pretend your dog just died."

When Junebug set about making his first picture-story for The Detroit Times, which appears on these pages, Pop thought the logical ending for a sequence of Mom baking cookies would be a little boy eating one. But Junebug decided for himself that it should be his Mom pulling the

cookies out of the oven, and since the story is about Mom and not just the cookies, Joe had to agree Junebug's sense of story-telling was correct.

Junebug didn't intend this first published picture story should be earth-shattering (he has some dandies up his sleeve for future issues), but it is unusual as it is a little boy's story of his mama rather than mama's story of her little boy.

So he made a two-day assignment of his Mom baking gingerbread cookies. The dough was made up one day and left in the refrigerator overnight. The following day it was rolled out and the cookies baked. Some neighbor children came in to watch the final day's operation, and Junebug included them in the story.

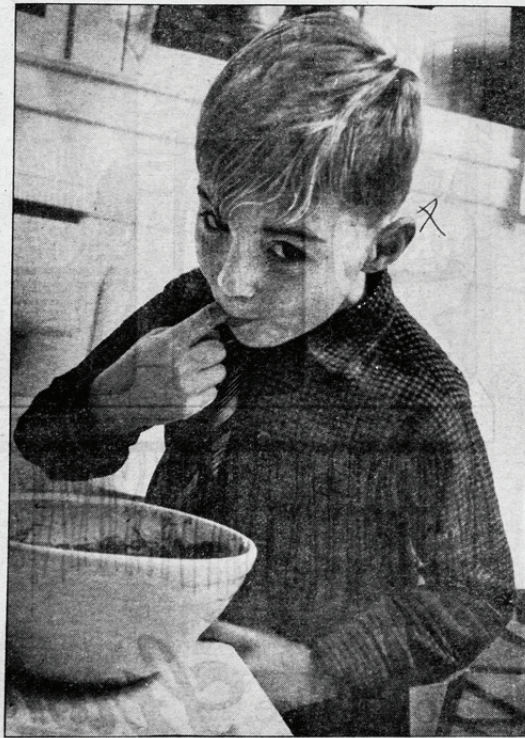


JUNEBUG

The pictures were entirely his work, except for developing and printing, which was taken care of by Pop. Junebug decided his own scenes, closely watching composition and story-telling interest, chose the angles and made all the exposures without help from any one.

Junebug has started using Joe's Speed Graphic, although it is so big you'd think he couldn't lift it. But his Leica is still his great love, and like Mary's little lamb it goes nearly everywhere Junebug goes. So you'll be seeing the passing world from a new angle, through the lens of Junebug's candid camera. Watch for these exclusive picture stories in The Detroit Times.

NEXT WEEK—A Kindergartener works his way through College.



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ALL PHOTOS BY JUNEBUG FOR THE DETROIT TIMES
6—Valerie and Sharon came over the second day to help butter the pans for the dough.



7—Valerie and Sharon "help" Mom cut out the gingerbread men from the chilled dough.



8—Here they come. Mom's done it again! This is where I put the camera aside and do something I like better than taking pictures—eating cookies.



Working his way through kindergarten is a fact (right) of Detroit. Here is his picture (left) of a Joan Bannish, taken with his own 35 mm. camera.



For five-year-old photographer, Junebug Clark (right) is a fact of Detroit. Here is his picture (left) of a Joan Bannish, taken with his own 35 mm. camera.

CAMERA NEWS

Five-Year-Old Turns Professional

By IRVING DESFOR
(AP Newsfeatures)

Five-year-old becomes professional press photographer!

It sounds like a bit of Hollywood hokum. Actually, it's a news story from Detroit and the five-year-old is Junebug Clark. This kindergarten boy joined the staff of the Detroit Times recently and his assignment is a weekly photo feature of pictures taken by himself. They appear regularly.

Some people might think that's pushing into a career too early or without adequate apprenticeship. It's not so. You see, Junebug, (full name, Joseph Wade Junebug Clark, Jr.) spent almost half his life, preparing for his vocation... he's been taking pictures since he was three years old.

The three factors that have helped develop this early photo talent are: 1—Total photographic background; 2—fine equipment, and 3—instinctive feeling.

PHOTO BACKGROUND

Junebug's background is completely photographic because both parents are professionals. Joe Clark Sr. specializes in photo stories and his work has appeared in the major magazines. He has been a consistent winner in photo contests and he has covered many photo seminars and photo conventions for press photographers themselves. Mama Bernice is a commercial photographer and photo illustrator.

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WIDE ANGLE LENS

Junebug's camera had a mortar focus, wide angle lens, a load-locked film and set it in shooting either for indoor or outdoor conditions. Junebug pressed the button and advanced the film all at once.

"He seems to have an instinctive knack for perfect timing," said Joe for composition, his first pictures were at an artistic 45 degree angle. However, many people thought he was only playing and couldn't possibly have film in the camera, so they relaxed. In that way he's gotten some really good expressions."

While still a three-year-old, Junebug accompanied Joe on a wedding assignment and shot his own set of pictures from his down-to-earth angle. One of his pictures hanging the ball on the cash register when the newlyweds made their selection of wedding photos.

ON HIS OWN

With two years of shooting experience under his little belt, Junebug gets around on his own more often. He takes the camera to his kindergarten class and records all the activities there.

The results of these and other picture taking by the young prodigy reached the attention of an editor of The Detroit Times. Pretty soon Junebug, the amateur shutterbug, had joined its staff and become the world's youngest press

photographer. The picture stories until he was three years old and became two-page spreads in that paper's week-end supplement with further weekly assignments either of his own or the paper's choosing. At in all, this is another great tribute to the hobby of photography. In what other field could a youngster work his way through kindergarten so that one day he could pay his way through college?



Catching expressions that tell their own stories is a distinguishing mark of Junebug's work.



Junebug's Camera



An apple—and an orange—for the teacher. Miss Joan Banish starts the day in Our Lady Help of Christians kindergarten class.

ALL PHOTOS BY JUNEBUG EXCLUSIVELY FOR THE DETROIT TIMES

JUNEBUG CLARK, at 5 the world's youngest press photographer, has an assured future complete with college education. Returns for each of the pictures Junebug takes will go into the bank to cover that education. So what could be more appropriate, Junebug decided, than to take his Leica camera (a gift from his photographer pop, Joe Clark, when he was 3) to kindergarten and record for the first time on film anywhere a little boy's impressions and his first school term? A kindergartner working his way through college! Watch for coverage of the unusual through the lens of Junebug's camera, exclusive in *The Detroit Times*.



The girl (at top) admiring her flag during kindergarten parade; the young miss in this picture beaming her happiness as teacher helps her open a box, are remarkable studies.

4 PICTORIAL REVIEW —



The quick side glance at the photographer. She wants to be the perfect model when the camera is pointed her way, but her curiosity about Junebug's activities must be satisfied.

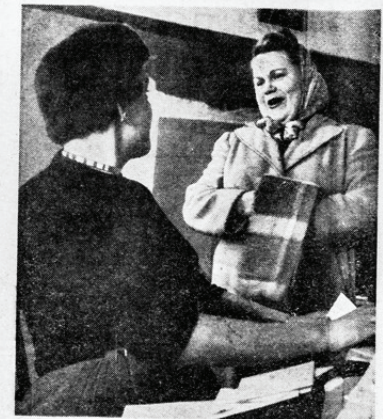
Records a Day at School: A KINDERGARTENER WORKS WAY THROUGH COLLEGE



To each her own, when it comes to poses struck during game-time lineup on a typical kindergarten class morning. And Junebug has captured them all in a story-telling composition.

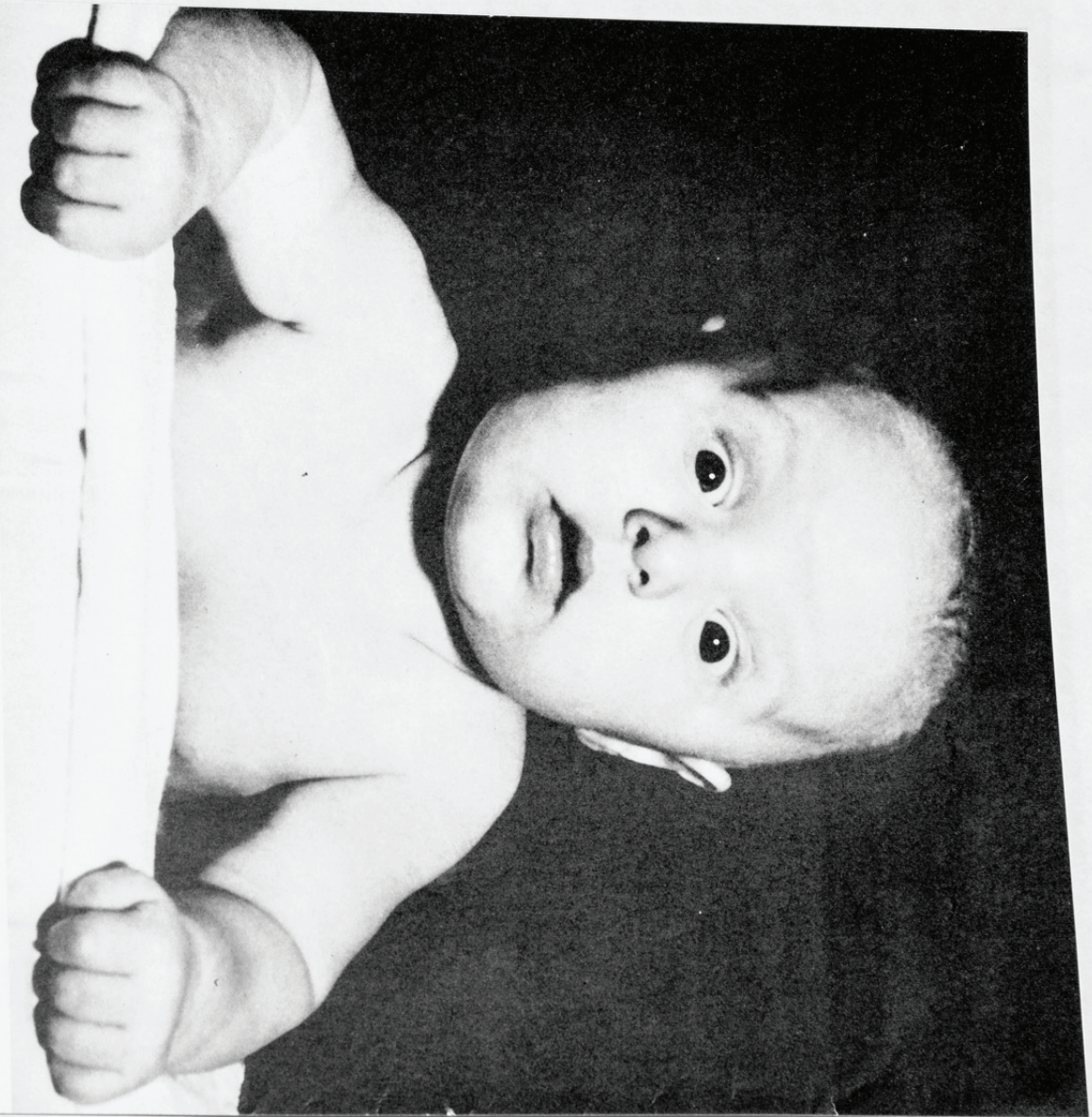


The extrovert. Shyness plays no part in his scheme of things when the camera comes his way, as was the case with the little girl at left stealing a side glance. He likes to "mug."



Visiting student's mother, Mrs. William Klimack, asked "what's the little boy doing?" and Miss Banish explained he was taking pictures, Junebug swung and snapped Mrs. Klimack, who is saying: "Oh, no! But of course he hasn't any film in the camera." Little she realized!

—PICTORIAL REVIEW 5



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*annual reports, journalistic,
and illustrative photography*

Art Director & Studio News - July 1955

The Photograph Album

A Lesson in Composition by Junebug



By L. B. Dunningan, APSA

PHOTOGRAPHY as an art form is based on either capturing at just the right moment an instant of life and time, or interpreting a story or thought in a picture as the photographer grasps it. Junebug Clark, starting his third year as a photographer although he is only five now and a kindergarten student, has the knack that so many try a lifetime to achieve. Composition is second nature to him, whether from seeing so much of the work done by his famous picture-story photographer father, Joe Clark, or because it comes natural. Pictures by Junebug, world's youngest press photographer, which have been appearing exclusively in *The Detroit Times*, can well serve as a guide for many amateur lensmen.

A good example of his ability to make the most of conditions, recognize the exact right moment, and take advantage of that moment through quick reflexes, is shown above. This picture of one of Junebug's playmates at Our Lady Help of Christians kindergarten, is from a series he shot during one of his school days, several of which appeared on these pages last week.

Many of the pictures were gams in themselves for their composition, exposure and story telling. This shot was made in natural light coming from a nearby window, and was taken at f/4 on 35mm Plus X and developed in Promiflor. Those are the technical

figures, but there is no mathematical formula for Junebug's sense of composition. It is something that comes from within, although it can be acquired by study of the work of those to whom it comes naturally.

Notice how the blur of the toy car-rimssel indicates motion and injects action into the picture. The girl herself looks into the picture area, directing the observer's attention in that direction and to the toy she is using.

Although there is no help from artificial light, Junebug has captured the hair highlight so necessary for depth and roundness of the head and separation of it from the background. The face itself is perfectly registered against both dark background and white fur sleeve at just the right places both for continued separation of the figure from the rest of the scene and pleasant modeling of the silhouette of the face.

Her hand across the bottom ties in to her action and interest, and again prevents the eye from wandering out of the picture frame as it points toward the toy.

But above all, Junebug is not afraid to experiment with light and action, and therein lies the greatest point of his success. More of us should learn to operate rapidly when we take pictures, and to take them when they present themselves rather than wish we had, after the moment is passed.



JUNEBUG HINSELF



It was "graduation night" for Cousin Edward Krent in the Cub Scouts, so Junebug Clark and his camera were on hand to record the event. Giving the opening pledge, left to right, are Dennis Kenny, 10; Cousin Edward, just turned 11 and who moved into the Boy Scouts the following week; Jimmie Wieske, 8; Douglas Arnold, 9; David Milam, 8, and Ronald Pogorzelski, 10. Dennis and Ronald will become Boy Scouts in March.

PHOTOS BY JUNEBUG, EXCLUSIVELY FOR THE DETROIT TIMES

JUNEBUG AT CUB SCOUTS

A Picture Story of the Last Meeting Before Member Moves to Higher Group



Heading for home after final cub meeting, Cousin Edward, right, dons coat with buddies for last time. Junebug, too young by three years (at 5) to be a Cub Scout, divided his time between picture-taking and joining in the activities. He's anxious to be a Cub.



An engaging study of Den Mother Mrs. E. Troy (Helen) Milam of 12305 East State Fair by Junebug, the world's youngest press photographer.



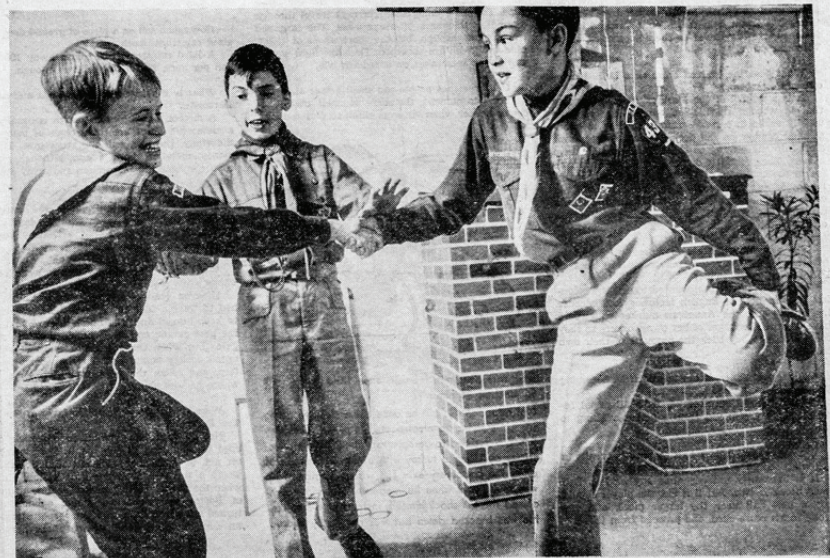
JUNEBUG AND FRIEND



← Jimmie Wieske, left, and Douglas Arnold examine "Den Doodles" on which the boys keep track of their advancements in their weekly Cub Scout work.

↑ Mrs. Milam reading a story to her "brood" during a recreation period of Cub Scout Troop 436, Den 2, of the Pula ski School.

Gregory Meer, left, and Dennis Kenny "try their hand" at "stork wrestling" during a play break between activities periods. Boy Scout Jimmie Chaffee, Den Chief, referees.





Junebug's Camera



↑
The festivities get under way, as Sharon Kozlarz, of 12128 Klinger, welcomes Ronnie and Valerie Oleksiak to her ninth birthday anniversary party at her home.



←
The games, starting with Blindman's Bluff, get every one acquainted, and make sharp appetites even sharper for the good things to eat that are bound to come later.

The excitement mounts as Sharon begins opening her presents, with Carole Piaseky and Connie Kozuch, from left, having front row vantage points to see the gifts.

ALL PHOTOS BY JENEBURG FOR THE DETROIT TIMES



Everybody pitches in as Mrs. Joseph Kozlarz, Sharon's mother, serves the hot dogs to a hungry gathering. And

don't forget to save some room for the cake and ice cream! (As though a youngster needed to save room.)

Captures:

The Birthday Party



← ↑
Blowing out the candles is a serious business, and Junebug Clark, world's youngest press photographer at the age of 5, really captured the spirit of the affair. Above, Sharon makes her wish; at left, Sharon's brother Arnold, 22 months, gives a wholehearted assist as the candles are blown out to make certain the wish will come true.

Sharon says goodbye to her guests with gifts of birthday cake and favors. And another year of life is launched.

↓



Arnold gets into the act a second time by snatching some one's noisemaker during busy moment at the festive table.





Mother—A Boy's Real Comfort!

MRS. JOE CLARK AND HER TIRED LITTLE CAMERA PRODIGY "JUNEBUG"

5-Year-Old Camera Prodigy Full of Fun and Mischief

By Vera Nolan

How does it feel to be the mother of a camera prodigy? That's what we asked Mrs. Joe Clark about her son, Joseph Wade Junebug Clark, who at 5 is the world's youngest press photographer and who does exclusive picture-story assignments for the Detroit Times Pictorial Review.

Mrs. Clark says she feels like any mother of any small boy Junebug's age. She expects him to be full of fun and mischief.

She says: "He's a normal little boy in every sense of the word—and he'll stay that way if I have anything to say about it."

"He's in kindergarten mornings at Our Lady Help of Christians School. Being an only child he often goes along with us on business. But we see to it that he has lots of playmates."

There are two swings and a swimming pool in the yard in good weather, she went on, and they attract all the neighborhood children. We always seem to have a bunch of cowboys and Indians around whooping it up, Mrs. Clark said. Then:

"And he always turns to me for comfort when he's tired, hungry or hurt."

Junebug is like most little boys most of the time. Otherwise he's a pretty self-sufficient youngster.

So much so that he has solved the mysteries of a Leica camera and learned its intricacies to the end that this photographic compositions have gained national professional recognition.

Mrs. Clark says Junebug has always had the usual toys prescribed for a tot his age. But generally his interest strayed to his father's equipment—camera, tripod and film.

When most youngsters she knows would be playing with balls or toy cars, Junebug would be imitating his Dad, setting up the tripod, throwing a jacket over his head to get the proper focus, pushing buttons like mad.

Joe thought it was funny—because the little boy was so serious.

He encouraged him—for laughs. But when the boy was 3 years old, Dad gave him a camera of his own and at a wedding he snapped a lot of candida. No one paid any attention and most thought there was no film in the camera.

That was Junebug's start. When the negatives were finally developed, Joe was amazed. His son had talent.

Photography is a family affair with the Clarks now. Mrs. Clark said she got the camera bug but Joe laughed at her, said women couldn't master technicalities of a camera. But she fooled him.

She "boned" up on her Rolleiflex, she said, and surprised Joe with a picture story of Junebug. Joe finally gave in, Mrs. Clark laughed, and now she helps him in his photographic business.

They have no intention of capitalizing on their son's flair and capacity for recognition and capturing composition. Payment for the pictures he sells go right into his college fund. His mother said:

"A little while ago Junebug whispered a secret to me. He wants to grow up to be a photographer—just like his Dad."

Ask Junebug how he likes the movies and he'll tell you they're "worse" 'n TV 'cause you can't change the channels."

He'd rather have his "Mom" read stories from the Oz books which she does every evening.

What he likes best about "picture taking" is being able to "see them after I take them."



Junebug in U. S. Camera;

By L. B. Dunningan, APSSA

U. S. Camera, which has long enjoyed a favored role with press photographers, will feature the youngest of them all in its next issue. The subject of a two-page spread in the June issue, on the newsstands next week, is Junebug Clark, 5, who has been doing exclusive picture-story layouts for the Times.

Junebug, son of Joe Clark, HSSS, popular Detroit freelance picture-story photographer whose work appears regularly in the country's leading magazines, has been taking pictures with his own Leica since he was 3.

Now at five, he is the world's youngest professional photographer with his layouts in the Detroit Times Sunday Pictorial Review. If you haven't seen these, you're missing some crackjack photography. His next will appear this Sunday, and is titled "The First Haircut." Don't miss it.

Junebug has already stashed away enough money to pay for his first year in college. How does he take to being the world's youngest press photographer? According to his mother, Bernice Clark:

"Like any normal kid, his interests are everyday boy interests—playing cowboy, enjoying storytime, music, TV, digging, school, baking, etc. Prolonged discussions about his photo work are like water off a duck's back, and he's off on another kid project. Right now he's got a wide space where his two upper front teeth were."

So there you have the formula for a successful photographer, because Junebug is just that. His work right now compares favor-



JUNEBUG GRADUATES FROM KINDERGARTEN

-- Photo by Bernice Clark



A captivating study of Sally Ann Brinza, 2950 Burnside, by Junebug in which all the innocence and candor of childhood are expressed. It could be called "The Little Shopper," with doll and bag of candy adding the touch that lift it from the posed.



"Jerry," Junebug's favorite model.

CHILD STUDIES

By L. B. Dunnigan, AP5A

Detroit Times Camera Editor

ONE of the most difficult phases of photography is the portrait, or character study. Usually stylized, these often pose the greatest problem for at least the amateur.

Often his attempts at correct lighting and modeling leave him with studies that lack the character touch providing a real "likeness."

Junebug Clark, at five the world's youngest press photographer, relies on his "sneakin' pictures" technique to capture that something that is the difference between a picture of an individual and just a picture of any one. On these pages are some of the child studies he has made exclusively for The Detroit Times.

Junebug's pictures rarely are posed, and therein lies one of their greatest charms. When the models do pose, Junebug captures an inner expression that gives the simple compositions impact, as in the study of Shelly Ann Brinza at left.

Children, of course, make the most natural models. But so often doting parents, wishing to immortalize Junior on film, fail to get the pictures they would like, and wonder why. Following Junebug's technique will help them.

For one thing, the surest way to capture expressions that are dramatic is to snap the children when they are interested in something or busy doing something.

Junebug has the advantage of being one of the children he's photographing; his picture-snapping is almost like play and the others forget his camera and go about their own interests. He then has the perfect models. But grownups can achieve this approach, too, if they'll take their time and wait until the children have forgotten the camera before they start shooting.

Good lighting comes natural to Junebug, but it isn't difficult even for the novice, especially in the candid type shots. As long as the light is neither directly behind the subject, placing his features in deep shadow, nor directly behind the photographer, resulting in flat lighting of the subject, there will be highlights that will give roundness to the model.

Just give a little more thought to your family studies and portraits, and you'll find the album taking on a more glamorous aspect.



Valerie Olesiak (left), of 12690 Gallagher, and Janice Piasecki of 12129 Klinger, reflecting expressions that interest generaes, as they busy themselves with aprons.



by a CHILD photographer
(Junebug, That Is)

PHOTOS BY JUNEBUG FOR THE DETROIT TIMES

Group shots often provide a variety of interesting studies, as does this one by Junebug of his kindergarten class in line.

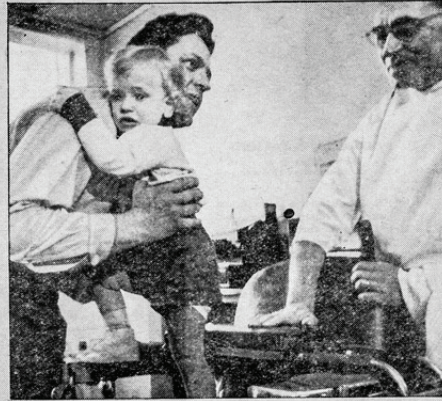


Backgrounds that add to the story often help character studies as here, where Gary Lewis, 12044 Klinger, listens to Janice Piasecki and grins his approval of her joke.

Composition at its best, with Dianne Osowski (from left), of 12690 Gallagher; Nancy Marmolick, 12137 Moran, and Barbara Jean Kowaleski, 12233 Klinger, forming the classic pyramid.



"I'LL TRY ANYTHING ONCE, BUT I'M NOT GOING TO LIKE IT."

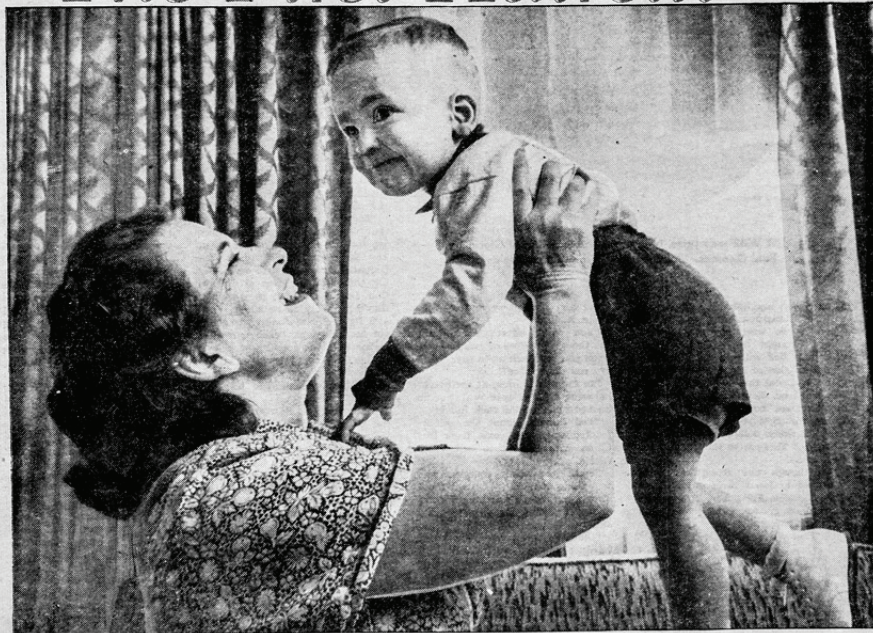


"DON'T RUSH ME, PLEASE! LET'S COME SOME OTHER DAY, POPS."

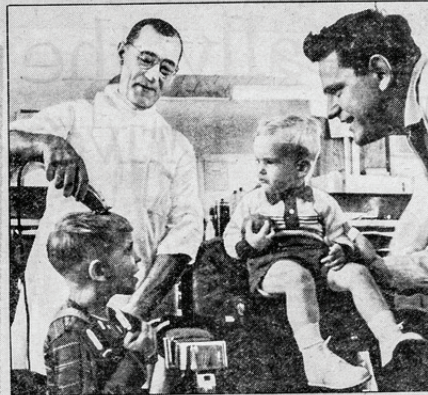
ALL PHOTOS BY JUNEBUG CLARK FOR THE DETROIT TIMES

A Picture Story by Junebug, 5

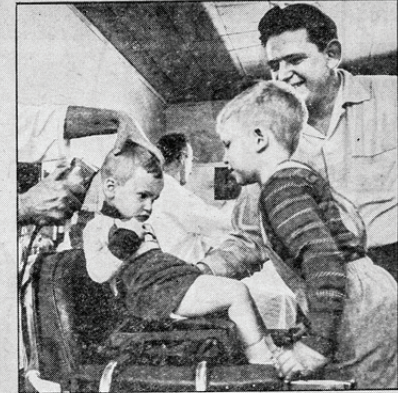
The First Haircut



"GOSH, IF MOM LIKES ME THIS WAY, I GUESS I CAN'T HOLD OUT ANY LONGER. I GOTTA SMILE OR BUST SOMETHING. MAYBE IT WAS WORTH WHILE AT THAT!"



"SO IT DOESN'T HURT TOMMY, BUT HE'S NOT ME."



"ALL RIGHT, BUT REMEMBER I'M PLAYING UNDER PROTEST."

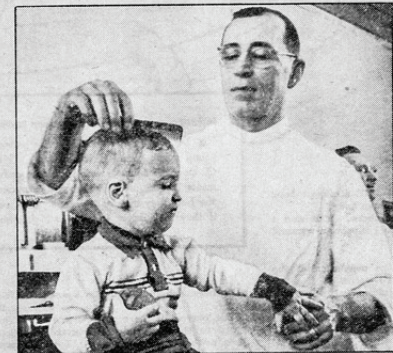
By Junebug Clark, 5

World's Youngest Free Photographer

MY UNCLE ED and Aunt Jennie Krent live at 19408 Waltham, Detroit. They have three children who are my cousins. They are Edward Jr., 11 years old; Tommy, 5, and Ricky, 18 months.

Rickey had beautiful blond curls and looked like a girl when this story began, but Barber Mr. John Scottel turned Ricky into a real little boy and still his mother's pride and joy. All this I know because I went along with Ricky and his dad and Tommy and saw just how it was done with my own two eyes.

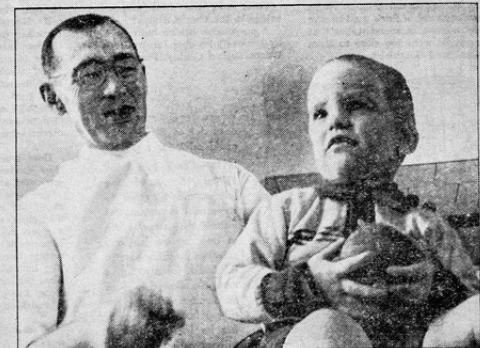
And I also took along my little Leica camera so that you, too, can see what a chore it was.



"I'M A MAN NOW. ONE SIDE, BARBER."



"I SHOULD HAVE SQUAWKED AND GOT MORE ATTENTION."



"I'LL NEVER ADMIT IT, BUT I DON'T LOOK BAD AT THAT."

— PICTORIAL REVIEW 13

June issue of U. S. CAMERA features a two-page spread by "Junebug" Clark.



World's Youngest Professional Photographer Loses Front Tooth

... He's the son of Bulletin Photographic Editor
 Wonder of the photography world this Spring is 5-year-old "Junebug" Clark, of Detroit, shown here with his Leica.
 He has just lost his front teeth and is earning for college while still in kindergarten.
 Son of two eminent photographers, Bernice and Joe Clark, H.B.S.S., "Junebug" is the youngest professional photographer anywhere. His "knee-high" views of school, Cub Scout meetings, Mom baking cookies and other pleasant childhood experiences are being published regularly in the Detroit Times, Sunday Pictorial Section.
 In the first few years of his life, "Junebug" followed his Dad around, "snapping" everything in sight with a make-believe camera. When he was three, Joe decided to give him a Leica for a present. He says he felt that such a precision instrument, unlike a toy, would stand any abuse a boy could give it.
 "Junebug" started working on a universal focus basis. Now he can load and unload and work with variable focusing and speeds. He is even developing his own film.
 His first "assignment" was to accompany his Dad to a wedding. Bumping into the knees of the milling guests, "Junebug" kept his Leica going. One of his shots so appealed to the newlyweds that they selected it as the best of the day.
 Joe points to three factors to explain his son's unusual talent: "his total photographic background; his fine equipment; and his instinctive feeling."
 As for "Junebug" he says, "I like sneakin' pic-



THE WORLD'S YOUNGEST

Press Photographer

Teen-agers note: Junebug Clark, 5 years old, is a full-fledged staff photographer on the Detroit Times!

AT AN age when other children are complimented for their ability to tie their own shoes, Junebug Clark, 5 years old and the son of photographer Joe Clark, H.B.S.S., is employed by the Detroit Times as a full staff photographer.
 As the photographs on these pages show, Junebug is well deserving of

such employment. He does regular feature stories for the newspaper, covering such subjects as a Cub Scout meeting, a day at kindergarten and his mother making ginger cookies. Junebug is a kindergarten pupil himself, and except for the fact that he is as familiar and competent with a Leica camera as most children his age

are with simple toys, he is a completely normal child.
 Junebug (he is named after an uncle in Kentucky) got his real start in photography at the age of three when his father gave him a Leica after a brief apprenticeship with an old camera. His talent for photography and his innate sense of com-

HERE IS ONE OF JUNEBUG'S PICTURES FROM A STORY ON HIS KINDERGARTEN CLASS WHICH HE DID FOR THE DETROIT TIMES.



42

position were soon demonstrated when Joe took him along on a wedding assignment. With his Leica hung from his neck, Junebug moved among the guests shooting pictures. After developing the film, Joe was shocked to discover that the best picture had been taken by Junebug.
 Joe Clark (the initials after his name stand for Hill Billy Snap Shooter) and his wife, Bernice, are both accomplished photographers. They have a permanent speedlight set-up in their home which Junebug can plug in and use at will. Most of his shots are taken with his Leica by available light, but occasionally he uses one of his father's Rolleis or Speed Graphic. With the larger cameras he bounces the speedlight off the ceiling. He can figure out the mechanism of almost any camera within a few minutes, load it and shoot.

On his Leica he uses a 28mm or a 35mm lens set at five feet and does not focus. The camera is set for inside or outside light. If he is shooting inside and decides to go outside, he takes the camera to his mother or father who adjusts it for outside light or vice versa.
 Usually he hangs away without posing anybody. He prefers to "sneak" pictures, but when he gets an idea he is very persistent in getting the expression or pose he wants. He hopes to be a photographer when he grows up, and if his present success is an indication, he should be the best.



JUNEBUG attended a Cub Scout meeting and recorded the proceedings with his Leica. The shot above is from the story which ran in the Detroit Times.



CLOSE-UP of neighborhood boy sampling cookie later was photographed by Junebug for his first photo story on his mother making ginger cookies.



JUNEBUG's story on his kindergarten provided a two page spread in the newspaper entitled, *A Kindergartener Works His Way Through College.*

43

A Picture Story by
Why Ronnie Is **MY**

Junebug:
FAVORITE PAL

By Junebug Clark, 6
World's Youngest Press Photographer

RONNIE FORTH is my favorite pal. He can assemble a kite in less than a wink. He can run fast to launch a kite when there is hardly any wind. He knows how to dig a pirate cave, to tell wonderful stories and to train animals to do tricks. He can also play an accordion and a mouth organ. He is 11 years old. I like Ronnie.

Mommie likes me to play with Ronnie because he is gentle, considerate, kind and has good manners.

Ronnie lives in our block at 12075 Klinger with his Grandma Rose and Grandpa Frank Kinsker. Because of poor health Ronnie's mother has to live in Florida.

Ronnie goes to Puhaki school for the handicapped and he has a dog named Gibbie, which he has taught to do a lot of tricks. Sometimes I go to Ronnie's house for meals and sometimes Ronnie comes to my house for meals. Me and Ronnie have lots of fun together.



RONNIE CAN FLY A KITE HIGHER THAN ANYBODY



HE SURE IS A GOOD STORY TELLER AND KNOWS LOTS OF STORIES
ALL PHOTOS BY JUNEBUG CLARK FOR THE DETROIT TIMES



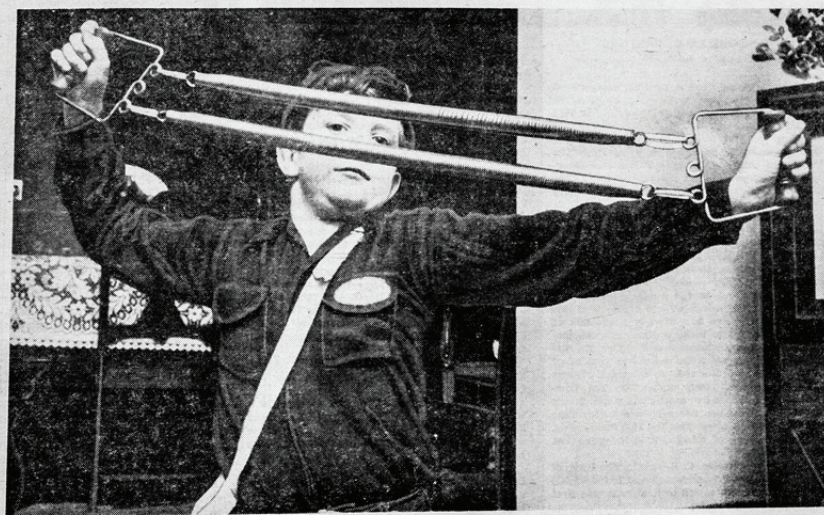
HE CAN PLAY LOTS OF NICE MUSIC ON THE ACCORDION



RONNIE IS GOOD AT TEACHING HIS DOG GIBBIE TRICKS



HE PLAYS THE MOUTH ORGAN, TOO



RONNIE HAS STRONG ARMS BECAUSE HE TAKES SPECIAL EXERCISE



RONNIE SHOWS OTHER KIDS HOW TO DIG CAVES

The Miracle of Life



My Aunt Jennie and Uncle Ed arriving home from the hospital with the new sister. My cousins, Eddie Jr., Tommy and Rickey, rush to get a first peek. I wanted to see, too, but took this picture first with my own camera. Then I looked.

ALL PHOTOS BY JUNEBUG CLARK FOR THE DETROIT TIMES

A Picture Story by Junebug

By Junebug Clark, 6

MY COUSINS, Ed, Tommy and Rickey, are all boys. And they were lonesome because they didn't have no baby sister to play with. So my Uncle Ed and Aunt Jennie went to the hospital to get them a baby sister named Mary Beth.

Everybody was all excited when Uncle Ed and Aunt Jennie came home with Mary Beth. And Ed and Tommy and Rickey just loved her. But when they unwrapped her they found that she was a boy.

But they ain't gonna send her back. They just changed her name to Daniel Roger and decided to keep him.



↑ Rickey kept getting closer and closer, and could see how nice it was. Finally, when it was laid on the bed he climbed up and kissed it.



← Rickey was shy with the new baby at first, but then he wanted to touch its tiny hands and get acquainted. Aunt Jennie looks so proud.



→ After finding out their sister was really a brother, the boys decided they liked him anyway. And they thanked Aunt Jennie for bringing him home for them to love.



→ Grandma was just as proud as anybody and when she held the baby, Rickey brought his favorite toy to give to his new brother. It was a big day for everybody.

1955

Junebug Wins Contest on TV

Six-year-old Junebug Clark, child prodigy photographer discovered by The Detroit Times, today had a new experience—an appearance upon a CBS national network program in which he won \$300.

Junebug also has dozens of new pictures, for he stopped shooting only long enough to answer questions put to him by Dennis James, emcee of the CBS "On Your Account" program which originated in New York. The program was broadcast in Detroit over WJBK, Channel 2.

Pictures Did It

The New York appearance by Junebug was arranged after James and his staff saw a page of pictures, "The Miracle of Life," done by Junebug in the June 19 edition of The Detroit Sunday Times Pictorial Review. He was taken to New York and given a chance for photographic studies both in the CBS studio and in New York streets and Central Park.

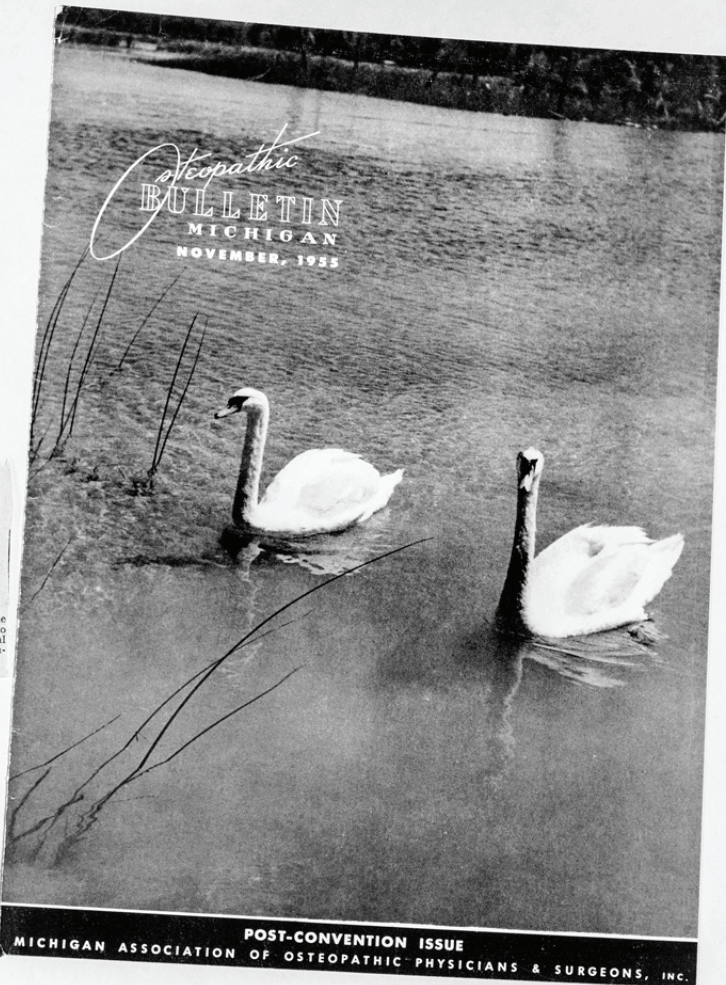
Included among the shots exhibited on the network program were those from The Detroit Times and character studies made by Junebug during his skill day visit to New York.

Junebug hesitated only an instant between taking pictures of the television cameraman, of James and of assistants out of TV view to win the \$300.

Right Answers

He recognized the tone of "Pop Goes the Weasel," knew that the American flag is red, white and blue, knew that "Tinker Bell" was the fairy in Peter Pan and that Walt Disney was

the creator of Mickey Mouse. Junebug also answered the most frequent question put to him—that Junebug is his real name, after an uncle in Tennessee.



8-1-55

World's Youngest Press Photographer Captures Action and Expressions With Flash



It's the expression that counts and Junebug Clark has a talent for capturing winsome ones like this. "Arnold" was shot at just the precise moment with a No. 5



Many an adult would envy the results young "Junebug" Clark of Detroit, Michigan, can get out of a camera, film, flashbulbs and a willing or candid subject.

This fun-loving six-year-old has already earned himself the title of "world's youngest press photographer" for pictures he has taken of family, friends and playmates for THE DETROIT TIMES. Like his seniors on the staff, Junebug finds it's easy to get action in his pictures with flash.

Joseph Wade Junebug Clark, as his birth certificate officially reads, is quite a "man" with a camera in spite of his half dozen years. Named after an uncle in Tennessee and affectionately known to his friends and family as Junebug, this imaginative youngster's

pictures are as unusual as his name.

It takes a photographer to know a photographer. While still a toddler, three-year-old, Junebug's father, Joe Clark, HBSS, nationally known commercial photographer, gave him his first camera and took him along on an assignment of wedding pictures. One of the bridal couple's favorite shots turned out to be one that Junebug had taken—someone kissing the bridegroom.

Since then, Junebug and his camera have been inseparable. It saw him through kindergarten and right into first grade. Although he sees the world from a little above a knee-high angle, there's nothing pinstriped about his picture results. According to

This may not be your way of taking pictures, but it's a perfectly comfortable position for six-year-old Junebug Clark, World's Youngest Press Photographer, who is also a professional photographer, snapped this picture of her six-year-old son while he

was trying out a few flash shots of one of his favorite neighborhood subjects. When shooting on the floor, Junebug usually arranges his supply of fresh flashbulbs in a neat pile in front of him so they'll be handy when he starts to shoot.

Don Mohler, General Electric photographic authority, Junebug's best commercial photographer's work in his use of flash or natural lighting, composition, subject material and most of all, imagination.

According to Junebug's dad, all of his flash pictures are made with either one light on his camera or bounced off the ceiling. For most of his shots, he uses his

own Leica which his father gave him when he was three. But he can also use a Rolleiflex, a Speed Graphic or a simple flash camera. Given 90 seconds to figure it out, he can load and use any camera made, his father continues.

He's proud of his young son and, who wouldn't be with such results at six. Some people wait until they're 60 to find out how much fun they can have with a camera.



Dairies all over the country now offer home-delivered milk in Pure-Pak disposable cartons. For names of dairies serving your community, call Western Union Operator 25.



"All milk distributed by Southern Dairies, Inc. in the Southeastern part of the United States is packaged 100% in paper cartons, and has been since 1954," says W. S. Obenshain, President of Southern Dairies, Inc., Charlotte, N. C.

NEW STORY OF MILK BEING WRITTEN BY AMERICAN DAIRYMEN!

Milk drinkers nearly everywhere are witnessing today an amazing record of modern dairy service . . . featuring availability and convenience never before experienced!

Millions of dairy farmers, 25,000 dairy owners and their plant employees, and 100,000 friendly milkmen begin before dawn each day to see that our daily milk supply reaches us without fail . . . at the store or right to our door!

SOMETHING NEW HAS BEEN ADDED, TOO! OVER HALF OF ALL BOTTLED MILK IS NOW IN PAPER CARTONS . . . AND MOST OF IT IS IN THE PURE-PAK CARTON PICTURED ABOVE . . . THAT "POURS LIKE A PITCHER."

MILK IN PURE-PAK MEANS A FRESH CONTAINER EVERY TIME . . . WITH UNSURPASSED CONTAINER CLEANLINESS . . . FROM VIRGIN PINE FORESTS TO YOUR VERY OWN TABLE!



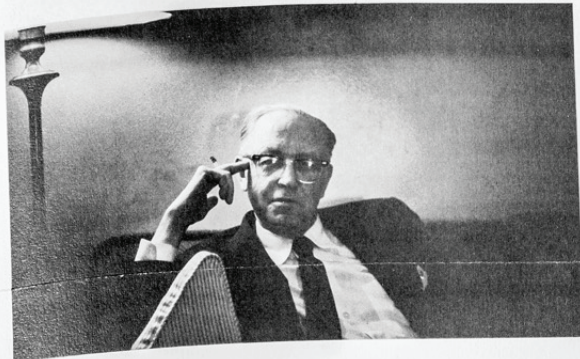
Pure-Pak cartons begin with virgin timber, grown like crops, and made into paper . . . in water so clean you could drink it!



Cartons are immersed in pure, hot paraffin just seconds before being filled with milk . . . an exclusive Pure-Pak sterilizing feature!



Exclusive tamperproof seal protects pouring spout and cannot be accidentally flipped open . . . extra protection for your family's health!



UNCLE HARVE



AUNTIE BETH

TWO PORTRAITS

- BY JUNEBUG

THE FLASH

HEILAND
A Division of
Minneapolis-Moneywell

1955 VOLUME IV
NUMBER 4

NOVEMBER
DECEMBER

COMPLETE HEILAND LINE OFFERS YOU GREAT OPPORTUNITY FOR EXTRA HOLIDAY PROFITS

STROBONAR SEVEN SPARKS BIGGEST ELECTRONIC FLASH SEASON YET FOR HEILAND DEALERS

Judging from the ever-increasing number of dealer orders and the flood of warranty cards from your customers, the Strobonar Seven is well on its way toward making this the best electronic flash season Heiland dealers have ever enjoyed. Best of all, the biggest-volume period lies in the six weeks just ahead! There are many reasons for the popularity of the Strobonar Seven, and its value to you in terms of volume, profit, and customer goodwill. These are explained in more detail on page 5. Get your order in now for both Strobonar Sevens and the selling aids which complete your tie-in with the most effective advertising in electronic flash history.



Conventional Flash Units For Every Type of Customer

One of the most important advantages to you in stocking the Heiland line is that it includes a unit for just about every customer who comes in your store. The wide range of prices and models enables you to fit a maximum number of cameras. In addition, all Heiland equipment is designed to fit and work together—a fact which has obvious advantages for your customers, and which greatly simplifies your stocking requirements. With the peak flash season just ahead, it will pay you to have a representative assortment of Heiland flash equipment on hand. Check over the suggestions given on page 3 and place your order today.



From a Child's Point of View . . .

comes this startling shot of a hearty handshake. Taken by Junebug Clark of Detroit, it demonstrates the unique approach that has earned him a job as staff photographer for the Detroit Times at the age of 6! The job is being proffered by Junebug's father, Joe—famous in his own right as the "Hillbilly Snaphooter"—and in the background are Mrs. Clark and Heiland's George Ward. The picture was lighted by a Strobonar Seven.



Working his way through kindergarten is a fact for five-year-old photographer, Junebug Clark (right) of Detroit. Here is his picture (left) of a classmate and their kindergarten teacher, Miss Jean Rankin, taken with his own 35 mm. camera.

CAMERA NEWS

Five-Year-Old Turns Professional

By IRVING DESFOR
(AP Newswire)

Five-year-old, professional press photographer Joe gave him one. A 35mm. camera worth about \$200. He figured a well-made camera could take the abuse a boy would dish out. It did. Junebug's camera had a wide-angle lens, wide angle lens, Joe loaded the film and set it for shooting either for indoor or outdoor conditions. Junebug pressed the button and advanced the film strip.

Some people might think that rushing into a career too early without adequate apprenticeship. It's not so. You see, Junebug, full name, Joseph Wade Junebug Clark, Jr., spent almost half his life, preparing for his vocation. He's been taking pictures since he was three years old.

The three factors that have helped develop this early photographic talent are: 1—total photographic background; 2—time, equipment, and 3—instinctive feeling.

PHOTO BACKGROUND
Junebug's background is completely photographic because both parents are professionals. Joe Clark Sr. specializes in photo stories and his work has appeared in the major magazines. He has been a contestant winner in photo contests and he has covered many photo seminars and photo conventions for press photographers themselves.

ON HIS OWN
With two years of shooting experience under his little belt, Junebug gets around on his own more often. He takes the camera to his kindergarten class and records all the activities there.

The results of these and other picture taking by the young prodigy reached the attention of an editor of The Detroit Times. Pretty soon Junebug, the amateur shutterbug, had joined its staff and become the paper's youngest press photographer.

Junebug started imitating his father as soon as he could toddle. He

PHOTOGRAPHS BY JOE AND BERNICE CLARK FOR THE AMERICAN MAGAZINE



Last spring Junebug traveled to Romeo, Mich., to cover the Peach Festival. Here he photographs Mary Beth Poladian. Right: He explains a picture story to Red Dunnigan.



PHOTOS BY JUNEBUG

THE PHOTOGRAPHER, with a careful eye for lighting and composition, shot pictures all afternoon in the school near his Detroit home. That night he developed them in his darkroom, and next day he tucked the photographs under his arm and called on Red Dunnigan, picture editor of the *Detroit Times*. A few days later the newspaper published a two-page spread of the photographer's work in a picture story entitled, *A Day at School*. The photographer is 6-year-old kindergarten student Junebug Clark, called the world's youngest professional. The school assignment was routine for Junebug, who since the first of this year, when he joined the *Times* staff, has had

dozens of his pictures published. Junebug specializes in photos of children, usually candid-camera stuff.

Son of Joe and Bernice Clark, photographers whose work frequently appears in *THE AMERICAN MAGAZINE*, Junebug two years ago began following his father around on assignments. Joe bought him a camera just to see what would happen. At a wedding reception which Papa was "shooting," Junebug began clicking the shutter on his own. The bride and groom decided that one of his shots was more to their liking than anything Clark senior produced. Junebug was in business and has had no lack of assignments since.

55

Meet Junebug Clark: New Star

Press Photographer, Junior Grade, Enlivens a Chrysler Film "Principal Product" as He Takes in 1956 Models

THE ACTOR WATCHED the rough-cut screening thoughtfully. And there's reason for an actor to be thoughtful when he sees himself in his first leading role. He made no comment until it was over, and the lights were on:

"You act so long, and it comes out so short," he said wistfully. It wasn't exactly a brand-new thought. Actors have been saying or at least thinking the same thing ever since the first moving picture images fluttered across a screen. And the only thing that makes it worth re-

white. The principal distribution will be in local television.

Junebug Delivers the Pix

It is, in brief, a story about a reporter on the staff of a picture magazine assigned to bring back "great" pictures of one of the big Detroit Press Previews of automobiles (Chrysler automobiles). The photographer assigned to the story is an habitual no-show . . . and doesn't show. The reporter, in distress, hires a Detroit photographer sight unseen. The new "man" turns out to be six-year-old Junebug Clark. The reporter sees unemployment becoming a lively possibility, but he has no choice. He and Junebug hopscotch about the Press Show snapping everything in sight. The result: Great Pictures. The end: Happy, natch.



Junebug specializes (he has to) in low-angle shots. Here's one of Chrysler Corporation president L. I. Covert (facing camera above).

peating is that this actor was saying it with real conviction at the age of six.

He's a Real Pro at Six

His name is Junebug Clark, and doing some fairly remarkable things at the age of six was no special novelty to him. By "profession"—the quotation marks aren't really necessary—he is a photographer. He sold his first picture story at the age of five. (Owned his first Leica when he was three.) He has appeared on network tv, been described in *American Magazine* among "America's Most Interesting People," sold picture stories "in recent years" to any number of publications and with quite a bit of regularity to the *Detroit Times*.

The new film in question is titled *Principal Product* . . . and it's hardly in question. Sponsored by Chrysler Corporation as part of the nimble "forward-looking" film program conducted in the last year or so, *Principal Product* spells itself out with a capital *Prod* where public relations values are concerned. Length is 13:25; the film is black and

The special knack of the film is in

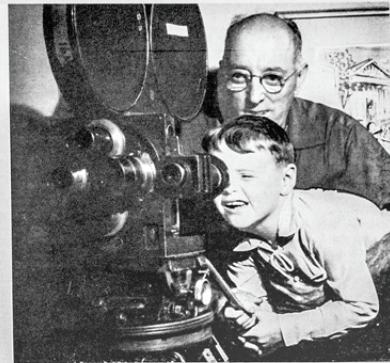


Another of Junebug's special angles catches TV spokesman Bill Lundigan during interlude of the press premiere in the film.

the way it remains a perfectly good piece of entertainment for screen or tv, full of and still untrammelled by the sponsor's product. Automobiles are clearly a part of the subject of the film; it manages in fact to say some fairly complimentary things about them. Still the purest censor would not call it commercial. The "product" is simply there; it isn't led in surreptitiously on a leash.

"Discovered" by Mitchell

The producer, Jim Mitchell, of Jim Mitchell Associates, Detroit, has been a maker of industrial pictures. *Principal Product* is his first but certainly not his last foray into public relations films. It was Mitchell who "discovered" Junebug's movie potential and offered Chrysler Corporation a cafeteria of possible ways to use his talents in film. Chrysler's



Camera veteran John Geisel who lensed "Principal Product" gives still-man Junebug Clark (eye on the job) a check-out on movie cameras.

film chief, Tom Marker, wrote the script. Jack Glenn, long-time maker of *March of Time* pictures and theatre features as well as public relations films, directed. The director of photography was John Geisel, who first handcranked a camera pointed in the general direction of Theda Bara. So Mitchell acquitted his initial producer responsibility in

familiar face in the opposing part. After a brief (less than a minute) period of pshawing and blushing, Mitchell agreed.

Son of Detroit Photographer

The six-year-old star is the son of Joe Clark, well-known Detroit still photographer whose work appears with regularity in nearly every national magazine. Clark, originally a Tennessean, identifies himself with a pixie suffix: Joe Clark, H.B.S., and is so known in a lot of editorial offices. The meaning? Hill Billy Snap Shooter. In Tennessee, papa Clark explains, Junebug is not an uncommon (CONTINUED ON PAGE 65)



And here's costar and producer Jim Mitchell in one of those off-guard moments every young photog strives to capture with his lens.

the live action field with the good insurance of veteran talent.

Most curious switch in the casting came when Director Jack Glenn decided that Mitchell himself would play the reporter role. A long man-to-man friendship between Mitchell and Junebug had given him a good edge. Glenn looked over some excellent talent but decided that the sometimes-slippery politics of handling a child performer favored using a

Right: laden with the tools of his trade and some of the impediments of a standard six-year old Junebug Clark arrives at Chrysler Proving Grounds to begin work.



"PRINCIPAL PRODUCT":

(CONTINUED FROM PAGE 37) moon name at all. At least there's no doubt that Junebug has grown up around f-stops and the like and comes by his talents honestly.

In the course of the picture-making, Junebug shot up a prodigious quantity of film in his own Leica. The production plan called for having another still man, of course, to do the stills that would finally appear in the film as Junebug's work . . . a forgivable switch in the light of the acting job the boy had to do. But that was not the way it worked. When everybody's negatives finally landed in the enlarger, more than half of the best ones turned out to be Junebug's.

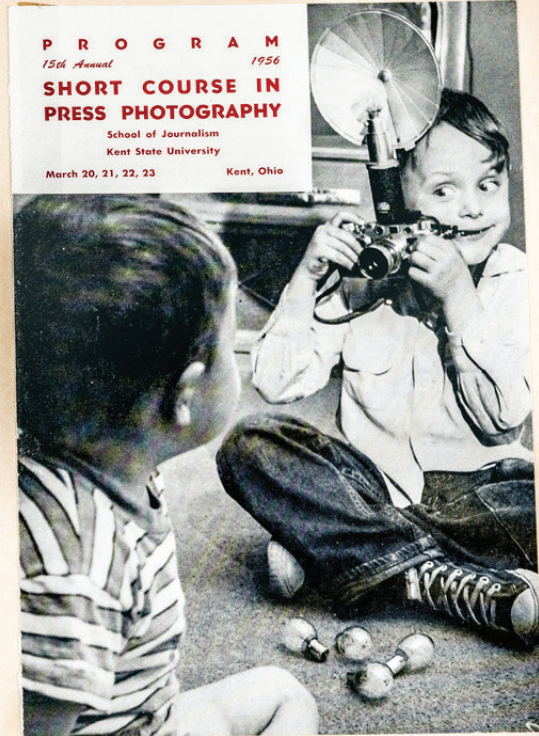
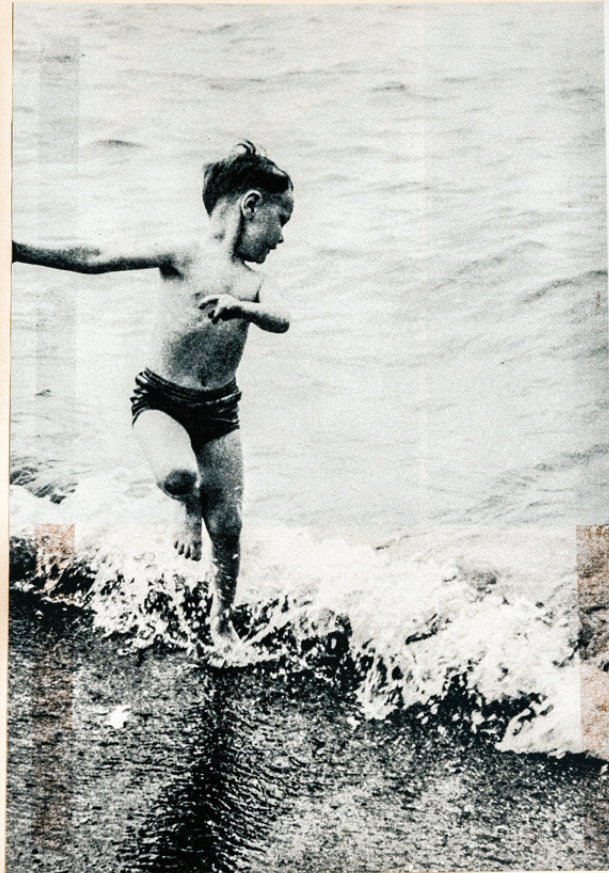
End result? Sponsor happy. Director happy. Audiences bound to be happy. Producer happy but worried. The problem: Junebug is a valuable talent, but in a couple of years—say at age eight—he'll be too old.



Michigan
BULLETIN
 MICHIGAN
 DECEMBER, 1954

CHRISTMAS ISSUE

AMERICAN ASSOCIATION OF OSTEOPATHIC PHYSICIANS & SURGEONS, INC.



PROGRAM
 15th Annual 1956
SHORT COURSE IN
PRESS PHOTOGRAPHY
 School of Journalism
 Kent State University
 March 20, 21, 22, 23 Kent, Ohio

JOE and JUNEBUG CLARK—When he began a picture series for the *Detroit Times*, Junebug Clark, 5, became the world's youngest press photographer. But he wasn't a beginner; his dad, free lance Joe Clark, H.R.S.S. (for Hillbilly Snapshooters), had broken him in on camera operation at the tender age of three. Together they make quite a team. Another member of the team is Bernice (Mrs. Joe) Clark, who seems to write the letters for the family . . . and takes salable pictures herself on occasion. Their talk will be a family affair.

STRANGE AS IT SEEMS® By Elsie Hix

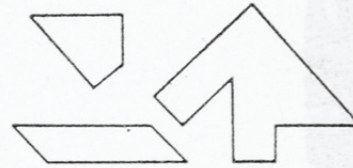
HOMES OF THE EARLIEST HUMAN
 COPYRIGHT LAW WHO ANCIENT SYBARIS
 THEY REPT SILENTLY
 ANY ONE INVENTING
 A PARTICULARLY CHOICE
 DISH MUST PATENT IT
 AND NO ONE WHO
 PRESUMES TO SERVE
 THE REST OF THE
 ONE YEAR!

MAKE 44 OUTLINES OF EACH OF
 THE 2 PATTERNS WHEN
 PROCEEDING TO FORM AN
 OCTAGON (8-SIDED FIGURE)
 —ANSWERS TOMORROW

"JUNEBUG" CLARK --
 Detroit, Mich.
 IS ONLY 6 1/2 YEARS OLD
 BUT HAS BEEN A
PROFESSIONAL PHOTOGRAPHER
 SINCE HE WAS 3 --
 HAS OWNED AND USED HIS
 OWN CAMERA SINCE
 HE WAS 3!

STRANGE AS IT SEEMS®

By Elsie Hix

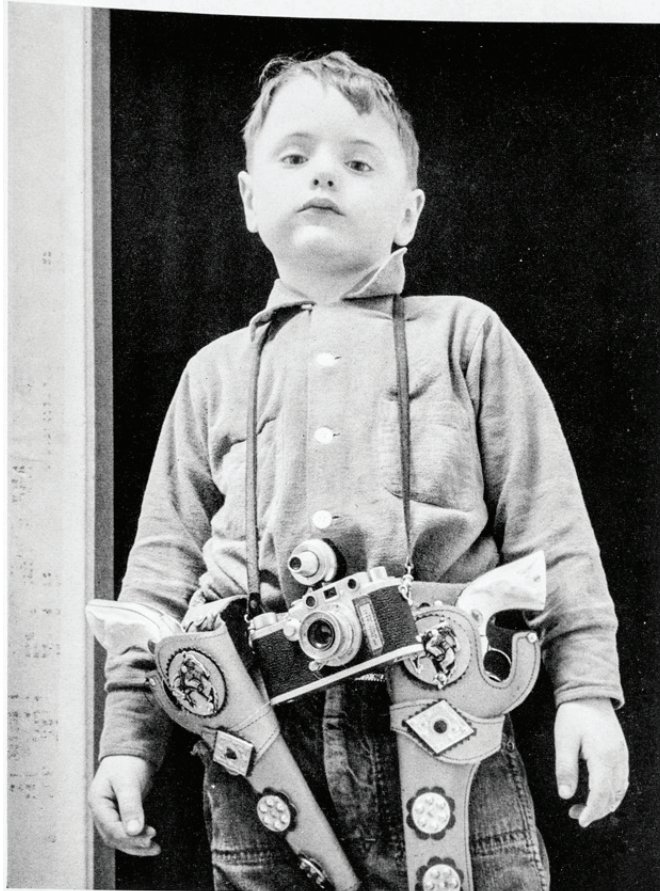


MAKE 4 CUTOUTS OF EACH OF
THE 3 PATTERNS THEN
ARRANGE TO FORM AN
OCTAGON (8-sided figure)
- Answer tomorrow -

"JUNEBUG" CLARK --
Detroit, Mich.,
IS ONLY 6½ YEARS OLD
BUT HAS BEEN A
PROFESSIONAL PHOTOGRAPHER
SINCE HE WAS 5 --
HAS OWNED AND USED HIS
OWN CAMERA SINCE
HE WAS 3!



11-21
TM, Reg. U. S. Pat. Off.—All rights reserved.
Copr. 1955 by United Feature Syndicate, Inc.



Junebug, named after an uncle, has his camera ready to shoot, can use it as expertly as his fotog father.

Camera master at seven

A boy who still shoots cowboy guns can also shoot professional pictures

JOSEPH WADE JUNEBUG CLARK, son of professional photographer Joe Clark of Detroit, started playing with his father's cameras at the age of three. One day, Joe took the boy along on a wedding assignment and, noting his interest, gave him a loaded camera to keep him amused. When the film was developed, Joe Clark got a shock. Junebug had shot a series of pictures as good as his own. Joe and his wife began to coach the boy in the mechanics of picture taking. Now, four years later, all Joe has to do is set the camera for indoor or outside light conditions. Junebug, with nine published picture stories to his credit, easily does the rest. He has even shot Dennis James on CBS-TV's *On Your Account*. At seven, Junebug Clark is now the youngest old pro in the picture-taking business.

continued

CAMERA MASTER continued



First haircut, with the miserable grimaces of its victim and indulgent smites of onlookers, is a favorite photographic subject. Junebug shoots this one like a pro.



Backyard secret: Junebug's favorite pastime is shooting friends at play.



Posed portrait: The kid lens master prefers candid photos to this kind.



Unwary man thinks Junebug is just "playing."
END



Wow! THERE'S A CAR
THAT'S DIFFERENT!

1957

WORLD'S YOUNGEST PRESS PHOTOGRAPHER DISCOVERS RAMBLER

About The Boy

Seven-year-old Joseph Wade Junebug Clark, Jr.—Junebug for short—has been operating his own \$200 Leica camera since he was three.

Two years ago he earned the title of world's youngest press photographer for his series of two-page spreads in the *Detroit Times* "Pictorial Review," a week-end supplement. Junebug's photographs, taken as he shadowed his father, ace news photographer Joe Clark, have since appeared in *Look*, *Newsweek*, *U. S. Camera* and other publications. Junebug's photographic skills in 1955 increased his college fund by \$5,000 and won him a place on the Press Photography program at Kent State University.

Though only a mighty mite, Junebug has a practiced eye for photographic detail and composition. We asked him to act out the chief role in our photographic story while his father manned the camera.

About The Car

The only 1957 U. S. car that offers customers big-car roominess and riding comfort combined with small-car handling ease and maneuverability is the compact Rambler, a product of American Motors.

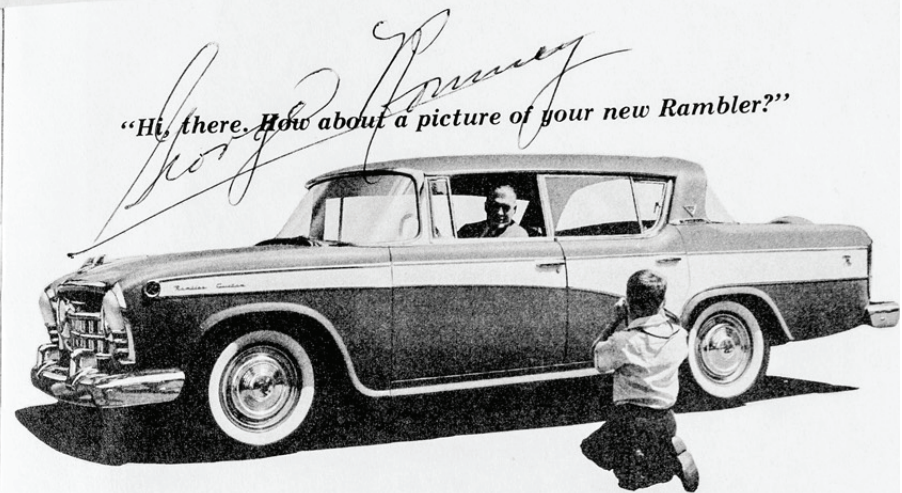
Tom McCahill of *Mechanix Illustrated* said of Rambler:

"These are top values and you won't find a better buy in the entire world."

What are the exceptional values found in the compact Rambler? The seven most outstanding are:

- More passenger space inside and less bulk outside.
- More economy through weight reduction.
- Longer car life.
- Greater riding comfort due to superior suspension.
- Better handling qualities.
- Greater passenger safety due to structural frame protection and built-in impact absorption.
- Option of superb economy or performance.

This is a picture story about an exceptional boy's discovery of an exceptional car, Rambler.



George Romney
"Hi, there. How about a picture of your new Rambler?"

"Thanks, mister. This car looks good from any angle."



"Glad you like it. I'm George Romney. What's your name?"

"Junebug."

"What's that?"

"Junebug Clark. That's my real name. I'm a real press photographer, too."

"Aren't you a bit small for such a big assignment?"

"Well, my Dad says you don't have to be big to be good."

"That's right, Junebug. And the same is true of cars."

"Say, mister, I'd sure like a ride in your car."

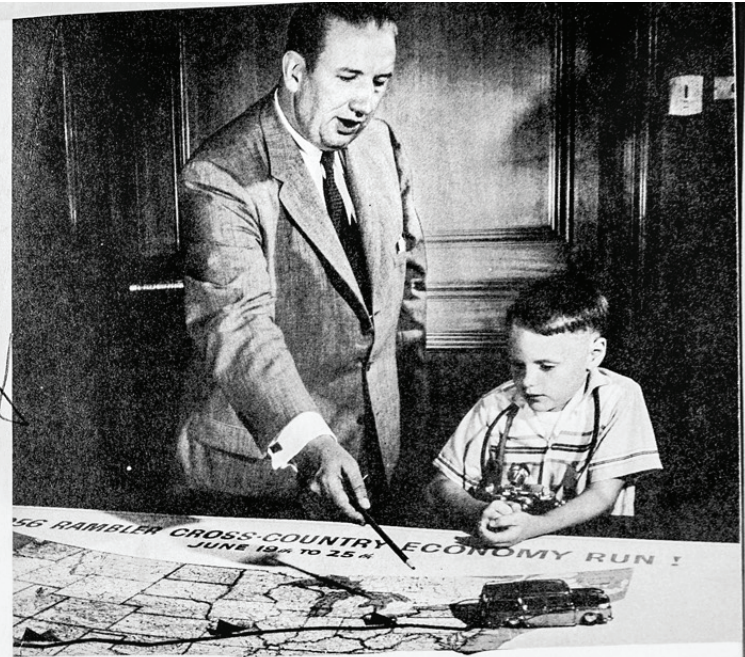
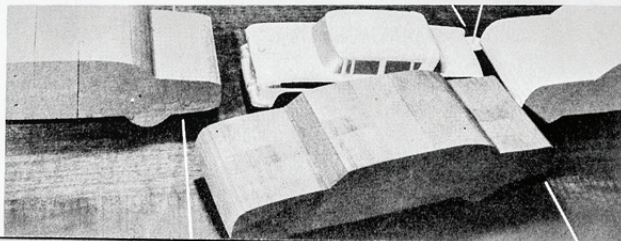
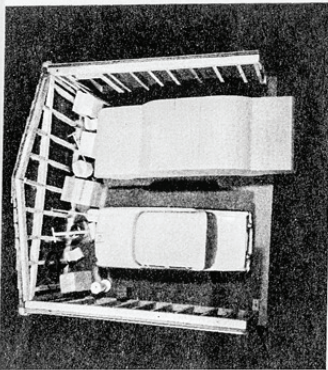
"Hop in. I'm on my way to American Motors. I've got some models in my office that help explain how Rambler's different from other cars. Would you like to see them?"



"As you exclaimed from the curb, Junebug, the Rambler is different. In size, it stands between the small European car and the large American car."

"Rambler's body doesn't jut clear out to left field like the big car."

"That's right, Junebug. Rambler is compact in exterior dimensions. Its size has some real advantages, too. Nearly all 1957 American cars have outgrown the family garage. And many parking spaces in town are too tight to squeeze into. But the Rambler eases right into almost any parking spot and leaves room to spare."



Roy Abernethy
 AMC's auto sales chief, Roy Abernethy, explains Rambler economy results.

"Mr. Romney said you could tell me about the trip the Rambler made cross-country, Mr. Abernethy."

"I sure can, Junebug. A regular Rambler left Disneyland Park, near Los Angeles, on Tuesday, June 19. Early the following Monday morning it arrived in New York."



"Fast trip, huh?"

"A quick, but safe trip, Junebug. The drivers averaged 40.3 miles per hour, and observed traffic laws and speed limits. But they didn't waste time stopping for gasoline."

"How come?"

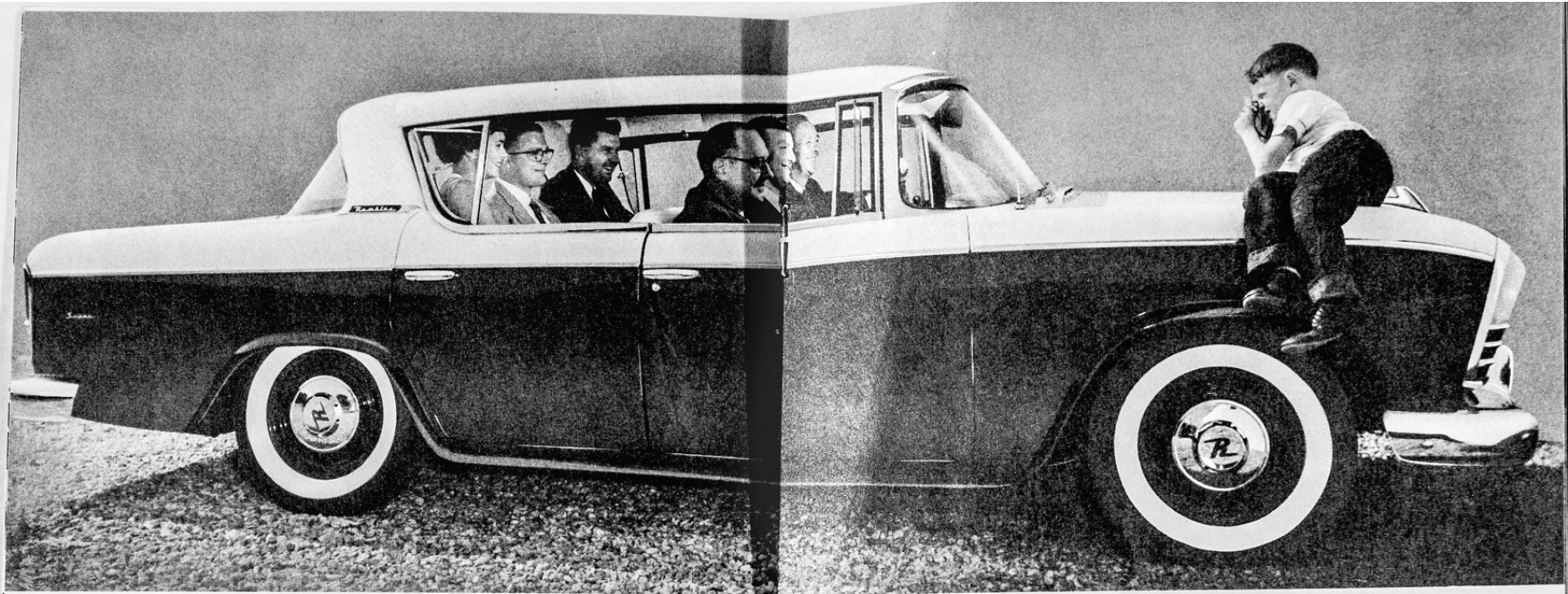
"Rambler with overdrive required only five stops for gasoline the entire trip."

"How long was the trip?"

"Exactly 2961 miles, son."

"Golly, some gas mileage."

"Right, Junebug. Rambler averaged 32.09 miles per gallon for the trip."



Six passengers—five of them extra tall—ride comfortably in Rambler.

“How many people can ride in a Rambler?”

“Six adults can be comfortably seated, Junebug. I’ll ask several of our tallest men to sit in a Rambler out front. Go along and see a demonstration of big-car roominess.”

“How come so much space inside?”

“Rambler’s construction makes it possible to save on exterior dimensions. We’ve applied that savings to giving passengers more headroom, hiproom and legroom.”

Junebug gets his facts firsthand.

*From left to right:
 Junebug Clark, 4 feet, 3 inches;
 Charles Ferguson, 6 feet 7 inches;
 Charles Epker, 6 feet 3 inches;
 Carol Card, 5 feet 4 inches;
 Chris Koerner, 6 feet 2 inches;
 Jack Johnson, 6 feet 3½ inches;
 Reid Taube, 6 feet 5 inches.*





E. E. Anderson, chief stylist, and Junebug looking at quarter-scale models

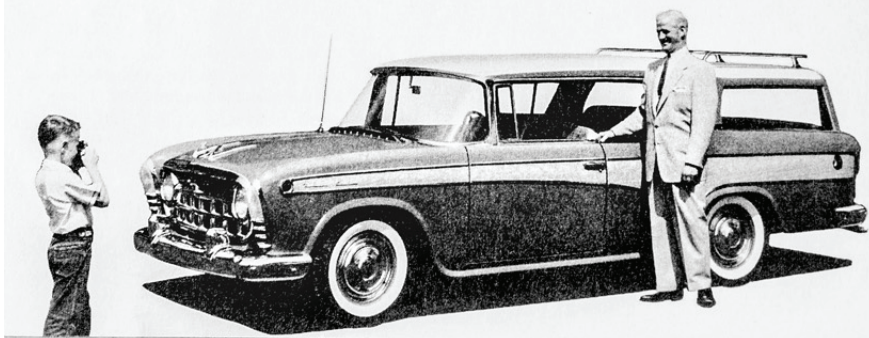
"Hello, Junebug. I heard you finally were going to drop in on the styling section. I'm Ed Anderson."

"Hello, Mr. Anderson. Say how do you make a car look so different?"

"My job, Junebug, is to give the Rambler a distinctive look. Our engineers made the stylists' job easier in the first place by giving us a really compact car. I never thought excessive weight helped the appearance of either a pretty girl or a motor car."

"Dad says that too."

"He should know in his business. Now, Junebug, anyone can build weight into a car. The real trick is to take weight out. And there's a bit more to it than putting curves in the right place—American Motors has cut out hundreds of pounds of dead weight, and at the same time has built a beautiful car that is stronger, safer and more economical. And it's a barrel of fun to drive. Come on, Junebug, let's go."



Memo:

FROM: American Motors
 TO: Junebug's Dad
 SUBJECT: What YOU Should Know About Rambler

You and Junebug are recognized experts at taking pictures of new cars for the national magazines. Before Junebug shows you what he found out about the Rambler in his visit to our offices today, let us acquaint you with the views of some other recognized experts—men who write for national magazines.

Their enthusiastic words convey some things about the Rambler that cannot be depicted in photographs, excellent as yours may be.

One of the foremost authorities, automotive veteran Floyd Clymer, had this to say in *Popular Mechanics*:

"The Rambler is stable with little body roll. Due to its short wheelbase (108 inches), it responds quickly to the steering wheel. The suspension system makes for good roadability and the coil springs, front and rear, afford a comfortable ride . . ."

"Economy and high performance do not go hand in hand, but in the Rambler the owner will find a happy medium. Its economy certainly is unequalled by any other American car . . ."

"In my judgment, Rambler, though smaller, is safer than many cars. The welded, unitized body-frame construction offers above-average protection in collisions. It also reduces rattles and squeaks."

That, Mr. Clark, comes from a man who test drives every make of American car.

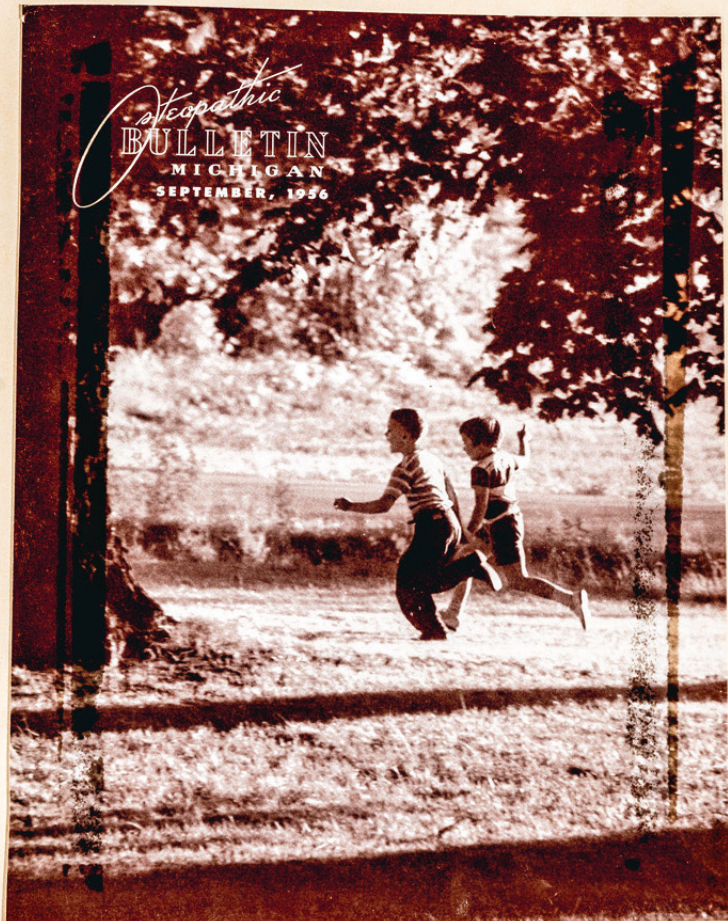
Mechanix Illustrated's Tom McCahill, says:

"The Rambler is, in my mind, not only an ideal-sized average family car but makes more sense than any other American car on the road for better than 50 per cent of America's driving public who must have reasonable economy, reasonable performance, service and resale value, all in a ball."

Now to quote *Business Week*. In an article on new things ahead for car buyers, its editors said:

"Integrated Bodies. This is the biggest change in prospect. American Motors already uses integrated bodies—those in which frame and body are welded together to form one unit. All companies are studying this method of construction."

Business Week, of course, is right. It is always flattering to be copied. But why wait for others to catch up? You can get this more modern construction today—in a Rambler.



World's Youngest Camera 'Pro'

The Chicago Journalist PART 2—Tue., Feb. 12, 1937—17

BY HARRY J. STAYHOS

DETROIT. (U.S.)—The world's youngest professional photographer is a red-haired 7-year-old Detroit boy who already has made enough money shooting pictures to pay his way through college.

His name is Joseph Wade Junebug Clark. His mother is Rose Junebug Clark, a professional photographer in the trade as the "Hilbilly Snap-shooter."

Junebug, whose nickname comes from a uncle in Tennessee, began taking pictures at 3, after watching his parents click away.

At 5, he bought a second-hand Leica, loaded it with film and handed it to Junebug, who carried the 35-mm. camera wherever he went.

Joe once brought his young son along on a wedding and some pictures they took that day, the favorite was one of the bride and groom being kissed by a lady friend. Junebug had snipped on being asked by the Detroit Times. But the law required the attendance of a parent or guardian. So Junebug was on the job as the newspaper hireling on a freelance basis instead.

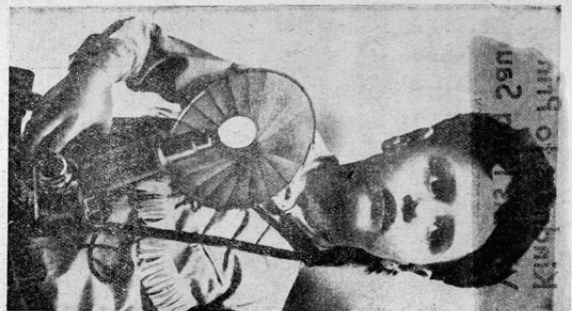
Since then, Joe Clark estimates, his son has earned more than \$7,000, although, like any kid, he's beginning to take more of an interest in football, baseball and "beat fighting" lately, and production has been falling off.

But no one who has ever seen it will ever forget

the frequent sight of the two Clark's strolling from a car on an assignment, a Leica strapped around the boy's neck, a giant Speed Graphic under his arm, two six-shooters on his hip, cowboy boots on his feet and a coon-skin cap on his head.

Either this year, Junebug and his dad are expected to take part in a photography short-course at Kent State University. Some 250 of the top photographers in the bag discussed and analyzed the art of photography.

The kind he likes best are "snapping pictures" and "beat fighting," and he knows how to take them too. He's wanted to snap three young girls holding



HERE HE IS, The world's youngest professional photographer at 7. His's Joseph Wade Junebug Clark, of Detroit. He made his first professional picture at 3, and has since become a professional caliber in composition and technical quality.



Junebug practices, 'Hold that baby, Mom.' The 'Hilbilly Snap-shooter' is ready to take a picture of his mother, Mrs. Rose Junebug Clark, of Detroit.

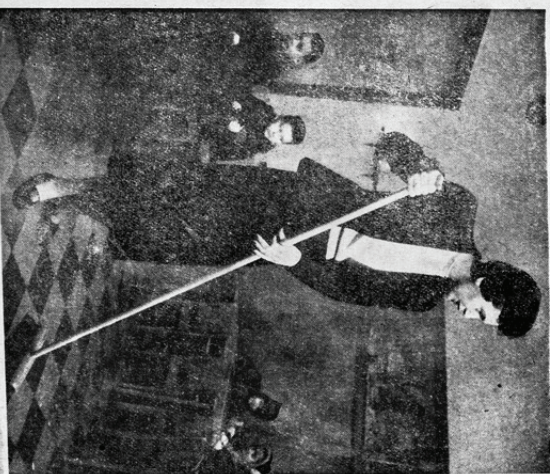


The "Hilbilly snap-shooter."

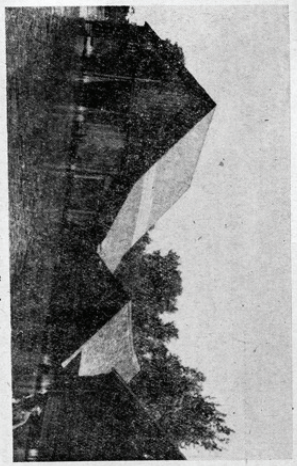


Here's "re-ent" view of Junebug camera subject.

SKILLED at three years, Junebug successfully photographed a wedding. His subjects were friends of the family. His work steadily has improved during the last four years. Junebug appears sure of a cameraman's career.



Teacher pushes broom to accommodate Junebug's lens.



Refill-borne view of grim flood scene.



This little fair shows Junebug is there.



Impromptu descriptive study by Junebug.



Things were up in the air . . .



. . . until the very last moment.

'HERE (GULP) GOES!'

The Parting

THE MOMENT OF DECISION had come for Junebug Clark, adventurer, photographer, world traveler, aged 8. Here he was, about to leave by plane for his lecture date at the University of Missouri. Here was his girl friend, Valerie Oleksiak, 8, of 12111 Klinger, down to see him off. For a few fateful moments, Junebug faltered. Then, as the plane's pretty hostess warned of time's flight, "the world's youngest press photographer" rose to the occasion. Below, as recorded by daddy Joe Clark, also a cameraman of note, is the dashing leave-taking of young Junebug Clark, adventurer, photographer, lecturer . . . and man-of-the-world.



PHOTOGRAPHY AWARD winners and speakers at this morning's Journalism Week session included: (left to right) John Sadovy, Life magazine; Prof. C. C. Edom, Albert Moldvay, Denver Post; (in front) Junebug Clark, 8, Detroit freelance photographer.

Shows Revolt Pictures

Life Photographer Lectures About Hungarian Uprising

The man whose photographs captured the death and terror of the Hungarian uprising for Life magazine told of his experiences and showed pictures this morning in Neff Auditorium as part of the photography session of Journalism Week.

John Sadovy said that on-the-spot news pictures are often taken at a second's notice and the photographer must be ready. He stressed simplicity in camera equipment and technique and

No Rain Expected

said that "good, sharp pictures are not always most important." In getting shots of Communist secret police being shot down, and of a Communist colonel being slain, hanged by the heels and spat upon in grim retaliation for their own brutalities, Sadovy said he used a small Leica camera to appear as inconspicuous as possible.

"AMERICA'S WAY of living is quite sensible," was a first impression of Sadovy, who arrived in the United States three days ago from London. This is his first visit to this country, a trip made expressly to attend Journalism Week.

The pictures from which his award were made appeared in a 10-page section of Life on Nov. 12, 1956, covering the unsuccessful rebellion in Hungary.

He said this morning in an interview, "Things were developing so fast there (Hungary), that a person just could not get it all. Being there in the middle of news which was always breaking is difficult since one cannot record it all pictorially or reportorially."

ALBERT MOLDAVAY, photographer for the Denver Post, told the group that each picture assignment "should be looked upon as a challenge."

He said that much can be done with news pictures to make them more interesting and appealing to the newspaper reader.

Junebug Clark, 8-year-old Detroit photographer, spoke on "My Life as a Freelance Photographer."

CLARK WEARING a complete cowboy outfit and expensive camera, came on stage firing cap pistols. He showed his audience pictures he had taken "back home" and told of some of the problems he had in getting his girl friends to pose for him.

Junebug Clark, 8, Will Tell Photographers How

By Henry Gold.
(A Member of The Star Staff)
COLUMBIA, MO., May 1.—Junebug Clark laid aside his green eyeshade, brushed back his boyish shock of red hair and sat as quietly as any 8-year-old boy can.

He was ready to answer a few questions about his life as a freelance photographer. Ready to Expound.

The whole story of a photography career that began at age 3 will be told tomorrow. Junebug (that's his real name) will walk into Jay H. Neff hall without posing someone. You ask someone to pose and they try to look like something they aren't.

His dad and mother are both professional photographers. The father, Joe Clark, is widely known as the "hillybilly and speech. I spoke recently at a photography short course here tonight were Harold Fallows of Washington, president and chairman of the board of the National Association of Radio and Television Broadcasters, and Saul Pett, science feature writer for the Associated Press.

Speakers on the program here tonight were Harold Fallows of Washington, president and chairman of the board of the National Association of Radio and Television Broadcasters, and Saul Pett, science feature writer for the Associated Press.

Fellow's talk was carried off and at age 8 he could have forgotten the whole idea of by 80 radio stations in eight states. Pett discussed his recent trip to the Antarctic with the late Admiral Richard Byrd.

Junebug scratched his head and tried hard to recall the first photograph he ever took. But that was way back before kindergarten.

"I get 25 cents from my dad for each roll of pictures I take," he said. "There are 36 pictures in each roll. After they're developed, my dad and I look them over to see what I did wrong."

Sneaking Pays Off. "My sneaking pictures are the best—the ones I make without posing someone. You ask someone to pose and they try to look like something they aren't."

His dad and mother are both professional photographers. The father, Joe Clark, is widely known as the "hillybilly and speech. I spoke recently at a photography short course here tonight were Harold Fallows of Washington, president and chairman of the board of the National Association of Radio and Television Broadcasters, and Saul Pett, science feature writer for the Associated Press.

Fellow's talk was carried off and at age 8 he could have forgotten the whole idea of by 80 radio stations in eight states. Pett discussed his recent trip to the Antarctic with the late Admiral Richard Byrd.

THE TOWN CRIER 'Indians' Will Pick

BY MARK BELTAIRE

Junebug (that's his right name) Clark is a youngster who was practically weaned on a camera. It was bound to happen since his dad, Joe Clark, is nationally famed as a free lance photographer and his mother, Bernice, is a writer. But just the other day at the ripe old age of eight, Junebug hopped an airplane by himself and traveled to the University of Missouri, where he was the featured speaker before 400 photographers there on Famous People Day. His dad says Junebug is nicely tolerant of adults, takes the attitude: "Have camera, will travel." In October he's slated to give talks in Denver, Los Angeles, San Francisco and Portland.



No. 206 — 16 Pages

49th Year

Thursday, May 2, 1957

12a Columbia Missourian
Wed., April 24, 1957

Famous Photographer to Visit MU

World's Youngest Camera Ace Will Speak As Feature Guest During Journalism Week

The world's youngest professional photographer, Harry J. Clark, will celebrate his eighth birthday shortly before arriving in Columbia April 30. This pre-hatted Detroit youngster, who has already earned enough money to buy a new camera, will spend the morning with his father, Joe Clark, at the annual May 2. Paving his independence, he will travel alone by air, in Columbia, Mo., with his father, Joe Clark, and Mrs. Cliff Edom, 308 Leslie Lane.

Juneburg's mother, Bernice, is a professional photographer as is his father, Joe Clark, who has been a professional since 1925. Harry J. Clark, INS feature writer, had taken a job at the age of 3.

Juneburg began his picture-taking career at the age of 3.

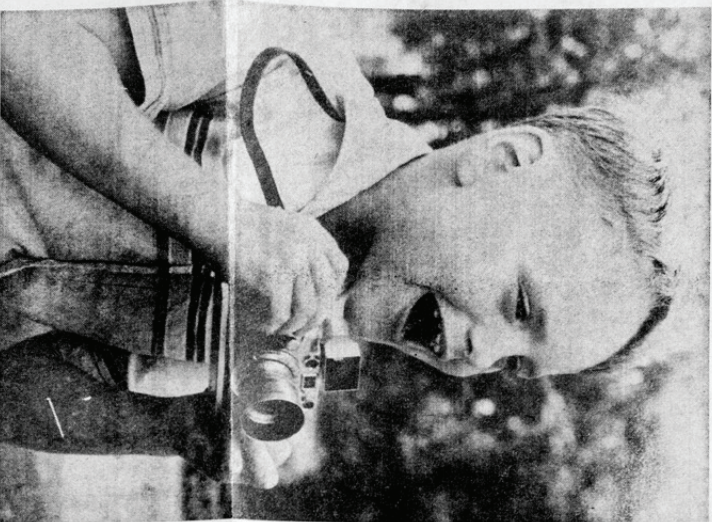
At 5, he (Juneburg) was offered a job as

staff photographer by the Detroit Times. But the law required the attendance of a trained nurse and a tutor wherever Juneburg was on the job. So the newspaper hired him on a part-time basis.

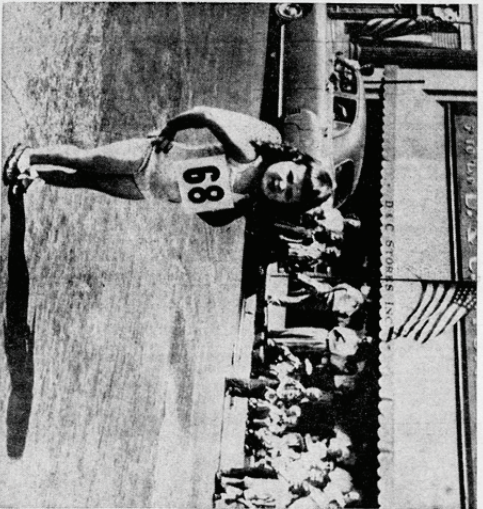
"I've come to see my son on a weekly basis," said his father, Joe Clark, who took that day, the favorite was one showing the bridge over being tested by a lady friend.

"Joe Clark estimates his son has earned more than \$7,000, although like any kid, he has a healthy and growing interest in football.

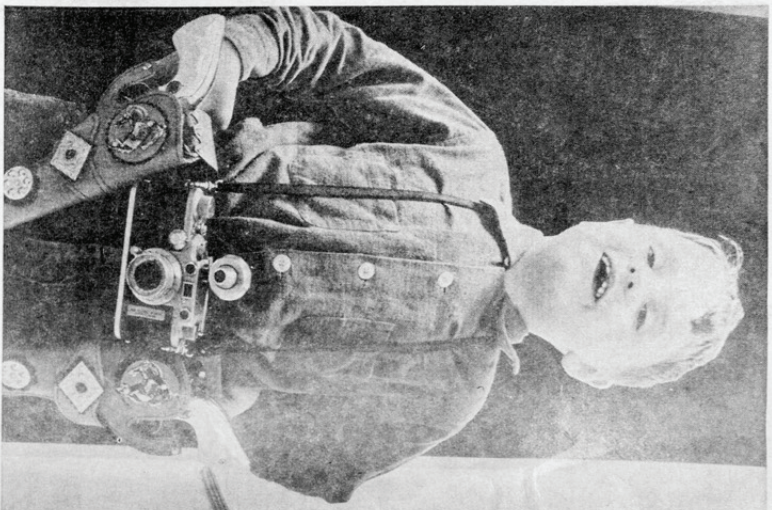
Juneburg pretends to "smoke" his pictures rather than to pose them although he is adept at that too. Once when assigned to photograph a football game, he was told by Juneburg's sister, "pretend you ain't smoking."



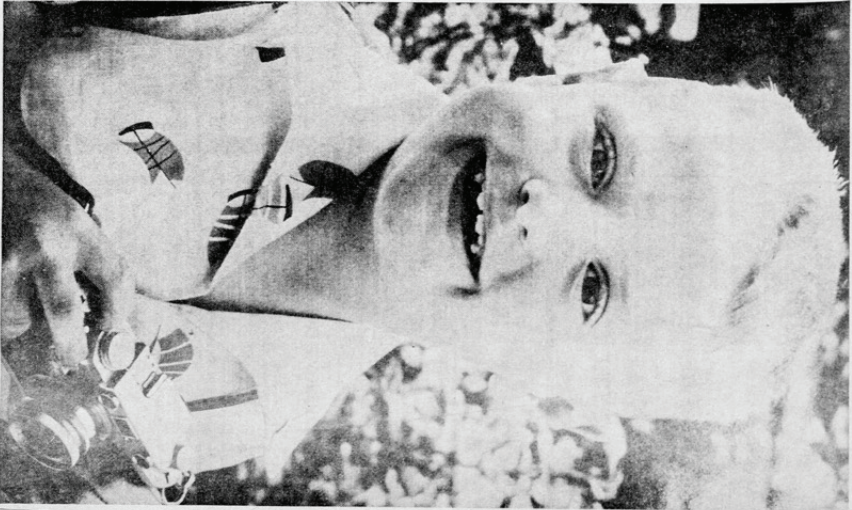
THE WRITER Harry J. Clark says, "no one who has ever seen a still life picture of mine will be surprised at the frequent sight of the two Clark step-children at the boy's neck, a giant of his trophies when he visits Columbia Speed-Graphic under his own two feet. They are his 'sock-in-trade'.



JUNEBUG prefers "smoking pictures," rather than posing. He has been invited to take part in a photography short course at the University of Missouri, Columbia, this one above as his model. Although he has never "smoked" before, Juneburg has appeared with his father on numerous occasions. Recently when they were invited to take part in a photography short course at the University of Missouri, Columbia, and Canada, listened with apt attention as Juneburg discussed and analyzed his own pictures.



THOSE PICTURES of Juneburg taken by his father, Joe Clark, HESS, of Detroit, have not only that the youngster handles his miniature camera with a professional skill, but also that he could serve equally well as a model for the "ill-American" photographer. He is a young man, with a wide open space of Missouri.



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JULY 1954



New Beach Boardwalk Near Detroit

In this issue

- NEW HORIZONS • RECREATION OASIS
- ROAD OF DISTINCTION

UNIVERSITY OF MISSOURI
COLUMBIA

SCHOOL OF JOURNALISM

May 21, 1957

Dear Joe:

Thanks a lot for your note, and for the wonderful pictures. We were so glad to get both. Thanks a million, Junebug. Your pictures are swell, and we are happy to have them.

This letter would have come sooner, but we just got back from the Hannibal Photo Workshop yesterday. Counting the staff as well as the Workshopers, we had about 50 on the junket. We shot and processed more than 18,000 exposures on that junket. In addition, we made up a batch of slides for the evening discussions, made contact prints on every shot, etc. It was a pretty hectic week, but we came up with some pretty good stuff. The Workshop drew "students" from practically every state in the Union, and one boy from Saudi Arabia.

It was wonderful--and getting back to Junebug and his talk.

there's no doubt but what he stold the Show, even against speakers like world-famous John Sadovy, and Al Moldvay of the Denver Post. His sweetness and naturalness were the key to the whole thing. He has wonderful command of the situation, can adapt himself to changes, and isn't afraid to speak to a pretty large audience.

After the film was over, and we were about to adjourn, I asked him to come to the platform and make a bow. Like a real trooper he took over the rostrum, and in a dignified manner bowed from the waist. It really wowed 'em.

If Junebug didn't know whether or not he was a freelancer, it never showed. Many persons interviewed him for stories, and he parried the reporters like he had been doing it all his life.

He has probably told you that he forgot to have me stoop down for the "high angle" shot of the crowd. We had rehearsed it a time or two, and I could have done it. I thought, however, since the same episode appeared in the movie, that it was better not to have me do it. In fact, the way things worked out, I thought it was perfect. And he shot some pretty terrific pictures, didn't he?

With regard to his NEPA speech: Much of the introduction used here can be revised to meet the West Coast situation. He still will be getting out of school, won't he? If so, that would be one of the many reasons why he would be glad to make that trip.

He did an excellent job of commenting on the pictures as they went through the Shadow box. This part of his program might be lengthened--both as to number, and as to length of comment.

The sound reel is excellent--I would certainly use that--and don't forget to let him make his bow at the conclusion of the film.

I still say, as I know you do, that Junebug is great. We love him a lot, and hope he gets down this way again

Best wishes, *Cliff*



Superboy

THE DARING YOUNG MAN on the flying trapeze was a novice compared with our hero who, as you can readily see, can stand on one finger. Why once there was a guy in the circus that . . . On second thought, though, he used a bottle. Maybe now is time to tell you that the picture is a bit of photographic magic Junebug Clark, 8-year-old snaphooter, cooked up. Simply stuck a bottle on the ceiling and had a friend jump up and touch the ceiling. Turn the page upside down and see how.

SEPTEMBER 6, 1957 THE DETROIT NEWS PICTORIAL MAGAZINE



Whiz Kid with a Camera

Junebug Clark, an 8-year-old Hamtramck lad, has been "stealing pictures" of his neighborhood pals since he was three. Since turning "pro," he has earned more than \$5,000 and a new car with his Leica camera. See the four-page photo-story of Junebug and his wonderful world, in Sunday's Detroit News Pictorial.



Whiz Kid with a Camera

Junebug Clark, an 8-year-old Hamtramck lad, has been "stealing pictures" of his neighborhood pals since he was three. Since turning "pro," he has earned more than \$5,000 and a new car with his Leica camera. See the four-page photo-story of Junebug and his wonderful world, in Sunday's Detroit News Pictorial.

Fibs that Led to Movie Stardom

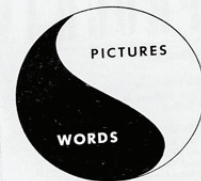
Had they not resorted to telling little white lies to land their first movie roles, such stars as Clark Gable, William Holden, Cary Grant, Sophia Loren and Audrey Hepburn might not be among today's top box office attractions. Harold Heffernan reveals the fibs that launched their careers, in the Passing Show section of Sunday's News.



Are You Teaching Your Child to Commit Suicide?

Auto safety experts have proof that most reckless driving among teen-agers is the result of bad examples set by parents behind the wheel. For three rules to follow to make sure you aren't making your youngsters dangerous drivers, see This Week Magazine with Sunday's Detroit News.

Meet the speakers and panelists



Third Annual

Photojournalism Conference

See over for program

Co-sponsored by
UNIVERSITY OF MIAMI
 and
AMERICAN SOCIETY
 of
MAGAZINE PHOTOGRAPHERS

APRIL 22-25, 1959

At the
UNIVERSITY OF MIAMI
 Coral Gables, Florida

The Faculty The Subjects

FIRST DAY

9:00 A.M. **JOHN T. WALLACE**
"WHAT EDITORS MUST DO FOR PHOTOGRAPHERS"
 A member of Hearst Newspapers general manager staff with headquarters in New York, Jack Wallace is assigned to realize and assign photographers in a modern format, with special emphasis to achieving pictorial effectiveness through (1) imaginative editing and (2) powerful plays.

10:00 A.M. **TONY SPINA**
"FRESH IDEAS FROM STALE SUBJECTS"
 Chief Photographer of The Detroit Free Press since 1946, Spina's knack for infusing freshness into every-day assignments has earned him 90 national contest awards. He covered Holy Year Pilgrimage to Rome, lived on Skid Row with his camera for 10 days and was the first layman to enter cloister monastery in 175 years.

11:15 A.M. **FRANK SCHERSCHEL**
"MY PHOTO ASSIGNMENTS IN EUROPE"
 LIFE Magazine's all-time great photographer joins the Pacific Coast Short Course faculty after three years of exciting assignments that produced unforgettable photos at the Rio-Four, the Coronation, Grace Kelly's wedding, and the Winter Olympics.

1:00 P.M. **DON MOHLER**
"HOW DO YOU FIGURE?"
 Director of Technical Photography - General Electric Photo-Lens Department. A 20-year specialist in photo lighting and lighting. Widely known as a speaker, demonstrator, author and authority in his field. Don returns to the Pacific Coast Course a third time by popular request.

2 P.M. **HARRY PARKER**
"KNOW LIGHT TO USE IT RIGHT!"
 President, American Speedlight Corporation, Parker received B.M. and B.S. degrees at the University of Florida and Northwestern University. Awarded AFSA for the design and development of flash tube light sources for Photography and holds several patents concerning improved circuitry for electronic flash.

3:30 P.M. **JUNEBUG CLARK**
"MY LIFE AS A 'PHOTO JOURNALIST'"
 Son of Joe and Bernice Clark, Junebug began his career as a writer at the age of 3. Within a short time he was selling pictures and became world's youngest professional photographer. Junebug has appeared on "quest" lectures before photo groups and last year added \$5,000 to his education fund through photo assignments.

4:15 P.M. **BOB BOYD**
"THE ROUTINE ASSIGNMENT"
 Bob Boyd is no stranger to Pacific Coast Photographers. He is past president of the National Press Photographers Association and headed the faculty for our first short course series back in 1953. He is returning for a third course versus how to pose "three men and a piece of paper." His talk will instill challenge in your routine assignments.

7:30 P.M. to 12:00 **EQUIPMENT ROUNDTABLE**
 Representatives of the world's leading photographic materials and equipment producers discuss new products and processes, tools and techniques.

COURSE . . . **IN LOS ANGELES**
LOCATION . . . **THE ELKS CLUB**
DATES . . . **607 So. Parkview St.**
OCT. 21-22

SECOND DAY

9:00 A.M. **JOE CLARK, H.B.S.S.**
"FREELANCE PHOTOGRAPHY"
 Making pictures that tell a story has made Joe, "Hilly Billy Snap Shooter" from Tennessee, famous. His keen interest in people of the everyday type and his sense of beauty coupled with his desire to record it has led him and his family to many profitable assignments.

10:00 A.M. **J. WINTON LEMEN**
"THE FUTURE OF COLOR IS NEGATIVE"
 A leader in the National Press Photographers Association Education Program and Manager of the Press Division of Eastman Kodak, presenting a processing demonstration of the new color print process that has been hailed as the starting of a new era in press and commercial color photography.

11:15 P.M. **JAMES GOLDBOLD**
"NEWS IN COLOR"
 Director of Photography, Minneapolis Star and Tribune, Goldbold believes color reproduction is a responsibility of technicians. He does not support the theory that a photographer should be able to accomplish both. He qualifies that statement by saying he has had several years of experience in doing both.

1:30 P.M. **ARTHUR WITMAN**
"SHOOTING THE PICTURE STORY"
 A two-term president of The National Press Photographers Association, Witman has served the St. Louis Post Dispatch Photo Staff for 25 years, 12 on the news photo staff and 13 years on staff. A staffman for the Post's Sunday PICTURES Magazine, he brings to you full experience in thinking-out and shooting the picture story.

2:15 P.M. **SAN SANSONE**
"OPERATION OF A PHOTO DEPARTMENT"
 The Chief Photographer of the Los Angeles Examiner is an executive with 27 cameramen within his organization, and for those who have similar responsibilities, large or small, he brings to Pacific Coast Short Course audiences his 33 years experience with Hearst Publications.

3:30 P.M. **DON MEANEY**
"COVERING THE NEWS FOR TV"
 The National TV News Editor of NBC, a graduate of the Journalism School, Rutgers University, served as a reporter on the Newark News and Plainfield (N.J.) Courier-News and as the man responsible for all NBC newsmen assignments in the United States, giving him the qualifying experience for one of the nation's top jobs in television news.

4:30 P.M. **JOSEPH COSTA**
"PUBLIC RELATIONS BEHIND THE LENS"
 The most respected news cameraman in the world is Chairman of the Board of the National Press Photographers Association and Photo Supervisor of King Features Syndicate-New York Mirror Magazine, articulately imparting his experiences of 35 years to the fellow members of his profession.

COURSE . . . **IN SAN FRANCISCO**
LOCATION . . . **MARINE MEMORIAL CLUB**
DATES . . . **609 Sutter St.**
OCT. 23-24

COURSE . . . **IN PORTLAND**
LOCATION . . . **CIVIC THEATRE**
DATES . . . **1530 S.W. Yamhill St.**
OCT. 25-26

Life Photographer Lauds Picture Editors For 'Creating' Magazine's Great Photos



Life magazine's Frank Scherschel steps to study picture-taking techniques of James Clark, 8-year-old freelance photographer from Detroit. Both will take part in AFSA short course here.

BY GERRY PRATT
 Detroit, Mich. (AP)—Frank Scherschel came to Portland Thursday night parking a typewriter. He is a photographer. They usually carry cameras.

But the 36-year-old Life ace is using his brain on this trip, not his lenses. He's one of the speaking crew of the National Press Photographers Association's short course scheduled for Friday Civic theater beginning Friday morning.

Scherchel's chore will be telling what it takes to trip a shutter for the world's largest picture book. He's been doing nothing, but that for the past 16 years, photographing war, the Duke of Windsor's prancing rickshaws, the Russians playing "Cut the Pie" with the world and Winston Churchill painting minus a union card.

"It's all like a fast-fashioning lecture proffered when the ex-Milwaukee newspaper photographer tells of it, leading off with war: 'Nothing is bigger than war except the atomic bomb.' 'The bomb was awful, but exciting.'"

"To Scherschel a telephone call to his home outside of Chicago calling him to catch a plane for the Middle East is like the boss asking you to get to work on time for a change. It happens that easy.

They don't like that. To many and he's at ease. They won't figure he's trying to deflect to the West.

Scherchel had untold words, too, for one of his book's favorite authors—Winston Churchill. "I don't think he knows how the other half of the world lives," he said. "Churchill is happy now. He has only 15 people with him. He's a gruff old man, said dismissing the subject.

Ted Williams, now, that's different. "It'd like to apologize to Ted Williams. He's a big barking dog. He wants to be posted. Williams gives more time to various classes than anyone knows. He's a big timer. A gentleman. I liked him."

How does a Life photographer take those pictures of these people that make amateur lens clickers catch their breath?

"We don't," he said honestly. "I take the same kind of pictures I took for the 20th-century Journal for 15 years before I went to Life. The editors make the difference. Life handles pictures like a newspaper editor handles news. They edit them. That makes a Life picture."

Life Days Well

Though the work may be the same with Life as it is with the Daily Bugle, the pay isn't. Scherschel's \$4 a day, and neither are the living habits. "Life starts me in on at \$1000 and goes up if I'm on," he said.

This is plus expenses. "In London during the war I had a two-bedroom suite complete with valet," he added. His expenses have never been questioned.

"I had to photograph a plane called Ur, 200 miles out in the desert on an island," he explained. "Take a little plane out there and something goes wrong, and you are gone. So I chartered a big airplane with a pilot, a cook and a stewardess. It came to \$200 and Life didn't use the picture."

That, according to Scherschel, is part of Life's success. "They can drop \$5000 into a story and if it doesn't pan out they chuck it."

Chances are the working photographers and amateurs who hear much of this. They will bear him speak of the "goods" he's made and some of the more head-on aspects of picture taking. He may even bring his typewriter.

Travel • Home Developments

THE WORLD OF Leisure Photo Stories

SUNDAY, OCTOBER 20, 1957
 SAN FRANCISCO CHRONICLE



ON UNION SQUARE, DOUGLAS 2-4500 • IN SAN MATEO

EIGHT-YEAR-OLD June Clark of Detroit (below) earned over \$5000 as a free-lance photographer last year. Much of the time (outside school hours) he was working on assignment, taking a boy's-eye view of other kids, like the majorette at left) and his elders. His work and pay are strictly professional—just like that of parents Joe and Bernice Clark, Junebug, who started shooting at age 3, will be among the pro photographers lecturing at the Marines Memorial Club on October 23-24 during the annual Short Course sponsored by the National Press Photographers and San Francisco City College. Any photographer interested in photographic realism techniques can attend either one or both days of the course. Some of the Nation's top photographers will lecture.

UNIVERSITY OF MISSOURI
COLUMBIA

May 8, 1957

SCHOOL OF JOURNALISM

Dear Joe:

It was good to get your note of Friday afternoon, and to learn that Junebug had arrived home safely.

No need saying Junebug "stold the show," even though he followed such notables as John Sadovy of far-away England, and Al Moldvay of the Denver Post. He is quite a man on a platform.

Frankly, Vi and I hated to see Junebug go home. He not only gave a fine performance, but he was a perfect little Gentleman. His behavior was beyond all expectation. We loved him. Incidentally, Joe, you and Mrs. Clark and Junebug's grandmother have done a wonderful job of raising this youngster. He could be so spoiled--but, as I said before, he is a perfect gentleman. That is a tremendous tribute to you.

Journalism Week ended ~~Friday~~ with a luncheon and program Saturday afternoon. Vi and I took out, even before the thing was over, for the University of Illinois, where I had a conference yesterday. We arrived back in town last night about 9. Today my task is to get in a few good licks on a picture book I am editing from this year's photo contest (deadline in New York is Wednesday), and to continue planning for the Week-long photo workshop which I am conducting at Hannibal. The workshop begins Sunday.

I'll send the pictures of Junebug back to you in a week or so (after Workshop), and ask if you will, please, to have him autograph one of them for Vi and I. We would love to have him memento of his visit with us.

And--as LIFE says, "speaking of pictures," we have some we want to send you--pictures of Junebug's activities around Jay-School. He may want them for his scrapbook. The will be forthcoming in the not too distant future.

Here's hoping Junebug makes another trip to MU before too long. The Edom's have a place for him--in our home and in our hearts.

Thanks a million for making it possible for him to be with us. If the travel check doesn't show up before too long, let me know.

Sincerely,

Cliff

CLIFF

*Thanks for invitation
to Capital party -
wish we could make it*

UNIVERSITY OF MISSOURI
COLUMBIA

SCHOOL OF JOURNALISM
OFFICE OF THE DEAN

May 11, 1957

Mr. Junebug Clark
20 Bartlett at Woodward
Detroit, 3, Michigan

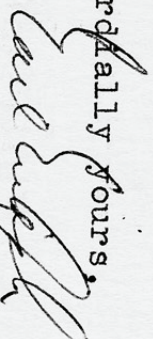
Dear Junebug:

I hope you had a pleasant trip home. We were delighted that you could visit the school for part of Journalism Week. We especially appreciate your part on the Thursday morning performance and we were thoroughly professional performance and we were also glad to see samples of your work and the movie. I hope you will come back many more Journalism Weeks and stay over for the big Journalism Banquet which is usually held on Friday night of the Week.

We have sent you a copy of the special Journalism Banquet edition of the Missourian. We will look forward to seeing you here again before too long.

Kindest regards and best wishes.

Cordially Yours,



Earl English
Dean

cmd



The Detroit News
Sunday
Pictorial
 Nov. 3, 1957 40 Pages

A Boy's World

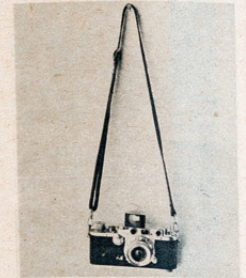
It's a wonderful world when you're eight and carefree and imaginative. Junebug Clark (above), a gifted lad with a camera, captures this wonderful boy's world in pictures. See Page 7.

Michigan's Northern
 Defenders—Page 24

The Detroit News
Sunday
Pictorial



this is
Junebug Clark, 8



and this is his camera, an old Leica

and these are his friends, companions and confederates.



You'll find them on the next two pages in

Junebug's Wonderful World!

THE DETROIT NEWS PICTORIAL MAGAZINE NOVEMBER 3, 1957



Photographing life on a farm, Junebug had this to say about this picture: "That's Richard Walker, trying to pull a calf through a gate. You can guess who got pulled through the gate. Sure, farm kids have a lot more fun than city kids. They can climb silos, gates, haystacks, lots of things. Boy, do I like to climb!"

CONTINUED



Junebug's caption: "That's Gary Lewis, my best pal, making a merry-go-round out of himself. He lives close by."

'Monkeying

By JERRY SULLIVAN

LIKE MOST 8-year-old boys, Junebug Clark likes his breakfast toast heaped high with raspberry jam. He also likes to climb trees, fire cap pistols and, in boy language, to "monkey all around."

In addition, Junebug likes to shoot pictures, and it didn't just happen that way. As the only child of professional photographers Joe and Bernice Clark, he has had a camera aimed at him almost constantly since he was four minutes old—Providence Hospital nurses objecting mildly.

His father, who calls himself the "hillbilly snap shooter," named him Joseph Wade Junebug Clark after a favorite uncle who farms in the hills of Tennessee. From them the younger Junebug inherited a homespun wit as well as a knack he calls "stealing pictures" (candid shots taken furtively).

Junebug has been "stealing pictures" of pals in his neighborhood (Klinger at Carpenter in Hamtramck) since he was three.

"But I didn't turn pro until I was five," he adds.

Since he reached that ripe old age, Junebug has earned over \$5,000 for his efforts with an old Leica, and received a car as a gift from American Motors President George Romney for the privilege of using pictures of Junebug in a pamphlet.

His picture-snapping, also has earned him cross-country trips and some renown as a speaker.



"That's Terry Sharp, almost stepping on Tiger, my cat."



"This is a boy I saw in Central Park, New York. The squirrels and pigeons were friendly, but I didn't have time to make friends in New York."

All Around'

(He returned last week from lecturing press photographers in Los Angeles, San Francisco, Portland and Denver.)

A year ago a national television show invited him to make photo impressions of New York and appear on the show. But what Junebug remembers best about New York are some black rocks at the end of Central Park. ("They were swell for climbing.")

A magazine commissioned him, as a city boy, to photograph his impressions of life on a farm. He did so on the Jesse R. Walker farm on Lamb Road, near Rochester, with striking success (see left).

Now he envies youngsters who live on a farm, because they have more things to climb on. Says Junebug: "They can monkey all over."



"This is my girl friend, Janice Piasecki. She lives next door. She won't pose for me, so I steal pictures of her. That's a pretty relaxed pose, eh?"

THE DETROIT NEWS PICTORIAL MAGAZINE, NOVEMBER 3, 1957



"Here's Gary again. I was trying for some trick shots with mom's mirror, and he's grinning but he didn't like it. He wanted to hurry up and get outside. You can see the other guys playing ball."

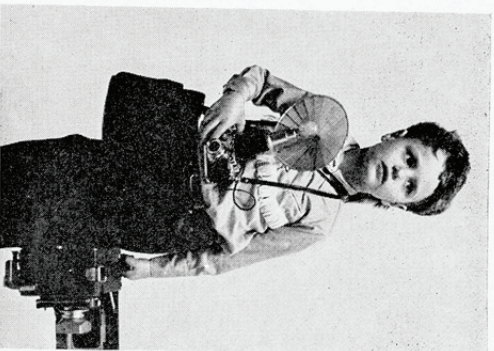


"This is Muggsy, the only dog I ever had. He got ditsy and we had to take him back to the dog pound. The whole family cried. Now all we have is Tiger, the cat. There were two cats but one ran away. Tiger may have kittens. Her mother had 90 in eight years."



"This is Denise Pietrzak, who wants to be a model. I think she'll be a good one." Which is what all Junebug's friends are: Good models.

"JUNEBUG"
CLARK



BERNICE CLARK

HE'S ONLY SEVEN! WORLD'S YOUNGEST PROFESSIONAL

By Charles Abel, F.R.P.S., Hon.M.Photoog, A.P.S.A.

IT'S NO SECRET to those in the profession that Joe Clark of Detroit, Michigan, is a highly competent cameraman in spite of his idiosyncrasy of following his name with the letters "H.B.S.S.:" — standing for "Hill Billy Snap Shooter.:" The hill billy part is legitimate enough because Joe comes from Tennessee and it's equally true that "snap shooting" was probably an adequate description of his first attempts with the camera. But that's a long way back now and Joe is a thoroughly recognized member of the Detroit photographic fraternity, willing and able to handle any assignment that comes along. Some of our readers, in fact, may remember a brief feature we published on him back in May of 1953.

It isn't, perhaps, so well known that Mrs. Clark — Bernice — is also a professional photographer (her name follows his on their studio letterhead) and that the

34

PHOTO BY JUNEBUG



"GRANDMA"



PHOTO BY JUNEBUG

third member of their family, son Joseph Wade who is nicknamed and by now nationally publicized as "Junebug" is equally adept with the camera and almost certainly — being only seven years old right now — the world's youngest professional photographer. Believe it or not, red haired Junebug, whose nickname was given him by one of his Tennessee uncles who surely never realized what a favor he was doing the lad from an eventual publicity standpoint, has already put away enough money with his camera to put him through college. Accord-

ing to his father, his earnings to date are over seven thousand dollars, most of it safely stashed away. Junebug's career — and that word is entirely appropriate even at this early stage — started when he was only three. Having watched his parents going about their normal business he, too, wanted to take pictures so his father, sensing a future partner, parted with the price of a second hand Leica, loaded it with film and (probably with misgivings although Joe will not admit it) turned it over to his son. From then on, wherever Junebug

35



Junebug covering an assignment. Here he photographs one of the parading entrants in the Zanes Beach Festival.

JOE CLARK
11-8-55

went, so did the Leica. His father's first realization that the boy "really had something" came when, having taken Junebug along on a wedding assignment, he discovered later that the best selling print taken that day was one of the bridegroom being kissed by a lady friend. Neither had realized that Junebug was even in the vicinity, but he was and his shutter had not been idle.

From that point on he advanced rapidly and, at the advanced age of five, was offered a staff photographer's job by the

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Detroit Times. However there are such things as child labor laws and when The Times realized — or its legal beagles reminded it — that putting Junebug on a salary would mean the additional cost of a trained nurse and a tutor to keep tabs on him while he was working, it was decided to compromise by having him work as a free lance. So he did — and he does, and it's not unusual around Detroit to see both of the Clarks out on an assignment, with Junebug lugging a

(Turn to page 71)



Above: Governor G. Mennen Williams of Michigan. Below: An "action" shot, caught at its peak.

PHOTO BY JUNEBUG

37



PHOTO BY JUNEBUG

"Junebug" Clark

Continued from page 36

Speed Graphic in addition to the Leica hanging from a strap around his neck plus such added equipment — for Junebug is all boy even while at work — as a certain eye, camera lens and a belt with a gun hanging on either hip.

None of this is as much a joke as it may sound. For one thing American Motors made Junebug the chief figure in a twelve page booklet about the Rambler automobile, devoted chiefly to a picture story of Junebug and the car with extensive text quoting his own comments. While in this case the illustrations were made by Joe the mere fact that his son was used throughout as the lead subject was an acknowledgment of the reputation he had already attained. Still more important was the inclusion extended to Junebug and his father to take part in this year's short course in photography at Ohio's Kent State University. Kent was the originator of these short courses, which have since spread far and wide over this country and Canada and annually draw thousands of press, commercial and even occasionally portrait photographers who don't attend for a perk but to see what they can learn. At Kent this year an audience of some two hundred and fifty listened to seven year old Junebug while he discussed and analyzed his own pictures.

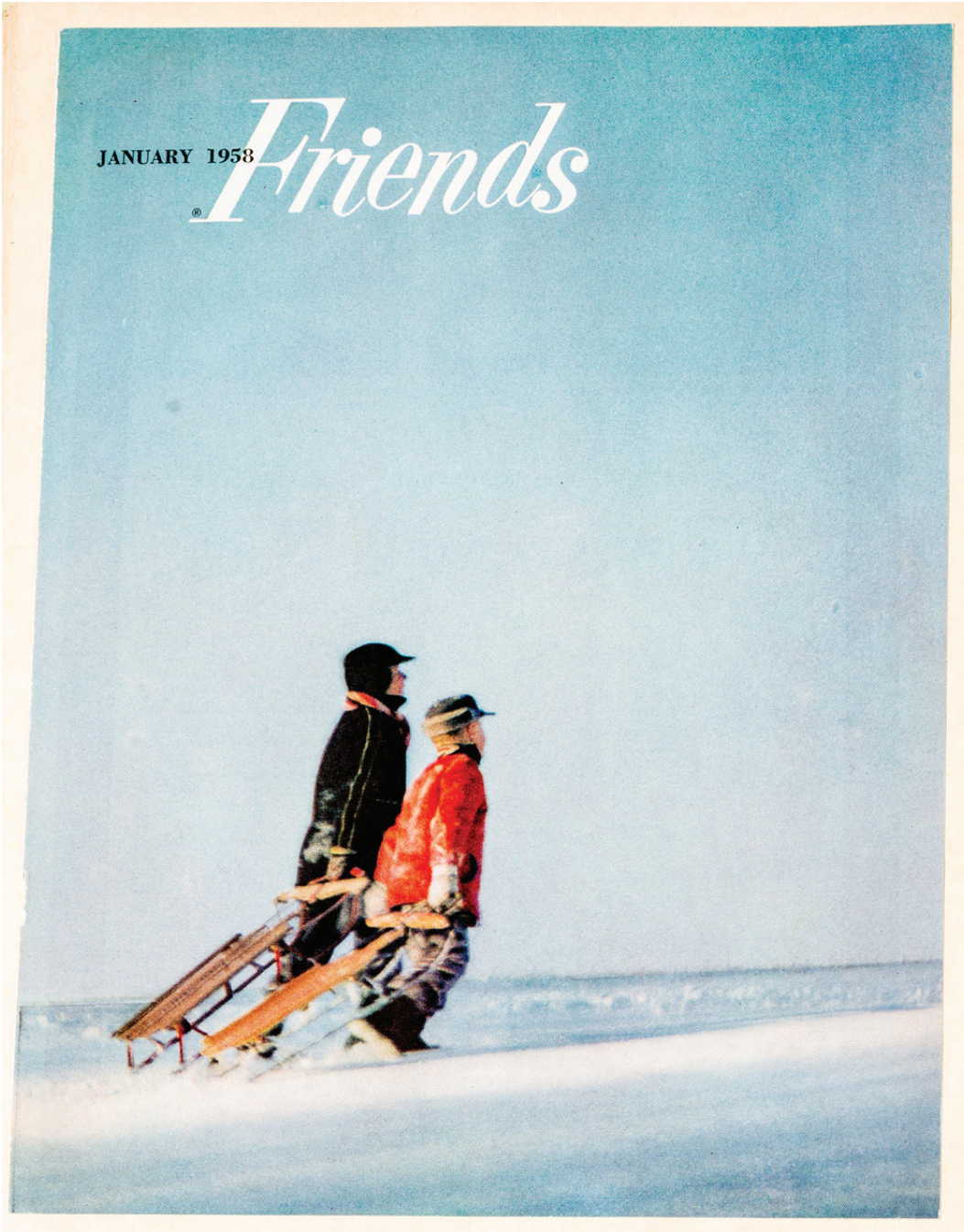
On February 12, the Chicago (Illinois) American devoted a full page to a feature story and large reproductions of six Junebug photographs, plus one of himself and one each of his mother and father, these taken by Junebug, naturally, and went on to comment: "He made the pictures on this page — all of professional calibre in composition and technical quality."

With some twenty press photographers on its own staff, if such a comment by The American isn't recognition, I don't know what is. To top it all off, he was named last year as a press photographer in a million picture which has already been seen by millions and featured on May 2 of this year at the University of Missouri on their "Famous People's Day."

Junebug's specialty, as the accompanying illustrations indicate, is news, and therefore candid, photography which requires first of all the true newsman's knack of being on the right spot at the right time, secondly the mental appreciation of exactly the right moment at which to click the shutter and third the technical knowledge that results in a well composed and correctly exposed negative. All of which is a rare combination not always to be found even in press, commercial and illustrative photographers of long experience. And Junebug is only seven. It would seem that the name of Clark, with or without the H.B.S., is likely to be prominent in Detroit photographic circles and probably in a far wider area, for a good many years to come.

JANUARY 1958

Friends



Not Only Youngest Photographer, But Young Ad Man, Too

An eight-year-old professional photographer who lives in Harttramck was made an honorary member of the Junior Advertising Club of Detroit last week at the Veterans Memorial Building.

He is Junebug Clark, son of Mr. and Mrs. Joe Clark, advertising photographers, who work in their studios at 20 Bartlett. They make their home at 12133 Klunger.

Honorary memberships are presented to those who have, in the opinion of the club, given distinguished service in the field of advertising, or have made outstanding contributions to the betterment and support of the club. Junebug has done both.

IN PRESENTING the award, Arnold Jones, the club's public relations director, called attention to the fact that Junebug has been taking pictures with his Leica since the age of five when he sold his first photograph.

He has been widely published in Detroit newspapers and has many magazine credits including photos in Look Magazine, one of which has been selected for inclusion in a book of "Memorable Photographs" to be published by Prentice-Hall.

Jones said, "As this world of ours gets increasingly competitive and occupations become more specialized, the

youngsters who decide early in life what paths they will follow have an extra opportunity to become leaders in their chosen field. There is no doubt in my mind that Junebug will become one of the nation's best advertising photographers."

BY ACKNOWLEDGING Junebug's achievements, Jones concluded, "I hope we can encourage other youngsters to get an early start in advertising, in science, or any other specialized field."

The JACD is ending its ninth year of existence and Junebug has become the ninth honorary member elected to the club.

Junebug is a third grade student at the Our Lady Help of Christian School.

Junebug



JUNEBUG Clark, 8, a professional photographer since he was five, receives his membership card from Arnold Jones, vice-president of the Junior Advertising Club of Detroit. Junebug, who lives at 12135 Klunger, now becomes the "world's youngest advertising man."



BE SURE AND INSURE WITH

Frank Kulick

AUTO INSURANCE MAN
AT AUTO CLUB
OF MICHIGAN
11474 JOS. CAMPANU
FOREST 6-4700
You'll Be Safer With an AAA Gold Seal Policy

Thursday, March 27, 1958

THE DETROIT TIMES ★ Friday, March 21, 1958 15

Camera Expert Only 8 Honored by Ad Club

The Junior Advertising Club vesting photography firm at Detroit last week presented Junebug Clark, eight-year-old professional photographer, with an honorary membership award of an honorary membership in the club. He is the ninth person to be honored in this manner since the club's inception in 1949. Junebug's father, Joe Clark, who operates an ad-

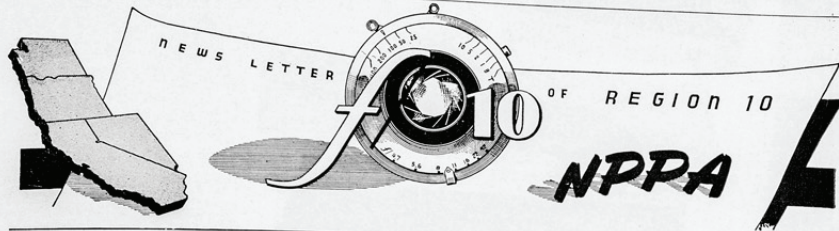


3/27/58 Columbia, Mo.

JUNEBUG CLARK, 8, a Journalism Week speaker last year, was recently voted a member by the Junior Advertising Club of Detroit. Junebug has sold many pictures to

Detroit newspapers and national magazines. Now, when he speaks, he can be given double billing — "the world's youngest professional photographer" and "the world's youngest advertising man."

Pacific Coast Short Course Oct. 21-26



VOLUME 6, NO. 10

OCTOBER, 1957

Need Five State C. D. Chairmen

Five State Civil Defense Committee chairmen are needed to round out Region 10's Committee appointments, according to Don Sandusky, Region 10 V.P.

If you can handle this important committee job, please volunteer now—drop a note to Sandusky at 3565 S. Sepulveda, Apt. 17, Los Angeles 34, Calif.

State chairmen are needed for California, Nevada, Oregon, Washington, and Alaska.

Information Please

Region Ten photogs are requested by J. B. Woodson, Jr., Editor of Region Three's "Bootstrap," to cooperate in a survey he and Milt Freier of Leica are conducting to determine what percentage of day-to-day assignments are now being covered with roll-film cameras.

To help in this survey, will you send the following information to J. B. Woodson, Jr., Public Relations Dept., E. I. DuPont de Nemours & Co., Wilmington 98, Delaware: Your name, employer, percentage of assignments covered at your paper with cameras using (1) cut-film, (2) 120/620 roll film, (3) 35mm.

In L.A., Frisco, Portland

Top Faculty At Short Course



NEVER TOO YOUNG to start shooting "cheesecake"—Junebug Clark, youngest member of Short Course faculty, who earned \$5000 in one year freelancing, demonstrates his technique.

Will Accept Last Minute Registrants

(Program on Page 4)

Desks will be set up for late registrations at the Short Courses in Los Angeles, San Francisco, and Portland until the course is completely filled, announces Lonnie Wilson, Education Committee chairman. If you have failed to register in advance, but wish to attend, every effort will be made to accommodate you at the course, Wilson says.

Early registrations indicate that a record turnout will greet NPPA's Pacific Coast Short Course, consisting of the most outstanding faculty in Short Course history.

Arousing particular interest among photogs is the announcement that an eight-year-old free-lance photographer from Detroit, Junebug Clark, will tell how he earned \$5000 in one year toward his college education.

Turn to Page 4

PONTOON & SUSPENSION BRIDGES

Tread the path of peril over the undulating Pontoon Bridge across the bay... Follow the path of the early American trail blazer over the swaying Suspension Bridge, swung high above Smuggler's Cove...



CASTLE ROCK RIDGE

A fantastic group of rocks stretches along the ridge of the island... and in this primeval playground you can ride the Merry-go-round Rock... or see-saw on Teeter-Totter Rock. Climb the stone steps to the ramparts of romantic Castle Rock high above the river... descend the spiral steps to the depths of the Castle.



High adventure awaits you beneath Ambush Rock... Relive the days of the river pirates in the Pirate's Den... follow the underground maze to The Dungeon of No Escape!

FORT WILDERNESS

...The last outpost of civilization at the end of Wilderness Trail. Inside the stockade the Canton and Trading Post is stocked with pelts, guns, knives, and Indian craft.

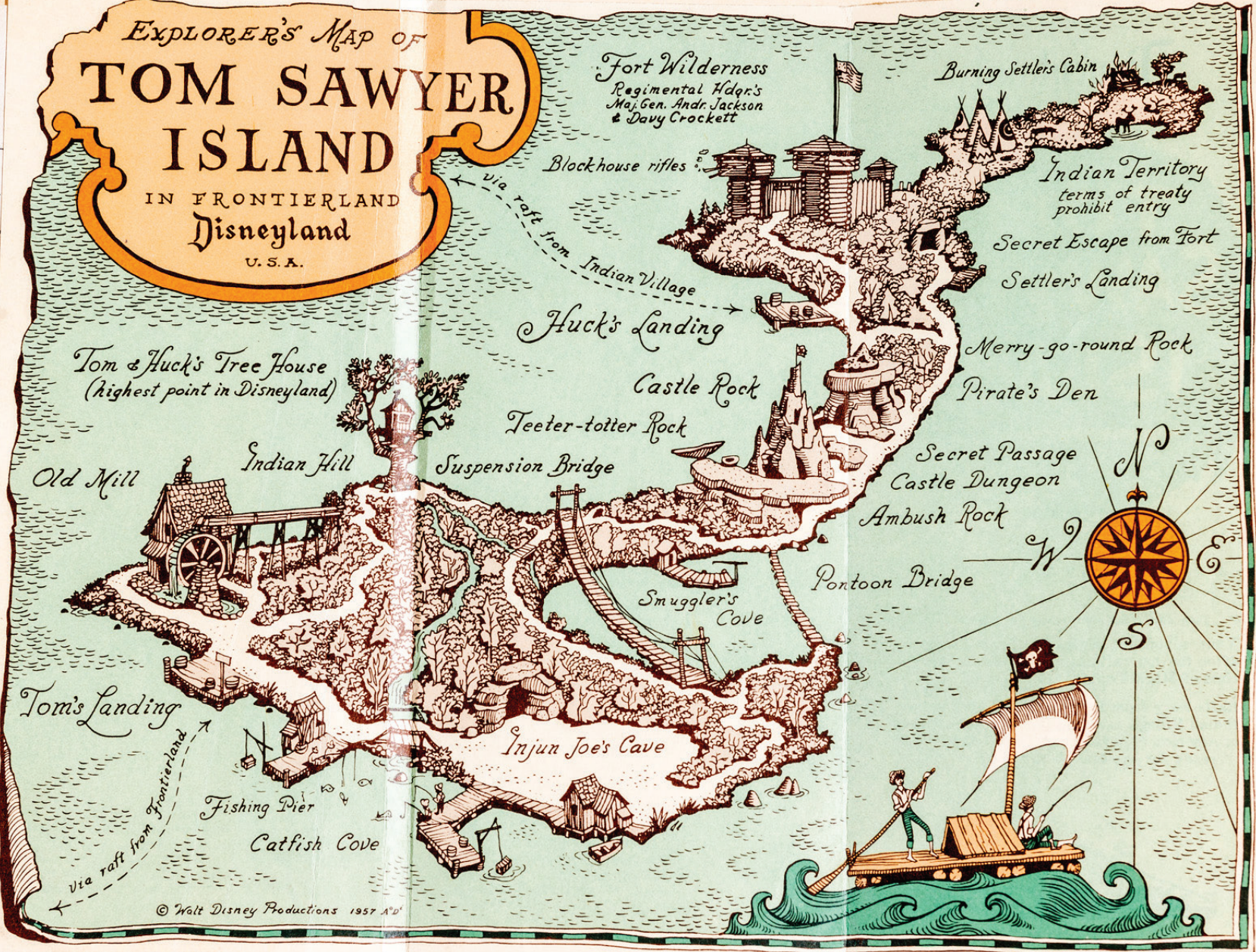


In the Regimental Hdqrs., Davy Crockett and George Russell, U.S. Army Scouts, are reporting to Maj. General Andrew Jackson during the Cherokee Indian Campaign in 1813.



The blockhouses are ready with rifles... Beyond the stockade are tepees... hostile Indians on the warpath. A settler's cabin burns furiously in the distance... mute evidence of a treacherous attack. There is a secret escape tunnel to Wilderness Landing!

EXPLORER'S MAP OF
TOM SAWYER ISLAND
 IN FRONTIERLAND
 Disneyland
 U.S.A.



© Walt Disney Productions 1957 A.D.

DEPARTMENT OF THE AIR FORCE
WASHINGTON

15 October 1957

SUBJECT: Transportation Authorization (C-1652)

TO: Personnel Concerned
Member of the National Press
Photographers Association

1. The following personnel are authorized to travel on or about 19 October 1957 by military aircraft on a space available basis from Washington, D. C. to New York, New York; Chicago, Illinois; Los Angeles and San Francisco, California; Portland, Oregon and Denver, Colorado, for the purpose of conducting a series of short courses in photographic journalism, and return to Washington, D. C. on or about 30 October 1957:

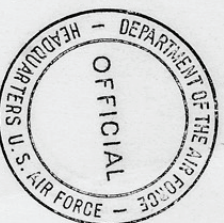
Joseph Costa, King Features, New York, New York
J. Winton Lemen, Eastman Kodak Co., Rochester, New York
Ray Cudahy, Young & Rubicam, New York, New York
Jim Robbins, Graflex Inc., Rochester, New York
Harry Parker, American Speedlight Corp., Middle Village, New York
Don Weaney, NBC-TV, New York, New York
Milton Freier, E. Leitz Inc., New York, New York
Frank Scherschel, Time & Life Bureau, Chicago, Illinois
Roger Lone, Encyclopedia-Britannica, Chicago, Illinois
Don Mohler, General Electric Co., Cleveland, Ohio
Robert Boyd, Milwaukee Journal, Milwaukee, Wisconsin
James Godbold, Minneapolis Star-Tribune, Minneapolis, Minn
Joe Clark, 20 Bartlett at Woodward, Detroit 3, Michigan
Tony Spina, Free Press, Detroit, Michigan
Junebug Clark, 20 Bartlett at Woodward, Detroit 3, Michigan
Sam Sansone, Los Angeles Examiner, Los Angeles, California
Don Paul, Sylvania Electric Products, Inc., Burlingame, California
Ken McLaughlin, The Chronicle, San Francisco, California
Joe Benetti, Sacramento Union, Sacramento, California

2. These orders do not constitute authorization for access to classified matter.

3. Travel is necessary in the military service and is authorized under provisions of AFR 76-6 or 76-15, as applicable, at no expense to the United States Government. Non-revenue traffic.

BY ORDER OF THE SECRETARY OF THE AIR FORCE:

DISTRIBUTION:
5 Each Indiv
1 AFPCAG-14
1 SAFAA



W. FREDERICK
Maj, USAF
Asst AAG

C-1652

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W. FREDERICK
Maj, USAF
Asst AAG

C-1652



FIFTEENTH ANNUAL SHORT COURSE
PRESS PHOTOGRAPHY
 SCHOOL OF JOURNALISM

KENT STATE UNIVERSITY KENT, OHIO MARCH 20, 21, 22, 23, 1956
 Chairman of the Short Course: GORDON KUSTER, SR., DIRECTOR OF PHOTOGRAPHY, COLUMBUS Dispatch
 University Director: JAMES A. FOSDICK, ASSOCIATE PROFESSOR, KSU SCHOOL OF JOURNALISM

Advisory Council

- VERNON CADY,
Cleveland Plain Dealer
- ROBERT COON,
B. F. Goodrich Company
- JOSEPH COSTA,
N. Y. Sunday Mirror Magazine
- PERRY CRAIG,
Cleveland News
- WALTER FRYNK,
General Motors Photographic
- JULIUS GREENFIELD,
Akron Beacon Journal
- LLOYD S. JONES,
Youngstown Vindicator
- VINCENT S. JONES,
Gannett Newspapers
- ED PURBINGTON,
Ford Motor Company
- RICHARD L. SARNO,
Hearst Newspapers
- TONY SPINA,
Detroit Free Press
- ELMER STAAB,
Milwaukee Journal
- ECK STANGER,
Ann Arbor News
- ROBERT TURNBULL,
London (Ont.) Free Press
- HERBERT WALKER,
Newspaper Enterprise Association
- GEORGE YATES,
Des Moines Register & Tribune
- GLENN ZAHN,
Cleveland Press

April 2, 1956

Mr. Joe Clark, Bernice and Junebug
 Detroit, Mich.

Dear Clark Family:

It's hard to find words to express my personal thanks and those of all the students at the Kent Short Course for the grand part all three of you played in its success.

The movie is a dilly, your talk an inspiration and Junebug a riot. And Mama, of course we all know, is the one who likes to see the boys at the front but who really pulls the strings when they need pulling.

Your whole show is great and all of us enjoyed every minute of it. Thanks a baker's dozen for being with us and adding so greatly to what many people told me was Kent's best short course.

Sincerely,

Gordon Kuster Sr.,
 1956 Chairman.

Dedicated to the Service of Press Photography Since 1938

By L. B. Dunnigan, AP5A

U. S. Camera, which has long enjoyed a favored role with press photographers, will feature the youngest of them all in its next issue. The subject of a two-page spread in the June issue, on the newsstands next week, is Junebug Clark, 5, who has been doing exclusive picture-story layouts for the Times.

Junebug, son of Joe Clark, HBSS, popular Detroit freelance picture-story photographer whose work appears regularly in the country's leading magazines, has been taking pictures with his own Leica since he was 3.

Now at five, he is the world's youngest professional photographer with his layouts in the Detroit Times Sunday Pictorial Review. If you haven't seen these, you're missing some crackjack photography. His next will appear this Sunday, and is titled "The First Haircut." Don't miss it.

Junebug has already stashed away enough money to pay for his first year in college. How does he take to being the youngest press photographer? According to his mother, Clark:

"Like any normal kid interests are everyday interests—playing cowboys, joying storytime, mudding, school, baking. Prolonged discussions his photo work are like off a duck's back, and on another kid project, now he's got a wide where his two upper front teeth were."

So there you have the formula for a successful photographer, because Junebug is just that. His work right now compares favor-

ably with any running in national magazines. If he continues his interest, he should some day be one of the world's really great artists with a camera.



YOUNGEST PRO

Meet the world's youngest professional photographer, seven-year-old Joseph "Junebug" Clark. Dressed in a Davy Crockett coonskin hat and shirt, he's on his way to see a customer about some business. He has already earned enough money to pay his way through college. Mom and Dad are professional photographers, too.



FROM A SMALL BOY'S vantage point, this is how the face of Christ looked in shining bronze as it lay in the forest before being hoisted into position on top of a redwood cross.

Small Boy's View of Colossal Statue

AMONG THE HUNDREDS of people who watched as a four-ton figure of Christ was raised at a hilltop shrine near Indian River, Mich., early in August, was a small boy with a camera. Because he was so small, 10-year-old Junebug Clark, of Highland Park, was able to photograph views of the giant bronze figure that taller lensmen missed.

The 21-foot-tall statue is the work of sculptor Marshall Fredericks. It became the central feature of a wilderness Catholic shrine, not yet officially named. These pictures were made as the figure, sculpted in Royal Oak and cast in Norway, was mounted on a 55-foot-tall redwood cross. Sculptor Fredericks said it is the largest crucifix of its kind in the world.



Rising in majesty, the crucifix towers over the forest. Lifted into position by a crane with a 100-foot boom, the statue was bolted securely in place. The sculptor said it is the largest crucifix of its kind in the world.



BRONZE FIGURE against towering scaffold made a striking picture in silhouette.



SCULPTOR FREDERICKS was concerned with the possibility of damage to the statue on which he had labored for four years.



First Haircut . . .

. . . one of many steps on his way to manhood. Parents who look ahead make sure their savings grow as the youngsters grow. Then, when he's ready for college, it's a question of "what would you like to be?"—and not "yes, it would be great but we just don't have the money".

Saving here is easy, pleasant and profitable for you.

That's why First Federal is Michigan's largest savings association.

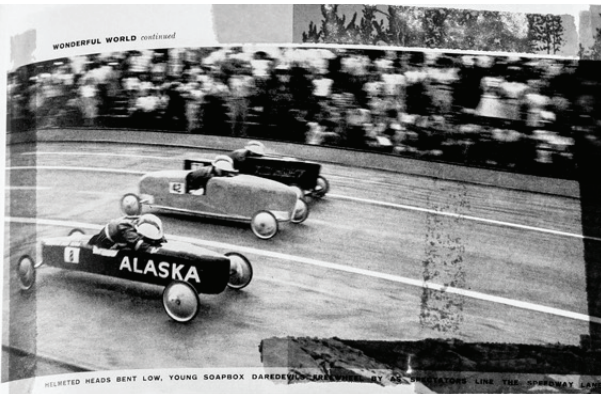
Next time you see the First Federal sign, drop in. See how easy it is to start your savings account and start "making money on your money". You get a big 3% current rate, and any amount opens your account.

FIRST FEDERAL SAVINGS OF DETROIT

Griswold at Lafayette • Handy Neighborhood Offices



3-16-59 DETROIT TIMES



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to sid—hisself has add to
:ylabseq of the ginitox

PHOTOGRAPHER JUNEBUG CLARK IS SHIPPED BY HIS FATHER, AND IN TURN GRABS HIGH-RIDING WINNER, BARNEY TOWNSEND.

OCTOBER 1960

THE H. B. S. S. BULLETIN

Headquarters:

JOE CLARK, H.B.S.S. STUDIO
20 Bartlett at Woodward
Detroit 3, Michigan

STUDIO PHONE: TULSA 3-3912

Residence: TWInbrook 1-2817

WE'RE BACK! You may not have missed us -- but we're back from our second trip this year to Vertical Acres, our farm in Cumberland Gap, Tennessee. Everything from rocks, creek, trees, grapevine swing, groundhog holes doing fine. We even snapped a few pictures.

* * * * *

We returned to find that Joe had 19 pages of ads in national magazines, plus a two-page spread in LIFE Magazine on Cobo Hall and the 1961 cars, plus a cover on November FRIENDS Magazine.

* * * * *

Our boy Junebug and his cousin Tommy Krent went with us. They made a deal with their teachers that each would do a diary of their trip to get out of school.

Excerpt from Tommy's diary:

"We went to Vertical Acres to my Uncle Joe's farm. In Vertical Acres I got stung by a wasp, and we built three dams the first was no good, the second dam was half good and the third dam rose the water about one foot high. Building the dams we chopped down trees and rolled big stones. We got wet, verry wet in the creek."

Excerpt from Junebug's diary:

"Just about 15 minutes ago we rounded up the cow and then my Uncle Junebug milked him."

Both boys are age 11, city boys, and they sure learned a lot on the farm.

Of course, we got pictures to illustrate these diaries. Joe took over 300 color pictures of our Vertical Acres, the most picturesque farm on earth. He also did a piece on Sergeant Alvin York, which will be in this week's LIFE.

Me--I have a story in the October issue of FRIENDS on a Men's Cooking Class.

SO -- WE'RE BACK, RESTED AND READY TO GO!

Greetings,

Bernice Clark



First Haircut

... one of many steps on his way to manhood. Parents who look ahead make sure their savings grow as the youngsters grow. Then, when he's ready for college, it's a question of "what would you like to be?"—and not "yes, it would be great but we just don't have the money".

Saving here is easy, pleasant and profitable for you.

That's why First Federal is Michigan's largest savings association.

Next time you see the First Federal sign, drop in. See how easy it is to start your savings account and start "making money on your money". You get a big 3% current rate, and any amount opens your account.

FIRST FEDERAL SAVINGS OF DETROIT

Griswold at Lafayette • Handy Neighborhood Offices

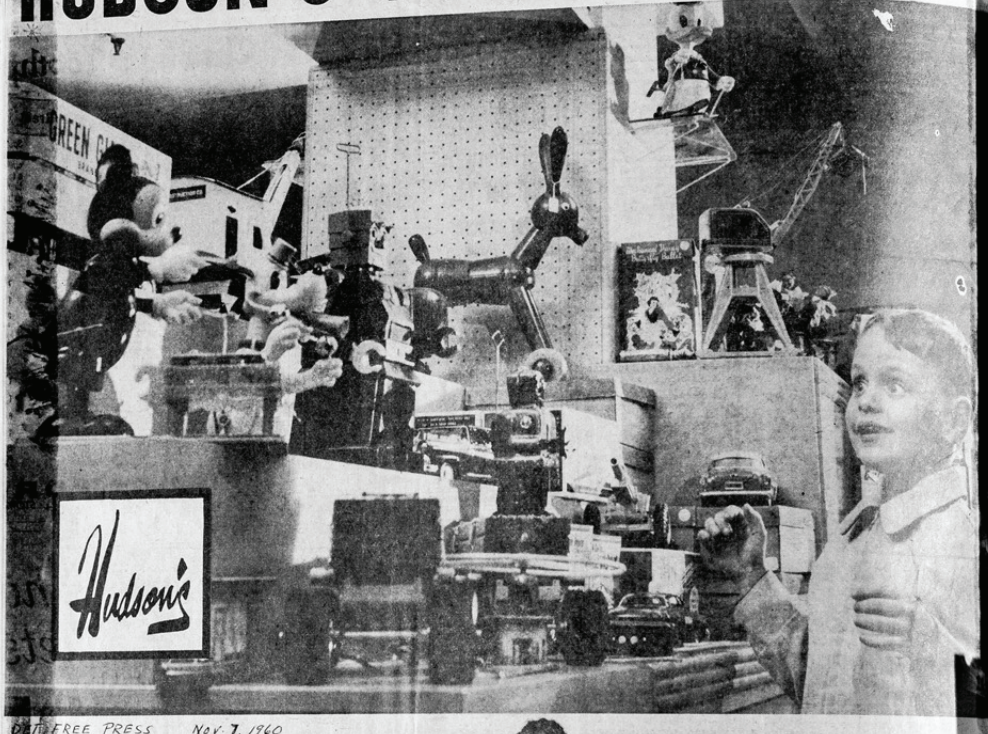


Look for signs at every office.



HUDSON'S TOYLAND IS OPEN

HUDSON'S TOYLAND IS OPEN



DAILY FREE PRESS Nov 7, 1960

Merry
Christmas
and
Happy
New Year
to
You!



Joe - HBSS
and
Bernice
and
Junebug
Clark
1960

Childhood
Like night + day
will very soon
Pass away

Junebug 11-21-61



Oct. 1960
on Grandpa's farm
in Junebug

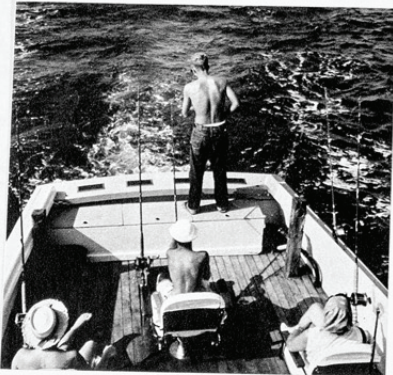
"We rounded up the cow and my Uncle Junebug milked him."

Junebug and Tommy rounding up the cow.

Number-Two Man on a Fishing Boat



On a "busman's holiday," Bryon Sullivan spends his spare time fishing. Here, he passes on some trade secrets to a young friend.



Once the boat reaches its deep-sea fishing area, Bryon baits hooks for members of the fishing party, then remains alert for the moment a fish strikes.



Bryon relaxes on the foredeck while skipper A. C. White steers his boat, Angler, out of the harbor at Boca Raton, Florida, for the open sea. Bryon's brief pleasure ride in the sun is over, however, once the fish start to bite.



Bryon displays the catch of a happy sportsman. Even after the fish is boated, Bryon's job isn't finished. He usually gets his picture taken with the proud fisherman, then he cleans the fish.

17-year-old Bryon Sullivan is one high school student who never has to worry about getting a part-time job . . . he spends his school vacations working as a fisherman's mate on Florida charter boats, helping inexperienced anglers land the big ones.

"GOIN' FISHTIN'" may denote a lackadaisical attitude in some people, but for Bryon L. Sullivan, a junior at Freeport (New York) High School, it's a highly interesting and profitable way to earn money for a college education. Bryon has been a fisherman's mate ever since he was 13 years old, when he sailed aboard his stepfather's boat on fishing trips off Long Island. Now, he spends his vacations on charter boats sailing in Florida waters, helping fishermen who are "working" in deep water for the first time. As number-two man on a fishing boat, Bryon has a wide range of assignments—it's his job, for example, to make certain that a fisherman doesn't fall off the boat (two years ago he helped to rescue a man who fell overboard at sea). He tends all the equipment, both boat and tackle, and helps beginners bait and set their hooks. Both novices and experienced anglers benefit from Bryon's encouraging words of advice during a battle with a fish. Even more important, it's Bryon's job to boat the catch. Then there's no chance for a sportsman to lament about the one that got away.



Skipper Caught May 4, 1959



DAVID KRENT

JUNE BUG

THREE-PART WINDOW and its occupants makes pleasing composition in photograph at left. Such a quiet afternoon scene might be snapped in any household, but visually interesting windows and careful composition of so many diverse elements make this a strong picture. Partially-silhouetted figures keep emphasis on design. Shot with Linhof camera and Agfa film exposed at $f/2.3$ for $1/500$ th of a second by Stanislaw Tercha. Here windows serve double function of being interesting props and providing natural light.

RIPPLED GLASS windows becomes delightful plaything for two children and an offbeat device for photographer Bernice Clark. Once you start noticing windows and the effects possible with them, you'll realize you are limited only by your own imagination. Shop windows, reflections, patterns of windows in large buildings, all contain the makings of captivating photographic series, to say nothing of combinations of people with windows such as in these shots. Photo above made with Leica, Plus-X at $f/5.6$ for $1/25$.

July 1964 4.3 camera



JULY 1959

Verticals

OUR SWINGING POOL
VERTICAL ACRES



*Vacation 1960
Sept. 27th trip*

Photographer Joe Clark
observes two boys

Discovering Spring

TAKE two comparatively sophisticated city-bred boys. Put them on a farm in Tennessee. Let Mother Nature provide all the wonders of the spring season. Then, allow the boys to roam, exploring these wonders freely.

These are the fascinating elements that are captured in the photographic essay by famed photographer Joe Clark found on these two pages.



Above: *EXPLORATIONS OVER,*
the two boys—eyes heavy with fatigue—
—relax in a haystack

At right: *INTERESTING INSECT*
is inspected by the boys, who discovered
bugs they had never seen before

At left: *SMALL STREAM* swollen
with melting snows is temporarily stopped
by dam which the boys constructed

Junebug + Tommy 11



Above: *LEAPING FROM THE LOFT*
—a brand-new sport for the boys—
proved to be fun but a bit tiring too





Basketball Ballet

Arabesques, jetes, entrechats, pirouettes —these terms from classical ballet might easily apply to the leaps and spins and twists executed by boys all around the country, who'd probably be astonished to know that they display unschooled but natural grace while intent on a favorite activity —basketball practice in the backyard



Copyright 1961, Geo Publishing Company

BASKET BALL AT UNCLE EDDIE'S IN MT. CLEMENTS MICH.



His Majesty Waits

Aspiring little Cinderellas, hanging on to their mothers' hands, line up outside the Bank of the Commonwealth for the shoe-size test. Crowds like this will continue through Thursday—final day of the search. Last year 6,433 little girls tried on the glass slipper. Those whose feet first become members of Cinderella's court—from which Prince Charming will choose his own princess at a luncheon Aug. 21. The slipper fits about one in every 1,300 contestants but all receive a Cinderella doll.—News Photos by Roland R. Ransom.

Search for Cinderella



Dressed in satins and lace, Detroit's Prince Charming (12-year-old Junebug Clark, 12135 Kilger) tries the magic slipper on Lada Karbowska, 7208 Nagle. Looking on is the Fairy Godmother, Kristin Anderson, of Harper Woods. The search for Detroit's Cinderella will continue through Thursday, from 10 a.m. to 3 p.m., in the lobby of the Bank of the Commonwealth in the Dime Building.

SEARCH BEGINS Cinderella Will Be No Shoo-In

BY DON BECK
Free Press Staff Writer
Everyone knows Cinderella lost her glass slipper at the stroke of midnight while fleeing the ball because the spell cast by her Fairy Godmother was about to end and her carriage was turning back into a pumpkin. They know the Prince searched long and finally found Cinderella, dirty from the ashes of the fire she tended long hours for her cruel stepmother, and he put the glass slipper on her tiny foot and carried her away to live happily ever after. In the real world, as it is called, the search for Cinderella—an annual event of the Central Business District Association—opened Monday in the lobby of the Bank of the Commonwealth.

THE DIME Building was surrounded by would-be Cinderellas, many of whom were 10- and 11-year-olds, lined up with mothers to try on the glass slipper. The slipper is a size 10 1/2.

It was hard to tell whether there were any Stepmothers on hand. Certainly there were some.

At 9:57 a.m. the bank's electronic organ blared the huge lobby with "Some Day My Prince Will Come"—from the Walt Disney production, "Snow White."

Prince Charming, otherwise known as Junebug Clark, 12, of 12135 Kilger, Hamtramck, stepped to the prefabricated throne with the Fairy Godmother, Kristin Anderson, 17, of 21356 Newcaste, Harper Woods.

A clock began to toll the somewhat-less-than-magical hour of 10 a.m. and special police officers opened the plate glass doors.

THE FIRST Cinderella candidate, Carol Diaterath, 8, of 11199 Rosier, stepped up, sat down on the throne and stuck out her white-cotton stockings (right foot, size 13).

The Princess was very charming, but she would not quite squeeze Carol's foot into the plexiglass slipper.

Carol seemed disappointed. She collected the consolation prize that will be awarded all girls whose feet are too big or small—a Cinderella doll.

Girls whose feet do fit the plexiglass slipper will become "finalists" in what the CBDA calls "The Cinderella Trials."

The trials run from 10 a.m. to noon and 1-3 p.m. through Thursday. Last year, each of 6,433 girls put her best foot forward.

IN FOUR hours Monday, only one finalist was found among 1,300 girls. Kay Swanson, 6, of 25800 N. River Rd., Mt. Clemens, was chosen.

The Cinderella will be chosen by Junebug Clark, from among the finalists at a "Fairytale Luncheon" at the Sheraton-Cadillac Hotel Aug. 21—at the stroke of 12 noon.

Incidentally the luncheon menu will feature such special treats as "Prince Charming Supreme," "Hamburger and Grand Duchess Potato Chips."



THE FIRST Cinderella candidate, Carol Diaterath, 8, of 11199 Rosier, stepped up, sat down on the throne and stuck out her white-cotton stockings (right foot, size 13).

IF THE SHOE FITS . . . Downtowners Start 'Cinderella' Search

The Central Business District Association will start its annual search for a "Cinderella" at 10 a.m. Monday in the lobby of the Bank of the Commonwealth in the Dime Building.

Girls 5 through 10 are eligible. Those who can fit into a special glass slipper will become members of Cinderella's court.

The winner will be chosen Aug. 21 at a CBDA luncheon in the Sheraton-Cadillac Hotel by "Prince Charming"—Junebug Clark, 12, of 12135 Kilger, Hamtramck.

The Prince will be on hand in the bank lobby from 10 a.m. to noon and 1 p.m. to 3 p.m. Monday through Thursday to handle the glass slipper fitting.

Girls who finish the slipper test will get a Cinderella doll from the bank.

The Cinderella search, which brought 6,433 girls to the bank lobby last year, is a highlight of the CBDA's annual Back-to-School Week.

City's Cinderellas to Put Best Foot Forward Again

Prince Charming—with his day, Aug. 21, in the Grand Ball Room of the Sheraton-Cadillac Hotel. The annual search for the city's Cinderella will begin at 10 a.m. Monday in the lobby of the Bank of the Commonwealth in the Dime Building, Fort and Grand.

A throne has been set up for the prince who is really Junebug Clark, son of Detroit's Hillbilly Soapbooster, photographer Joe Clark, in the lobby of the Bank of the Commonwealth in the Dime Building, Fort and Grand.

Each little girl who fits the prince will receive a Cinderella doll and will have the chance to be chosen Cinderella by Prince Junebug.

In keeping with its setting, the throne room will observe bank hours: 10 a.m. to noon and from 1 p.m. to 3 p.m. Monday, Tuesday, Wednesday and Thursday.

The girl chosen as Cinderella, and her court, will be guests at a Fairytale Luncheon on Monday.



FIRST CINDERELLA candidate to try on the lost slipper this year was Carol Dielerath, 8, of 1110 Rossiter. She was one of 1,300 girls who went to the Bank of the Commonwealth, where the Central Business District Association is holding "The Cinderella Trials." The trials are held daily through Thursday from 10 a.m. to noon and from 1 p.m. to 3 p.m. Prince Charming is Junebug Clark, 13, of 12135 Klinsner, Hamtramck. The fairy godmother is Kristin Anderson, 17, of 21356 Newcastle, Harper Woods.

Stage Is Set for School Style Show

Sad thoughts of returning to school are being pondered by the tanned, playful set that will return to the city's classrooms in less than a month.

But the sting isn't quite as painful for children taking part in Central Business District Association's summer back-to-school festivities which begin Monday.

Thoughts of the three he left away this week as 72 girls and boys selected by the Department of Parks and Recreation practiced the model's turn in preparation for Monday's fashion show.

Like the children behind the Pied Piper, the 5-to-12-year-old models carefully paraded behind a professional model trying to imitate her steps in practice sessions.

CINDERELLA LUNCHEON
Their chance to show off the clothes comes Monday following a Cinderella luncheon at noon at the Sheraton-Cadillac Hotel. Although the pin-pointed models seem to have the "walk three steps, hands behind back and turn" down pat, mothers are drilling them at home and begging them not to "wave to relatives from the fashion runway."

The models will parade before a little red schoolhouse and a backdrop of shimmering Cinderella crowns.

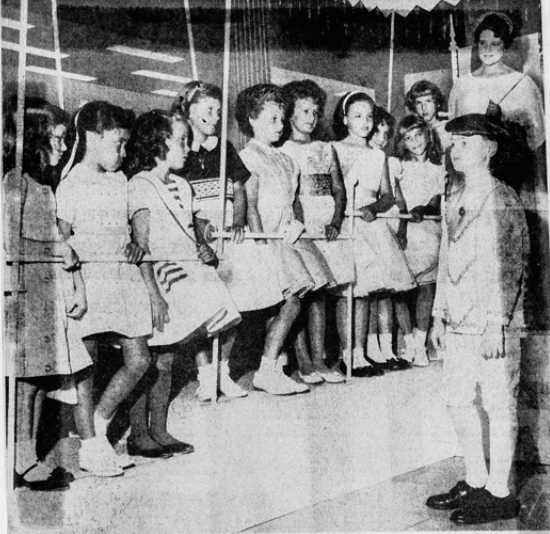
Following the luncheon of such taste treats as Prince Charming supreme hamburger, Fairy Godmother french fries and Magic Pumpkin cookies, Prince Charming (Junebug Clark, 13) will fit a glass slipper on his Cinderella.

FAIRY GODMOTHER
To complete the fairy tale, at the wave of the Fairy Godmother's wand (Kristin Anderson, 17, of Harper Woods)

Cinderella will pop out of a giant four-foot pumpkin. Other CBDA back-to-school events include a bubble and balloon blowing contest at 2 p.m. with 50 children competing for prizes at Campus Martius.

Wednesday, the Sheraton-Cadillac will sponsor Little Ladies Day. CBDA has invited 100 girls to dress up like their mother in either flapper style, old-fashioned, present day, bride, bathing beauty, etc.

Top prize is a school wardrobe with \$10 gift certificates going to other winners. Miss Detroit Teen Queen will be selected at a Sloppy Joe luncheon and teen fashion show in the Sheraton-Cadillac Thursday at noon. She will receive a \$100 wardrobe, \$100 bank account and an audience at the Vanguard Theater.



One Will Be Selected as Cinderella

From 97 semi-finalists, 12-year-old Junebug Clark, of 12135 Klinsner, Detroit's "Prince Charming for 1961," selected these 10 little girls as most fitted to wear Cinderella's glass slipper. More than 7,000 girls tried on the slipper at the Bank of the Commonwealth. From left are Cheryl Bush, Bobbi Blackwell, Alice Stephens, Judith Tomas, Sherry Lamb, Sylvia Pele, Judi Ann Nimer, Diane Bridgeman, Claudia Gill and Linda Koski. Looking on is this year's "Fairy Godmother," Kristin Anderson, of Harper Woods. Prince Charming's final choice will be made tomorrow at a luncheon in the Sheraton-Cadillac Hotel next Monday. It's all part of a promotion for the Central Business District's "Back to School Week."—News Photo.

DETROIT NEWS 8-16-61

On Monday, August 21, a Fairy Tale Luncheon will be held in the Grand Ballroom of the Sheraton-Cadillac Hotel at 12:00 o'clock Noon. Many favorite Fairy Tale characters, including LITTLE BOY BLUE, LITTLE BO PEEP, RED RIDING HOOD, the WICKED WITCH, the QUEEN OF HEARTS, and many more, will be on hand to chat with the small fry.

Following the Luncheon, a delightful Fashion Show will be presented for children between the ages of 5-12. We think you will be delighted with the Fairy Tale decor and there will be prizes and surprises, as well.

The price of the luncheon is \$1.70 per person and tickets may be obtained by calling WO. 1-1403.

Prince Charming will make his personal choice of Cinderella at the Luncheon and our own Lady of Charm, WXYZ's Edythe Fern Melrose, will commentate the Fashion Show.

Sponsored by the
CENTRAL BUSINESS DISTRICT ASSOCIATION
227 Penobscot Building
Detroit 26, Michigan



The Detroit News -- 8/22/61

CINDERELLA'S MAGIC MOMENT

Having the magic slipper slipped onto her foot is Detroit's new Cinderella, eight-year-old Judith Thomas (center), 8249 Ten Mile road east, Center Line. She was picked by this year's Prince Charming, young Junebug Clark. Holding her magic wand is the "fairy godmother," Kristin Anderson. The trials were held at the Bank of the Commonwealth, 1000 Bankers Building, "Stroke of 12 Luncheon" which opened Back-to-School Week, sponsored by the Central Business District Association.—News Photo.

August 28, 1961

Schedule for "CINDERELLA and PRINCE CHARMING" and "FAIRY GODMOTHER"

Judith Thomas 3219 East 10th St Centerline, Michigan	Junebug Clark 12135 Klinger Hamtramck, Michigan	Kristin Anderson 1356 Newcastle Harper Woods
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Sl. 7-1588	Tu-1-2817	Tu-1-0192
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Friday, September 1, 1961

IN COSTUME

8:30 a.m. Call for Junebug Clark, and party

9:00 a.m. Call for Judith Thomas, and party

9:30 a.m. Call for Kristin Anderson

10:00 a.m. Arrive at State Fair and go to the OLDTIMERS' GROVE
Drive around the Fairgrounds

11:00 a.m. Agricultural visit

12:00 noon Lunch (GET OUT OF COSTUMES AT MUSIC SHELL)

On your own

1:30 p.m. Return home of Big Convertible

Tuesday, September 5th, 1961

HONORING TEEN QUEEN Judy Lampertar and other Queens

IN COSTUME

5:00 p.m. Queens' Banquet at the Club House Judith Thomas and Junebug Clark only

We will have dinner passes for Mothers and Bathers
Change into street clothes and mingle with the guests

We sincerely wish you a most delightful time at the Fair

Sincerely,

WALTER S. GOODMAN, GENERAL MANAGER
MICHIGAN STATE FAIR
Gordon C. Allen
Gordon C. Allen, Assistant Director
Music and Parades

Adapt News - 8-22-61



CINDERELLA'S MAGIC MOMENT

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EVENING TIMES

TUESDAY, JUNE 13, 1961.

No. 26,563

THREEPENCE

Camera king

YESTERDAY I talked to a "snap-shooter" from the hills of Tennessee. But this was no barefoot hillbilly shooting up the town—this was Junebug Clark, top-line freelance photographer, whose pictures have appeared in leading American and international magazines.

Joe told me he was just another hillbilly from the Cumberland Gap, working as a night-watchman. Then one year I took my camera with me on a trip.

Since then he has won 36 photographic contests, including one from Encyclopaedia Britannica.

With him as a model, this week is his 12-year-old son Junebug—yes, that's his name, he's called for an uncle—who is following in

father's footsteps to seek. A Detroit newspaper has been publishing his column since he was five.

Graph Clark
Knowledge of Material -

V. good information. Your examples gave good force to your discussion.

Posture - V. good

Eye Contact - V. good

Voice Control - V. good. You stressed things well.

Questions - Answered ^{very} well.

421

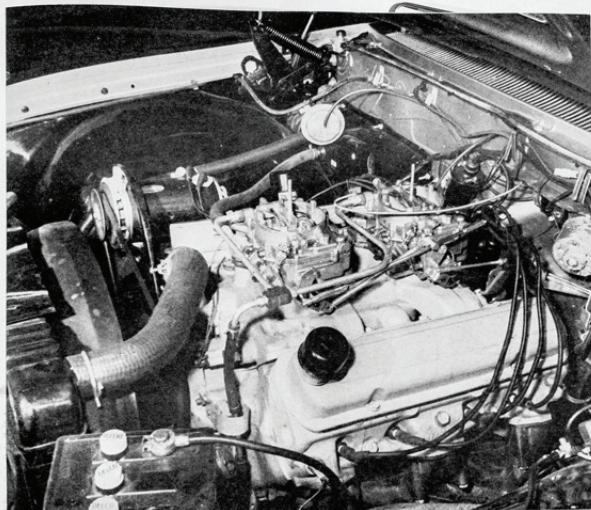
M
T Road Test

PONTIAC

by Roger Huntington



54 MOTOR TREND/MAY 1962



THE LIST OF COMPONENTS USED IN THIS FULL-RACE-FROM-THE-FACTORY MILL READS LIKE A CALIFORNIA SPEED EQUIPMENT CATALOG PAGE.

A new factory hot rod that makes fantastic power a buyer's option

JIM WANGERS pulled the big 421-cubic-inch '62 Pontiac Catalina coupe up on the starting strip of the Detroit Dragway, winged the throttle a couple of times and looked over at me. The scene was anything but suggestive of the big blast to come — a cold, gray January day, timing tower all locked up, puddles of ice and water down the center of the strip, a handful of devotees shivering in the background. I fingered my stopwatch. "Ready any time you are."

And BOOM. Wangers got into that big

Pontiac, and we went. Low gear was a rubber-burning fishail, with the indifferent traction available. A snap shift to 2nd at 5500 rpm, and 60 mph came up in a bit over five seconds. The howling open exhausts rattled the whole countryside. Second and 3rd gears almost tore my head off. Then across the finish line in high at 5300 — stopping the watch at 13.9 and 107 mph! And finally that delicious back-off, with the exhausts popping and hanging, and the wonderful smells of gasoline and rubber and clutch lining!

And here's the joker: This Pontiac had just been driven off the factory assembly line, with no more tuning than a spark advance check and valve lash adjustment! Acceleration figures like these are not unusual these days in the Super Stock classes on our drag strips. But when you can turn them with a car just the way you buy it, you have something to scream about. Think of the potential with a little more tuning and better traction conditions. Pontiac has a fantastic package.

Here's the story...

MOTOR TREND/MAY 1962 55

PHOTOPOEM — By Joe Clark



Learn to creep
Before you walk,
Learn to think
Before you talk.

Learn to look
Before you jump,
Learn to stop
Before you bump.

Learn to walk
Before you fly,
Learn to live
Before you die.

Learning

Sept. 2, 1962

421

PONTIAC

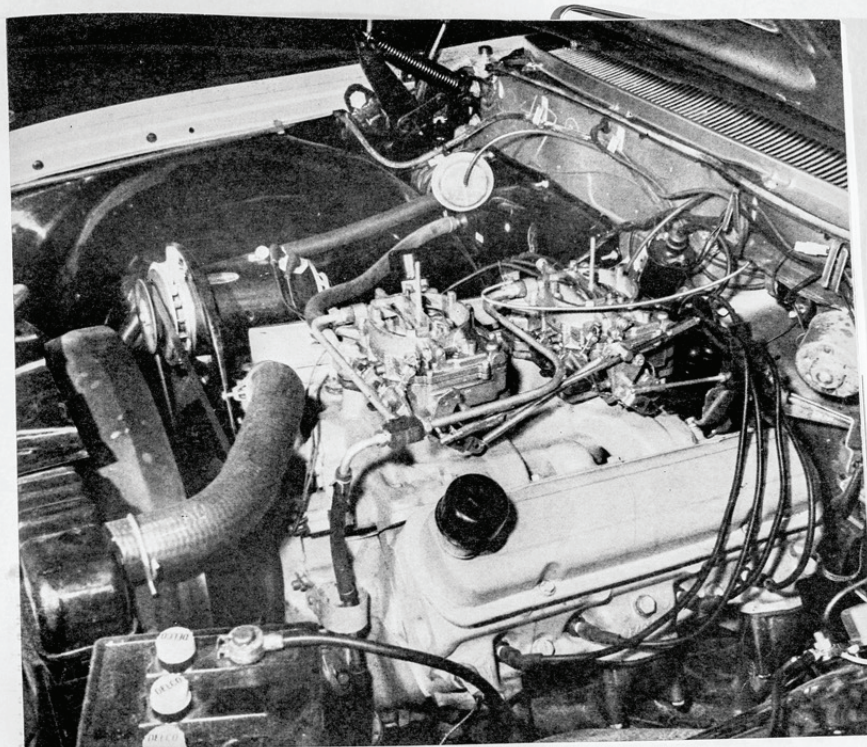
OM
T Road Test

by Roger Huntington

PHOTOS BY JUNEBUG CLARK



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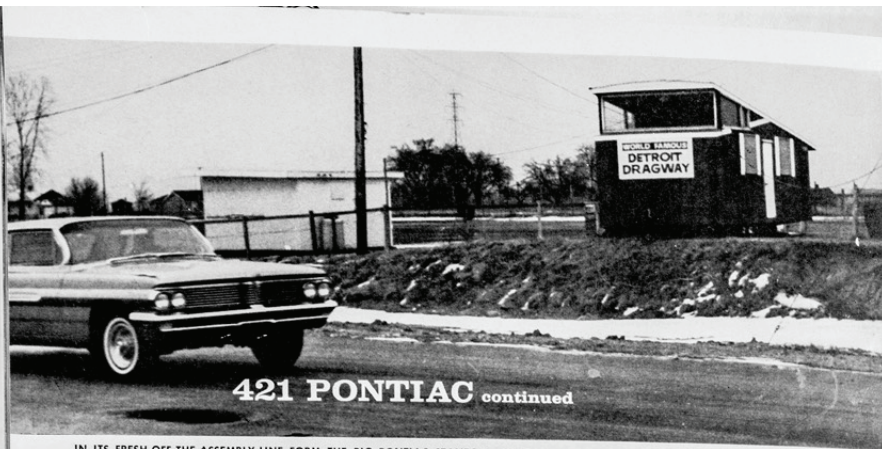
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Here's the story . . .

MOTOR TREND/MAY 1962 55



421 PONTIAC *continued*

IN ITS FRESH-OFF-THE-ASSEMBLY-LINE FORM THE BIG PONTIAC STANDS A GOOD CHANCE OF TAKING STOCK ELIMINATOR AT ANY DRAG STRIP.

In the first place, MOTOR TREND and I were fortunate to be able to get this car for testing so early. It was one of five of the first 421-cubic-inch jobs actually built at the factory, before a supplier strike shut off supply of the long-stroke cranks. Four of the cars (built in December) had gone to professional racing men for Daytona. But the Royal Pontiac people in Royal Oak, Michigan, who have sponsored a big performance program for three years and who seem to have an "in" around Pontiac on this sort of thing, were able to nail the other one.

The car was supplied through the cooperation of their performance sales expert, Dick Jesse. It was tuned and set up by Royal's performance specialists, Frank Rediker and Jack Kay. I asked Jim Wangers to drive because of his experience with four-speed Pontiacs. (You'll recall he won top stock eliminator at the 1960 N.H.R.A. Nationals with one of Royal's cars.) This crew really made the road test jump!

I should point out that a "super-duty" package like this off the Pontiac assembly lines is something brand new. They have always steered away from offering their hottest equipment options off the line because of service, assembly and adjustment headaches. Up until December the hottest Pontiac you could order complete had the 348-hp Trophy engine with hydraulic lifters. If you wanted anything hotter you had to buy the parts over the counter and assemble the combo yourself. What changed the picture was the new N.H.R.A. rule that all stock-class cars must be available as is off the factory assembly lines. Over-the-counter equipment must run in a separate "Factory Experimental" class.

So the Pontiac people have followed Ford and Chevrolet off the deep end, with

all-out racing cars assembled at the factory—and warranted just like normal cars. There are two packages, both available only in the Catalina two-door hardtop or sedan series. One is aimed at NASCAR track racing and will have the 389-cubic-inch block, single four-barrel carb on a cold aluminum manifold, and 3.42-to-1 rear end gears. (The 389 block is used because the Pontiac engineers are not sure how the long-stroke engine will stand up at continuously high rpm on the fast, banked speedways.) The other package is designed strictly for drag racing, with the big 421 engine and all the goodies—dual four-barrel carbs, close-ratio four-speed with Hurst floor-shift linkage, and 4.30 gears with "Safe-T-Track" limited-slip. This is the car we tested.

More specifically on the equipment: All late 421 blocks are coming through with .030-inch overbore, so this engine actually had 428 cubic inches. Cylinder heads are the '60-'61 high-performance type with 1.92-inch intake valves and 1.66 exhausts, bigger ports, undercut valve heads, and 1.65-to-1 rocker arm ratio to give high valve lift without excessive acceleration of the lifter-pushrod mass. The cam is the No. 10 McKellar solid-lifter job, giving 308 degrees intake duration and 320 degrees exhaust. The factory recommends a maximum of 5500 rpm with the standard dual valve springs.

The lower end of the engine is pretty well beefed up, with special heavy-duty connecting rods, Moraine aluminum bearings, Mickey Thompson forged pistons (giving 11.0-to-1 compression ratio), four-bolt main bearing caps, heavy-duty oil pump and six-quart pan, light flywheel with heavy-duty clutch and clutch counter-

shaft. The engine is set up loose for minimum friction. Pistons have a fantastic .009-.013-inch skirt clearance, .002-.003 bearing clearance, with .030-.035 side clearance on the rods. The pistons sound like a boiler factory when you start up cold—and the slap is only slightly less when warm! But it runs!

The carbs are big Carter AFB four-barrels that mount on a beautiful big-port aluminum manifold that does not have provision for exhaust heat in cold weather. A manual choke is provided. This, plus the fact that the special dual-point distributor has no vacuum advance, makes the car not really very suitable to drive on the street. You can get there and back, but it's like driving a racing car in traffic. The straight mechanical throttle linkage can overcarbureate at the low end, too—no problem on the strip, but not the best on the street.

Incidentally, they use a lot of spark advance on this engine: The factory recommends an initial setting of 10 crank degrees, with another 27 degrees in the distributor—giving a healthy 37 crank degrees advance at the top end. The Royal mechanics frequently use five to ten degrees more on the initial setting. The engine seems to thrive on it.

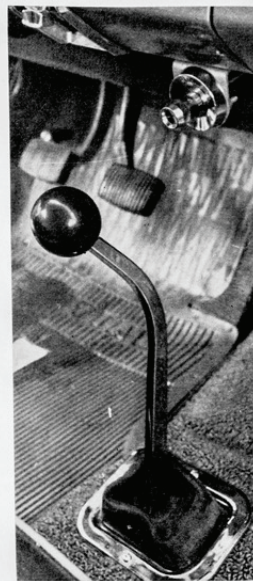
The exhaust system deserves special comment. The unique "pulse-flow" dual-outlet cast-iron exhaust headers used for the last two years (where you have cylinders on each bank paired into two outlets so that exhaust pulses do not overlap) have been redesigned with huge three-inch outlets, two on each side. Then we have a special casting that bolts to the header outlet flange, with a three-inch opening on one side and an adapter for a 2.25-inch exhaust pipe on the back. The side open-

ing can be uncapped to free the exhaust at the drag strip. In other words, we have a factory "lakes by-pass." (Who could have predicted it ten years ago?) When capped we put the exhaust through dual low-restriction mufflers that give a maximum of quieting with minimum back-pressure—very efficient.

The above engine and four-speed transmission package carries a list price of \$1342.85 over the standard V-8 engine and three-speed transmission. In addition, our test car had several other extra-cost options, including heavy-duty radiator, battery, stiffer springs and shocks, Kelsey-Hayes aluminum wheel-drum units, radio, heater, interior decor group, etc.

About the only options you'd really need for the drag strip (other than the engine-transmission-rear axle package) would be the heavy-duty springs and shocks—which list at only \$5.82. This would save weight as well as money. Our test car weighed 4070 pounds without passengers and a full tank of gas. You should be able to strip 250-300 pounds off for racing, maybe more.

But to the performance test... To begin with, our using Gil Kohn's Detroit Dragway for this test had both advantages and disadvantages. The big advantage was that we could uncapp the exhaust, which wouldn't have been possible even on our isolated test areas on public roads. The big disadvantage was poor traction. The strip had recently been covered with ice and snow, was dirty, and bite was nowhere near as good as under normal drag strip conditions—or even as good as a concrete highway. So the Royal team threw on a set of Goodyear



The unbeatable Hurst-Campbell floor shift and heavy-duty linkage setup is standard equipment with the four-speed box and 421 engine combination.

9.00 x 14 soft recaps, and added about 150 pounds of ballast in the trunk. This helped a lot—but the car never bit very good off the line. Also it put our test weight up just under 4500 pounds, which didn't do anything for the speed at the end of the quarter.

Here's a recap of the acceleration figures under these conditions:

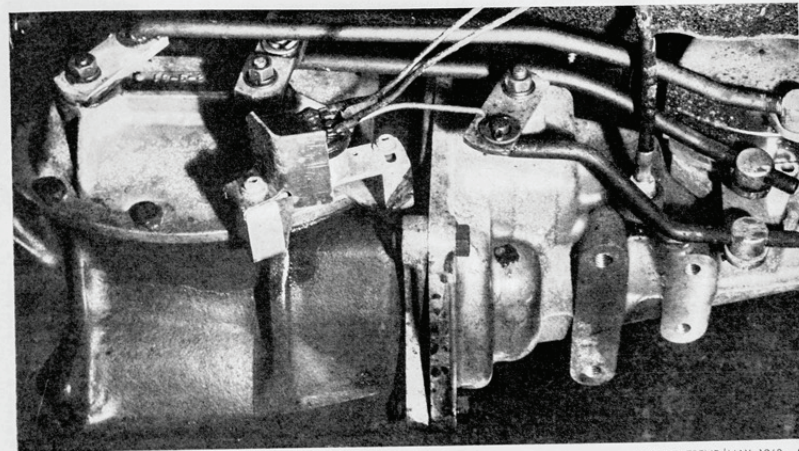
0-30 mph2.7 secs.
0-45 mph4.1 secs.
0-60 mph5.4 secs.

Quarter-mile13.9 and 107 mph
Wangers took it through the quarter once alone, without hand-timing and with the ballast out, and the tachometer indicated 109-110 mph. Keep in mind also that hand-timing with a stopwatch gives a bit different c.t. figures from the electric-eye timing at a drag strip.

My timing technique is to start the watch the instant the driver pops the clutch and punches the throttle, which is an instant before the car actually moves. With electric timing the car is rolling before it breaks the first light beam. I have found that this makes a difference of .2 to .3-second on c.t. for the quarter. In other words, with regular drag strip timing we would have been turning c.t.'s of 13.6 and 13.7 in this test.

I have no doubt that the potential of this car—under optimum conditions of strip surface, weather conditions, engine and chassis setup—would be c.t.'s around 12.5 and 112-115 mph! (And this would correspond to 0-30 times around two seconds flat, and 0-60's around 4.5!)

What shook me up more than the acceleration figures on the car was the horsepower and torque that it put out. The





421 PONTIAC continued

TEST CAR CAME EQUIPPED WITH CLOSE-RATIO CORVETTE GEARS, 4.30-TO-1 REAR AXLE AND ALL THE HEAVY-DUTY SUSPENSION OPTIONS.

factory rates this combination at 405 hp at 5600 rpm, and a maximum of 425 lbs.-ft. of torque at 4400 rpm. I took a series of accelerometer readings at various speeds in 3rd gear, and calculated out the true horsepower curve *at the clutch*. The peak was a fantastic 465 hp at a crankshaft speed of about 5300 rpm — and the peak torque was 510 lbs.-ft. at 3500! I didn't want to believe it either. But there it is. The accelerometer doesn't lie, as long as you feed correct speed and weight figures into the formula. I'm very confident of these figures within 10-15 hp.

Undoubtedly the cold air temperature (around 35°F) and open exhaust had a lot to do with it. The Pontiac advertised power figures are corrected to 100 degrees, under the GM "Test 7" code — and the difference of air density here would make a difference of around 30 hp. The Test 7 code doesn't call for mufflers, but our exhaust system might have been more efficient than the factory dyno system. I took a flash accelerometer reading at 5300 rpm with the exhaust outlets capped, and calculated 420-425 hp. That is, we were losing about 40 hp in the mufflers. So maybe that 460-465 is possible after all. I know it is possible to get more flash horsepower with an engine *in a car* than is generally possible on the dynamometer stand, running at constant speed.

One other important point on the engine: The power falls off very rapidly beyond 5400 rpm. A flash accelerometer reading at 5600 rpm showed that we had

dropped approximately 100 hp between 5300 and 5600! It felt almost as though you had shut off the fuel or ignition. And yet there was no sign of a miss or bucking.

A conference with Pontiac engineers solved the problem. It turns out that lower-tension dual valve springs from the 348-hp 425A engine are installed on these Super-Duty 421's at the factory, to prevent excessive camshaft lobe wear during the initial break-in. (After break-in you are instructed to install the regular springs.) Anyway these springs don't have the pressure to force the valves to follow the radical contours of the No. 10 McKellar cam above 5500 rpm. You don't get into a serious valve crash situation, but the power drops off pretty fast. With the regular Super-Duty springs, the Pontiac engineers say the engine should wind to 6200.

They also admitted that the '60-'61 high-performance cylinder heads, originally designed for the 389-cubic-inch block, didn't have enough valve and port area to feed the extra cubes of the new 421. The drop-off in power above 5600 rpm is steeper than it should be, even when the valves are working perfectly. It's obvious that another 20-40 hp could be available in this range with relatively minor head design changes. These new heads are now in the works. They've been designed and dyno-tested and are being tooled. They will be installed on assembly-line 421's as soon as possible. This might be the gimmick that will give us

those 500 honest horses and that 115 mph in the quarter!

In conclusion, a word on the chassis: The close-ratio Corvette gears in the Warner four-speed (2.20 low, 1.66 in 2nd, 1.31 in 3rd) seem to be definitely better than the wider-ratio gears when used with 4.30 or 4.56 rear end gears on the drag strip. You've got all the starting ratio you can use, and the narrow rpm drop between gears is very important when you have to shift right near the peak of the horsepower curve, as we did with the light valve springs. We shifted at 5400-5500 rpm, and the tach dropped back to only 4200 in the next gear. When you have a very broad, round peak on your power curve — and if you can wind *beyond* the peak in the gears — the close-ratio gears aren't so important. But I imagine this 4.30 axle combination with Corvette gears will still be the most popular with 421 owners.

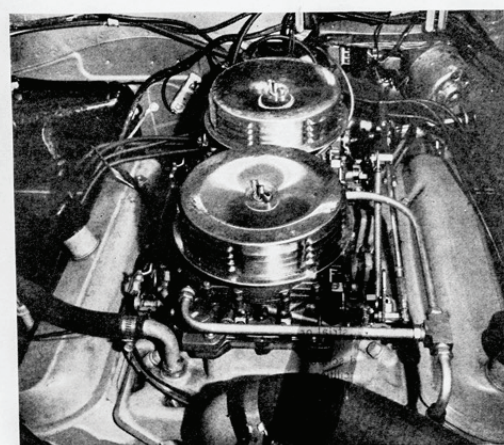
Pontiac is installing the Hurst-Campbell floor-shift linkage as standard equipment on this package — and I'm glad to see it. I'm glad to see them willing to spend extra money for quality parts in this critical area. It's unbelievable how some of these drag strip drivers can punish a shifting linkage with their lightning-quick speed-shifts. Standard factory linkages (and even lower-quality conversion kits) can bust up like taffy under this pounding. I've seen them. You need *beef* here — and the Hurst linkage has it. And yet it works as smooth and quick

as grease. It's an ideal finishing touch to this out-and-out drag strip package.

I can't over-emphasize the importance of ordering the optional heavy-duty springs and shock absorbers with this package. They should have made them standard equipment. Any car with the weight/horsepower ratio of this one, with flabby standard-equipment springs and shocks, will dip and dive and bob and lurch all over the place when you blast off the line or throw a fast shift under full power. Our test car had the stiffer suspension, and it was real steady under hard acceleration. The nose hardly lifted and there was little heeling of the body due to torque reaction.

I must say this new 421 Pontiac is a terrific piece of automobile. I'm still shaking!! /MT

A series of accelerometer readings showed horsepower peak, available at the clutch, to be 465 at 5300 rpm, with 510 lbs.-ft. of torque at 3500!



PONTIAC CATALINA

2-door, 6-passenger hardtop

OPTIONS ON CAR TESTED: 421-cubic-inch engine, 4-speed transmission, heavy-duty suspension, heavy-duty radiator, aluminum wheel drums

PRICE AS TESTED: \$4895.56 (plus tax and license)

RECOMMENDED ENGINE RED LINE: 6000 rpm

PERFORMANCE

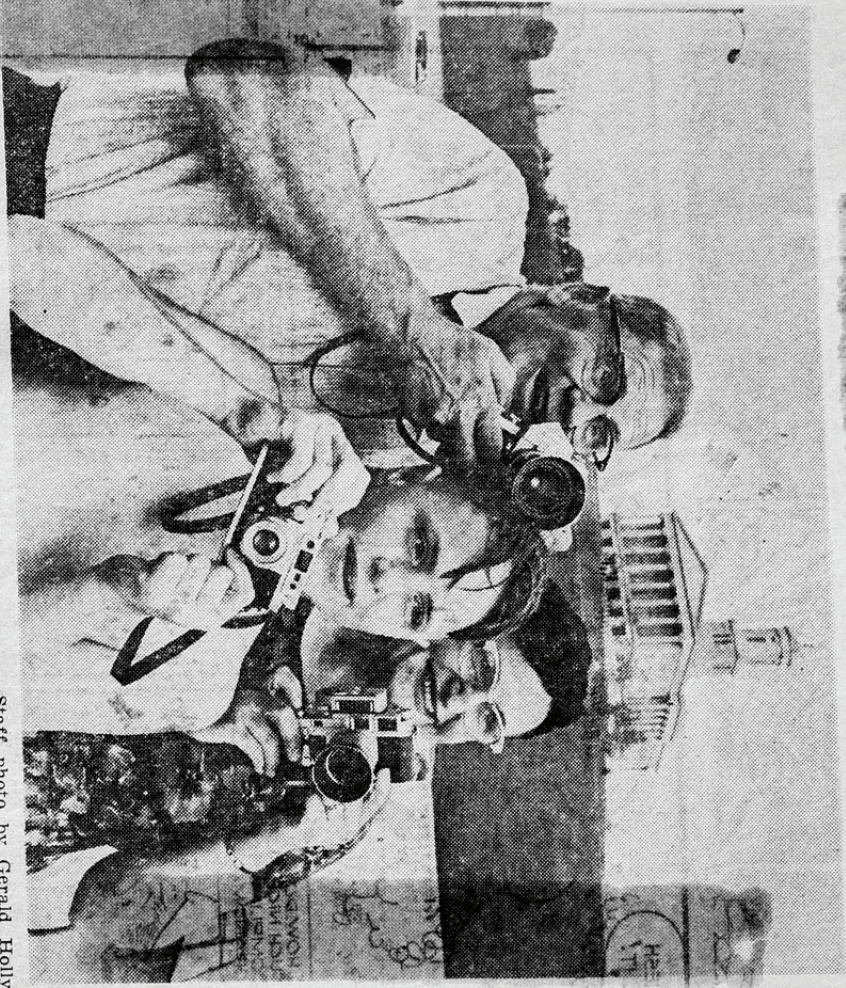
ACCELERATION (7th gear)		
0-30 mph	2.7 secs.	
0-45 mph	4.1	
0-60 mph	5.4	
Standing start, 1/4 mile 13.9 secs. and 107 mph		
Speeds in gear (at 5600 rpm)		
1st	51 mph 3rd	89 mph
2nd	70 mph 4th	116 mph (est.)
Speedometer Error on Test Car		
Car's speedometer reading	31 47 53 63 73 83	
Weston electric speedometer	30 45 50 60 70 80	
Observed miles per hour per 1000 rpm in top gear	20.5 mph	

SPECIFICATIONS FROM MANUFACTURER

Engine Div V-8 Bore: 4.09 ins. Stroke: 4.00 ins. Displacement: 421 cubic inches Compression ratio: 11:1 Horsepower: 405 @ 5600 rpm Torque: 425 lbs.-ft. @ 4400 rpm Horsepower per cubic inch: 0.96 Weight-to-power ratio: 10.04:1 Ignition: 12-volt coil	Rear: Coil springs; direct-acting 2-way shocks, torque being taken by control arms; heavy-duty stabilizer bars.
Gearbox 4-speed, all-synchrom; Hurst floor shift (dual pattern)	Wheels and Tires Steel disc — 2 bolt 6.00 x 14 4-ply tires
Differential Hypoid — semi-floating Standard ratio 4.30	Brakes Hydraulic, internal expanding 2-shoe, single anchor. Ribbed aluminum air-cooled drums, with bonded cast-iron braking surface. Front and rear: 11 x 2.50 ins. sq. ins.
Driveshaft Open tube — single	Body and Frame Perimeter type — boxed Wheelbase 120 ins. Track, front 62.5 ins., rear 62.5 ins. Overall length 211.6 ins. Curb weight 4070 lbs. Steering 4.25 turns lock-to-lock
Suspension Front: Coil springs with upper and lower control arms; direct-acting 2-way shocks and heavy-duty stabilizer bar.	

MOTOR TREND/MAY 1962 59

Capture Mood of City



Staff photo by Gerald Holly—Joe Clark, nationally known free-lance photographer, his wife, Bernice, and their son, "Junebug," team up for some cooperative shots of Nashville in the shadow of Tennessee's Capitol.

News Photographers Begin Short Course

The Middle Tennessee News Photographers Association's third annual short course opens today with a keynote address by G. W. Churchill, managing editor of THE NASHVILLE TENNESSEAN.

Churchill, former picture editor of Life Magazine, will welcome the participants to the two-day course, which is being held at the Holiday Inn on James Robertson Park-May.

Special guest speaker at today's session will be Joe Clark, freelance photographer whose work appears in top national magazines.

Frank Clark, a native of Tennessee who now lives in Detroit, has published several books on photojournalism.

APPEARING WITH him on the program will be his wife, Bernice, and son, "Junebug." 13. The family works as a team, and will discuss developing ideas for feature pictures.

Frank Lodge, chief photographer for "Our Sunday Visitor," a Catholic weekly newspaper, will speak at tomorrow's session. A native of England, Lodge is a former Signal Corps combat photographer.

Other speakers on the two-day program will be Bill Diehl, freelance photographer from Atlanta and a member of the National Press Photographers Association flying short-course team; Joe Laughlin, news director of WTVT in Tampa, Fla. and former director of WLAC-TV in Nashville.

formation officer of Sewart Air Force Base; Jack Shea, special assistant to the managing director of ARO, Inc. Arnold Engineering and Development Center, Tallahassee; Jim Robbins, Graltex representative; Jack Bond, promotion director for the Nashville Banner; and Jimmy Holt, color photographer for THE TENNESSEAN.

IN ADDITION to speakers and panels, the short course includes films from the nation's leading aerial development center, the opportunity to photograph the "pin-up" models and a display of award-winning still pictures.

Thin Out

STAMFORD Conn.—Shrubs that are crowded around the foundation of a house or clumped together in a garden spot become poorly ventilated. During hot moist summer days mildews and gray mold may develop on these plantings.

These fungus ills can be partially controlled by applications of fungicides and partially by thinning, say the experts.

*Nashville Tennessee
SAT. JULY 7, 1962*

PHOTOGRAPHER

PHOTOGRAPHER HELPER



Field Photographer (HELPER)
WOMEN AND CHILDREN NOT ADMITTED TO PRESS
MINNESOTA
VS
MICHIGAN STATE
 SPARTAN STADIUM, East Lansing, Mich.
SATURDAY, NOV. 3, 1962
 1:30 P. M., E. S. T.

AMERICAN PHOTO COPY
 MIA, CHICAGO, ILL. 60611

UNIVERSITY OF DETROIT

ROBERT FROST PROGRAM

JUNEBUG CLARK

PHOTOGRAPHER
 life magazine

11-14-62



Joe Clark, nationally known free-lance photographer, his wife, Bernice, and their son, "Junebug," team up for some cooperative shots of Nashville in the shadow of Tennessee's Capitol.

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IN ADDITION to speakers and flying short-course team, Joe Laughlin, news director of WTVT in Tampa, Fla., and former director of WLAC-TV in Nashville.

Cecil Winstley, public in-



Well, **ROBERT FROST** what are you going to do about new and better jobs for Michigan workers?
 COMPARE AND SAVE
 M. Romney and Co. Dept. of Mich. 11/14/62

UNIVERSITY OF DETROIT

ROBERT FROST PROGRAM

JUNEBUG CLARK

PHOtographer
life magazine

11-14-62

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War Novel Filled Hobby Page



JOE CLARK likes to use his camera to poke fun at sophisticated folks. This is a self-portrait in his car showing him cranking up central to ask if there are any calls.

They Laughed at Pappy and Howled at Junebug BUT HILLBILLY FATHER-SON CAMERA TEAM QUICKLY SET THEIR CRITICS ON THEIR EARS

By WILLIAM T. NOBLE

Back in the thirties a rugged Tennesseean whose pipe and glasses always appeared to be falling down his nose, shattered the seclusion of amateur photography of amateur photographers by writing in the Detroit News Letter Box that neither mental nor physical skills were required in amateur photography. He suggested that a blind man could take good pictures.

Since amateur lensmen are a pretty warty bunch when it comes to print critics, connoisseurs, professional photographers and automated equipment, a cry for the man who first moved his point.

know an f stop from a reticulated negative. In fact one of his best prints was made from a negative so dense you almost had to X-ray it. But simplicity and beauty were there.

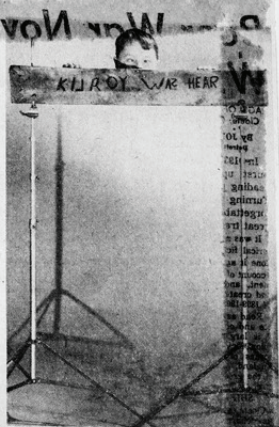
CANDID EXPERT

He took snaps of his people at work and play. He also got in the far corner of the edifice snapping away at the preacher gave the Ward. This, his critics agreed, was candid photography at its best. Maybe old Joe knew what he was talking about.

It was also about this time that Joe bought his own camera. You never heard another word from the amateurs who had been screaming for his scalp. In fact they became downright friendly with Joe and sought him as a speaker. Clark just proceeded to give them more of his homespun philosophy.

So now what's happening? Well, Clark now owns more than one camera. He has most of the latest gadgets and is pretty firmly established. His wife Bernice helps him on big assignments and even built up a reputation of her own as a lenslady of note. But Bernice follows most of the tried and true rules. It is their son, a 14-year-old with the improbable name of Junebug, who may step into Joe's shoes as an iconoclast.

Joe placed an old Leica in Junebug's hands when he was three. By the time Junebug was five he knew pretty much what photography was all about. He went with his dad on most assignments. In some cases Joe lets Junebug shoot the pictures. He uses a Leica the way most kids like the more plastic Hopalong Cassidy pistol. And Junebug was



IT LOOKS as if Junebug Clark has been besieged but when Joe Clark is in back of the lens you can be sure. This was taken with a special lens Joe created. One-half the lens is covered and the picture snapped. Without moving the camera the other half of the lens is covered and another exposure taken.

quick on the draw, could sight a subject and pull the trigger fast. Junebug played with empty bromide and hypo cans when other boys were screaming for Davy Crockett caps. He was a celebrity speaker at a gathering of newspaper photographers and once worked as a news photographer himself.

Today Junebug is 14 years old and as interested in photography as ever. He still carries a battered old Leica around his neck, but also takes a slick newspaperman's camera case around with him. But this is where Junebug fools you.

There is no lens. The Junebug takes any size lens one minute to snap a picture. There is no lens. The Junebug takes any size lens one minute to snap a picture. There is no lens. The Junebug takes any size lens one minute to snap a picture.

Shades of the old Joe! In a fancy camera case Junebug totes a homemade wooden pinhole camera. It is a box with a hole in one end and over which Junebug places a circle of black paper. The hole figures out to be a f-112 or thereabouts. Junebug adapted it for use with a Polaroid back. Exposure takes anywhere from one minute to ten minutes.

To Women It May Concern

By MYRA COX



IT'S A THREE CAMERA set when Junebug Clark and his parents Bernice and Joe (above) take a vacation—or for that matter, work. They are all professionals, each with their own style and recognition. Although their family home is in Farmington, they travel round the globe on free-lance assignments. Joe's pictures appear regularly in Life Magazine; Bernice is a master sight photographer; and Junebug takes pictures with personality that tell a story.

If you are the type like me that "shys-up" when you have an opportunity to exchange words with a celebrity, then you can imagine my excitement at the opportunity of interviewing Joe Clark and his family. Joe Clark, H.B.S.S. pictures have appeared in Life Magazine over the past years, front page, inside and back story-page, as well as in other magazines and newspapers across the country.

His wife Bernice has had her pictures in many trade magazines and recently won the Eastman Kodak World's Fair award for color photography. Even their 14-year-old son Junebug has been a professional photographer, rather from the age of six. Why, he teethed on a camera and at three a magazine bought his pictures as the "bug's eye view."

The Joe Clark "touch" has always appealed to me, with his uncanny eye for photojournalism—in fact, when they said one picture is worth a thousand words, it was Joe Clark's picture the author of the epigram must have been thinking about.

It was amazing to me to discover this fabulous family lived in Farmington—and further amazing they would be happy to come in on Saturday and visit. Well, they are the most charming, delightful people I have ever met and most disarming—as easy to talk to as your Uncle Willie, your Aunt Sue and your cousin Jimmy. They are simply great folks.

To begin with, the H.B.S.S. impressive though it may sound, following Joe's name, stands for "hill billy snap shooter." And this sets the key-note. Joe has rubbed elbows with presidents of countries and companies but he is pure homespun. Perhaps the twinkle in his eye is what keeps him from acting V.I.P.

The family moved to Farmington four years ago, bought their home without ever seeing it because a friend thought it would be just right for them. They love Farmington and all of the three acres belonging to them. Much of the land is planted with fruit trees and garden.

They have a studio in Detroit, where most of their business is centered. However, all three always carry their cameras. Both Bernice and Joe are proud of the natural aptitude of Junebug—he has been professional since he was six and has been a guest speaker talking photography for many large groups on campuses and elsewhere. He recently set up the dark room facilities for North Farmington High School. He is as relaxed and approachable as his parents. The only thing Junebug really is boastful about is his wonderful tree house.

He started with two friends, Jim and Ray Rowe, to "throw" one up—but Pa came out and observed the project and guided the boys into doing the job right. Now, all built, it is snug and comfortable and probably the only tree house in five counties that has all the luxuries of home, including a TV set.

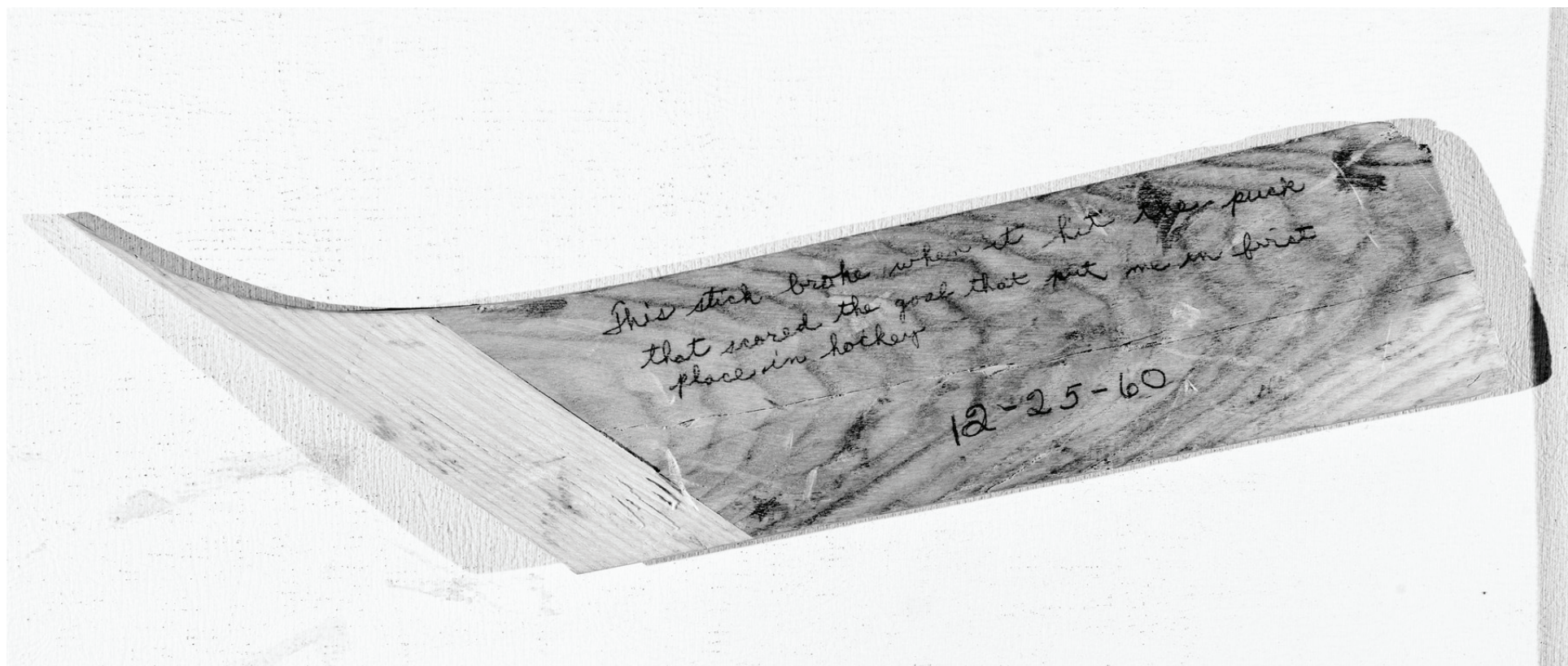
Perhaps Joe's humble beginning is what makes him such a regular guy. During the depression years he was working as a night watchman for J. L. Hudson Company. A friend, knowing he was going on a vacation, gave him an inexpensive camera. He took a series of shots of J. L. Hudson, which were spotted by an executive. The top man was so impressed he bought the lot—and Joe was on his way.

Today he keeps a bag packed in his car because he never knows when Life Magazine or one of his other accounts may call him to hop a plane—meet a ship—or follow a train. He may be relaxed but he likes to be prepared.

Taking pictures is not always a snap—in fact sometimes it takes hours or days for the right shot—and plenty of patience. Joe favors photojournalism—or a "report in pictures"—and is often involved in taking candid pictures such as a recent plane tragedy with most on board killed. These are the most difficult. Other pictures that tell stories are a real pleasure and challenge to Joe.

He has published two books: "Detroit, God's Greatest City," and another called "Photojournalism." His "Come in and Set a Spell," a book of about 100 hillbilly poems, probably gives you the most insight to Joe Clark, H.B.S.S. One of my favorites was simply titled "MY PAPPY"

My Pappy says life wasn't meant
To rush and hurry through,
But to love and laugh and be content
And think of folks like you.



This stick broke when it hit the puck
that scored the goal that put me in first
place in hockey

12-25-60



C•A•T
MOUNTAIN
STILLS

pictures that tell a story
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316.393.7180