

of the pen as Japanese Foreign Minister Mamoru Shigemitsu; General Yoshijiro Umezo, Chief of Staff, Japanese Army; General Douglas MacArthur; and Admiral Chester W. Nimitz each signed and witnessed the surrender agreement. Although several other photographers and filmographers were on duty that day, Martin's images have been found to be the most widely published. (Figure 4)

A remarkable historic document, the collection of photographs, printed and sent home to loved ones as events unfolded in the last years of the war in the Pacific, are also a testament to Martin's savvy and sensitive eye. Though Martin dutifully captured the images that he was assigned to record, he also

expanded on his mission and in the process produced a body of work that can help us to imagine the unimaginable.

These and many other images by Martin and other Navy photographers, still uncredited, can be found in a number of government archives including two main repositories: the Library of Congress and the National Archives in Washington D.C. They remain in the public domain.

Olivia Lahs-Gonzales  
Director  
The Sheldon Art Galleries



#### Notes

<sup>1</sup> Michel Frizot, editor, *A New History of Photography*, (Cologne: Konemann, 1998), 144.

<sup>2</sup> Susan D. Moeller, *Shooting War: Photography and the American Experience of Combat* (New York: Basic Books, Inc., 1989), 115.

<sup>3</sup> Edward Steichen, *A Life in Photography*, Garden City (New York: Doubleday & Company, Inc and New York, New York: The Museum of Modern Art, 1963), 223. Steichen's team included included Wayne Miller, Charles Kerlee, Fenno Jacobs, Horace Bristol, Victor Jorgensen, Barrett Gallagher, and John Swope.

<sup>4</sup> The image can be found in *Life* magazine, (March 5, 1945), 38.

#### Sources

Frizot, Michel, editor. *A New History of Photography*. Cologne: Konemann, 1998.

Henisch, Heinz K. and Bridget A. Henisch, *The Photographic Experience 1839-1914: Images and Attitudes*. University Park, Pennsylvania: The Pennsylvania State University Press, 1994.

Lewinski, Jorge. *The Camera at War: A History of War Photography from 1848 to the Present Day*. Secaucus, N.J.: Chartwell Books, Inc., 1978.

Moeller, Susan D. *Shooting War: Photography and the American Experience of Combat*. New York: Basic Books, Inc., 1989.

Steichen, Edward Steichen. *A Life in Photography*. Garden City, New York: Doubleday & Company, Inc and New York, New York: The Museum of Modern Art, 1963.

Winkler, Allan M. *The Politics of Propaganda: The Office of War Information 1942-1945*. New Haven: Yale University Press, 1978.



3648 Washington Boulevard, St. Louis, Missouri 63108  
Telephone: 314.533.9900 Fax: 314.533.2958  
Website: [www.thesheldon.org/galleries.asp](http://www.thesheldon.org/galleries.asp)

#### Gallery Hours:

Tuesdays and Thursdays, Noon to 8 p.m.

Wednesdays and Fridays, Noon to 5 p.m.

Saturdays, 10 a.m. to 2 p.m.

One hour before Sheldon concerts and during intermissions.

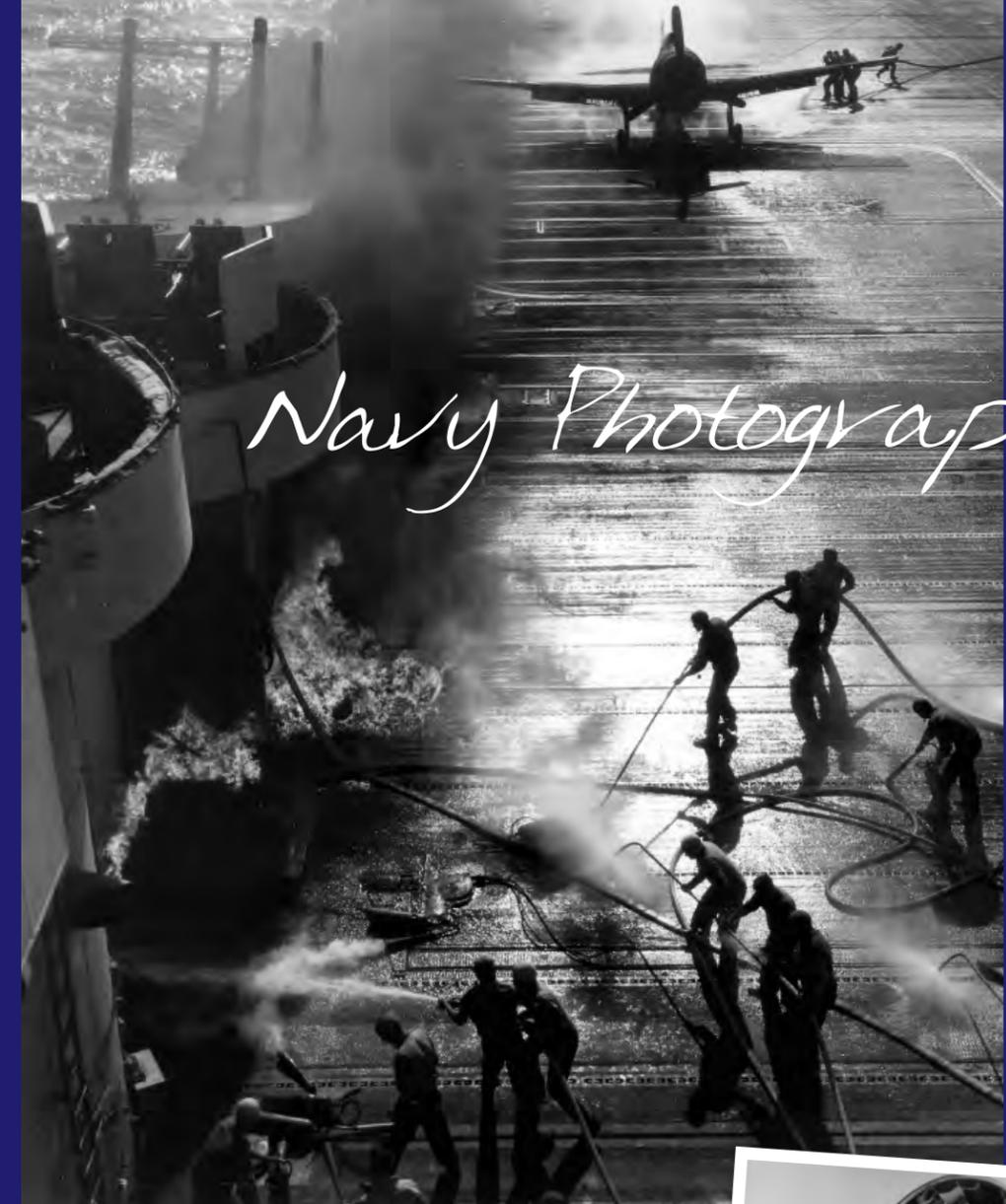
The exhibition is organized by the Sheldon Art Galleries and is drawn from the collection of Clifford R. Martin. All images are in the public domain and are official Navy photographs.

The exhibition and publication are made possible by Ellen Curlee.



COVER, CLOCKWISE FROM TOP: *Crash Landing off Luzon*, February, 1945, gelatin silver print, collection of the photographer. *Portrait of Clifford Martin*, c. 1943-1945, gelatin silver print, 10 x 8 inches, courtesy of the photographer; *First WAC's in Guam*, c. 1945, gelatin silver print, 10 x 8 inches, collection of the photographer.

CLIFFORD R. MARTIN



# Navy Photographers

THE  
SHELDON  
ART  
GALLERIES



Photography has recorded conflict since the early days of its invention. Dating from around 1846, the first-known war photographs were made during the Mexican-American War. These, and ones made in Crimea by the well-known British photographer Roger Fenton in the mid-1850s, record only still subjects since lengthy exposure times would not have facilitated images of action. In America, the Civil War also brought forth many photographers eager to provide souvenirs and mementos. Captain A. J. Russell was an official Army photographer placed in charge of documenting the U.S. Military Railroad, and Mathew Brady, a civilian, employed a large team of photographers including such luminaries as Alexander Gardner, Timothy O'Sullivan and George Barnhard to create a catalogue of over 7,000 photographs.<sup>1</sup> The cameras often used on these occasions were mammoth in size and required a wagon full of equipment, including hundreds, even thousands of glass plates, a portable darkroom and chemicals to be transported on site.

Figure 1



By World War I, smaller cameras and faster films made it possible to capture not only the aftermath of the war, but the battle itself. The War brought mechanization and new technologies to all levels of combat. When the U.S. entered the conflict in 1917, cameras included the 4 x 5-inch Graflex and Speed Graphic. These still employed glass plates, however some 3 1/4 x 5 1/2 roll film cameras were also in use. It was during World War I that the military became increasingly aware of the implications and possibilities of photography. For the military, photography was an invaluable tool, allowing the analysis of a variety of operations including aerial reconnaiss-

ABOVE (Figure 1): *Iva Toguri ("Tokyo Rose")*, Yokohama, September, 1945, gelatin silver print, 10 x 8 inches, collection of the photographer.

RIGHT (Figure 2): *Children with Cart Made of Shell*, Guam, 1945, gelatin silver print, 8 x 10 inches, collection of the photographer.

ance and the after-effects of shells and mines. Initially, only photographers of the Army Signal Corps were sanctioned to take pictures in sensitive battle-front areas, however by late 1917, restrictions were rolled back and authorization was given to open more areas to the press.<sup>2</sup> By World War II, photographic technology had improved further and even more possibilities for recording action were available to photographers.

Born in St. Louis in 1920, Clifford Russell "Marty" Martin enlisted in the United States Navy in February of 1943, leaving his position as a draftsman in the gun turret design division at Emerson Electric in St. Louis. After basic training in Farragut, Idaho, where his skills as a photographer became evident, he was sent to specialty training in photography in Pensacola, Florida, where he learned to work with a variety of cameras, including the 4 x 5-inch Speed Graphic. From Pensacola, he was sent to Anacostia, Virginia, where Edward Steichen headed up a special branch of the Navy photography section. Steichen, who had served as an Army Signal Corps photographer during World War I and was almost retirement age, had been commissioned by the Navy to assemble a crew of men to "photograph the story of Naval aviation."<sup>3</sup> From training at Anacostia, Clifford Martin was the only student to be sent to the Polaroid Lab in Massachusetts for additional training with Professor Edwin Land. From this final training, Martin was first billeted to a ship in the Atlantic Ocean but then transferred to Hawaii to record the salvage from the aftermath of the attack on Pearl Harbor. He spent the rest of the war in the Pacific Theatre.

During his tour of duty, Martin was able to make prints for himself and to send home to his family after military censors approved them for release. Martin's collection, which numbers well over 350 photographs, is a valuable document of one Navy sailor's experiences of the war in the Pacific Theatre. Unlike Steichen's team of photographers or the staff photographers for *Yank* and *Stars and Stripes*, Navy photographers did not enjoy the benefits of photo credits when their work was published. Few official Navy photographs bear the names of the photographers when seen in print and the prints themselves often only bear the names of the censors who passed them for publication.

Martin spent many months aboard aircraft carriers, transports and on Guam. Surprisingly, Martin, like the members of Steichen's team, enjoyed a great deal of freedom to choose his subjects as long as his official duties were completed. Assigned to Admiral Nimitz's headquarters

Figure 2



(CINCPAC: Commander in Chief Pacific Area Command), Martin's enthusiasm and goodwill for the job earned him a position as Nimitz's personal photographer. He was called upon frequently by the Admiral to record his important career moments such as military decorations, Nimitz's radio broadcast announcing the Japanese capitulation, and the Japanese surrender ceremonies aboard the U.S.S. Missouri. Nimitz also honored Martin by mounting several of his photographs in his office. Aerial reconnaissance photographs, documents of land and sea battles like Iwo Jima, as well as day-to-day life on ship and land — both military and civilian — were also subjects of Martin's camera.

The Pacific Theatre was vast and covered thousands of miles. Long stretches of boredom punctuated by shorter, intense and hair-raising moments of combat constituted life aboard ship. Days were spent hopping from island to island, from campaign to campaign, but in-between, sailors entertained themselves with games, costume parties and hazing. Martin was always happy to make portraits of his fellow seamen during these times, as well as to record special visitors and other important events. He was on-hand to photograph the visit of war correspondent Ernie Pyle days before his death at Iwo Jima, the announcement of the Japanese surrender, and the arrest of Iva Toguri — also known as "Tokyo Rose." Revealing his talent for capturing the psychological nuances of the moment, Martin's brilliantly composed photograph of Toguri shows the delicate young woman surrounded by a maelstrom of military and press after her arrest by the American government for treason. (Figure 1) The case against Toguri was later dropped after widespread interviews were conducted and no witnesses could provide information that warranted the charge of treason that had been mounted.

During his enlistment, Martin also produced a sensitive study of the people and the war-torn landscape of Guam. In this body of work, he turned his camera to record the inhabitants in the aftermath of the American liberation. His photographs show native Guamians mending nets, preparing leaves and washing clothes, and children playing with toys constructed from the detritus of war. (Figure 2) Martin also recorded the conditions of Japanese prisoners of war in American quarters. Seen in these photographs are the barracks where they slept and congregated, medical facilities and some of the cultural performances that they produced.

Figure 4



The most dramatic of the images in Martin's collection, however, are those shot during the pitch of battle. One image of hundreds of ships advancing towards Iwo Jima in the initial surge was published in *Life* magazine.<sup>4</sup> Another extraordinary photograph, taken aboard a transport ship off Okinawa, shows the air peppered with clouds of smoke from guns and bombs. (Figure 3) Others show Marines on land, stalking their adversaries on the ground and routing them out of their hiding places with flame throwers. In this group, a number of photos show enemy dead and wounded American Marines. Censorship was tight before 1943 and restrictions were similar to those during World War I. However in mid-1943, the military opened up the kinds of photographs that could be published in the press to include images of American dead, though their faces were obscured out of respect for their families. Martin's images also record the dramatic moments of Japanese Kamikaze attacks and enemy ships under fire. Adept at aerial

Figure 3



photography, he also documented the terrifying aftermath of incendiary bombings of Tokyo and Naha, Okinawa and the devastation left from the atomic bombs at Nagasaki and Hiroshima.

In addition to scenes of battle, Martin's assignments also included military inspections, ceremonies and light-hearted moments aboard ship when entertainers like Gene Autry and V.I.P.s like Eleanor and President Roosevelt visited. His most important event, however, was the signing of the surrender papers aboard the U.S.S. Missouri on September 2, 1945. From his ideal vantage point directly beside the signing table, Martin recorded the strokes

*continued on next page*

ABOVE (Figure 3): *Untitled (Battle off Okinawa)*, 1945, gelatin silver print, 8 x 10 inches, collection of the photographer.

LEFT (Figure 4): *Surrender Ceremonies Aboard the U.S.S. Missouri, Admiral Chester W. Nimitz Signing*, September 2, 1945, gelatin silver print, 8 x 10 inches, collection of the photographer.