

Val Wilmer
Fri 20 Jan 2017 14.35 GMT

Terry Cryer obituary

Photographer admired for his pictures of jazz greats and for his skill in the darkroom



Joe Watkins, right, and George Lewis, photographed at Ken Colyer's jazz club by Terry Cryer in 1957

Val Wilmer

Fri 20 Jan 2017 14.35 GMT

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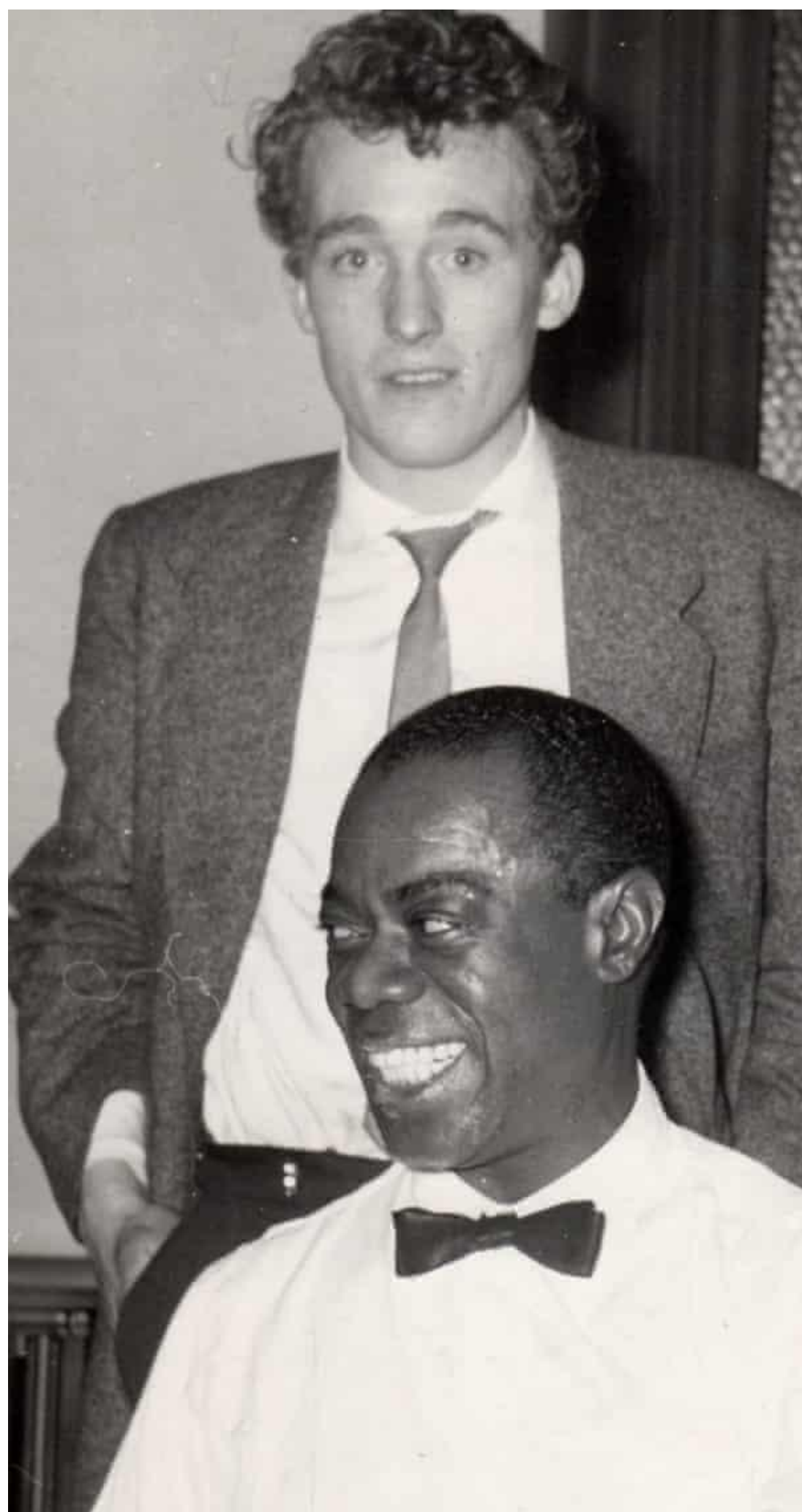
Terry Cryer, who has died aged 82, was a photographer who took portraits of jazz and blues musicians in the late 1950s. He produced sparkling prints with a depth that recalled Victorian and Edwardian photographic values, working in the darkroom with the verve and spirit of someone who had learned speed-printing at a Butlin's holiday camp and with a cavalier attitude to chemical reactions nurtured in a life led without fear of the consequences.

His switch from skilled hack to artist came about through a chance remark by John Lennon. Cryer was commercially successful but disenchanted with his work when Lennon told him: "If you're ever any good, you're always good. It's always there. You've just got to find it." Cryer took heed and began studying early photography, immersing himself in pictorialism and the work of Stieglitz, Weston, Coburn and Brandt. He experimented in the darkroom, teaching himself long-forgotten toning techniques and learning how to get the best out of modern papers, increasingly depleted in essential chemicals. His work became sought for exhibitions and private and public collections.

He was born in Leeds, the younger of two sons of Richard and Florence Cryer, into a household where a regular wage was a rarity. His mother left the family when he was a year old, around the time he fell downstairs and fractured his skull. Spinal meningitis set in but, with no antibiotics and only primitive surgery to drain fluids away, his survival was against all odds.

On the eve of the second world war, the brothers joined their father in a touring fair before being evacuated to the South Yorkshire village of Braithwell, where they lived with the kindly Ma and Pa Thompson, learning country ways and a lasting appreciation of good food.

Photography appealed to Cryer's adventurous streak, developed on the rooftops of Leeds, where he stole lead and snared pigeons to sell to butchers, and at 14 he worked for a film processing company where he mixed up chemicals at 100 gallons a time and "felt like the sorcerer's apprentice".



Terry Cryer with Louis Armstrong, caught on camera by the tuba player Bob Barclay in Liverpool, 1956. Photograph: Val Wilmer Collection

He joined the army aged 17 and was posted to Egypt, where his first job was producing identity cards for 400 fighting men of the East African Pioneer Corps. Coping with the difficulties of photographing dark faces using techniques designed for white ones stood him in good stead for his future portraits of African Americans. He saved up to buy a Rolleiflex but remained bothered by the poor quality of his early negatives and determined to become a better printer. He would go on to become celebrated for his craftsmanship, and was Kodak's printer of the year on six occasions.

In Leeds he met the tuba player Bob Barclay, who had opened a cafe serving egg and chips with jazz records on the side. This would become Studio 20, a celebrated after-hours nightspot with red beans and rice on the menu, in tribute to Louis Armstrong's favourite dish, and in 1956 Cryer met Armstrong in Barclay's company.

American musicians had started coming regularly to Britain, and Cryer photographed the bluesmen Jimmy Rushing and Muddy Waters, and the Eddie Condon and Count Basie bands, and sold the results to London publications. Driving back from seeing Big Bill Broonzy in Manchester, Barclay fell asleep at the wheel and Cryer woke up with a broken neck. A lengthy stay in hospital followed, yet within months he had contrived a trip to London to photograph a Thames riverboat shuffle, still encased in a plaster cast.

In 1957 he married Ann Dear, a schoolteacher, at the urging of Sister Rosetta Tharpe, the celebrated gospel performer who was touring with the trombonist Chris Barber's band. They moved to London, where Ann worked at the Marquee club in Oxford Street while Terry comprehensively covered a flourishing jazz scene in Soho. The crossover then was extraordinary: it was possible to dance to the New Orleans jazz of George Lewis one night and listen to the Modern Jazz Quartet's neoclassicism in concert the next. Cryer absorbed it all, then suddenly disappeared from the jazz scene, lured by Associated Press and a regular wage.

On a dozen visits to the USSR, his ingenuity ensured him a ringside seat at important events and opened doors at trade fairs where he rubbed shoulders with politicians including Nikita Khrushchev and Reginald Maudling. His aptitude for wheeling and dealing, learnt at his father's knee, helped him out of several scrapes but did not prevent his deportation to Poland. He carried home several press awards and won the admiration of his peers, then advertising and industrial work for oil companies followed, taking him to Nigeria and the motor-racing circuit. A series of business partnerships kept him commercially active but artistically unfulfilled until

the meeting with Lennon, which came about as a result of an enduring friendship with the extended family of Paul McCartney. A series of photographs of students at the Northern School of Contemporary Dance in Leeds spotlighted Phoenix, the exciting black dance troupe from Chapeltown, and his fine prints from these sessions, some toned with gold chloride, marked his new role as a master printer. Cryer was one of the first jazz photographers I knew and one of my early heroes, although our friendship did not begin until three decades later. At his home in Leeds, named Little Holland House after the home of his own hero, the pioneer of Victorian photography Julia Margaret Cameron, he taught me to improve my darkroom techniques. Later he asked me to write the introduction to *One in the Eye*, his 1992 autobiography.

In the mid-60s, following divorce from Ann, he married Johanna Maria de Jong, a model from Holland, from whom he was divorced in 1981. He is survived by the three daughters, Kelly, Danielle and Julee, of his second marriage, and by his brother, Peter.

Terence Anthony Cryer, photographer, born 24 June 1934; died 15 January 2017

This article was amended on 23 January 2017. Terry Cryer has died aged 82, rather than 83 as originally stated.

<https://www.theguardian.com/artanddesign/2017/jan/20/terry-cryer-obituary>

By The Newsroom – Harrogate Advertiser
Friday, 27th January 2017, 3:41 pm
Updated



The late Terry Cryer at RedHouse Originals gallery in Harrogate.

In the scheme of things it amounted to only a footnote in the illustrious career of one of Britain's greatest postwar photographers and printers which took him from Leeds to Fleet Street and then the world.

Tributes have been made at the highest level to the man once described by Mojo magazine as "the Dean of UK jazz and blues photographers" since he died at Saint Michael's Hospice in Harrogate at the age of 82.

Here his son-in-law Mark Woffenden writes about Terry Cryer's life and achievements

Terry Cryer, photographer and printer, has died at the age of 82.



Screen icon Elizabeth Taylor photographed by Terry Cryer.

His autobiography, *One In The Eye*, offers in its title a number of clues as to an uncompromising, individual, idiosyncratic, sometimes difficult but always driven approach to life.

Mostly self-taught, he often placed his work as a photographer below his printing. In the dark room, his images were imbued with depth and spirit.

It was, his family recalls, a strange alchemical process, one that numbed and yellowed his fingers and often kept him isolated. Yet for Terry, it was the right way: "I don't agree that photographs should be left alone. I am from the pictorial school."

He grew up the younger of two brothers in wartime Leeds. Though a hard life, evacuation brought a change in taking him to Braithwell, South Yorkshire, where he lived with the Thompsons, a gentle and elderly couple.



Screen icon Elizabeth Taylor photographed by Terry Cryer.

Their humble lifestyle was to influence every aspect of Terry's outlook in later life, and he would often become misty-eyed when recalling their kindly ways.

After leaving school, Terry took a job at film processing firm, Cardigan D&P. He earned 29 shillings a week, and his interest in photography was piqued.

At 17-years-old he enlisted and joined the Royal Engineers Regiment, presenting himself as a photographer. He often marvelled that this was accepted at face value.

Terry was assigned to the War Office, and spent three years in Egypt taking a range of pictures, professional and personal.

Demobbing just before his 21st birthday in April 1955, he returned to a series of jobs that included snapping holiday-makers at Butlin's and offering door-to-door baby photography. All of these shots were printed by Terry, to self-imposed short deadlines.

He arrived back in Leeds and met Bob Barclay, who was about to set up what would become the celebrated northern jazz café, Studio 20.

Terry documented this nascent scene for a few years, including a very short time out for a broken neck sustained in a car accident returning from a Big Bill Broonzy gig in Manchester – "Bob Barclay was driving". Eventually, Terry moved to London, to record the thriving Soho circuit.

Over this time, Terry met and befriended a number of American jazz and blues musicians. Many were taking advantage of British interest in their work to escape the censorship and prejudice they faced at home.

Referred to as the 'Dean of UK Jazz and Blues photographers' by Mojo magazine, Terry was more diffident about his role in capturing some of the most iconic images of these artists.

He always argued that his photography was not about the subject, but human warmth and sympathy emanate from his pictures.

It is, perhaps, the way that he depicts people, rather than genre exponents, which brings to life such great figures such as Count Basie, Coleman Hawkins, Ella Fitzgerald, Louis Armstrong and Otilie Paterson, to name a handful.

The influential guitarist and singer Sister Rosetta Tharpe was matron of honour at Terry and Ann Dear's wedding in 1957, paying for their honeymoon night in Liverpool.

By his own account, what the musicians were doing on stage was secondary: "I was never really listening to the music while I was taking pictures of people performing. I am a fan of traditional jazz but I'm tone deaf and one ear doesn't work."

It is, perhaps, no surprise that he found it easy to turn from the company of musicians to begin more regular work for Associated Press from 1960.

He followed an intriguing route, travelling to Soviet Russia, picking up awards for his pictures on his return, and then moving into increasingly commercial projects, such as providing coverage at Le Mans motor racing for Gulf Oil.

These assignments brought material security, although the travel proved a strain personally. Terry remarried, after meeting model Johanna de Jong in Holland in the mid-1960s.

They were to have three children together; family life and changing priorities eventually took them back to Terry's spiritual home in the north.

Terry took a characteristically contradictory path from Fleet Street to local news, covering events around Yorkshire for Ackrill Newspapers.

He also worked on projects with local arts producers and promoters, and was professionally perhaps most proud of his images for Phoenix Dance Theatre in Leeds.

For the rest of his active career, he interspersed his day job with teaching and lecturer roles, mentoring several young photographers and training people in the arts of the darkroom.

Not known for suffering people he considered fools at all, he walked out of one job interview at a high profile independent school after being shown the dark room with its glowing red safe light.

He recounted that they should have known that it might be cinematically attractive but it would ruin the prints.

The advent of digital photography came too late to be of any impact on his career, although he regarded the increasing megapixel capacity of modern cameras and phones with wonder, and a little envy, at what he might have been able to do with them.

For someone whose Photoshop skills were entirely chemical and paper based, he recognised the scope that modern technology offered – but he also regarded it as a separate medium, as a painter might distinguish between charcoal and oils.

Although Terry retired from photography, he continued to print. Even in the last year of his life, he was using one corner of the basement

kitchen of his house in Knaresborough as a darkroom, turning out images that he would rinse in the bath upstairs.

When not at work, he could be found using the computers in Knaresborough Library, doggedly seeking out unauthorised digital usage of his images.

Besides demanding appropriate redress and recognition, Terry's aim was often as much to lambast whoever had badly cropped his pictures to fit them on the cover of some CD re-issue.

He died peacefully on 15 January in Saint Michael's Hospice, Harrogate, surrounded by his three daughters, Kelly, Dani and Julee.

His funeral took place at Tarn Moor near Skipton.

<https://www.harrogateadvertiser.co.uk/news/obituary-terry-cryer-top-music-photographer-1934-2017-745127>



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Terry Cryer

From Wikipedia, the free encyclopedia

Terry Cryer (24 June 1934 – 15 January 2017)^[2] was a British jazz and blues photographer. Described by *Mojo* as "The Dean of UK jazz and blues photographers",^[3] Cryer is best known for portraits of some of the genre's most renowned performers.

Contents [hide]

- Early career
- London, 1957
- Other Work
- One in the Eye
- Awards, Collections and Points of Interest
 - Past Exhibition
 - Portraits
- External links
- References

Terry Cryer

Born	24 June 1934 Leeds, United Kingdom
Died	15 January 2017 (aged 82) ^[1]
Nationality	English
Known for	British jazz and blues photography
Spouse(s)	Ann Dear (1957-1960s) Johanna Maria de Jong (mid 1960s-1981)

Early career^[edit]

Cryer was born in [Leeds](#), United Kingdom, to Richard and Florence Cryer and grew up in an impoverished household, which his mother left when he was a year old; at the same age he fell down some stairs, fracturing his skull and contracting spinal meningitis.^[2] At the age of

fourteen Cryer worked for a film processing company called Cardigan D&P, mixing chemicals at 100 gallons a time. It was this experience that sparked his interest in photography. Three years later he joined the army and was sent by the [War Office](#) to take photographs in [Egypt](#); [Val Wilmer](#) later noted, "his first job was producing identity cards for 400 fighting men of the East African Pioneer Corps. Coping with the difficulties of photographing dark faces using techniques designed for white ones stood him in good stead for his future portraits of African Americans."^[2] His first camera was a [Reid](#) (an imitation [Leica](#)), but he saved up his pay and upgraded to a superior twin-lens [Rolleiflex](#) camera.^[3]

Upon his return to [Leeds](#), Cryer found employment at a [Butlins](#) holiday camp where he learned the art of [speed printing](#). In his spare time he went door-to-door offering family photos until tuba player [Bob Barclay](#) opened his [Studio 20](#) club in [Leeds](#) and invited Cryer to photograph the musicians who performed at the venue.^[3]

In 1956, [Louis Armstrong](#) played at the [Free Trade Hall](#), Manchester – this was the first time Cryer had photographed a high-profile artist from the United States. Cryer then went on to tour with American artists such as [Jimmy Rushing](#) and [Eddie Condon](#). However, returning from a [Big Bill Broonzy](#) gig in [Manchester](#) one night, Cryer broke his neck in a car accident. Rushing wrote to him whilst he was recovering in hospital and undeterred by his injury, Cryer was soon back working though still in plaster. Cryer said of the crash: "We had got pissed with Big Bill in the dressing room after the concert and Bob Barclay fell asleep at the wheel, it is not surprising we crashed!"^[4]

London, 1957^[edit]

In 1957, Cryer relocated to London, living on [Lisle Street](#) opposite trumpeter and band leader [Mick Mulligan](#).^[4] He found work as a freelance photographer with [Jazz News](#), earning ten shillings for each photograph he took. Cryer later admitted that "I faked myself credentials and I got myself a press card. Was this honest? Who cares. I broke the rules because it was a lot more exciting than following them. The establishment move the goal posts to suit themselves. Why shouldn't I?"^[5] Cryer also married his first wife Ann Dear in 1957 while on tour with [Chris Barber](#)'s Jazz Band.^[5] Barber was Best Man, [Sister Rosetta Tharpe](#) was Matron of Honour and [Monty Sunshine](#), Chief Usher. Sister Rosetta treated the married couple to a night at [Liverpool Adelphi](#) as a gift. That night the group visited [The Cavern](#) and the newly married couple spent their honeymoon on tour with the band.

It was around this time that Cryer took some of his most iconic photographs. His 1958 portrait of [Muddy Waters](#) is now featured on the [Mississippi Blues Trail](#) to mark the location of his cabin at the Delta. In addition, [Sammy Davis Jr.](#), was so taken with Cryer's picture, captured in 1960, that he used it as his publicity shot throughout the next decade. Upon seeing the picture, he sent Cryer a note reading: 'Dear Terry, it's the best! Sammy x'.^[citation needed]

Other Work^[edit]

In 1960, Cryer joined the [Associated Press](#) agency and was subsequently assigned to work across the globe, including trips to Moscow. In his autobiography, he recalls finding himself developing film in lavatory pans behind the [Iron Curtain](#).^[6] On his first trip to Russia in 1961 Cryer took a photograph entitled 'Russian Guards at Red Square'. The image received the [Encyclopædia Britannica](#) Award for Press Feature Picture of The Year 1961.^[6] It was on his second trip that he and his travelling companion were deported from Russia across the Polish border at [Brest Litovsk](#). Cryer also produced candid portraits of personalities outside the jazz world. The photographed include [Steve McQueen](#), [Peter Sellers](#), [Eartha Kitt](#) and [Paul McCartney](#).^[6] The latter explains "I've known Terry for many years as a mate and have admired his photographic work for as long as I can remember. Linda and I both respected his talent and his great photographic skills".^[3]

One in the Eye[\[edit\]](#)

Cryer's autobiography *One in the Eye* (written with editor Ian Clayton) was published in 1992. These memoirs are set to be re-published in the UK and USA by Pen & Ink. The book will feature a new introduction, cover treatment and previously unseen images.^{[[citation needed](#)]}

Awards, Collections and Points of Interest[\[edit\]](#)

- Encyclopædia Britannica* Award – Press Feature Picture of The Year 1961 for Russian Guards at Red Square
- Six Kodak Printer of the Year Awards^[2] – 1980s
- Cryer's photographs are held in numerous private and public collections including the [Harry Ransom Center](#) at the [University of Texas](#).^[7]
- His portrait of Muddy Waters is image used on Mississippi Blues Trail to mark Water's Cabin at Clarksdale^[8]

Past Exhibition[\[edit\]](#)

1984 – [Impressions Gallery](#), York

1990 – Northern School of Contemporary Dance, Leeds Festival

1993 – Special Photographer's Gallery, London

1995 – Salts Mill, Saltaire

1996 – Groucho Club, London

1997 – Focal Point Gallery, Nottingham

1998 – "Art in Yorkshire", Dean Clough

1998 – Brahms Advertising Agency Gallery

1999 – Burnley Blues Festival

2003 – National Museum of Photography, Bradford

2003 – Harvey Nichols, Leeds

2008 – Leeds University School of Music

2008 – "Love You All Madly", Smokestack, Leeds – curat

2008 – "Love You All Madly", 3345 Parr Street, Liverpool

2008–09 – "Blues Anthology", Proud Gallery, London^[10]

2010 – "Music to My Eyes", 108 Fine Art, Harrogate – cur

2010 – "The Mr Nice Project", RedHouse Originals, Harro

2011 – "Now & Then: Terry Cryer & Richard Fischer", Re

2011 – "Fleet Street Hooligan", RedHouse Originals, Harro

2011 – "Still Love You All Madly", SCF Hub Gallery, Sou

2011–12 – Harrogate Theatre^[15]

2012 – "The Time Is Now", RedHouse Originals, Harrogat

In the collection at Henry Ransom Center, University of T

Permanent displays of Dance Photography at Leeds Genera
Contemporary Dance

Portraits[\[edit\]](#)

Selected Highlights

- [Ella Fitzgerald](#)
- [Muddy Waters](#)
- [Count Basie](#)
- [Louis Armstrong](#)
- [Miles Davis](#)
- [Nat King Cole](#)
- [Big Bill Broonzy](#)
- [Sister Rosetta Tharpe](#)
- [George Lewis](#)
- [Coleman Hawkins](#)
- [Sonny Stitt](#)
- [Clara Ward](#)
- [Freddie Green](#)
- [Johnny Hodges](#)
- [Joe Newman](#)
- [Eddie Condon](#)
- [Bud Powell](#)
- [Sonny Terry](#) and [Brownie McGhee](#)
- [Dinah Washington](#)
- [Marie Knight](#)
- [Memphis Slim](#)
- [Jesse Fuller](#)
- [Ottilie Patterson](#)
- [Clara Ward](#)
- [Cozy Cole](#)
- [Phil Seamen](#)

Film, Iconic, Social History

- [Elizabeth Taylor](#)
- [Richard Burton](#)
- [Peter O'Toole](#)
- [Charlton Heston](#)
- [Dustin Hoffman](#)
- [Steve McQueen](#)
- [Kirk Douglas](#)
- [Ava Gardner](#)
- [Judy Garland](#)
- [Dirk Bogarde](#)
- [Yves Saint Laurent](#)
- [Paul McCartney](#)

- [Paul Gonsalves](#)

External links[\[edit\]](#)

- [Cryer interviewed in September 2014](#) for [BBC Radio 3's In Tune](#).

References[\[edit\]](#)

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2. [^] [Jump up to:^a ^b ^c ^d *Wilmer, Val* \(21 January 2017\). "Terry Cryer obituary". *The Guardian*. London. p. 40. Retrieved 21 January 2017.](#)
3. [^] [Jump up to:^a ^b ^c ^d *Terry Cryer Official Website*](#)
4. [^] [Jump up to:^a ^b *Sandy brown Jazz*](#)
5. [^] [Jump up to:^a ^b ^c ^d *Cryer, Terry* \(1992\). *One in the Eye*.](#)
6. [^] [Terry Cryer in Russia](#) Retrieved 6 March 2012
7. [^] [Norman.hrc](#)
8. [^] [Mississippi Blues Trail](#)
9. [^] [Yorkshire Post Dean of Jazz](#)
10. [^] [Art Daily Archived](#) 6 September 2014 at the [Wayback Machine](#)
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13. [^] [Photo Archive News](#)
14. [^] [Liverpool Live Archived](#) 1 June 2011 at the [Wayback Machine](#)
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16. [^] [York Press, The Time is Now, Red House Gallery](#)

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<https://www.sandybrownjazz.co.uk/profileterrycryer.html>

TERRY CRYER

Jazz Through A Lens

We owe a great deal to those who have been able to record the world of jazz through photographs. Not, just the lucky snaps taken at this gig or that, but the work of great photographers who somehow manage to capture the essence of a musician, a scene or a gig in a way that tells something deeper about the subject. Sadly, October 2009 saw the passing of Harlem photographer [Roy DeCarava](#), but in the UK we are lucky to still have great

jazz photographers amongst us who have captured the story of jazz over the years, people like [Walter Hanlon](#) and [Terry Cryer](#).



Terry Cryer was born in 1934 in one of the poorer areas of Leeds. By the time he was 14 he was

working for Cardigan D&P, a film processing firm, mixing chemicals at 100 gallons a time. It is not surprising that he became interested in photography, but it was not until he joined the Army at 17, moved from square bashing to the War Office and took examinations in photography that he was sent to Egypt with an imitation Leica camera. He saved up his pay and eventually bought a better twin-lens Rolleiflex camera.

Terry Cryer

All photos copyright © Terry Cryer. All Rights Reserved.

De-mobbed and back in Leeds, he continued to work as a 'jobbing photographer' at Butlins Holiday Camp, knocking on doors to photograph babies and taking photographs around UK jazz clubs where he met and made friends with many famous musicians. Tuba player Bob Barclay opened Studio 20 in Leeds where jazz was played seven nights a week. *'I was introduced to the club by bassist Billy Bowskill,'* remembers Terry. *'Billy played with Ed Odonells band and Ed had played with Ken Colyer.'* Terry started to take photographs of the musicians who played at Studio 20 and by 1956 he was photographing Louis Armstrong's UK visit and the links he made led to him tour with Jimmy Rushing and then with Eddie Condon. But returning home from a Big Bill Broonzy gig in Manchester the car crashed. *'We had got pissed with Big Bill in the dressing room after the concert and Bob Barclay fell asleep at the wheel, it is not surprising we crashed!'* Terry says. Despite being left with a broken back, Terry was not a 'patient patient' it was not long before he was back behind his camera, still strapped up in plaster.



Big Bill Broonzy

All photos copyright © Terry Cryer. All Rights Reserved

Terry moved to London in 1957 and lived in Lisle Street across the road from Mick Mulligan - *'I used to baby sit for him and Pam.'* - and when Terry married: *'Chris Barber was my best man, Monty Sunshine the chief Usher and Sister Rosetta Tharpe the Matron of Honour.'* Terry got a job working for Jazz News for ten shillings a photograph (including the printing cost), but before long his pictures were taken up by the national newspapers and he joined the Associated Press. His work has taken him from Soho to Moscow where, as his autobiography describes, he sometimes found himself developing film in lavatory pans behind the Iron Curtain.



Sister Rosetta Tharpe

All photos copyright © Terry Cryer. All Rights Reserved

Thirty years ago, Terry closed his darkroom and retired to Yorkshire, but not before he had built up a comprehensive portfolio of pictures that has become increasingly recognised in recent years. There has been a touring exhibition of his work *'Love You All Madly'* that visited Yorkshire and Liverpool at the end of 2008 and into 2009, and the Proud gallery in London's Camden featured his photographs in their *Blues Anthology* exhibition over a similar period. His work is also exhibited at the Henry Ransome Centre at the University of Texas and at Dean Clough in Halifax.

Described by Mojo magazine as *'The dean of UK jazz and blues'*, Terry has also been a friend of Paul McCartney who said: *'I've known Terry for many years as a mate and have admired his photographic work for as long as I can remember. Linda and I both respected his talent and his great photographic skills.'* Take a look at Terry's photographs on his website www.terrycryer.com and you will see how he has been able to capture so much of the underlying characters of people like Coleman Hawkins, Freddy Green, Big Bill Broonzy, Eartha Kitt, Sister Rosetta Tharpe and Sonny Stitt. There are also some great photographs of dance that you should not miss on the site's gallery pages.



Coleman Hawkins and Sonny Stitt

All photos copyright © Terry Cryer. All Rights Reserved

Terry's autobiography *One In The Eye* (Yorkshire Arts Circus) which contains a good selection of his pictures is now out of print, but copies are still available online and Amazon has them at the time of writing (2009) from £13.99 plus postage ([click here](#)).

Sadley, Terry died on 15th January 2017.

<https://www.bbc.co.uk/programmes/p026f7nn/p026f7rg>

Terry Cryer's Photographs

Portrait shots taken by photographer Terry Cryer.

TERRY CRYER - THE DEAN OF JAZZ AND BLUES PHOTOGRAPHY

January 24, 2017



It's with sadness we heard of the departure of legendary British photographer [Terry Cryer](#) last week. Cryer was born in Leeds in 1934, having survived a brain fracture from falling down some stairs resulting in meningitis as a child you would be right to think it wasn't the best of starts. But Terry was clearly a fighter, after serving in the British Army he returned to Leeds and after some time doorstep photography for local families he met Bob Barclay Jazz Tuba player who opened a club "Studio 50", he invited Cryer to come and photograph the players who came to play at his club.

It was in 1956 when he shot [Louis Armstrong](#) at Manchester's Free Trade Hall. Cryer's bad luck didn't end there when he broke his neck in a car accident "We had got pissed with Big Bill in the dressing room after the concert and Bob Barclay fell asleep at the wheel, it is not surprising we crashed!"

In 1957 he made the move to London where he took a post at The Jazz News.

Mojo Magazine would go on to call him "The Dean of Jazz and Blues Photography" it's easy to see why.

*the following images do not belong to us.







<https://www.phoenixdancetheatre.co.uk/news/tribute-terry-cryer/>

As a tribute to the work of Terry Cryer who passed away earlier this year, we'll be featuring some of his iconic photography of Phoenix Dance Theatre on our website

over the next few weeks. This month we feature an image from 'Gang of Five' taken in 1989.

Born in Leeds, Terry was involved with photography from the early age of 14. He lived and worked in Yorkshire for 30 years. A self taught photographer who considered himself to have been 'lucky all his life,' Cryer first made his name by photographing the legends of jazz and blues in England in the mid to late 1950's. Phoenix Dance are delighted to have been captured in front of his lenses over the years. Terry made such a great contribution to Phoenix's visual identity. His photography for the company and the Northern School of Contemporary Dance is widely admired.



<https://www.thetimes.co.uk/article/terry-cryer-how-i-went-from-the-slums-of-leeds-to-photographing-the-legends-of-jazz-7r9gck8ssqh>

Terry Cryer: how I went from the slums of Leeds to

photographing the legends of jazz

Salma Conway

Thursday September 18 2014, 5.22pm, The Times



Louis Armstrong and trombonist James "Trummy" Young at the Free Trade Hall, Manchester 1956

TERRY CRYER

Terry Cryer says he 'busked' his way into photography. Growing up in the slums of Leeds, he joined the army at 17, claimed to be trained in photography and taught

himself how to take pictures during a stint as a War Office photographer in Egypt. On his return to the UK in the 1950s, he turned his attention to the burgeoning jazz scene and went on to capture iconic images of the biggest names in the industry.

As a retrospective exhibition of his work opens this weekend, the 80-year-old photographer shares some of his memories.

WinkBall - Terry Cryer Interview at Southport Jazz Festival

<https://youtu.be/v5uLNFxSxak>

<http://www.artnet.com/artists/terry-cryer/>

Terry Cryer
Queue for Lenin's Tomb, 1961



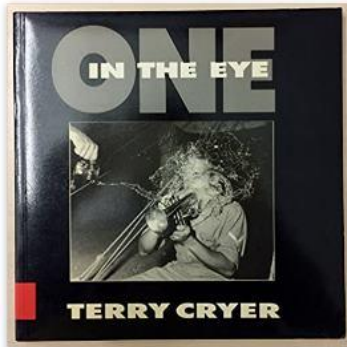
<https://falcondalelife.com/judging-photograph-2-tribute-terry-cryer/>

<https://www.thomaskellner.com/links/cryer-terry.html>



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One in the Eye: The Words and Photographs of Terry Cryer Paperback – 1 Oct. 1992

by [Terry Cryer](#) (Author), [Ian Clayton](#) (Author, Editor), [Yorkshire Art Circus](#) (Author)

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