



PICTURE THE WORLD CARL PURCELL

DURING HIS ENTIRE ADULT LIFE, CARL PURCELL NEVER DROVE A DAILY MORNING COMMUTE TO AN OFFICE JOB. HE NEVER PUNCHED A TIME CLOCK IN A FACTORY. HE NEVER SPENT EIGHT-HOUR DAYS AND 40-HOUR WEEKS WORKING AT A DESK.

THE ADDRESS HE HAS LIVED AT LONGEST IS HIS CURRENT HOME AT BROOKDALE MICHIGAN CITY IN INDIANA.

Carl is the first to admit he's been quite lucky during his 68-year career as a renowned international photographer. Many photographers don't earn a full-time income in their chosen field, and Carl is among the very few who also enjoyed paid year-round travel around the world.

PHOTOGRAPHY FOR A CAUSE

Carl Purcell's luck began at Indiana University where he studied under the tutelage of Henry Holmes Smith, widely regarded as the greatest instructor of photography who ever lived, because so many of his students went on to achieve critical acclaim.

After Carl graduated with a degree in fine arts education and a minor in journalism, he went to work for the National Education Association (NEA) and was sent around the country to take candid photos of teachers and their students for use in public relations. He documented the contrast between classroom experiences in affluent neighborhoods versus conditions in impoverished communities. During his travels for the NEA, he met Martin Luther King Jr. and volunteered to help Dr. King's campaign on his own time. When the NEA learned that Carl had made a connection with King's civil rights



Carl is a Marco Polo member of the Society of American Travel Writers (SATW).

organization (which shared their goals of equal education), they sponsored Carl to join the 1965 Selma to Montgomery march and photograph the event. He was often only a few feet from Dr. King during the march, and in a New York Times front page photo that week, Carl could be seen behind King in the second row.

PICTURING GOOD DEEDS

The Peace Corps recruited Carl for a new position that opened the focus of his lens to an even larger worldwide cause. His first day on the job, he boarded a plane to join the Peace Corps director on a trip around the globe. During those years, Carl captured images of volunteers inspired by the call of John F. Kennedy to take leave from their lives of comfort at home to engage in hands-on work, helping the less fortunate in foreign lands.

From remote villages in Africa to islands in the South Pacific, Carl's camera recorded more than one million images of idealistic Peace

Corps workers, the people they helped and the stark conditions that surrounded them. His photos helped build public and political support for the Peace Corps, enhance international relations and inspire volunteer recruitment.

The visual power of Purcell's photojournalism led to his recruitment by the U.S. Agency for International Development (USAID). That organization engages in an even broader worldwide mission that includes fighting poverty, aiding agriculture, building water and sanitation systems, improving public health and helping endangered civilians in war zones.

ONCE AGAIN, CARL DOCUMENTED THE EFFORTS OF AID WORKERS AND THE RESULTS OF THEIR ENDEAVORS.

In the Philippines, Carl accompanied USAID workers to one of many small villages where farmers were given seeds to plant what came to be called *miracle rice*. This new naturally bred hybrid grain grew faster with sturdier stalks that would not die if submerged in a flood. Most dramatically, the farmers who used these seeds enjoyed a tenfold increase in harvest production.

While covering this project, Carl lived with a Filipino farming family and later recalled the experience as very educational. For years, this particular farmer used an ox to pull a plow on

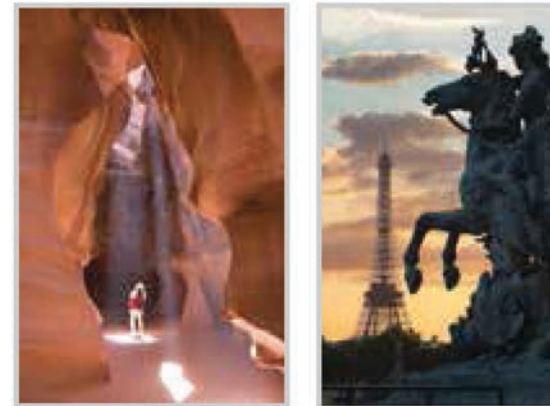
his farmland. At the end of each day, he took the ox to a nearby pond to be washed. When USAID gave him a tractor, he was able to plow and harvest more acres with greater speed. But at the end of each day, he continued his familiar habit by driving the tractor to the pond to be washed.



AN EMOTIONAL TOLL

In addition to happy success stories, photojournalist Carl Purcell had the sad duty of documenting USAID responses to monumental tragedies. The worst of these disasters was in Bangladesh, a region of eastern Pakistan ravaged by atrocities and genocide in a war for independence, that was only interrupted by the Bhola cyclone and a resulting tidal wave that killed more than 350,000 people. Carl flew into Bangladesh on a cargo plane with no seats, where he situated himself between giant bags of tapioca.

"Bangladesh was the poorest place I ever visited," he later recalled. There, Carl captured images of massive destruction as well as portraits of the injured, sick, starving and dying.



Shooting these photos was a necessary task that had to be done.

Those horrific images would shock and motivate politicians and their constituents back home to mount a stronger response. But the empathy Carl felt for his subjects made his job more difficult, "particularly on occasions when I knew that the person I was photographing would be dead by the next day," he said.

GOING SOLO

After years of documentary work, Carl finally left images of struggle and heartache behind and struck out on his own to become a freelance travel journalist. He was able to earn a living and pay his own travel expenses through a combination of work projects.

Carl wrote a monthly column for *Popular Photography* magazine for 17 years. Another column, *The Traveling Camera*, was picked up in syndication to appear regularly in most every major newspaper in North America.

CARL SHOT STOCK PHOTOS FOR COMMERCIAL USE AS WELL AS COMMISSIONED TRAVEL PHOTOS, SOME OF WHICH WERE BOUGHT AND PUBLISHED IN THE MAGAZINES LIFE, LOOK, PARADE, NATIONAL GEOGRAPHIC, PARIS MATCH AND STERN.

Many of those images are still sold today for advertising and magazine usage from Corbis, owned by Bill Gates. (Gates has displayed images from Carl's portfolio in his home.)

The website, FineArtAmerica.com displays and sells 7,142 photos by Carl Purcell to the general public in any size and any frame.



CARL PURCELL LED CAMERA SAFARIS IN AFRICA, TAKING CUSTOMERS ON WILD GAME RUNS IN LAND ROVERS.





HIS CAMERA BROUGHT THE WORLD TO US AND BROUGHT US TO THE WORLD.

Perusing through the pages of his portfolio stimulates and satisfies curiosity about other people in other places. You can study photos that portray a couple in close conversation in a Paris café, farm workers pausing for lunch in the middle of a green field in India, a bikini-clad girl on a beach in Monaco, African children in loin cloths, or a wrinkled, gray-bearded street vendor in Pakistan. Through these images, you can imagine the experience of life in their shoes.

Carl captures the unique atmosphere of diverse foreign places, from an ancient Irish castle to a mud hut on the edge of the Sahara. He places you in these faraway settings by honing in on small architectural details, like a weathered wrought iron lamp post, an ornate brass door knocker or a row of curved terra cotta roof tiles.

He delivers real-world authenticity by avoiding commercialized attractions overrun by tourists, instead venturing out to see where and how people in other lands actually live. Carl says when you see the world through other people’s eyes, you gain “a global perspective.”

FOLLOWING HEMINGWAY

During his travels, Carl discovered he was inadvertently following in the footsteps of journalist and author Ernest Hemingway. In Spain he walked the streets of cities where Hemingway covered the Spanish civil war. In the cafes of Paris, he discovered Hemingway met there with other esteemed figures such as Gertrude Stein, James Joyce, F. Scott Fitzgerald and Pablo Picasso. In East Africa, Carl photographed Mount Kilimanjaro from the very spot where Hemingway set up camp. Carl became a Hemingway fan, reading his books and appreciating “the clarity of his writing.” During his career as a freelance photojournalist, Carl did something you might expect from a modern Hemingway – he bought a house in Spain, about the same size as his current Brookdale apartment, in the coastal town of Marbella.



ALTHOUGH HIS WORKING LIFE WAS MUCH LIKE A VACATION, THERE WERE A FEW WEEKS EACH YEAR IN WHICH HE TRULY TOOK TIME OFF AT HIS SPANISH VACATION HOME.

A LIFE RECORDED

Most people leave behind a scant record of their existence, consisting of a few possessions, some photos, the memories held by their loved ones, and the stories their friends and family tell. But Carl Purcell is building an archive of his life that is much larger.

Now retired at his Brookdale home, he has time to add the finishing touches to his career and work on his legacy. As in many of the hotels he has lived, housekeeping is taken care of and meals are provided in a restaurant-style dining room that displays one of Carl’s favorite scenes from Paris. The chef often features dishes that originated from countries he has visited. Carl reports, “I am very comfortable here.”

In an environment that caters to his everyday needs, he is free to concentrate on reviewing and selecting photos from more than 5 million he shot in 100 countries around the world. Carl has now cataloged and uploaded 7,000 of his best images to websites that display and sell them to businesses and individuals.

He has also been working on his autobiography, titled “I Never Met Hemingway.” He recently completed a first draft and is now seeking a publisher.

Carl saw many wonders of the world, great and small, through a camera lens. When we view his spectacular vistas or his soulful portraits of ordinary people, we see the world through his eyes.

FROM A CONTINENT FAR AWAY, WE CAN WITNESS HOW OTHER PEOPLE IN FOREIGN LANDS LIVE, WORK, STRUGGLE, SURVIVE, LAUGH AND LOVE.

Carl ventured out where many of us cannot go, on a grim mission to bring back scenes of inequality, persecution, devastation, suffering and death. Those stark images that could not be ignored spurred a response. That response enabled Carl to engage in a hopeful mission – capturing scenes of ordinary Americans who traveled to the far side of the earth to personally help those in need to build, plant and heal.

From the rice fields of the Philippines to the coast of Bangladesh, there are families who now eat from full plates and sleep in sturdy homes, because Carl’s photos drew neighbors from our global village together.

