
ARTYKUŁY

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Szczecin Press Photographers 1945–1990

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Photographer, photographic artist, photojournalist. For many, these terms are synonymous. In fact, they are not. To put it simply, a photographer is a person who takes photographs. In the broadest sense, anyone who picks up a camera and “clicks” a picture. In a narrower sense, a person who professionally earns a living from photography. A photographic artist is someone who gives their work—not necessarily done for commercial purposes—an individual, characteristic style. During the period under discussion, to be able to call oneself a ‘photographic artist’, one had to be a member of the Union of Polish Art Photographers (ZAFP) or, alternatively, a member of an international artistic organization, FIAP.¹ In the worst case, a local photographic association.² Membership was almost mandatory, and the recruitment process was not easy. The last category mentioned was photojournalist. These were people who photographed primarily with the intention of publishing their pictures in the press. They were either full-time journalists

¹ International Federation of Photographic Art (fr. Fédération Internationale de l’Art Photographique—FIAP).

² *History of the Szczecin Photographic Society*, access April 11, 2024, <http://www.stf.pl/historia/>.

or people cooperating with editorial offices. The essence of their pictures was the information conveyed in them. This text is dedicated to the last group. The individuals have been assigned to the press titles published in Szczecin. However, their biographies often extended beyond these boundaries, which somewhat disrupts the structure of the text. Nevertheless, it is rare to encounter straightforward life stories, especially among journalists.

“Kurier Szczeciński”

Apart from ephemeral and photo-less titles such as “Głos Nadodrzański” or “Wiadomości Szczecińskie,” the first local daily was “Kurier Szczeciński,” which began publishing on October 7, 1945.³ According to the custom of the time, photographs in the press were not credited. Combined with the lack of preserved archives regarding the functioning of the local press, reconstructing the beginnings of Szczecin photojournalism is challenging. Photographs were published in the press as early as 1946, which, considering the wartime destruction in the field of printing, was not obvious.⁴ For instance, in “Kurier Szczeciński” of April 6, 1946, five photographs (and one photomontage) depicting the reconstruction of the port from various angles were published on page 3.⁵ However, it is unknown whether the photos were taken by a local photojournalist or sent from the “Film Polski” Photographic Agency.⁶ Similarly, the author of the photograph depicting the building of the cooperative factory “22 Lipca”⁷ (named after July 22, later renamed ‘Dana’), decorated with a large portrait of Stalin, remains unknown. The editorial office did not shy away from manipulation. For example, to illustrate the article “Szczecin leży nad Odrą”

³ Kazimierz Kozłowski, “Środki masowego przekazu w Szczecinie w latach 1945–1990,” in: *Słowem i piórem*, ed. Tadeusz Białecki (Szczecin: Stowarzyszenie Dziennikarzy Rzeczypospolitej Polskiej. Oddział w Szczecinie, 1996), 17–18.

⁴ Photographs were rare at that time—rather ‘for special occasions.’ In *Kurier Szczeciński*, the illustrative content ‘on a daily basis’ was provided by drawings. For example, depicting Governor Leonard Borkowicz with a shovel—‘Governor Borkowicz fulfils the duty of a citizen of Szczecin,’ *Kurier Szczeciński*, September 15–16, 1946, 1.

⁵ *Kurier Szczeciński*, April 6, 1946.

⁶ The first photo that was credited—(API) Press and Information Agency—was published only on June 29, 1949. It depicted the construction of the ship MS Pstrowski, *Kurier Szczeciński*, April 29, 1949.

⁷ *Kurier Szczeciński*, August 10, 1946.

(“Szczecin lies by the Oder”), two photographs undoubtedly taken before 1935⁸ were used, indicating the appropriation of pre-war archives. Around 1949, “Kurier” began featuring photos of “working people,” or more precisely, “people at work.” Although they were described in detail—who, what, and where—the author was omitted. Undoubtedly, it was a local person, someone associated with the editorial office. At that time, enough photos were appearing (usually 1–2 to 5–7 per issue) that the photographer was probably employed on a permanent basis.

On the occasion of the 25th anniversary of the daily newspaper, it was reminisced: “For the first time, a photograph—or as we now academically say, ‘photoinformation’—appeared in the newspaper on November 26, 1947. It had a modest format, a so-called one-column photo, and depicted a part of Darłowo. Darłowo landscapes accompanied readers for several more days (there was a beach, a cathedral, a port,) for the simple reason that the newspaper, which did not have access to chemigraphy in Szczecin at that time, was supplied in bulk with a series of etched plates from Poznań featuring the aforementioned Darłowo. Of course, when the plates ran out, we had to wait a bit for the next photo.”⁹ As can be seen, the memory of those reminiscing was already unreliable back then.

Certainly, photos in 1949/1950 were taken by Mieczysław Kałuszyner. Photos taken during the trial of the French diplomat Andre Robineau, who was accused of espionage, were sent to a photographic agency in Warsaw, where the author’s name was recorded.¹⁰ However, when exactly he started working at the editorial office is unknown.¹¹ For instance, on the occasion of the May Day parade, eight photos made it into the newspaper. The first depicted the grandstand with a large portrait of Stalin in the background; the second showed a large ship model being moved in the parade; the third featured “tractor driver J. Żukowska from P.O.M. (State Agricultural Machinery Center) Miastko, who completed 133% of the norm,”

⁸ Both depicted a view of the Chrobry Embankment, or in fact, the ‘Hackenterrasse’ from the port side, *Kurier Szczeciński*, February 9–10, 1946. For assistance in dating the photographs, I thank Bartłomiej Smoliński and Jan Iwański from the Facebook group “Enthusiasts of Szczecin History.”

⁹ M. Szymczak, “Dawnych wspomnień czar. Fakty. Anegdoty. Ciekawostki” [The Charm of Old Memories. Facts. Anecdotes. Curiosities], *Kurier Szczeciński*, October 7, 1970, 16. For the reference, thanks to Ms. Paulina Olechowska.

¹⁰ “Pod maską działalności dyplomatycznej – szpiegostwo gospodarcze i wojskowe” [*Under the Mask of Diplomatic Activity – Economic and Military Espionage*], *Kurier Szczeciński*, February 7, 1950.

¹¹ Kałuszyner’s photos were also published after Cieślak joined the editorial office. Signing the authors of the photos was still an exception to the rule.

and the fourth showed ‘Szczecin athletes’ marching in neat rows in identical light outfits.¹² Two days later, four more photos were included.¹³

Mieczysław Kałuszyner was born on December 15, 1920, in Warsaw. Since 1936, he worked at the “Miller Photographic Studio” in Warsaw (9 Żabia Street). In 1940, he found himself in the Soviet Union. In 1942, he was conscripted into a railway battalion. After being discharged from the army in 1943, he worked in a bread factory as a blacksmith, stoker, and then as a photographer in the “Trud” Cooperative in Dzhambul, in the Kazakh Soviet Republic. In 1946, he was repatriated and came to Szczecin, where he was employed as a photographer in the 12th Infantry Division. He left the military in 1947 to become the secretary of the Auxiliary Cooperative of Photographic Materials “Światłocień” at the Provincial Guild of Photographers. He evidently combined this work with photographing for the newspaper. In 1950, he became a photographer at JW 1823, i.e., the Pomeranian Border Protection Brigade. There, he dealt with documenting evidence and fingerprinting, among other things. He left the service in 1957.¹⁴ He then opened his own photographic studio at 81 Jagiellońska Street, which he ran with his wife until his retirement in the early 1990s. He was a member of the Szczecin branch of the Polish Photographic Society from its inception in 1953. He passed away on August 2, 1999.

Another person who photographed for the newspaper was Josefsberg Owados. “A war invalid, wounded during the siege of Leningrad. He managed with difficulty¹⁵. An old, ailing man.”¹⁶ However, he did not work for long, as in January 1950, an advertisement appeared in the newspaper: “Press photo-reporter needed.”¹⁷ Stefan Cieślak responded to the advertisement. He came to Szczecin to visit his sister in 1947 and found work as a photographer documenting the activities of

¹² “1 Maj w Szczecinie” [May 1st in Szczecin, *Kurier Szczeciński*, May 1, 1950.

¹³ “Potężna manifestacja 1 Majowa na ulicach Szczecina” [*Massive May 1st Demonstration on the Streets of Szczecin*], *Kurier Szczeciński*, May 3, 1950.

¹⁴ Archives of the Institute of National Remembrance (hereafter: AIPN), BU 2221/107, Command of the Border Protection Troops in Warsaw, Personal files of Mieczysław Kałuszyner, son of Froim, Personal files.

¹⁵ Cezary Ławrynowicz, “Marzyłem o lataniu. Wybrałem fotografowanie” [I Dreamed of Flying. I Chose Photography], *Kurier Szczeciński*, September 3, 2010.

¹⁶ Interview with Wanda and Stefan Cieślak, December 14, 2009, in the author’s collection.

¹⁷ *Kurier Szczeciński*, January 4, 1950.

the Służba Polsce (Service to Poland) organization.¹⁸ “I photographed the work of the youth labour service, made wall newspapers,” he recalled.¹⁹ It was probably no coincidence that a small photo report on the clearing of rubble in Podzamcze by the youth labour service appeared in “Kurier” in 1949.²⁰ Subsequently, as a collaborator, he took photos of sports events—amateur motorcycle races and Pogoń Szczecin matches.²¹ His first assignment was to create a report on the May 1st parade in 1951.²² His favourite anecdote about “surprises” involved an unexpected explosion of the flash during the presentation of a counting machine in a bank vault. The noise of the explosion, the flash, and the shards of glass caused a very nervous reaction from the armed bank guards.²³ Previously, using a “magnesium flash,” Cieślak was thrown out of a boxing match he was photographing. “The handle [of the flash – editor’s note P.M.] ended with a small container the size of a matchbox, equipped with a flint. You carried magnesium powder in your breast pocket to keep it dry. The camera had to have the shutter completely open (on B). Then you rubbed it... (...) The ring referee stopped the fight and threatened to throw me out of the hall because a cloud of smoke shaped like an atomic mushroom emerged from the magnesium powder. A sea of smoke in which the boxers disappeared, and unable to see each other, fought blindly.”²⁴

¹⁸ Specifically in the political-educational department at the Provincial Command of the General Organization Służba Polsce’ “Stefan Cieślak,” *Morze i Ziemia*, 1981.

¹⁹ Robert Cieślak, “Długi film życia” [The Long Film of Life], *Głos Szczeciński*, March 20, 1997.

²⁰ “Praca kroczy ulicami miasta” [Work Walks the Streets of the City], *Kurier Szczeciński*, September 7, 1949.

²¹ Janina Pieńkowska, “‘Złota’ miłość państwa Cieślaków... do siebie i fotografii” [The ‘Golden’ Love of the Cieślak Couple... for Each Other and Photography], *Głos Szczeciński*, January 30–31, 1999; Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

²² „Szczecin manifestuje w pochodzie 1-Majowym” [Szczecin Demonstrates in the May 1st Parade], *Kurier Szczeciński*, May 2, 1951. The photos were signed “Phot. M. Kałuszyner and S. Cieślak,” so it is impossible to determine who took which. However, the progress was that the photographs were signed at all.

²³ Interview with Stefan Cieślak, January 27, 2010, in the author’s collection; Photojournalists made flash lamps themselves at that time using a piece of aluminium pipe, reflector mirrors taken from wrecked cars or damaged motorcycles. The light source was a 100 W bulb. They often exploded like small grenades and at the least expected moments; Marek Rudnicki, “Legendarny fotoreporter Szczecina (1920–2013)” [Legendary Photojournalist of Szczecin (1920–2013)], *Głos Szczeciński*, June 14, 2013.

²⁴ Cieślak, “Długi film.”

Cieślak was born on August 30, 1920, in Trzebień near Magnuszew on the Vistula River. He grew up in Słubice, where his father was a gardener on the Zamoyski estate. When he was 6 or 7 years old, a Potez airplane made an emergency landing in a field near his home. The sight of the machine being repaired and later taking off made a tremendous impression on the young boy. He knew what he wanted to become in the future.²⁵ As a teenager, he attended a glider course and completed it by obtaining a category A glider pilot's license. A year later, he advanced to category B. In 1937, he graduated from the Commercial School.²⁶ He passed the entrance exams to the Pilot School in Bydgoszcz but was not admitted despite two attempts.²⁷ In 1938, he volunteered for the army and was assigned to a training squadron at the 1st Air Regiment. He flew the RWD-8 and PWS-26 there.²⁸ In August, he began training on PZL P-11c aircraft. In September 1939, the trainees were evacuated to the eastern borders of the Republic. The unit was dispersed near Kovel, and Cieślak returned to his family. As he recalled, during the occupation, he was involved in the Union of Armed Struggle and later in the Home Army, in the air reconnaissance section.²⁹ He adopted the pseudonym "Trafil"³⁰ (which means 'Hit' or 'Struck'). After the front passed, in the summer of 1944, he volunteered for the Second Polish Army. He wanted to be an aviator. Because he had preliminary training, he was eventually accepted and sent to a course.³¹ First in Zamość and from the spring of 1945 in Dęblin and then in Kroczewo, near Modlin. He ultimately did not participate in the war but stayed with the military, continuing his training. In 1947, however, he was removed from flying and, when he refused to retrain as an aircraft mechanic, was discharged from the army. Years later, he learned that this was due to his wartime past—his membership in the Home Army.³²

²⁵ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author's collection.

²⁶ Andrzej Androchowicz, "Stefan Cieślak," accessed April 4, 2023, https://pomeranica.pl/wiki/Stefan_Cie%C5%9Blak.

²⁷ Rudnicki, "Legendarny fotoreporter"; interview with Wanda and Stefan Cieślak, November 24, 2009, in the author's collection.

²⁸ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author's collection.

²⁹ Radom Inspectorate, commanded by 'Helena.' Cieślak mentioned monitoring London radio broadcasts, receiving arms drops, and participating in three sabotage operations; Ławryniewicz, "Marzyłem o lataniu."

³⁰ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author's collection.

³¹ Officers' Aviation School.

³² Cieślak recalled that the problems began with an incident. "The Kroczewo airfield was to receive a concrete runway and was being prepared to receive the first Yak-23 jets. For the first time, we saw this aircraft in photos in *Life* magazine, brought by our colleague from the British embassy.

Indeed, from 1950 to 1953, he was under surveillance by the Sixth Department of the Provincial Security Office in Szczecin for “membership in the BCH and AK; hostile attitude towards the current regime.”³³ In 1953, he was recruited as a secret collaborator under the pseudonym “Arka” (meaning ‘Ark’).³⁴ Both sets of files were purged, leaving only traces in the inventory.³⁵

His adventure with photography began early. He received his first camera from his father when he was 14 or 15 years old. It was a Sidox, “neither a 6x6 nor a small format. Something in between. I started by photographing my family. My first serious challenge was photographing the Mazovian Dukes’ Castle in Sochaczew.”³⁶ His next camera was a Retina-2. During the war, he took photos for forged documents. He learned his skills at a studio owned by a friend’s father in Magnuszew.³⁷ In the military, he developed negatives from so-called photo guns—cameras that documented “hits” on targets. When he joined the editorial office of “Kurier,” he was essentially an amateur in the field of photojournalism, in fact, like almost everyone else in this profession. As he recalled, it was from the editorial secretary that he learned what “perspective” or the “golden line” in framing meant.³⁸ Before his first assignment—and it was very important from the newspaper’s perspective—the May Day parade, he received a brief lecture: “Do it the best you can, and then we will choose something from it.”³⁹

We were caught looking at it, and it almost resulted in the entire group being punished. At that time, few Russians knew about the Yak-23, let alone Poles. It turned out over time that this event had serious repercussions and was recorded in our files.”; Rudnicki, “Legendarny fotoreporter.” Although this information is detailed, it contains an error. The Yak-23 did not exist in 1947. More precisely, it was in the design phase, and its production began only in 1949. Perhaps it was about the Yak-15; On another occasion, Cieślak recalled looking at an album of photos belonging to a pre-September officer; Interview with Wanda and Stefan Cieślak, November 24, 2009, in the author’s collection.

³³ “The files were purged after being stored for 25 years in 1978.” AIPN, Sz 0012/521, Vol. 5, Card Index, Cieślak Stefan, son of Józef.

³⁴ AIPN, Sz 0012/519, Vol. 7, Card Index, Cieślak Stefan “Arka.”

³⁵ Similarly, information about the renewed interest of the Security Service in Cieślak due to his unspecified contact with the American consulate in Poznań in 1970 has not been preserved; AIPN, EAKOI_Sz_7_0323.

³⁶ Interview with Wanda and Stefan Cieślak, November 24, 2009, in the author’s collection.

³⁷ Ibid.

³⁸ As he recalled, he learned the most from the editor-in-chief of *Kurier*, Bolesław Rajkowski; Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

³⁹ Tadeusz Cieślak, “Szczecin w obiektywie. Foto Stefan Cieślak” [Szczecin in the Lens. Photo Stefan Cieślak], manuscript in the author’s collection.

He took 10 negatives at that time and then selected the best photos himself, totalling 200. Cieślak was very nervous about his debut: “It was something terrible for me... beyond my strength. I ran out of film.”⁴⁰

What should a photojournalist be like? “Behave quietly, unobtrusively, do not attract attention if something is happening on stage. Sense the moment and place.”⁴¹ Cieślak compared photographing to hunting. As he recalled, over the years he learned to approach, position himself, lie in wait, “to know when the climax moment is.” “Today [and this was in 1997—editor’s note P.M.] the situation has completely changed. What my wife and I used to do ourselves is now done by a team of people. Life moves faster, and more is happening.”⁴²

During Gorbachev’s visit to Szczecin in 1988, Cieślak decided to emulate the behaviour of Western journalists and prepared a folding ladder for himself. “I climbed onto it to capture the First Secretary of the Central Committee of the Communist Party of the Soviet Union during his walk along Aleja Fontann (Fountain Avenue). As I began to climb, three heavily built security guys grabbed me. My shouting and waving my accreditation card, which they ignored, did not help. I saw Gorbachev approaching, so I started snapping photos furiously while they pulled at my pants and shirt with all their might, and I kept pressing the shutter button. My shirt was in tatters, but it was fortunate they didn’t beat me up. I got the photos.”⁴³ However, this was not his first encounter with security. While photographing for *Służba Polsce* (Service to Poland), Cieślak was sent to Wrocław, where Bierut appeared at a rally on the stadium for the “unification” of youth organizations. Getting too close to Bierut’s car resulted in the intervention of Government Protection Department officers.⁴⁴ He was detained but released the same day. Later, while photographing the reconstruction of a building on Małopolska Street, which later became the headquarters of the Polish Steamship Company, he was detained by UB officers who... forbade him from taking pictures of the building. “In general, walking with a camera around was frowned upon.”⁴⁵

⁴⁰ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

⁴¹ Cieślak, “Długi film.”

⁴² *Ibid.*

⁴³ Rudnicki, “Legendarny fotoreporter.”

⁴⁴ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

⁴⁵ *Ibid.*

Cieślak had his characteristic style—not so much in photography, but in attire. Thanks to this, he was easily recognizable, which facilitated his work. “Everyone knew the leather coat and beret.”⁴⁶ “It’s a normal job, although a tough one. I try to fulfil it as best as I can. I have to produce some material that they are waiting for in the editorial office; they pre-layout the space—I won’t let them down. My colleagues know they can rely on me. I say this quite openly.”⁴⁷

“He liked taking photos and always repeated that only those taken live, without posing, are the real material.”⁴⁸ This did not prevent him from staging a whole host of “events.” Among the community anecdotes are those about “repeating” award ceremonies or monument unveilings because, for various reasons, Cieślak was not there “live.” However, this was not a matter of an outstanding personality of the photojournalist, to whom even “important party officials” did not refuse,⁴⁹ but rather the mechanisms governing the press system in the People’s Republic of Poland. One of the more interesting “staged” photos involved photographing sticks wrapped in parchment, which pretended to be... chickens being sent for export.⁵⁰

Cieślak recalled that until the mid-1960s, the editorial office did not require many photos, and “there was no need for day-to-day photos.” Therefore, he developed films and made prints himself at home. “We received films in a single, hundred-meter length on a large spool⁵¹. We had to wind it onto small spools ourselves. The photographic equipment also had different sizes and its own weight—sometimes we had to carry 14 kilograms...”⁵²

His first camera in professional work was a Zorki. The next one was a Plaubel Makina 6x12. Then came a Rolleiflex received from the Supply Department of RSW P-K-R. His first flash, made in the GDR, weighed about 8 kg.⁵³ In 1979,

⁴⁶ Rudnicki, “Legendarny fotoreporter.”

⁴⁷ “Stefan Cieślak.”

⁴⁸ Rudnicki, “Legendarny fotoreporter.”

⁴⁹ Ibid.

⁵⁰ Cieślak, “Długi film.”

⁵¹ The film was supposed to have a sensitivity of 18 DIN (equivalent to 50 ASA/ISO). It was therefore very low sensitivity; Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

⁵² Cieślak, “Długi film.” In another interview, Cieślak estimated the weight of the equipment at 7 kg. However, there is no doubt that the weight of the cameras, lenses, and equipment—flash lamps and especially the batteries for them—was large, even very large. Cieślak, “Szczecin w obiektywie.”

⁵³ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

he received a Canon with two lenses—a wide-angle and a standard 50mm.⁵⁴ “I worked with one camera. Others had two or three at a time. I had everything set up and prepared. When the moment came, I would take the shot, ‘snap,’ and step aside. If you want—go ahead, now you can do it. Quietly, calmly.”⁵⁵

“He was the type of journalist who wanted to be present at all the most important events. He couldn’t stand officials who tried to forbid him from taking photos. He took them even when he was convinced that he would have to hide the print in a drawer anyway.”⁵⁶

In the summer of 1971, he left “*Kurier Szczeciński*” to join “*Głos Szczeciński*.” The reasons are not entirely clear.⁵⁷ “I lent some photos to ‘*Głos*’ as a favour. Although the department heads agreed to this help, the editorial management held a trial over me. I was very upset by this event and changed my workplace.”⁵⁸ Another time, he mentioned that the reason was that he had “photographed a Soviet ship poorly,” which had docked at the “Ewa” elevator.⁵⁹ In fact, “*Kurier Szczeciński*” published a photo in March 1971 showing the m/s *Iwan Czernych* docked under the Ewa elevator. The bulk carrier indeed did not look impressive. Even the poor-quality print could not mask the fact that it was a worn-out, heavily chipped vessel. However, the photograph was merely an addition to the text, essentially a report, about unloading grain from the Soviet Union. The reader might have been amused by the discrepancy between the words and the image: “The m/s ‘*Iwan Czernych*’ looks dignified against the backdrop of the winter port landscape. The ship glorifies the name of the heroic aviator—Ivan Chernykh—across the seas and oceans of the world.”⁶⁰

⁵⁴ Later, he privately purchased a telephoto lens—180 mm.

⁵⁵ This is not entirely true. During Gorbachev’s visit, Cieślak had two Canons—one with a telephoto lens, the other with a ‘standard’ lens, as can be seen in a photo taken by Sławomir Borek; Interview with Wanda and Stefan Cieślak, December 14, 2009, in the author’s collection.

⁵⁶ Rudnicki, “Legendarny fotoreporter.”

⁵⁷ It is not clear when exactly Cieślak changed editorial offices. According to his account, it was immediately after the photo of the ship was published. In the list of SDP contribution payers, Cieślak was still assigned to *Kurier Szczeciński* in September 1971; Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection; APSz, Collection: Association of Journalists of the Republic of Poland, Szczecin Branch, ref. 3/9, 69.

⁵⁸ Cieślak, “Długi film.”

⁵⁹ A Soviet ship arrived in Szczecin with grain. I always covered every topic thoroughly, taking dozens of shots to choose from. The object looked different from every angle. It wasn’t my fault that the editor-in-chief chose that particular photo, showing the Soviet ship from its less attractive side. Ławrynowicz, “Marzyłem o lataniu.”

⁶⁰ “Złocisty ładunek” (*Golden Cargo*), *Kurier Szczeciński*, March 9, 1971.

Both titles belonged to the Workers' Publishing Cooperative "Press-Book-Movement" (RSW "P-K-R"). And this, formally, belonged to the Polish United Workers' Party (PZPR). Both titles were supervised by the same PZPR department. Both were controlled by the same censorship bodies. However, the Party assigned them somewhat different roles. Both editorial offices were housed in the same building—"Głos" two floors higher. "Kurier," as an "afternoon" newspaper, was supposed to be "lighter" in content and form. "Głos," a "morning" newspaper, belonged to a group of dailies that were official organs of the PZPR Provincial Committees. Hence, for example, in "Głos," full (multi-page) speeches of the Provincial Secretary of the PZPR were published, while in "Kurier," a shortened version was provided. Both titles received top-down instructions on what to publish, when, and in what form. It seems that one of the few areas for sovereign editorial decision was photography. But exclusively at the local level, as the national service was handled by the Central Photographic Agency, which both titles were obliged to use. From the photojournalist's perspective, not much changed. Pay rates were identical, and the equipment was the same because it was assigned from the central distributor of RSW.⁶¹ "Głos" was, however, closer to the PZPR and therefore closer to "ration cards," "allocations," and awards.⁶² In terms of subject matter, there were also not many differences, and it adhered to the current guidelines. In "Głos," there were certainly more "heads" to photograph. These were portrait photos taken "on the spot," in improvised conditions. The biggest problem was not so much taking the photo as properly captioning it. However, there were special situations, such as the order not to photograph the Pope's visit to Szczecin. Cieślak, of course, ignored it but knew that no photo would make it to the newspaper.⁶³

He retired in 1990 but continued to collaborate with "Głos Szczeciński" for another decade. He noticed the changes in the world of photography. He knew he was from a different era, even though he left the profession before the digital revolution. "The modern equipment of younger colleagues gives them complete work comfort, but there are no surprises either..." He passed away on June 5, 2013, in Szczecin.

⁶¹ For example, in the 1980s, Cieślak received a Canon. CAF photojournalists had the same equipment.

⁶² Neither Wanda nor Stefan Cieślak ever joined the PZPR.

⁶³ *Głos Szczeciński* only published photos approved in Warsaw and distributed by CAF with the order to publish from the Press Department of the Central Committee of the PZPR.

Cieślak recalled that during his professional career, “he published about half a million photos, although he took ten times more.”⁶⁴ A significant portion of the photos was “borrowed” in the late 1960s by the Provincial Committee of the PZPR from the “Kurier” archive and was destroyed during the fire of the Provincial Committee building in December 1970.⁶⁵ The vast majority of the preserved collections—about 28,000 frames—were transferred to the Pomeranian Library.⁶⁶

Cieślak was replaced at “Kurier” by Aleksander Wituszyński,⁶⁷ the son of Andrzej Wituszyński, a photojournalist for the Central Photographic Agency (CAF). He was only 18 years old at the time. He was born on February 2, 1953, in Szczecin. He graduated from the Adult General Secondary School. He was not an outstanding student; he received one grade for all subjects: “satisfactory.” In October 1970,⁶⁸ he became a photo lab technician at the editorial office of “Głos Szczeciński,” and by April 1971, he became a photojournalist at “Kurier Szczeciński.”⁶⁹

He worked there for only two years. “During his work, he was repeatedly punished for not properly fulfilling his duties.” Among other things, he received a reprimand for the way he photographed the so-called Tournament of the Best. The event lasted three days, but Wituszyński took only a few photos on the first day.⁷⁰ Wituszyński himself considered the work in the editorial office difficult:

⁶⁴ Rudnicki, “Legendarny fotoreporter.”

⁶⁵ Andrzej Androchowicz, “Stefan Cieślak,” accessed April 4, 2023, https://pomeranica.pl/wiki/Stefan_Cie%C5%9Blak.

⁶⁶ The author of this text, in cooperation with the Pomeranian Library, scanned the entire collection. The collection is not complete but very extensive and extremely interesting. For example, from the first “official” assignment, which was the May Day parade in 1950, three frames of 6x6 negative format have been preserved. From 1951—15 frames. Next are photos from the parade in “1955” (in fact, these are the same frames as from 1951, only in the format of positive contact prints—28 frames), 1956 (20), 1957 (20), 1961 (again contact prints—32 frames), 1962 (64), 1963 (42), 1964 (118), 1965 (36), 1966 (130), 1968 (168), 1969 (139), 1970 (106), 1973 (63), 1974 (145), 1975 (67), 1976 (79), 1977 (98), 1978 (99), 1979 (8), 1985 (7). The entire collection comprises about 28,000 photographs.

⁶⁷ For more on Andrzej “Witusz” Wituszyński, see: Paweł Miedziński, “Szczeciński Oddział Centralnej Agencji Fotograficznej 1970–1991” [Szczecin Branch of the Central Photographic Agency 1970–1991], *Przegląd Zachodniopomorski*, 2 (2019).

⁶⁸ More precisely in the “Szczecińskie Wydawnictwo Prasowe” [Szczecin Press Publishing House].

⁶⁹ AIPN, BU 0010/62, Vol. 1, *Request to prepare a candidate for a secret collaborator*, September 24, 1976, p. 5. According to the personal files of RSW “Prasa–Książka–Ruch,” Wituszyński started working at *Kurier Szczeciński* on June 1, 1971. Archives of New Records (AAN), 1888/9214, Personal files of Aleksander Wituszyński.

⁷⁰ AIPN, BU 0010/62, Vol. 1, p. 49.

“I was the only one, and everyone wanted something. I also had to develop films and make prints myself. Despite this ‘stress,’ the work fascinated me.” At that time, he used the editorial Rolleiflex. The film had 12 frames. Six frames had to be enough for one published photo. “There were always problems with films. Once, there was nothing in the warehouse [of the Workers’ Publishing Cooperative Press-Book-Movement—editor’s note P.M.] except some expired film—interestingly, Kodak. No one knew its sensitivity. I used this film to photograph an important academy. The photos didn’t turn out. I got a reprimand from the editor-in-chief.”⁷¹ At that point, he started photographing with a 35mm Exakta, which met with ironic comments. Only the 6x6 format was considered “professional.”

In February 1973, he received a termination notice, which was subsequently withdrawn due to being called up for compulsory military service (1973—1975).⁷² In the army, “at first, they made me drag cannons,” but he was quickly reassigned to decorate the Officers’ Club, which resulted in, among other things, a permanent pass to the city. After some time, he was sent to the newspaper “*Żołnierz Polski Ludowej*” as a photojournalist. “At 4 p.m., I would change into civilian clothes and go to the city. Once, I did a report titled ‘Complete the march.’ At the end of this event, I had to take photos because the faces were so tired, contorted. One was pulling the other because he had collapsed from exhaustion. The effect was strong because I took the photos with a telephoto lens. They published three photos, which was some kind of miracle because the army was always shown as smiling.”⁷³ He received an award for this at the OKFP.⁷⁴ “My interest in the army was limited to surviving.”

Since April 1975, he was a photojournalist for “*Wiadomości Zachodnie*.”⁷⁵ In October 1976, he was recruited to collaborate “on the basis of compromising materials” and took on the pseudonym “Gienek.”⁷⁶ During his collaboration, he provided 13 written reports. In October 1978, he was dismissed from his job

⁷¹ Interview with Aleksander Wituszyński, April 26, 2023, in the author’s collection.

⁷² He served in JW 3459, which is the 41st Mechanized Regiment in Szczecin.

⁷³ Interview with Aleksander Wituszyński, April 26, 2023, in the author’s collection.

⁷⁴ National Press Photography Competition.

⁷⁵ AAN, 1888/9214, Personal files of Aleksander Wituszyński.

⁷⁶ These involved female nudes, specifically the accusation that Wituszyński photographed an underage girl. He was threatened with “criminal and official liability.” “However, we can refrain from this if you express a willingness to assist our authorities for rehabilitation.” If Wituszyński denied it, the next stage of the blackmail was to threaten imprisonment for providing false information on the personal questionnaire regarding his education. AIPN, BU 0010/62, Vol. 1, pp. 23–27;

for disciplinary reasons, and thus the SB lost interest in him. After being dismissed from the press, he worked odd jobs. However, in the spring of 1980, the SB remembered him and renewed contacts, planning to place him “in the Szczecin anti-socialist group.” Wituszyński, however, avoided engagement. When attempting to arrange another meeting with an SB lieutenant, he disappointed them. It turned out that “Gienek” had fled to the West.⁷⁷ Since then, he has been listed in the “deserters” file.⁷⁸

In the West, Wituszyński took on various jobs. He changed his plan to go to Australia for a long stay in West Germany. He worked in construction and repaired pianos. With the first money he earned, he bought a camera and tried to do photojournalism. He sent his photos to various editorial offices, but without success. In the early 1990s, he briefly worked as a photo correspondent for the weekly “Wprost.”⁷⁹

From the spring of 1973, Zbigniew Jodkowski began working as a staff photojournalist at “Kurier Szczeciński.” He worked diligently for years, creating a vast archive. One of the few incidents that happened to him was being detained by the Citizens’ Militia during the riots that took place on May 3, 1983. He was given a “disciplinary talk” and released.⁸⁰ However, the photos were lost. He was a fan of technology and cameras: “He knew everything about them. His technique was excellent.”⁸¹ He also often took nudes.

Wituszyński made a written statement regarding the nudes: “This year, I took pictures of girls who were not fully dressed several times, i.e., nudes. These photos were taken outdoors near the highway and Głębokie in the presence of Zbigniew Jodkowski and my wife. The models were my wife’s friends, who, knowing the non-commercial purpose of these photos, agreed to pose. I treated photographing as improving my photographic skills.” AIPN, BU 0010/62, Vol. 1, pp. 37–38; Years later, Wituszyński recalled: “They found KOR materials in my desk at the editorial office. They found them and started blackmailing me. The nude thing was some nonsense. Complete nonsense. I did take nudes, even published them on the last page [of ‘WZ’—editor’s note P.M.]. They asked me about various people, journalists. I told them stories. One true story was when I talked about embezzlement in a PGR that I had heard about from someone. But that was more out of a sense of civic duty.” Interview with Aleksander Wituszyński, April 26, 2023, in the author’s collection.

⁷⁷ Wituszyński took advantage of the opportunity to go on a foreign trip by PŻB ferry to Denmark. After disembarking, he did not return to the ship. AIPN, BU 0010/62, Vol. 1, Official note, January 6, 1981, p. 59.

⁷⁸ AIPN, Sz 0011/2142, Vol. 18, *Codename “Seekers” object file*. Materials regarding operational control of individuals who refused to return to the country, pp. 652–656.

⁷⁹ Interview with Aleksander Wituszyński, April 26, 2023, in the author’s collection.

⁸⁰ AIPN, EAKOI_Sz_10_4_0576.

⁸¹ Interview with Jerzy Udro, April 17, 2023, in the author’s collection.

In the 1970s, he was suspected by the SB of “creating an illegal organization” and was investigated along with his brother Wojciech in the “Gunsmith” case.⁸² It was determined that they were collecting weapons, but not with the aim of overthrowing socialism by force. Their contacts with ROPCiO were considered passive and social in nature. In 1979, they were given a “warning talk,” and their weapons—rendered unusable—were confiscated.⁸³ In exchange “for the lack of consequences,” they were recruited. Jodkowski then took on the pseudonym “Adam.” However, by February 1981, he was “eliminated” from the network of secret agents due to his refusal to cooperate.

“He was a perfectionist. He took technically excellent photos, which he generally did not show. I don’t know why. He didn’t brag, but he took really excellent photos.” “He had a saying—when the editorial office pressured him for quicker photos—that there was no resolution from the Provincial Committee of the PZPR on making the chemicals work faster.”⁸⁴

After leaving “Kurier Szczeciński” in 1990, he ran his own photography business. He died tragically on May 4, 2006. Prior to that, he destroyed his entire archive.

“Głos Szczeciński”

On June 19, 1947, the first issue of “Szczeciński Głos Ludu” was published, which was essentially a variant of the KC PPR organ — “Głos Ludu.”⁸⁵ This daily newspaper transformed into the intended “Głos Szczeciński” in 1949. The first signed photo in the paper was published in August 1947 and, according to the caption (since the print quality was very low), depicted the renovation of a building on Piastów Avenue for the future Maritime School. The author was signed as “J. F. Świtez.”⁸⁶ However, it was the norm not to sign photographs. There were more photos than

⁸² AIPN, Sz 0012/521, Vol. 11, *Archival inventory of the II KWMO files in Szczecin from no. 11665 to no. 12852*.

⁸³ AIPN, EAKOI_Sz_10_4_0576.

⁸⁴ Interview with Sławomir Borek, July 20, 2010, in the author’s collection.

⁸⁵ Kozłowski, “Środki,” 19.

⁸⁶ *Głos Szczeciński*, August 27, 1947. Another photo with this signature was published on September 24. It appears to have been a journalist illustrating his own text with an authored photo.

in “Kurier,” especially those depicting Szczecin. From 1948, Zenon Dmochowski became the staff photojournalist.⁸⁷ Captions under his photos appeared only in 1956.

Zenon Henryk Dmochowski was born on April 7, 1927, in Warsaw. In 1943, he graduated from the Mechanical Gymnasium of R. Wolfram in Warsaw, obtaining a journeyman’s diploma in locksmithing (small high school diploma) while simultaneously attending an underground infantry officer cadet school.⁸⁸ He took a job at the Frontreparaturbetrebe BMW/Junkers “Juno” (a wartime repair facility for BMW and Junkers aircraft engines) in Okęcie (an area in Warsaw, Poland). During his activities in the underground (Home Army), he adopted the pseudonym “Mest” (which means ‘Revenge’ in Polish). He fought in the uprising, where he was wounded and promoted to the rank of second lieutenant. During the fighting, he was awarded the Cross of Valour (in 1944).⁸⁹ After its fall, he was taken prisoner and sent to Stalag XIA in Altengrabow and later as a forced labourer to a tank factory in Kirch Kieser, where he worked as a crane operator.⁹⁰ In June 1945, he returned to the country and became a driver’s assistant in a small private factory near Warsaw. Until March 1946, he served in the military (he finished as a lieutenant). After his service, he settled in Szczecin. He was listed in the registry of disclosed members of the AK (“Parasol”) in September 1945.⁹¹ From 1946 to 1948, he worked at the county office in Szczecin, then for a year as a draftsman at the Synthetic Fiber Industry Design Bureau, which he combined with journalistic practices.⁹² In 1948, he passed his high school exams at an evening school and in 1954, he completed the “journalism school” at the Association of Polish Journalists.⁹³ “I was recruited

⁸⁷ “Dmochowski Zenon Henryk,” accessed May 25, 2024, <https://dziennikarze.szczecin.pl/lek-sykon-dziennikarzy/item/43-dmochowski-zenon-henryk>.

⁸⁸ AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, personal questionnaire, November 2, 1960, no page.

⁸⁹ According to the survey, he had the following decorations: Cross of Valour, Medal for Warsaw, Victory and Freedom Medal, Grunwald Badge, X-Lecia PRL Medal, Silver Cross of Merit, Silver Pomeranian Griffin, Millennium Badge. AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, Service Opinion, February 11, 1970, no page.

⁹⁰ AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, personal questionnaire, November 28, 1951, no page.

⁹¹ AIPN, BU 2459/1, Card Index, “Dmochowski Zenon.”

⁹² AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, no page.

⁹³ As he recalled: “When I applied for the Journalism School at SDP in Warsaw in 1953, initially they didn’t want to send me there. However, I was added as an external candidate to the already qualified ‘contingent’ from Szczecin. (...) During the entrance exam in Warsaw, I was grilled for quite a while, being asked tricky questions like: What is the difference between Leninism and

to work at ‘Głos Szczeciński’ by my scout leader from ZHP, Józek Baran. He liked my first article, published in the school one-day paper ‘Młoda Myśl,’ which was a memoir from the Warsaw Uprising. By 1948, I was already a full-fledged journalist, verified by the then Union of Journalists of the Republic of Poland — one of a five-member team creating ‘Głos.’ My rapid journalistic career was, in a sense, an extension of my equally rapid military career. I was prematurely mature and childish at the same time. Sometimes overly confident, other times too shy.”⁹⁴ According to personal records, Dmochowski worked at the editorial office of “Głos Szczeciński” from April 26, 1948. “As an employee, he performed his duties diligently, showing much energy and initiative until a car accident (...) afterward, he worked less regularly and efficiently, more slowly, often failing to meet deadlines for commissioned work. However, the quality of his work did not deteriorate; in fact, it showed improvement recently.”⁹⁵ A cryptic note in the records read: “Since the accident, he was considered somewhat unbalanced, as suggested by his somewhat unpredictable speeches at party and editorial meetings.”⁹⁶ Could it be that he was saying what he really thought at that time? “He was active in the field of photography, participated in many exhibitions, and co-organized them, achieving artistic success.” Initially, he seems to have been a technical editor, then a wire editor, city section editor, head of the Koszalin edition, party section editor, and finally maritime section editor.⁹⁷ In 1955, he became exclusively a photojournalist.

From 1957 to 1960, he was the head of the Szczecin branch of “Panorama Północy.”⁹⁸ In 1960, he was involved in a car accident, which resulted in a concussion. He was on leave for several months. He did not want compensation for the workplace accident, as he later explained, “it would be unworthy of a true

Luxemburgism? I honestly replied, ‘I don’t know,’ and immediately added, ‘That’s why I am knocking on your hearts, so you can teach me.’” Zenon Dmochowski, „Powołanie na pisarza,” in *Słowem i piórem*, edited by Tadeusz Białecki (Szczecin: Stowarzyszenie Dziennikarzy Rzeczypospolitej Polskiej, Szczecin Branch, 1996), 131.

⁹⁴ Dmochowski, “Powołanie,” 130.

⁹⁵ AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, Service Opinion, February 11, 1970, no page.

⁹⁶ AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, personal questionnaire, November 28, 1951, no page.

⁹⁷ AAN, 1888/1443, *Personal files of employees of RSW “Prasa–Książka–Ruch,”* Dmochowski Zenon, personal questionnaire, November 28, 1951, no page.

⁹⁸ Dmochowski, “Powołanie,” 70.

communist, who can earn a living.”⁹⁹ “I returned to the editorial office wanting to prove that I was completely healthy, working ‘at increased capacity’... As it turned out in the following years, I was not yet as healthy and had not recovered from the accident as I thought, because, among other things, as a result of post-traumatic mental disorders, I fell into increasingly severe conflicts with those around me. Family, editorial, and party—ending in 1968 with a simultaneous triple divorce: from my wife (after 12 years of marriage), from the editorial office (after 20 years of work), and from the party (after 22 years of membership).”¹⁰⁰

At the end of 1967, he was “dismissed from the editorial office and expelled from the party as a result of a court sentence for immoral acts with a minor.”¹⁰¹ From 1969, he was on a pension.¹⁰² The Security Service noted his contacts with members of the Szczecin ROPCiO (Movement for Defence of Human and Civil Rights) and, as a result, conducted surveillance on him. It was discontinued when it was determined that the contact was a one-time occurrence.¹⁰³ He was a bibliophile, reportedly having gathered five thousand volumes in his home library.¹⁰⁴ Years later, he was one of the few who could admit to having flirted with Marxism-Leninism. “In the editorial office, when I argued: ‘I wrote this because that’s how it was and that’s what I was told,’ the counter-argument was usually: ‘Comrade, you are supposed to write not how it was, or what you were told, but how it should be and what they should have said! The Party entrusted you with the role of a writer—an engineer of human souls.’ (...) I admit that ‘being called a writer—an engineer of human souls’ impressed me greatly. Not to mention the salary, which was 200% higher than at the Design Bureau (...). Initially, I framed and hung a portrait of Lenin above my desk, on which I later began writing his recommendations, such as: ‘Speak the truth bluntly, and the truth must not depend on whom it is supposed to serve.’”¹⁰⁵

⁹⁹ AAN, 1888/1443, *Personal files of employees of RSW “Prasa-Książka-Ruch,”* Dmochowski Zenon, Copy of letter dated April 13, 1970, no page. Dmochowski joined the PPS in 1946 and then the ZMP in 1948. In 1951, he became the chairman of the ZMP circle in the Szczecin branch of RSW “Prasa.”

¹⁰⁰ Ibid.

¹⁰¹ AIPN, EAKOI_BU_1_99_3708.

¹⁰² AIPN, EASz 178802, Passport files.

¹⁰³ Operational Verification Case “Negatyw.”

¹⁰⁴ Dmochowski, “Powołanie,” 129.

¹⁰⁵ Ibid.

After journalism school, however, he didn't write, but photographed. "I was a sought-after photojournalist. I did all the lab work myself. My photos were published in various publications, magazines, and albums. They were eagerly bought by parents of school children, preschoolers, and even young artists from various ballet or music circles. I earned more from so-called commissioned work than from press photos, which were very poorly paid in the People's Republic of Poland. Just from selling prints of Khrushchev's visit to Szczecin, I made over 15,000 zlotys! My work required me to move quickly from place to place. Sometimes, I had to go all the way to Poznań for photographic paper and chemicals. In a sense, albeit on a small scale, I was a precursor of today's young businessmen [the text was written in the early 1990s—editor's note P.M.]. I paid for it with sinusitis (year-round motorcycle riding) and a road accident while driving my first car from Poznań—a used IFA modelled after the old DKW. I had a concussion, was unconscious for a month, and developed post-traumatic personality disorder. Two years later, after completing a large commission for the Szczecin Shipyard and borrowing money from my family, I was driving a Moskvitch 407!" Dmochowski linked his departure from "Głos" with Baran's dismissal from the position of editor-in-chief. In 1981, he was a reporter for the bi-weekly NSZZ Solidarność "Kwadrat."¹⁰⁶ He passed away on December 20, 2002.

Marek Czasnojęc succeeded Dmochowski. He was born on October 14, 1942, in Trakai, Vilnius Region. He became interested in photography as a child. At the age of 10, he took a photo of a ship ("Olimpia"), which was published 20 years later.¹⁰⁷ His adventure with photography began in the photographic studio of his friend's parents. However, he initially envisioned his future with the sea. He was on the Polish national sailing team in the "Junior" category (Słonka class).¹⁰⁸ From 1961 to 1966, he sailed on (long-distance) trawlers of the Szczecin fishing enterprise "Gryf." As a fisherman, he met journalists covering maritime topics—Andrzej Babiński and Henryk Mąka. This brought him closer to editorial work. In 1968, he started collaborating and later working as a photojournalist in the editorial office of "Głos Szczeciński." In 1974, he began collaborating with the illustrated weekly "Czas," and a year later, additionally with the monthly "Morze" and the internal bulletin of Polish Steamship Company—"Bryza." This led him to leave

¹⁰⁶ "Dmochowski Zenon Henryk," accessed May 25, 2024, <https://dziennikarze.szczecin.pl/leksykon-dziennikarzy/item/43-dmochowski-zenon-henryk>.

¹⁰⁷ Interview with Marek Czasnojęc, May 10, 2023, in the author's collection.

¹⁰⁸ Ibid.

“Głos.” After the closure of the weekly “Czas” during martial law, he had a one-year break. He used this time for a voyage on the sailing ship “Dar Młodzieży.” Then he started working at the newly established Gdańsk weekly “Wybrzeże.” He has continued to collaborate with various publications in the country, including Arkady, Polish Agency “Interpress,” and KAW. He is the author of numerous albums on maritime and regional topics.

He specialized in colour photography at a time when it was a technically very difficult art.¹⁰⁹ In 2016, the photojournalist was honoured with the honorary title of Ambassador of Szczecin,¹¹⁰ and in 2021, he received the “Pro Arte” award from the Marshal of the West Pomeranian Voivodeship for outstanding achievements in the field of culture. Until 1998, he was an ordinary member of the Association of Polish Art Photographers.

“Wiadomości Zachodnie” (1960–1981)

In 1960, the weekly „Wiadomości Zachodnie” was established based on „Gazeta Spółdzielcza.” It was aimed at rural residents and focused on topics such as individual farms, production cooperatives, state farms (PGRs), youth organizations, etc. In 1967, its publisher became RSW “Prasa” (Workers’ Publishing Cooperative ‘Press’).

When the weekly was established, its photojournalist was Andrzej Wituszyński “Witusz.” When he moved to CAF, he was replaced by Stefan Pleśniarowicz, and when Pleśniarowicz moved to KAW, Aleksander Wituszyński took over the position in April 1975. He worked at the magazine until 1978, but his photos continued to appear for another year. For the younger Wituszyński, “WZ” was a “paradise”: “Complete freedom, little work.”¹¹¹ They paid for photo reports, not just individual photos. The magazine’s profile focused on rural issues and covered the area of three voivodeships. In the editorial office—operating within the RSW conglomerate—he had access to a company-issued Canon F-1 with a complete set of lenses: 24, 35, 50, 135, and 200.

¹⁰⁹ The development process was complicated and expensive. As Czasnojć recalled, a 12-frame film in a foreign currency store cost 12 USD, while a 0.75-liter bottle of whiskey cost 1.10 USD. Interview with Marek Czasnojć, May 10, 2023, in the author’s collection.

¹¹⁰ “Marek Czasnojć,” accessed May 25, 2024, https://pomeranica.pl/wiki/Marek_Czasnoj%C4%87.

¹¹¹ Interview with Aleksander Wituszyński, April 26, 2023, in the author’s collection.

Another person associated with the magazine was Sławomir Borek. He was born on October 21, 1956, in Szczecin. His father worked at the Railway Projects Bureau, and his mother was a craftswoman who ran her own business producing painted fabrics. “I became a photographer basically by accident. There was always a camera at home. In high school, I had a crush on the daughter of a photojournalist (though I didn’t know it at the time), Stefan Pleśniarowicz. It was through him that I came into contact with professional photography.”¹¹² Borek graduated from General Secondary School in Szczecin. Pleśniarowicz encouraged him to try photographing himself and to apply for a trial at the editorial office of “Wiadomości Zachodnie.” The trial went well, and he was accepted. The first success came quickly. The photo “Birth of a Bison” in the Wolin National Park, taken with a Zenit ES Fotosnapper, was published in several newspapers and weeklies. This guaranteed him a job. He started working at the editorial office in March 1980. “There wasn’t much work. You would go out into the field for two or three days, and the material would be enough for three issues. I worked three days a week. Besides that, I made extra money, hung out at the editorial office, and enjoyed the social life, both photographic and non-photographic discussions.” He was self-taught. “I was never technically proficient.” What mattered most was what he captured in the photo, not whether the lines were perfectly straight. “I was learning.” Mieczysław Kaczanowski, then deputy editor-in-chief, “took me under his wing. He judged the photos, saying this one is good, this one is not, and explained why. I had an eye. I could photograph situations that later turned out to be pictures that spoke volumes. Sometimes unconsciously.”¹¹³

After the shutdown of “Wiadomości Zachodnie” during martial law, he was left without a job. In the meantime, he completed a television operator course organized by the Szczecin TV Centre, after which he worked part-time as an operator until 1989.

When the new socio-political weekly “Morze i Ziemia” was established, Borek immediately became its full-time photojournalist. “It was a weekly with a completely different profile. The work was completely different. Often, I would receive a text to read, for which I had to create an illustration. So, I would come up with a photo. This did not apply to all texts, of course, only the major ones.

¹¹² Interview with Sławomir Borek, July 20, 2010, in the author’s collection.

¹¹³ Ibid.

Sometimes, I also had to do a so-called ‘headshot’.”¹¹⁴ “I had the nickname ‘Senior Reproducer’ because for the first few issues, only my reproductions from newspapers, books, and illustrations from the museum were used. And everywhere, it was signed: Reproduction by S. Borek.”

He worked there until the end of 1989. Working at the weekly was not associated with the stress caused by the urgent need to deliver a photo. There was time for developing and making prints, which he did himself. Many excellent photos and interesting photo reports were created during this period. One of the most poignant ones depicts disabled children from an orphanage in a devastated “amusement park.”

He then founded a company and engaged in advertising photography. “I won’t lie, we worked for large companies. It was a huge adventure, a huge amount of work. Our clients competed with giant Western corporations.”¹¹⁵ In the 2000s, he collaborated with the press again, this time with the daily “Kurier Szczeciński” and “Puls Biznesu.” The times had changed, and there were no longer any full-time positions. Each photojournalist ran their own business and worked with their own equipment. He appreciated the advantages of digital photography, but in his opinion, it “killed the spirit.”¹¹⁶ The tension when you waited to find out whether “the shot made it into the frame” or if you failed to capture the scene.

The profession of a photojournalist carried occupational risks. “Once, I went to photograph people drinking beer at the ‘Turzyn’ marketplace. And I did photograph them. When I pressed the shutter button, a bottle flew past my head.” On another occasion, during the world championships in frying pan throwing, he recalled that if he hadn’t ducked, he would have been hit in the head with a frying pan. He recalled working on a photo report about the fall of the Berlin Wall as a significant experience.

The Szczecin SB received a letter from investigators of the Military Internal Service: “The photojournalist of the Szczecin weekly ‘Morze i Ziemia,’ citizen Borek, displays decidedly negative attitudes towards the state and the party. He runs a photography club at the Pomeranian Dukes’ Castle in Szczecin, during which he negatively influences the participants. Among other things, citizen Borek made a photo report from the May Day 1983 demonstration organized by the political

¹¹⁴ Ibid.

¹¹⁵ Ibid.

¹¹⁶ Ibid.

underground. He distributed photos and slides from this gathering at one of the photography club meetings by disseminating prints from this ‘event.’”¹¹⁷

A significant portion of the negatives from his work at “Morze i Ziemia” has been preserved. Unfortunately, some were destroyed when the darkroom was flooded, resulting in the loss of most of the photos from the papal visit to Szczecin in 1987. What remains are several thousand frames covering very diverse aspects of society’s life in the 1980s and 1990s, from “Miss Polonia Natura” and martial law riots to portraits of criminals sentenced to death.

He was an artist striving for perfection, a quality evident in his archive. He didn’t skimp on film; the motto “One film—two subjects” was foreign to him. With Borek, it was exactly the opposite, as he took dozens of shots of a model in a studio session. It might seem that the shots were identical, but in reality, each was different in some way.

He considered “The Peasant” his best photograph. „We were on a report with Zbyszek Kuczkowski for ‚Wiadomości Zachodnie.’ Near Koszalin, we noticed a peasant sowing by hand. We stopped our editorial Volga; my colleague conducted the interview, and I photographed him.”¹¹⁸ Since 1979, Borek had been a member of the Szczecin Photographic Society.

In the 1960s and 1970s, Wanda Cieślak also published her photographs in the press. Initially, she worked in the “Służba Polsce” organization, first in Kluczewo and then in Szczecin. Her future husband arranged her promotion.¹¹⁹ He also “pulled” her into the profession. At first, she helped him develop films, then she did it for him, and the next step was photographing.¹²⁰ Initially, she took production photos for the Operetta. “I would go to the final rehearsal, and by 6 p.m., the photos were already hanging.”¹²¹ The collaboration lasted nearly five years. “I was lucky that Zeniu Dmochowski, a photojournalist for ‘Głos Szczeciński,’ was obsessed with playing cards. When he had the opportunity to play a game, no one could make him leave work. Then some journalists would call me jokingly saying: ‘photographic emergency...?’ I would grab the camera and run.”¹²² Whether this was actually the case is hard to determine. For the next 20 years,

¹¹⁷ AIPN, Sz 0010/804, *Official Note*, January 25, 1984, 56.

¹¹⁸ Interview with Sławomir Borek, July 20, 2010, in the author’s collection.

¹¹⁹ Pieńkowska, “‘Złota’ miłość.”

¹²⁰ Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

¹²¹ Interview with Wanda and Stefan Cieślak, December 14, 2009, in the author’s collection.

¹²² Pieńkowska, “‘Złota’ miłość.”

photos by both Wanda and Stefan Cieślak were published in the same issue. In the editorial office, there was a division of roles. Wanda mainly photographed the countryside, state farms (PGRs), villages, and small towns, while Stefan covered the provincial capital. “She is always present where ‘something’ is happening in this field, whether it is the thousandth pig raised on some PGR or an exemplary farmer. You have to be everywhere and capture what might seem like small situations, moments, quiet events, and human achievements. Besides, as they say, Wanda Cieślak collaborated with numerous editorial offices: ‘7 Dzień Tygodnia,’ ‘Chłopska Droga,’ ‘Głos Szczeciński,’ ‘Kurier Szczeciński,’ ‘Panorama Północy,’ ‘Rolnik Spółdzielca,’ ‘Wiadomości Zachodnie.’ She sometimes replaced her husband at the ‘Pogoń’ stadium, which didn’t necessarily please some fans who believed she would bring bad luck to the Portowcy. She has covered all the roofs from which she photographed the city’s panorama.”¹²³ Cieślakowa made up for her formal shortcomings with cleverness. Initially, she did not have a journalistic position, and thus, no passes, accreditations, etc. “Stefan once sent me to the Repair Shipyard. I didn’t have a pass, but I happened to have a small radio with me. A woman at the gatehouse. I talked to her about cooking, children, men. And she let me in [with the excuse that one of the workers was repairing the radio — editor’s note P.M.]. I took the photos.” Over time, she completed her education, obtaining a photographer’s diploma.

Wanda Cieślak, born on September 5, 1930, in Aulnay Sos-Boys, France. She returned to Poland with her parents in 1939. She survived the occupation in Pleszew. She arrived in Szczecin in 1948. She passed away on May 14, 2018, in Szczecin.

“Jantar”

The magazine “Jantar”—“The Weekly of Young People of the Coast—The Magazine of the FSZMP” was one of the socio-cultural weeklies established by a decision of the Press Bureau in 1957.¹²⁴ In the magazine’s masthead, it was stated that it was intended for youth (students) and was officially associated with the Federation of Socialist Youth Unions of Poland, an organization formed in 1973.

¹²³ “Stefan Cieślak.”

¹²⁴ Andrzej Buck, “Czasopisma literackie młodych i dla młodych w Polsce (1944–1970),” part 1, *Rocznik Historii Prasy Polskiej* 2 (2019): 86.

Despite the magazine being highly rated in internal analyses, martial law led to the title's liquidation.¹²⁵

It was the first regional magazine for youth in Poland. It encompassed three editorial centers: Szczecin, Koszalin, and Gdańsk. "Jantar" was published from January 2, 1972 (continuing the numbering from issue 713) to December 6, 1981 (issue 1206).

In the first issue, a photo report by Maciej Jasiocki was published.¹²⁶ Compared to the previous title, the editorial team allocated slightly more space for photography. The print quality—both of the paper and ink—remained consistently low. After a few weeks, photo reports by Jerzy Undra and Tadeusz Wituszyński appeared.

From 1973, the full-time photojournalist for the magazine was "Tadeusz Wit," or Tadeusz Wituszyński, the third member of the "Wituszyński clan."¹²⁷ In the 1970s, the magazine was characterized by rich illustrations. In principle, there was a photograph on every page. Each issue featured a photo report, mainly by "Wit." It always occupied the centre spread and consisted of about seven photos. Their themes were diverse, indicating a wide scope for creative initiative for the photojournalist. Of course, this was within the framework of the political correctness of the Gierek era. Thus, one could find photo reports on a trip to Helsinki,¹²⁸ the battle with the "winter of the century,"¹²⁹ motocross,¹³⁰ "stadium life,"¹³¹ the Peace Race,¹³² port work,¹³³ etc. Culture, art, and society developed, manifesting their connection with the authorities,¹³⁴ and the authorities with society.¹³⁵ Wit sailed on a fishing boat,¹³⁶ travelled by ferry to Finland, and by car to East Germany.¹³⁷

¹²⁵ State Archives in Szczecin (APSz), 858/3801, *Remarks on the journalistic and organizational activities of the "Jantar" editorial office from January 1, 1977, to April 30, 1978.*

¹²⁶ "BARKA która łowi," *Jantar*, January 2, 1972.

¹²⁷ The "Clan" included Andrzej "Witusz" Wituszyński, his two sons—Aleksander and Tadeusz—and Andrzej's brother—Edward Wituszyński (1831–2007), a long-time editor of *Kurier Szczeciński*.

¹²⁸ "Targ przed pałacem," *Jantar*, January 7, 1979.

¹²⁹ "Byłe do wiosny," *Jantar*, January 4, 1979; „...a jednak najpewniejszy,” *Jantar*, January 21, 1979; „Przeciw lodom,” *Jantar*, January 28, 1979.

¹³⁰ "Błotocross," *Jantar*, March 25, 1979.

¹³¹ "Pogoń–Odra 1:0," *Jantar*, April 8, 1979.

¹³² "58,5 kilometra," *Jantar*, June 3, 1979.

¹³³ "Okno na świat," *Jantar*, June 24, 1979.

¹³⁴ "Nasze orły," *Jantar*, September 9, 1979.

¹³⁵ "Delegat," *Jantar*, December 16, 1979.

¹³⁶ "Wielkie polowanie," *Jantar*, September 16, 1979.

¹³⁷ "Pokój–przyjaźń–współpraca," *Jantar*, September 16, 1979.

The style adopted by the editorial team was often characterized by publishing only photos, without descriptions or comments. Sometimes, there was a general indication of where the photo report was taken, for example, at the Technical and Vocational Chemical School named after the Śniadecki Brothers in Szczecin.¹³⁸ This was a rather risky concept because it was impossible to prepare a photo report every week with sufficiently expressive photos that a picture would be worth more than a thousand words. Many of these photos were, in fact, schematic. On the other hand, others were supplemented with descriptions of several sentences.¹³⁹ The overall approach was in the convention of the “propaganda of success” attributed to the Gierek era: “So that Poland may grow in strength and people live more prosperously.” The photos depict tidy farmyards equipped with modern equipment,¹⁴⁰ hardworking workers using new technologies, diligent students in modern laboratories. “Wit’s” photo reports were of varying quality. Many were done quite formulaically, without much effort. Others—a few—were created over some time and required more engagement.

Tadeusz Wituszyński was born on November 18, 1951. In 1971, he graduated from the Chemical Technical School named after the Śniadecki Brothers in Szczecin. From 1970 to 1973, he was a photo lab technician at the Szczecin branch of CAF. He was dismissed from the Youth Publishing Agency (formerly the publisher of “Jantar”) at the end of 1987.¹⁴¹ After leaving journalism, he engaged in commercial activities, with little success in this field. He passed away on November 26, 2016.

“Ziemia i Morze” (1956–1957)

“Ziemia i Morze” was the first social weekly published in Szczecin that was illustrated.¹⁴² “The magazine became one of the main centres of intellectual life in Szczecin.”¹⁴³ An editorial collaborator—without a formal position—was

¹³⁸ “Być chemikiem,” *Jantar*, February 4, 1979.

¹³⁹ “Gospodarz,” *Jantar*, February 25, 1979.

¹⁴⁰ “Kierunek nowoczesność,” *Jantar*, December 2, 1979.

¹⁴¹ AAN, 1888/9287, *Personal files of Aleksander Wituszyński*.

¹⁴² The previously existing *Szczecin* (1945–1949) did not have illustrations.

¹⁴³ Kozłowski, “Środki,” 24; Eryk Krasucki, “Tygodnik ‘Ziemia i Morze’ (1956–1957) a (od)budowa lokalnej tożsamości,” *Przegląd Zachodniopomorski* 4 (2017).

Witold Chromiński.¹⁴⁴ He was an ideal candidate: connected to the sea (a naval construction engineer and technical director of the Adolf Warski Shipyard), an artistic photographer with a humanistic bent. Unfortunately, the magazine's profile was deemed too liberal by the Central Committee of the Polish United Workers' Party (KC PZPR), which sealed its fate. After a few months, the editorial team was changed, and a few months later, the magazine was discontinued. Chromiński's photos might have also contributed to this, for example, the peeling tenement houses perfectly complemented the texts but starkly contrasted with the expectations of the decision-makers.

“Morze i Ziemia” (1978–1981)

At the time of the creation of the Social-Cultural Almanac “Morze i Ziemia”¹⁴⁵ in 1978, Stefan Pleśniarowicz and Wojciech Termanowski (from 1980)¹⁴⁶ were employed as full-time photojournalists. The magazine published highly aesthetic

¹⁴⁴ Witold Chromiński was born on December 12, 1913, in Kraków. From 1931–1937, he studied at the Technische Hochschule in the Free City of Gdańsk. During this time, he interned at shipyards abroad—in France and England. After his studies, he worked at the Gdynia-America Shipping Company. During the war, he worked as an engineer in sugar factories. After the war, he started up sugar factories in Lower Silesia. In 1951, he was appointed to work at the Szczecin Shipyard as the technical director. He did not find success in this role. In 1952, he became a member of the Union of Polish Art Photographers and worked as an “independent photographer.” As a teenager, he won a prize in a national photography competition, and as a student, he published his photos in pre-war illustrated magazines. He passed away on September 28, 1977. His rich archive—negatives, positives—around 30,000 frames, was considered lost forever. It was found and fully scanned. Paweł Miedziński, *Szczeciński fotograf: Witold Chromiński* (Szczecin: Wydawnictwo Grzegorz Czarnecki, 2022).

¹⁴⁵ The publisher of the magazine was the Szczecin Society of Culture, Castle of the Pomeranian Dukes, but in reality, it was the National Publishing Agency. The magazine was elite (print run of 2250 + 25 copies). It was published in a relatively small format (A4), on good paper (and in the conditions of the PRL—excellent). It was richly illustrated, largely in colour.

¹⁴⁶ Termanowski Wojciech—born September 9, 1945. Graduate of the Higher School of Pedagogy and postgraduate studies at the Faculty of Journalism and Political Science at the University of Warsaw. From 1970–1972, he worked at the Polish Radio Station in Szczecin. From 1972, he led the Youth Journalistic University at the Provincial Council of the Federation of Socialist Youth Unions for four years. In 1976, he began working at the Szczecin branch of the National Publishing Agency, where he served as editorial secretary and then deputy editor-in-chief. From 1989, he was vice president of the “Przygoda” publishing house. From 1993–2001, he was employed in the publishing department of the “Głos” publishing house and the Journalists’ Cooperative “Głos Szczeciński.” From 2004 to 2010, he ran the office of the Szczecin branch of the Association of Journalists of the Republic of Poland, and later the Association of Journalists of the Republic of Poland “Western Pomerania.” During the 2008–2012 term, he was a board member of this organization. Accessed April 17, 2024, <https://dziennikarze.szczecin.pl/leksykon-dziennikarzy/item/193-termanowski-wojciech>.

photographs, many of them in colour, which was exceptional at the time. The criterion was the quality of the photo, not employment status; hence, the magazine also featured works by other photographers, photojournalists, and even amateurs.¹⁴⁷ Among them were Stefan Cieślak, Marek Czasnojęć, Ryszard Dąbrowski,¹⁴⁸ Bolesław Hulej,¹⁴⁹ Bogdan Jakuczyn,¹⁵⁰ Bohdan Kowalski, Krystyna Łyczywek,¹⁵¹ and Eugeniusz Sołoducha.

The initially very high editorial standard of the magazine quickly declined. There were noticeably fewer photos, and colour increasingly pertained only to the most important editorial fields — graphics and painting. For example, in the third issue, which was published in August 1980, only eight photographs were published, none of which were by the full-time photojournalists. Occasionally, colour shots from theatrical performances by Zbigniew Ryngwelski were published. This made it all the more puzzling that the magazine maintained two full-time photojournalist positions.

The first of them—Stefan Pleśniarowicz—was born on July 27, 1936, in Krasnystaw. He graduated from the Fine Arts High School in Zamość. In 1960, he moved to Szczecin and became associated with the newly established Experimental Television Centre. He worked as a cinematographer, stationary camera operator, and photographer. From 1967, he was a photojournalist for “Wiadomości Zachodnie,” and from 1972 to 1990, he worked in the Szczecin branch

¹⁴⁷ For example, a photo report from a stud farm illustrating Wojciech Bajerowicz’s text “Januszek from the Horse Clan” included 7 photographs, 5 of which were in colour. One of them was a full spread across the width of the pages. *Morze i Ziemia*, January 1978.

¹⁴⁸ Ryszard Dąbrowski—born in 1950. He graduated from the Shipbuilding Technical School and then the Faculty of Mechanical Engineering and Shipbuilding at the Szczecin University of Technology. From 1974, he was a designer at the Design Office (BK) of the Szczecin Shipyard named after A. Warski. In December 1981, he was dismissed due to “anti-communism and participation in strikes.” In 1982, he left Poland. He lives in Berlin.

¹⁴⁹ Bolesław Hulej—born March 27, 1940, in Włodzimierz Wołyński. He studied at the Szczecin University of Technology but dropped out after two years. He was a long-time manager of the shipyard’s photographic department. From 1990, he was a private entrepreneur. He died in 2019 in Szczecin. See more: Paweł Miedziński, “O fotografowaniu (w) stoczni” [On photographing (in) the shipyard], in: Paweł Miedziński, Ryszard Dąbrowski, Mateusz Lipko, *Stocznia Szczecińska [Szczecin Shipyard]* (Szczecin: Instytut Pamięci Narodowej, 2021).

¹⁵⁰ Bogdan Jakuczyn, a nature photographer. Forestry engineer, employee of the Wolin National Park.

¹⁵¹ Krystyna Łyczywek—born August 20, 1920, in Poznań. Romanist, translator of French literature, journalist, photographer, honorary member of the Union of Polish Art Photographers (ZPAF), Fotoklub RP, Szczecin Photographic Society (STF). She passed away on April 22, 2021.

of the National Publishing Agency (KAW). From 1991 to 1993, he was part of the editorial team at “Głos Szczeciński.” He was an enthusiast of sailing and hang gliding. He also co-organized rallies and gatherings in memory of the soldiers of September 1939. This was somewhat a return to his family roots—his father owned a stud farm before the war.¹⁵² He was a “mentor” to younger photojournalists, such as Sławomir Borek and Jerzy Undro, while also being friends with Andrzej Wituszyński. His archive was dispersed, as he never placed much importance on collecting it. He passed away on November 11, 2007, in Szczecin after a long and severe illness.¹⁵³

“Siódmy Głos Tygodnia”

Since 1957, along with “Głos Szczeciński,” a Saturday-Sunday supplement titled “Siódmy Głos Tygodnia” began to appear. The magazine’s profile was initially more focused on entertainment rather than social issues. At first, the editorial team used photos from the CAF service (quite intensively) to illustrate the magazine. These mainly depicted “curiosities” from around the country and the world. There were few local references. When they did appear, the photos were captioned with the name Anatol Weczer.

By the late 1960s, photo reports by Witold Chromiński,¹⁵⁴ Marek Czasnoję, Zenon Dmochowski, Maciej Jasiołkowski, Stefan Pleśniarowicz, Henryk Karczewski, Janusz Rudnicki, Jerzy Undro, Andrzej Wituszyński, and Tadeusz Wituszyński were being published. Sometimes, several photos on the same topic by different individuals¹⁵⁵ or even organizations, such as the “Fot-Elek photographic group,”¹⁵⁶

¹⁵² Interview with Agata Pleśniarowicz, January 19, 2011, in the author’s collection.

¹⁵³ “Stefan Pleśniarowicz,” accessed May 13, 2024, https://pomoranica.pl/wiki/Stefan_Ple%C5%9B-niarowicz.

¹⁵⁴ “Łowisko Labrador,” *7 Głos Tygodnia*, April 20, 1969 r.

¹⁵⁵ Andrzej Wituszyński, Janusz Rudnicki, “Do Monte Carlo,” *7 Głos Tygodnia*, January 26, 1969; Stefan Cieślak, Andrzej Wituszyński, “Szczecin forever young,” *7 Głos Tygodnia*, April 27, 1969; Marek Czasnoję, Janusz Rudnicki, “Encounters with books,” *7 Głos Tygodnia*, May 25, 1969.

¹⁵⁶ Fot-Elek—established in 1966. In 1968, it formally joined the Federation of Amateur Photographic Associations. Members’ works were exhibited at the student club “Pinokio.” “Photograms are always presented without captions, treating them as a collective work of all group members, although they do not always tackle the same subject together.” Members “have already moved past the phase of ‘souvenir photos from trips,’ but have not yet succumbed to the pressures of professional

which consisted of photographing students from the Szczecin University of Technology,¹⁵⁷ were combined. There were also occasional, one-time photo reports by Jerzy Patan,¹⁵⁸ Agnieszka Weczer¹⁵⁹, and Piotr Wiszniewski.¹⁶⁰

Janusz “Mario” Rudnicki was born on February 19, 1937, in Łuków, in the Lublin Voivodeship. He was a graduate of the General Secondary School in Łódź. He then briefly studied at the Poznań University of Technology before starting his studies in the 1958/59 academic year at the Cinematography Department of the National Higher School of Film and Theatre in Łódź. In 1970, he continued his education at the same school (now known as PWSFTviT, the Polish National Film, Television, and Theatre School) at the Faculty of Film and Television Directing. In 1962, he passed an external qualification exam to become a camera operator, and in 1964, he passed another exam to become a TV director. From 1961 to 1964, he was a cameraman at the Television Center in Warsaw. Initially, he was a television and film camera operator, later becoming a lighting director and vision director. From 1964 to 1967, he headed the Production Department of OTV Szczecin. In the same year, he started working as a photojournalist for “Głos Szczeciński,” and after three years, he returned to local television.¹⁶¹ He passed away on November 3, 2000, in Szczecin.

An important figure associated with the magazine—though never employed full-time—was Anatol Weczer. He was born on April 15, 1902, in Warsaw. In 1938, he began collaborating with the Łódź edition of “Dziennik Ludowy.” In 1940, he found himself in the Soviet Union, undertaking various jobs and becoming an activist for the Union of Polish Patriots (ZPP). He served as the chairman of the ZPP in Penza (Russian Soviet Republic). After the war, he was appointed commissioner for repatriation and returned to the devastated Warsaw with his wife.¹⁶² He arrived in Szczecin in 1946. He worked at the District Committee of the PPR “North” and later, from 1948, was the First Secretary of the PPR Committee

environments with their prevailing standards and customs; they are interested in reportage, capturing life on the fly.” Jerzy Undro and photographer Ewa Łyczywek-Pałka came from “Fot-Elek.”

¹⁵⁷ “Szczecińskie tramwaje,” *7 Głos Tygodnia*, December 7, 1969.

¹⁵⁸ “Żołnierska piosenka,” *7 Głos Tygodnia*, July 27, 1969.

¹⁵⁹ “Festiwal małych form,” *7 Głos Tygodnia*, April 13, 1969.

¹⁶⁰ “Wenecja stara i młoda,” *7 Głos Tygodnia*, March 23, 1969.

¹⁶¹ “Janusz Rudnicki,” accessed May 14, 2024, https://wikiszczecin.home.pl/wiki/Janusz_Rudnicki.

¹⁶² “Anatol Weczer,” accessed May 14, 2024, https://pomeranica.pl/index.php?title=Anatol_Weczer.

at the Municipal Board¹⁶³ and subsequently at the Urban Construction Union (until 1954). “Always elegant, always perfect,” Undro remembered him. He specialized in photographing cultural events. In 1967, his photograph titled “Gemini”—depicting small children, twins in whimsical hats—was awarded in the World Press Photo competition. For many years, he also collaborated with “Panorama Północy,” the weekly “Świat,” and took photos for CAF, “Głos Szczeciński,” and “Kurier Szczeciński.” He passed away on July 11, 1983.¹⁶⁴ Weczer’s photographic legacy, estimated at 10,000 frames, is housed in the collections of the State Archive in Szczecin, the Pomeranian Library in Szczecin, and the National Digital Archive in Warsaw (photos taken for CAF, the Central Photographic Agency).

“‘Siódmy Głos Tygodnia’ essentially became a separate magazine from 1967. Initially, it was a miscellany supplement (sensations, anecdotes), but after severe criticism of its profile, it evolved towards socio-cultural issues. Ultimately, the weekly’s profile gravitated towards youth matters, leading to the creation of ‘Jantar.’ It was published from September 15, 1957, to December 19, 1971 (a total of 712 issues were released).”

“Spojrzenia” (1972–1974)

In 1971, the monthly magazine “Spojrzenia” began publication as a journal of the Szczecin Society of Culture. As Kazimierz Kozłowski wrote, “the magazine played a significant role in shaping humanistic thought in Szczecin. It addressed issues related to social changes occurring on the coast (...) Much attention was given to matters of artistic creation and the dissemination of culture.”¹⁶⁵ The magazine primarily published photographs by Jerzy Undro.¹⁶⁶

¹⁶³ APSz, KM PPR in Szczecin, file No. 2/XIII/12, Vol. 334.

¹⁶⁴ “Starej fotografii czar. Wspomnienie Anatola Weczera,” accessed May 14, 2024, <https://szczecin.naszemiasto.pl/starej-fotografii-czar-wspomnienie-anatola-weczera/ar/c13-3041730>; Paweł Knap, *Szczecin w obiektywie Anatola Weczera* [Szczecin in the Lens of Anatol Weczer] (Szczecin: Walkowska Wydawnictwo, JEŻ, 2012).

¹⁶⁵ Kozłowski, “Środki,” 25.

¹⁶⁶ For information on Jerzy Undro, see: Paweł Miedziński, “Szczeciński Oddział Centralnej Agencji Fotograficznej 1970–1991,” *Przegląd Zachodniopomorski*, 2 (2019).

Press Photography Club, Szczecin Branch

On July 13, 1966, the Szczecin Section of the Press Photography Club of the Polish Journalists Association was established at the editorial office of “Kurier Szczeciński”.¹⁶⁷ The founding meeting was attended by Stefan Cieślak (“Kurier Szczeciński”), Zenon Dmochowski (“Głos Szczeciński”), Aleksandr Hapek (cameraman and illustrator for OTV Szczecin), Janusz Pietrzykowski (operator for OTV Szczecin), Stefan Pleśniarowicz (operator for OTV Szczecin), Anatol Weczer (“Panorama Północy”), and Andrzej Wituszyński (“Wiadomości Zachodnie”). The club aimed to strengthen the community and help “raise the professional level”. The plans were ambitious, including establishing international contacts, “especially with maritime centres like Rostock and Riga” and organizing exhibitions—maritime-themed, regional, etc. However, more important were other issues—financial ones. During the discussion, it was pointed out that photojournalists were “at a disadvantage” compared to photographers from ZAFP (Association of Polish Art Photographers), “who can sell their works through the Association”. While SDP representatives participating in the meeting directed the discussion towards activities in the field of propaganda—mainly “maritime”—the photojournalists focused on financial matters. Dmochowski pointed out that the financial capabilities of a photojournalist were inadequate to organize an exhibition of their works. “The average cost of an exhibition: materials, display amount to about 5,000 PLN (...). Photojournalists are not able to cover this from a salary of 3,000 PLN”.¹⁶⁸ Andrzej Wituszyński was elected as the first president, with Stefan Cieślak as his deputy.

The preserved documentation is very scant. The reason seems to be one—low activity. In 1967, the Club, together with the Friends of Szczecin Society, the Szczecin Photographic Society, and the Cultural Association of Wolin Land, organized the “Szczecin-Maritime” competition. What its outcome was has not been determined. The photographs were supposed to cover the broadly understood maritime economy and were aimed at both professionals and amateurs. Importantly, financial prizes were provided. The professionals could count on awards of up to 5,000 PLN, while amateurs could win up to 3,000 PLN.¹⁶⁹

¹⁶⁷ APSz, file no. 57/4, *Minutes of the Organizational Meeting of the Press Photography Club Section of the Association of Polish Journalists*, July 13, 1966.

¹⁶⁸ APSz, file no. 57/4, *Minutes of the Organizational Meeting of the Press Photography Club Section of the Association of Polish Journalists*, July 13, 1966, 3.

¹⁶⁹ APSz, file no. 58/3, *Regulations of the photographic competition titled “Szczecin-Morski.”*

It is difficult to say until when the Club formally operated. In 1971, the issues of photojournalists were addressed at the general forum of the local branch of the Association of Polish Journalists (SDP).¹⁷⁰ Discussions included topics such as permissions for photographing. Pleśniarowicz pointed out that he had 15 different permits, and the time spent obtaining them could have been used much more productively. “Editor [Andrzej—ed. P.M.] Wituszyński: referring to colleague Pleśniarowicz’s statement, I report that I have twice as many permits. The permits contain a multitude of restrictions; one must be accompanied by a person and another ‘under a gun’. The most amusing is the content of the permit from the Furniture Industry Union, which, while allowing photographing in a county town where there is no huge complex, emphasizes in the permit that photographing is allowed only in the form of furniture fragments. I ask: who among the readers needs pictures of furniture fragments?”¹⁷¹ On another occasion, Wituszyński, who was then working at CAF, recalled that during the photographing of a potato harvest, he was considered a spy, leading to an “ambush” involving 60 people. The suspicion was raised by his “camera with a big lens.” He also pointed out the absurdities—at the construction sites in Police, he could hardly move around, although foreigners from the West, who supervised the construction, had no problems. It was an open secret that the plant was being built under a license. The same applied to the Dolna Odra power plant, whose construction plans were designed by Germans—“from West Germany.” These same plans were considered a strict “state secret.”

Conclusions

Over the years, the equipment has changed the most, while the nature of the work has changed the least. Both then and now, this job requires constant movement and being at the scene of events. Time has always been of the essence; the photo had to reach the editorial office as quickly as possible. Cieślak recalled: “At 10:00 a.m., there was usually a meeting with the editor-in-chief and the division of tasks.

¹⁷⁰ APSz, file no. 13310, *Minutes of the General Reporting and Election Meeting of the Szczecin Branch of the Association of Polish Journalists in Szczecin*, April 23, 1971.

¹⁷¹ APSz, file no. 13310, *Minutes of the General Reporting and Election Meeting of the Szczecin Branch of the Association of Polish Journalists in Szczecin*, April 23, 1971, 198.

The most important was the City Department. Much depended on the people working there and their connections.”¹⁷² Initially, journalists assigned tasks to the Cieślaks. Over time, they established enough contacts and reputation that people began contacting them directly to arrange photo sessions.¹⁷³

Photojournalists sometimes substituted for one another. Occasionally, when one of them could not or did not want to go somewhere, the other would take two sets of photos, which were simultaneously published by the editorial offices of “Głos” and “Kurier” with the signatures of the nominal authors. Who did favours for whom was a matter of current social relations, which were not fixed. For example, in the 1960s, Zenon Dmochowski and Stefan Cieślak operated in this manner. However, the latter felt somewhat overused by his older colleague from the “competing” editorial office. During vacation periods, mutual substitution by people from different editorial offices was commonplace.¹⁷⁴

There were few photographers, especially in the 1950s and 60s, so they rarely got in each other’s way. Sometimes, the hypocrisy of those times became apparent. On one hand, the Security Service (SB) used blackmail to force a photographer to cooperate because he was taking nude photos, threatening him with “consequences.” On the other hand, every issue of the magazine published by the regime’s youth federation featured a female nude next to the crossword puzzle on the last page.¹⁷⁵

Many, if not all, photographers went through a creative crisis. “At a certain point, Cieślak said that he no longer photographed the real life of Szczecin. (...) A photographer’s environment is movement, action, the ability to move freely in reality, to frame seemingly trivial scenes and give them appropriate value. Now life moves faster. The changes that occur are not extraordinary. Everything has become commonplace. It’s hard to find attractions,”¹⁷⁶ This was in 1981.

The press operated within a specific command-distribution system. An example of how this system functioned can be seen in one of the many events of that time: the “Celebrations of the 30th Anniversary of the People’s Polish Army in the Szczecin Voivodeship.” The number of publications and even the number

¹⁷² Interview with Wanda and Stefan Cieślak, May 11, 2006, in the author’s collection.

¹⁷³ Interview with Wanda and Stefan Cieślak, December 14, 2009, in the author’s collection.

¹⁷⁴ Ibid.

¹⁷⁵ See, for example, *Jantar* from the years 1979–1980. Female nudes disappeared from the magazine from the issue of June 15–28, 1980.

¹⁷⁶ “Stefan Cieślak.”

of photos related to the topic was determined from above. For instance, it was decreed that “Kurier Szczeciński” would publish “41 pieces, including 18 in-depth articles and reports, 12 photographs, and 11 announcements. (...) ‘Jantar’ — 14 articles and 15 photographs, ‘Wiadomości Zachodnie’ — 7 articles and 5 photographs; ‘Spojrzenia’ — 3 articles and 2 photographs.”¹⁷⁷

“A photojournalist can impart significance and importance to coincidence. In documentary photographs, they capture and highlight what gets lost in the chaos of various setups and situations. This stems from the fact that a photojournalist views the events around them differently, likely perceiving more than anyone else”.¹⁷⁸

In the symbolic year of 1989, a complete transformation of the media system occurred. The national changes, which coincided with new global trends and a technological revolution, significantly impacting the position and role of the journalist-photojournalist. Therefore, both the individuals and the conditions in which they operated require a separate study.

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¹⁷⁷ APSz, 858/3159, *Information for members of the Secretariat of the Provincial Committee of the Polish United Workers' Party in Szczecin on “The 30th Anniversary Celebrations of the People's Polish Army in the Szczecin Voivodeship,”* [no date, around September 1973], 237.

¹⁷⁸ Ibid.

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Abstract

Press photography has long been an essential element of media narration. It is difficult to imagine any newspaper without accompanying photographs. Reading studies on the history of the press (or more broadly, mass media) often leaves a sense of incompleteness. Titles, editorial offices, and media personalities are described, yet photojournalists tend to be marginalized. Perhaps this is because they were rarely present in the editorial office? After all, photographs were not created at editors’ desks but in the field. These journalists—formally sharing the same status as their “writing” counterparts—would return to the editorial office mainly to lock themselves in the darkroom (digital photography only emerged in the second half of the first decade of the 2000s) to develop film. By the time the prints were evaluated and prepared for publication, they were usually already out in the field again.

The passage of time, the rush of current events, and the constant undervaluation of this category of journalists’ work have led to many of them being unknown to the majority of readers, even though some of their works are well known. This text organizes the knowledge available to the Author about these individuals—most of whom are no longer living. The initial attempts to create this work took place many years ago, and thus it is partly based on the accounts of those involved. Natural gaps in memory are supplemented, as much as possible, by preserved documents. As in many similar cases, there is a feeling of inadequacy both in the accounts and in the outputs of the bureaucratic machine. The low culture of archiving has left its particular mark here. Particularly painful is the thoughtless destruction of negative and positive archives carried out in editorial offices at the dawn of a new era.

Szczecińscy fotoreporterzy prasowi 1945–1990

Abstrakt

Fotografia prasowa od lat stanowi istotny element narracji medialnej. Trudno sobie wyobrazić jakikolwiek dziennik bez zamieszczonych w nim fotografii. Lektura opracowań dotyczących historii prasy (czy szerzej – środków masowego przekazu) pozostawia pewien niedosyt. Opisywane są tytuły, redakcje, ludzie mediów. Jednak wśród nich fotoreporterzy są na marginesie. Być może dlatego, że rzadko bywali w redakcji? Zdjęcia przecież nie powstawały przy biurkach redaktorów, a w „terenach”. Dziennikarze ci – bowiem status ten formalnie dzielili na równi z tymi „piszącymi” – gdy wracali do redakcji, to głównie po to, by zamknąć się w ciemni (cyfrowa fotografia pojawiła się dopiero w drugiej połowie pierwszej dekady lat 2000) i wywołać film. Gdy odbitki były oceniane i szykowane do druku, zazwyczaj już ich w redakcji nie było.

Upływ czasu, pęd bieżących wydarzeń, a także stale obecne niedocenywanie pracy tej kategorii dziennikarzy spowodowało, że wielu z nich większości czytelników jest nieznana. Choć znane są ich – przynajmniej niektóre – utwory. Niniejszy tekst porządkuje dostępną autorowi wiedzę na temat tych osób – w większości już nieżyjących. Pierwsze przemyślenia do powstania artykułu miały miejsce wiele lat temu, stąd też w części jest on oparty na relacjach samych zainteresowanych. Naturalne luki w pamięci uzupełnione są – na ile to możliwe – zachowanymi dokumentami. Jak w wielu podobnych przypadkach, odczuć można niedosyt zarówno relacji, jak i wytworów biurokratycznej maszyny. Niska kultura archiwizacyjna odcisnęła tutaj swoje szczególne piętno. Szczególne bolesne jest bezrefleksyjne zniszczenie archiwów negatywowych i pozytywowych przeprowadzone w redakcjach u progu nowej epoki.

Cytowanie

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