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RAISING PRESS PHOTOGRAPHY TO VISUAL COMMUNICATION IN AMERICAN SCHOOLS OF JOURNALISM, WITH ATTENTION TO THE UNIVERSITIES OF MISSOURI AND TEXAS, 1880’s – 1990’s

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by

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Dissertation

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Dedicated to

Willa Dean Price and Basil Langley Price
I could not have completed this dissertation without the guidance of my committee, Professors Gene Burd, J. B. Colson, Stephen Reese, Don Carleton, Dennis Darling and Roy Flukinger. A special thank you to Professor J. B. Colson for his generous mentoring and for access to his papers. Thank you to Professor Gene Burd for his patient, timely, insightful advice for and seeing me across the finish line. Thank you to Wayne Danielson, for encouraging me to seek the Journalism Morgue, and to Eddie, who knew where it was.

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Michelle Starks, Gene and Vivian McGrannigan, Joyce Donnelly, Herald Glaze, Shayla Rose, Zhi Ping, and Julie Candoli.

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This dissertation works toward a history of the ideals and work of teachers of photography for mass media in American schools of journalism, 1880’s – 1990’s. The dissertation examines teachers’ efforts to construct curriculum designed to elevate press photography from a trade to a profession and to achieve respect for photography in the field and academy. The dissertation, using history research methods and ethnographic oral histories, contextualizes these efforts within the environment in which they were exercised: that of print journalism practitioners and teachers. The dissertation, exploring the development of photojournalism programs
within the journalism programs at the Universities of Missouri and Texas, examines photography teachers’ endeavors to integrate a mechanically based practice with the social science emphasis commensurate to a course of study within schools of journalism and liberal arts universities and balance these endeavors with industry expectations of professional schools.

The dissertation reveals that photography teachers in journalism programs, although they struggled for legitimacy in ways similar to those of their print journalism predecessors, labored against a more enduring stigma, rooted in the early relationship of press photography to print journalism, of photography as a mechanically based, lesser intellectual endeavor. Although this stigma concerning photography was to some extent overcome through the efforts of teachers at Missouri and Texas, the dissertation concludes that issues of legitimacy for both print and visual journalism will likely continue for teachers in professional schools within the liberal arts university. Teachers will face the challenges of determining curriculum that is sufficiently malleable and relevant to contemporary industry requirements and that also provides the integration of journalism, technology and social science necessary for the education of print and visual journalists who desire to be, more than tradespeople, critically thinking citizens of a democratic society.
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CHAPTER 1: INTRODUCTION

If there is a history of ideas and a sociology of knowledge, is there not also a history of ideals and a sociology of values? (Shudson, 1978, p. ix).

Historical movements cannot be grasped with the aid of concepts formed, so to speak, in a vacuum. Rather, analysis must build from the views held of photography in the course of its evolution—views which in some way or other must reflect actually existing trends and practices. It would therefore seem advisable first to study the historically given ideas and concepts....Should the thoughts of the pioneers and of modern photographers and critics happen to center on approximately the same problems, the same essentials, this would bear out the proposition that photography has specific properties and thus lend vigor to the assumptions about the peculiar nature of media in general. Such similarities between views and trends of different eras should even be expected. For the principles and ideas instrumental in the rise of a new historical entity do not just fade away once the period of inception is over; on the contrary, it is as if, in the process of growing and spreading, that entity were destined to bring out all their implications (Kracauer, 1980, p. 245).

Given the importance of journalism to a democratic society, substantial scholarship has been devoted to all aspects of print journalism and mass media history, criticism, and education (Dennis, 1988). There has also developed significant scholarship and literature in the history and criticism of photography for mass media (see Carlebach, 1992, 1997; Freund, 1980; Fulton, 1988; Kahan, 1969; Newton, 2001; Rosenblum, 1997; Solomon-Godeau, 1991; Sontag, 1977; Tagg, 1988). Little work, however, has been done regarding photojournalism education. Given that photographers for mass media have made the world visible to millions of people (Carlebach, 1997), education for photographers should warrant as much attention as does education for print journalism.

The nature of many mass media histories, whether they concern print journalism or photography, has usually involved information about the institutional power of the press in terms of its uses, ownership and chronological technical advances. In these histories, the development of technical innovations is judged to be
of greater importance than the lived experiences of newsworkers (Hardt, 1995) or “the structure of professional existence” (Brennen & Hardt, 1999, p. 5). This dissertation endeavors to attend to the “lived experiences” and the “structure of professional existence” of teachers of photojournalism, from the earliest self and apprenticeship trained press photographers to the transition in the 1990’s from film to digital media. The dissertation does not attempt to be inclusive but limits its scope, with historical context, to the journalism programs at the Universities of Missouri and Texas.

The University of Texas was chosen first of all because of first hand experience with both the graduate and undergraduate photojournalism courses of study. I was a graduate student and instructor in photojournalism and wanted to better understand my surroundings and experience. Coming from a fine art photography background, wherein the personal expression of the artist was the paramount concern, I was confronted at the University of Texas by an entirely different approach. Photojournalism as it was taught at UT involved a more passionately critical concept of the image as a socially responsible form of communication and as crucial to a democratic society as the printed word. Although my fine art background possessed its own rigor, I was intrigued and challenged by the intensity of the UT program and became determined to seek its history and origins. I was motivated by what Kyvig and Marty (1996) described as “nearby history,” based on:

A way of thinking which can help in dealing with a great variety of current situations. Uncovering what has taken place over the years…reveals the origins of conditions, the causes of change, and the reasons for present circumstances…. Examining how conditions evolve over a period of time and considering the impact of a wide variety of factors on that process—in other words, thinking historically—provide enlightenment and perspective (p. 11).

Over the years the program produced many Pulitzer Prize winning photographers and scores of professional photographers who labor in various media
capacities and communication arts industries throughout the United States and internationally. Media scholars, photography historians, artists, curators, publishers, editors, instructors and professors have also come out of the program. The reputation of the program was such as to warrant it a place on the Columbia Journalism Review’s “The World of Photojournalism” centerfold map. The University of Texas at Austin was noted on the map because it was “where photojournalism had “been taught at the University of Texas since 1908” (Friend, 2002, p. 40).

Rationale for this study, however, extended beyond present, first hand experience, past reputation and longevity of photojournalism education, and was also based upon the intensity of a future which is becoming increasingly and ever more quickly distanced from its past. The digital revolution and the ongoing multi media thrust of communications technology has constructed a fault line between a previous era of film based photojournalism and the era of new media (Ritchin, 1999; Taylor, 2000; Tirohl, 2000). Since the late 1980’s, due to dramatic changes in technology and industry, the survival of photojournalism education suffered a questionable future on a widespread basis. Various university programs were forced to change their approach to photojournalism and adapt or cease to exist altogether (Eisert, 1995). Photojournalism education’s centrality to the mission of liberal arts education was also under examination and emerged in some cases as vulnerable to elimination (Smith and Mendelsohn, 1995). Compared to other academic disciplines that traditionally could sustain a measure of stability and coherence, photojournalism education requires continual redefinition in mission and realization. The University of Texas was a prime example.

The very duration of photojournalism education at the University of Texas that merited a place on CJR’s map in 2002 was threatened later the same year with the possible elimination of the undergraduate photojournalism program. According to the Associated Press, this measure was proposed as the result of technological changes in the news industry. These changes involving the growth of online news
and an increasing need for photographers who could shoot and edit for multimedia meant there were fewer jobs for still photographers. Although the program was described to have a “good reputation,” the university could not afford to expand its graduate program and also keep the undergraduate program. Professor Dennis Darling, photojournalism department head, stated that the photojournalism department might teach some skills to undergraduates as part of a new visual communications program. Darling said that what he was trying to do was “redefine what a photojournalism degree is” (Mabin, 2002). Although the program was able to continue, given the several years of the instability of the profession, Darling’s efforts to restructure and sustain technological relevance were not lightly taken or unusual.

University teachers of photojournalism, like their print colleagues, experience the quandary of balancing photojournalism education between both industry and academic relevance and face questions such as: How does one create a curriculum around a subject, the function of which is inseparable from technology, that extends beyond tool usage and is as worthy of intellectual investment and broadening as any other academic endeavor? How do teachers construct curriculum that not only adequately prepares workers for the field but, more importantly and in keeping with the mission of the liberal arts academy, prepare critically thinking individuals who can intelligently contribute to a democratic society?

Although this dissertation does not presume to definitively answer these questions, it does, however, take aim at the tradition of “problem setting rather than problem solving” (Wolcott, 1990, p.31). The dissertation attempts to gather, record and thereby preserve the efforts of teachers who did grapple with such questions. The research revealed that, although the date of 1908 on the CJR map was not entirely accurate for specifically photojournalism teaching, the longevity and “good reputation” of photojournalism instruction at the University of Texas were indeed sufficient to earn the program a place on CJR’s map and, at its threatened demise, coverage by the Associated Press. As to duration, the program at Austin can trace its
origins to photography instruction in the School of Physics beginning in 1885, two years after the founding of the University (Catalogue, 1885-1886).

The versatility and breadth of these accomplishments may be due in large measure to teachers’ beliefs in photography as, more than a vocational or trade-school practice, as important a means of communication to a democratic society and a force for humanistic social betterment as the printed word. The efforts to integrate these ideals in photography education within schools of journalism was not easy and involved many similar and long-standing issues experienced by practitioners in the field.

Press photography had a history of a conflicted relationship with print journalism that harkened back to the beginnings of the illustrated press and has been noted by historians and researchers (Carlebach, 1997; Freund, 1980; Fulton, 1988; Kahan, 1969). This struggle has also been documented in the trade literature of the field (Tess, 1941) and by professional organizations such as The National Press Photographers Association (Cookman, 1985).

During the rise of the illustrated press at the turn of the 20th Century, press photographers had no precedent for their identity and working practices and there existed no formal means for their training and learning. They learned their craft within the context of print journalism, which had an established ethos of news values, routines, editorial policies, and professional ideals (Brennan, 1995; Hardt, 1995; Salcetti, 1995). When photographers entered newsrooms and worked in a comparative relationship to reporters and sketch artists, they were considered inferior (Zelizer, 1995) and therefore had “no power in the newsroom” (Gleason, 2000, p. 119). Photographers struggled for years to elevate their craft and earn recognition for their contribution as legitimate journalists.

When press photography courses were offered in universities years after the establishment of schools of journalism for print journalists, instructors in their new educational endeavor had a parallel problem. They had no precedent for teaching
photography in a liberal arts environment in such a way that the courses transcended trade school methods. To begin somewhere, these courses were usually of a fundamental nature and were taught by instructors whose educations were limited to technical backgrounds (Arpan, 1947). Because photography instruction was vocational in nature, instructors met with the same resistance from their print journalism colleagues as photographers did from reporters in the newsrooms. Journalism education had fought its own battles for acceptance and respect as a valid academic subject within liberal arts universities (Hyde, 1943). Journalism educators had labored long to create curricula that would rise above being associated with the vocational aspects of the print trade and meet with academic approval. By 1947, Dr. Wilbur Schramm, director of the University of Iowa’s School of Journalism, wrote that education for journalism should be constructed:

In the spirit of the liberal arts, based on principles and values and a wide view of knowledge, and aimed at perspective, understanding, and broad competence. Who in all society has more need than the professional communicator for the qualities which [liberal] education is intended to evoke—the qualities which the commission on liberal education of the Association of American Colleges described in terms of person who are literate and articulate in verbal discourse, in the language of the arts, and in the symbolic languages of science; informed concerning their physical, social, and spiritual environment and concerning their relationship thereto as individuals; sensitive to all the values that endow life with meaning and significance; and able to understand the present in the perspective of the past and the future, and to decide and act as responsible moral beings?” (p. 13).

Journalism educators therefore had no intention of besmirching their hard won status with the well-entrenched and pervasive trade school stigma of photography. As Floyd Arpan, Associate Professor of Journalism at the Medill School of Journalism, noted in 1947, “Schools of journalism have been slow to establish photographic courses…. Apparently there is no great enthusiasm for photographic instruction among journalism school administrators” (p. 239). Even with the growth after World War II of photography departments in museums and sales of photographs
in galleries, photography as a subject of academic study in university departments of art, art history, and journalism met with “reluctant acceptance” (Griffin, 1999, p. 125). If the instructors of photography in schools of journalism intended to improve the circumstances of the news photographer through education, they had to prove the worth of their curricula within the academy. Their task, like that of their print journalism predecessors, was to transform education for the press photographer from a technical and mechanical subject to a learning experience for critically thinking, socially responsible citizens and a valid course of study in the liberal arts academy.

In the attempt to present a history of this task, this dissertation is sourced in a variety of methods, materials and persons and endeavors to follow several of Wolcott’s suggestions concerning interrelated qualitative methodologies. These include a satisfactory disclosure of data gathering procedures, the descriptive account as constituting “the most important contribution” of the study, and “adequate attention to the full context of change” (1990, pp. 27, 33).

History research methods include library, archive, and manuscript searches. Library sources include early literature--books, articles, monographs, biographies and autobiographies, first person narratives and chronicles—concerning press photography instruction. Also used were masters’ theses, doctoral dissertations and institutional histories. These materials were gathered from the Perry Castaneda Library, the Center for American History, and the Humanities Research Library on the campus of the University of Texas at Austin. Archive and manuscript collections include: University of Texas School and Department of Journalism administrative and faculty records, papers, and vertical files, Center for American History; University News and Information Service files on the School and Department of Journalism, Center for American History; the Cliff and Vi Edom Collection, Center for American History; and J. B. Colson’s archive of teaching materials, records, and correspondence.
A “house-to-house sweep,” such as recommended by Potts (1977, p. 49), to uncover long-forgotten or overlooked materials, resulted in the discovery of the lost “Journalism Morgue.” When I began my research, Professor Wayne Danielson told me of the existence of the morgue and its importance to my study. The morgue, a treasure of University of Texas journalism department records, photographs, and newspaper clippings dating back to the early 1900’s, was supposed to have been taken in the early 1970’s, upon the dissolution of the Journalism Library where it had been housed, to the University’s vast research campus and storage facility. Intermittent questioning of faculty, librarians, administrators and research facility staff during the course of my research and writing yielded nothing. One day I chanced to call a random warehouse on the research facility to see if anyone there knew anything about an old journalism morgue. A warehouse employee answered. “That’s in Building 30,” he said. “Come on down and I’ll take you there.” The joyful investigation of the morgue yielded rich discoveries and linkages.

Other methodologies included oral histories, interviews, conversations and interactions with faculty, students and professionals, during which research was conducted “among other human beings rather than on them” (Wolcott, 1990, p. 19). The topic was approached ethnographically, openly, and broadly, whether in the literature, the archives, or in oral history, to let those involved tell their own stories.

According to Reese (1995), “perhaps the most important ethical guide is to carry out the work in which one truly believes and communicate it honestly, giving all due credit to the people and forces that gave it shape” (p. 3). The dissertation therefore is a work I believe in and it is about persons who believed in their work. It records the story of those whose commitment to their task eventually enabled thousands of students to benefit from their work and continue the contribution. Salient in nearly all sources was that teaching of photojournalism in schools and departments of journalism involved the task to prove photojournalism, enduringly stigmatized and associated with inferior status, equal in importance to print
journalism and a subject worthy of the university. The dissertation begins with the early learning experiences and methods of instruction for press photographers. It progresses through the beginnings of courses for press photographers in various colleges, at the University of Missouri at Columbia, Missouri, and through the history of photojournalism education at the University of Texas.

Chapter II: Learning Press Photography as a News Industry Trade, 1880’s-1930’s, examines the learning experiences of press photographers before there were established courses in colleges or universities. It considers the entrance of the photographer into the newsrooms and their inferior and disrespected status.

Chapter III: Education for Print Journalism, 1869 - 1914, presents the entrance of college courses and then departments and schools of journalism into the academy. The chapter attends to the lineage of ideals and strong sense of mission that motivated early journalism educators.

Chapter IV: Photography Education at the Universities of Missouri and Texas, 1908 - 1933, considers beginning photography instruction in these institutions. The examination of the development and growth of pictorial instruction at Missouri from the founding of the School in 1908 to 1928 provides information on education for image making within the first established School of Journalism. A School of Missouri graduate was the first instructor in photography at the University of Texas. Nevertheless, photographic instruction at the University of Texas, 1914-1933, endured an erratic existence due to the unfortunate political upheaval endured by the School of Journalism. The chapter seeks to illumine the role played by educators’ motivations and ideals concerning the essentiality of journalism education in the survival of the School. Without advocates of similar persuasion, photography remained a nonessential.

Chapter V: Pictorial Journalism and Education for Press Photographers, 1930’s - 1940’s, reviews the critical revolution in press photography concepts occasioned by the European picture magazines of the late 1920’s and 1930’s. This
revolution in large part came about not only as the result of technological changes and
the growth of the magazines, but also the unprecedented entrance into the picture
press of university educated men of higher social class. These changes affected the
press in America and efforts began to establish university courses for American
photographers.

Chapter VI: Photography Education, University of Texas, 1933 - 1940’s,
concentrates on the University of Texas Department of Journalism from 1933 through
the mid 1940’s. The chapter examines the development of photography instruction
by Granville Price and John M. Kuehne. These teachers were able to establish the
first courses at the University of Texas devoted solely to photography.

Kuehne’s long career in photographic practice and instruction at UT,
extending from the late 1800’s into the 1950’s, was the source of UT’s place on the
CJR map. Kuehne’s contribution included one of the earliest efforts within the
academy to provide photography instruction beyond that limited to technique.
Kuehne taught pictorial, candid and story-telling methods of imagery contemporary
with the 1930’s and 1940’s rise of this concept in picture magazines. The quality of
Kuehne’s work, linked to Price’s efforts in the Department of Journalism, served to
validate the importance of photography education within the academy.

Of critical importance to this chapter is the work of Truman Pouncey, a
student of Price in 1935 and a key figure in the development of university
photojournalism education. Pouncey was a significant contributor to the
establishment of the first Photography Short Courses at the University of Oklahoma
and to the founding of the Education Committee of the National Press Photographers
Association. Pouncey worked with Cliff Edom to promote the Photojournalism
Division of the Association for Education in Journalism and served as Chairman in
the early 1950’s.

Chapter VII: Raising News Photography to Photojournalism, Universities of
Missouri and Texas, 1943-1965, examines the teaching careers of Clifton Edom and
Olin Hinkle. Edom was the first educator in photography within a university school of journalism who possessed the same fervor and commitment to the essentiality of a college education for photographers long held by editorial journalism educators. The word “photojournalism” was not used to describe the work of press photographers until it was coined by Cliff Edom (correspondence to Costa, 1968). Thus photojournalism as it was understood since was defined in significant measure within the university environment.

Olin Hinkle, a University of Missouri graduate, labored to change the status of photography in the University of Texas School of Journalism. Hinkle worked within several constraints to lift photography instruction from being characterized as illustration to its recognition as news photography and photojournalism.

Chapter VII: Raising Photojournalism to Visual Communication, University of Texas at Austin, 1968-1990’s, examines Professor J.B. Colson development of Hinkle’s one to two courses into an accredited sequence. Colson was the first generation in photojournalism teachers at the University of Texas with university training in the visual arts. He was also the first educator in the history of journalism education at the University of Texas who developed a course of study in photojournalism and visual communication commensurate with liberal arts training at the University. The chapter includes coverage of Colson’s nearly nine-year struggle to obtain facilities suitable to a program of national reputation.

Chapter VIII, the Conclusion, briefly reviews the history of photojournalism education and discusses its possible usefulness to teachers facing further transitions. The history may help future teachers and students not only determine enduring principles but also an appreciation for the labors of those who made the learning possible. The dissertation attains to the third reason for historical research that Dr. Frank Luther Mott, Dean of the University of Missouri School of Journalism during the 1940’s, a critical support to Edom’s vision and also of importance to journalism education at the University of Texas, observed in his Pulitzer Prize winning history:
There are those who are devoted to history for history’s sake. To them the rightness of the record is the thing most to be desired. There are others who are interested in history because they find the men and women of the past and the conditions under which they lived quaint and strange, while many of the incidents of an older time seem as interesting as fiction. And there are those of a third class who look to history mainly for help in understanding present problems and for guidance in facing the future (Mott, 1947, p. v.).
CHAPTER II: LEARNING PRESS PHOTOGRAPHY
AS A NEWS INDUSTRY TRADE, 1880’s - 1930’s

The press has become a great and potent instrument in the cosmic process….what a splendid dignity it gives to the press, what a tremendous responsibility upon its shoulders. To think that we are not merely gathering news and opinions, but are, in conformity with the laws of creation, and as an agency of such laws, contributing….to the moulding of human life and influencing human progress for good or ill, not only in this day but perhaps in aeons to come….What a mighty, what a mystical power we have in our hands….And what an obligation it confers to use it wisely, for the good of man (Yost, 1928 in Williams, 1929, p. 380).

Hit’-em-in-the-eye visualization of the cosmic ho-hum, so that the man who runs may read, is what he strives for….His body belongs to the city editor, he has no soul, and his life is lived between the pulmoter* and Paradise….cameramen have no such foolish ideas of romance associated with the work (Price, 1937, pp. 33-39).

* A mechanical device for artificial respiration that forces oxygen into the lungs when respiration has ceased because of asphyxiation, drowning, etc. (Random House Dictionary of the English Language, 1983).

Chapter II examines the working conditions and status of American press photographers from the 1880’s to the 1930’s. The late 1880’s and early 1900’s marked the rise of the illustrated press and the expansion of the newspaper industry’s use of the half-tone process for picture reproduction. In this era there was a marked growth in the addition of photographers to newspaper and magazine staffs. As press photographers entered the newsrooms, they learned how to use cameras in environments where the established norms were those of workers who did not use cameras. Thus press photography was forged as a hybrid trade from the methods of the primary newsgatherers of the day—reporters and sketch artists.

The concept of the journalistic potential of photography existed as early as the 1840’s and 1850’s and photographers made news pictures for publication prior to 1880. However, photojournalism did not exist as “a definable enterprise,” nor was
there “an exact counterpart” for the press photographer in the nineteenth century” (Carlebach, 1992, p. 2). Before the entrance of photographers into the newsrooms, “photographers for the most part—the new amateurs as well as the professionals—were not really oriented in their thinking as to the general ‘newsworthy’ aspects of the medium” (Welling, 1978, p. 301). When newspapers began adding cameramen to their staffs, “most of these men were still uncertain about their function” (Rhode & McCall, 1961, p. 23). Photographers, occupying an “undetermined but vaguely sensed role,” were treated with editorial indifference and “launched as a newspaper adjunct” (Price, 1937, p. 4-5).

In many cases press photographers were first reporters who were trained in word news values and who then learned, sometimes against their wills, how to use cameras to illustrate print journalism (Coleman, 1943; Hardt, 1995; Zelizer, 1995). Others began as sketch artists, or as copy boys, pages and darkroom technicians. They learned to operate a camera and waited for the opportunity to go out on the street as a “cub” to cover the news (Horrell, 1955; Rosenblum, 1978; Tess, 1941).

Others were aesthetically oriented, pictorial or amateur photographers who learned through self-teaching, apprenticeship, or trade-school methods. When these photographers entered the newsrooms, they assimilated to a different photographic approach and learned visual news values catch-as-catch-can. Photographers unfamiliar with newwork were not encouraged to seek information from other photographers because “every newcomer was a threat and photographers were loath to teach their trade” (Fulton, 1988, p. 116). Photographers were expected to “blunder through their assignments because questions were “superfluous in the unsympathetic ‘go-get-it’ atmosphere” of the newsroom (Price, 1932, p. 8).

Cookman (1985) described this common learning process:

Most came up through an apprentice system that generally followed the track of copyboy to hypo bender (a chemical mixer) to lab printer to street photographer. There was no formal training process, and depending on the whims of the older staff members, sometimes there was not much on-the-job
instruction, either. Generally the newcomers were expected to keep their eyes open, learn for themselves and ask questions; rarely did the veterans volunteer information. When the veterans did share their technical experience, it usually went no further than describing one solution—their solution—to a problem. Many photographers knew what worked for them, without really understanding why. Part of their reluctance to teach might have stemmed from fear of embarrassment if they were unable to expand on or explain that solution (1985, p. 93).

The rest of photographers’ education consisted of “hard knocks and severe bawlings-out from editors” (Price, 1932, p. 1). Many photographers quickly discovered that they were not suited to the physical and psychic demands of newswork (Floherty, 1949; Hunt, 1936). In this environment, press photographers learned their trade as one in which technical and aesthetic concerns were adapted to news values or vise versa. On the one hand, photographers were to perform their work according to the news routines of word journalists while learning to base their imagery upon the visual conventions of sketch artists. On the other hand, using a camera to report the news was an endeavor different from and inferior to that of the highly skilled and aesthetically oriented amateur pictorialist photographers.

Photographer also entered a psychological realm, evidenced in the job of reporter, in which newsworkers were to fulfill their roles as low class laborers entrusted with a sacred task. Newsworkers performed in harsh working conditions and made concessions in conscience for the honor of employment in the American free press and the sake of serving the American public.

The Reporter

Values guide decision making… around the turn of the century….the journalist was on the way to becoming a professional who accepted a standardized body of values and practices….The average American journalist had long since lost any conscience… (Marzoff, 1991, p. 2).

It is unfortunate that able journalists too often are obliged to sacrifice scruples on the altar of expediency...(Cameron, 1903, p. 150).
According to Dennis (1988), journalism of the early 1800’s possessed a rich intellectual tradition. Printers knew and appreciated their own history and traditions and were well-read leaders of public opinion in their communities. They were in many cases considered culturally and intellectually ahead of the lawyers and doctors of their time and their work was “often a point of entry to the literary life” (p. 9). During this time, before the era of the large circulation and industrial presses, these publishers could be “inspired to a desire to inculcate some truth or to defend a certain set of political principles” (Shuman, 1905, p. 16). This was also the time when the apprentice system of learning the craft was considered entirely favorable. Those who learned publishing and printing did so for the purpose of editorship.

According to Mott:

When a young printer had attained the status of journeyman, he often set out on a kind of printer’s grand tour. Printing offices were everywhere, and temporary “sits” were easy to obtain….In spite of the prominence of some professional—or political—editors, the majority of them were still printers. Editors of weeklies were often their own reporters, typesetters, pressmen, and circulation and advertising managers…. Indeed, even on the largest papers, the editor was commonly his own reporter; if the paper was prosperous, he might have an assistant who shared the work of reporting with him, but with the prevailing disregard for local news, reporting had as yet no standing. …the editor was usually owner and publisher as well (pp. 204-205).

With the rise of the penny press and the mass production of periodicals by newspaper empires of such as Hearst and Pulitzer, this means of becoming a journalist disappeared the latter part of the nineteenth century. This era marked the emergence and differentiation of professional ideals in journalism (Schudson, 1978). This differentiation involved value systems “very nearly separate and distinct in their requirements—the journalistic and the commercial” (Watterson, 1910/1937, p. 141). On one hand, “unselfish devotion to the public interest [was] the soul of true journalism as of true statesmanship” (Watterson, p. 146). Serving the public interest—this soul of journalism—including equating human freedom with the modern
American newspaper to the extent that the very existence of the nation depended
upon the newspaper.

Shuman (1905), an early 20th Century instructional writer in journalism
practices, expressed the common understanding of the importance of journalism to
American democracy:

There are few more interesting chapters in the history of human freedom than
the story of…the modern American newspaper….Only when free thought
went into partnership with steam and electricity did the modern newspaper
become possible. Unity of thought alone can hold together such a mighty
empire….Without the telegraph, the press, and the railways, the United States
could not long exist. If we are not a nation governed by newspapers, we are at
least a nation held together by the cohesive power of printers’ ink (pp. 1-2).

The great American newspaper industry became the primary engine for
democratic freedom. Its higher purpose was to instruct the ignorant and uplift the
downtrodden. McClure (1893), a turn of the century editor and publisher, stated that
employment in the newspaper industry carried with it a great responsibility that
involved:

the highest trust under our government of the people….Parties rise and fall;
Presidents come and go; Cabinets gather and scatter…but the daily newspaper
continues through all the swift changes in politics and society, ever teaching
and ever ennobling mankind if faithful to its sacred duties, and its influence,
although often unseen and apparently unfelt, is as constant as the genial rays
of the sun, that bursts the seed and ripens the harvest (p. 37).

On the other hand, commercial newspapers had become business enterprises
and publishers were known as those “animated by much the same motives as the men
who conduct a department store” (Shuman, 1905, p. 16). As newspaper publishing
changed from that of the printer as editor to that of great presses, mass circulations,
and a division of labor, newswork became more identified with machinery than
humanity.

According to Shuman (1905), “the collection of news was reduced to a
system—almost to an exact science…” (p. 9). Expansion had “brought system into
metropolitan journalism. A city is now ‘covered’ by a machine as fine and complicated as a rotary press” (Irwin, 1911/1937, p. 180). Newworkers entered a realm with a division of labor in place designed to benefit the industry and without much regard for humans. The “reality of newwork for the commercial press…belied its noble ideology as voiced by publishers…” (Solomon, 1995, p. 130).

The newspaper industry became identified as one whose employees experienced an idealistic split between journalistic soul and the pursuit of profit. Newworkers encountered a realm wherein they were hired to perform simultaneously to the expectations of their bosses and in the name of the freedom of the press (Hardt, 1995). This work involved a confrontation between lofty ideals and the need to make a living, which became “an existential question” and reflected “the pressures of industrial demands and the ability of individual journalists to compromise…” (Hardt, 1995, p. 3).

During this time, the vocation of reporter emerged as a “social invention of the 1880’s and 1890’s” (Schudson, 1978, p. 65). Though reporting, in its essential qualifications carried remnants of its printing past as a learned profession, the actual work involved insecurity of employment and “it more nearly resemble[d] a trade” (Shuman, 1905, p. 25). With industrialization, journalism “veered away from its intellectual roots” enjoyed in the early 1800’s and the reputation of the reporter deteriorated from that of a respected and knowledgeable enterprise into a “rakish trade” (Dennis, 1988, p. 10). No longer a literary figure one aspired to become, those who worked for the press got their “first training as a reporter” (Shuman, p. 45) and the position of reporter descended to an “entry line level of work production for print journalism” (Salcetti, 1995, p. 57).

In an attempt to counterbalance their low working status, reporters developed a system of values—a “reportorial ethos.” This ethos became associated with the notion of sacrifice on behalf of public interest in the news story. According to Salcetti (1995), two notions about reporters emerged at this time—one concerning
actual working conditions—and one concerning the spirit and life of a reporter. Though reporters' lives were economically precarious, at the same time they embodied a “lifestyle somewhere between utter dissoluteness and personal sacrifice on behalf of the American reading public…” (pp. 56-59).

The instability and harsh conditions of the reporters' jobs were considered offset by the nobility inherent in the work. Irwin (1911/1937) quoted Charles Dana, editor and owner of the New York *Sun*, as saying that the reporter “wields the real power of the press.” Irwin also described the reporter as “the newest arm of this newest power in civilization.” As America depended for its freedom upon the newspaper, the newspaper in turn depended upon the reporter:

this prying, romantic individual, wholly an outgrowth of modern life, is more a vital member of the social organism than the philosophers have let themselves admit…His product is daily bread of the minds to three-quarters of the population. He is to the individual reader the most important functionary in the newspaper organization…(pp. 178-179).

This most important functionary, however, caught between public service ethic and employers’ business strategies on the other, labored in an exciting but poorly paid and insecure job. Newsroom editors and managers easily fired people on the spot and journalists could not count on a job from one day to the next (Brennan, 1995; Solomon, 1995). Such archetype for fearsome city editors was Charles E. Chapin, of Pulitzer’s *New York Evening World* from 1898 to 1918. Chapin achieved his renown for the “sheer number of reporters he fired…The total came to 108 (Porter 2004, p. 57).

Shuman (1905) provided a contemporary description of this condition:

The profession is a refuge for hundreds of men who have failed in other walks of life, and the supply…is so great that any large newspaper might change its entire force in a day….Engagements to write for a newspaper are usually made verbally, with a possibility of discharge at any moment…(pp. 26, 27).
According to Brennan (1995), this insecure and dehumanized lifestyle as expendable commodities, with worth “tied to their use value,” contributed to a sense of unimportance, an estrangement from other people and lead reporters to perceive “themselves as outcasts, somewhat tainted by their reporting tasks” (p. 84). These tasks involved primarily the recording of the tragedies, scandals and catastrophes of society. To accomplish this work, reporters were expected to remain emotionally detached and to understand people as objects useful as circulation builders.

For this reason, reporters became judged to be “emotionless leeches” and “to pander to the basest instincts of humankind” (Brennan 1995, pp. 89-96). This emotional detachment in reporting suffering was one of the most difficult things required of reporters, but the alternative was to lose their jobs.

According to Brennan:

Reporters who refused to cover a story because of personal connections, ethical conflicts, or humanitarian outrage were often fired. Newsworkers quickly understood that they must be willing to report anything, no matter how difficult or personally distasteful. Most reporters were at least occasionally asked to do “dirty work”—assignments that affronted the privacy of individuals, made the reporters physically sick to their stomachs….Newsworkers who wished to stay in the business ultimately accepted the demands of management (pp. 89-100).

Shuman (1905) wrote that the reporter “must do many things against his will, because duty so orders it” (p. 53). In addition to the psychological challenges, reporting involved physical hardships such as irregular and unlimited hours and lack of food. Shuman described the physical and nervous strain common to the reporter:

There is a pillar of dread by day and terror by night that moves forever before the eyes of the city reporter—the fear of “falling down on” an assignment….The daily endeavor to do this work within a limited time is what constitutes the stress and strain of the newspaper man’s life…One can not work long on a city newspaper without discovering that one is being driven….your nerves are sure to feel the test…a delay of a few minutes in completing a story may mean all the difference between success and failure….the mental strain is likely to be spread over a larger number of
hours….your business is to get the name and address of the unfortunate man, to give a vivid description of how he fell at the post of duty, and perhaps to tell of a wife and family left in sorrow and want… A man’s days are turned into nights and his nights into working days…These facts pay havoc with his social life…too much of this hard and grinding work is liable to make a man somewhat cynical, to crush the finer sentiments out of his nature (pp. 46, 55-56).

According to a turn of the century editor, though life as a reporter was “the most promising of all means of livelihood in youth,” because one could enter it with no prior knowledge or experience, it eventually turned out “the least satisfactory in its results.” Even for those who succeeded in working their way up to editorship, journalism remained a career “fraught with great…responsibility and ceaseless anxiety…generally a post of duty under an uplifted axe (Chambers, 1893, pp. 57-58).

Shuman’s (1905) description of these conditions concurred:

Journalism is one of the most exacting professions…. the newspaper man should have no friends, no social relations, no family. He should live, eat, and sleep in his office, and the first time he ventures out of its door he should be hit on the head with a club….there is a good deal of truth in it (p. 28).

This situation was also true for sketch artists. In addition to the same newsroom environments and editorial demands as those of reporters, artists predated photographers as the workers who were required to be on the scene to accomplish their assigned tasks.

The following section presents the writings of Max De Lipman (1893), a newspaper illustrator and sketch artist, and Harry Coleman (1943), a sketch artist who transitioned to photographer. De Lipman’s writings reveal certain characteristics of the turn of the century visual newswaper—that the artist endured the same sense of low job status and required emotional detachment as the reporter. De Lipman’s account also reveals the established visual news conventions of illustrations to which photographers adapted.
Coleman’s account provides a varying approach to that of De Lipman. Coleman regarded his position as sketch artist to be important—the work was in demand, lucrative, and important. When he became a photographer and changed his tools from sketch pad and pencil or ink to bulky camera, he found that the nature of his work not only changed but his status and working identity as well.

The Sketch Artist

During the 1890’s… A kind of intercurrence [sic] was taking place….The work of photographers was…much influenced by the tradition of sketched reportage… (Hassner, 1987, p. 77).

Every editor wants to give what his readers want to see. And so the artist must conform also….the artist’s business is to supply whatever is demanded, and talk about a sacrifice of conscience is priggish nonsense (Hunt, 1937, pp. 83-84).

Although they were a stalwart breed…cunning in their strategies to obtain pictures…artists could use their sketchpad only as aides-memoire at best….the special artist had to cultivate sharply detailed memories, quick and accurate visual notations, and an eye for the dramatic gesture or stirring scene (Jussim, 1988, p. 40).

De Lipman was a cartoonist and artist who worked his way up from small newspapers to metropolitan papers. His job, however, was not what he had intended to do and his opinion of the work was low: “I don’t know that any one ever started in life with the distinct end in view of becoming a newspaper illustrator. Men drift into that profession” (p. 173). De Lipman’s reason for becoming a newspaper illustrator was economic necessity. Despite his “fanciful yearnings for laurel wreaths, reknown, and all that sort of thing,” as a fine artist he could not make a living. Once an idealist, he soon wearied of the uphill struggle and was forced to lower his standards. He joined the ranks of other artists who preferred an income to “the higher aim of having their names recorded with those of Raphael, Rubens, and Michael Angelo at the expense of their stomachs” (p. 173).
De Lipman drew news events and was also assigned reportorial work. He learned newspaper work in general, and the illustrator’s task in particular. De Lipman stated that this process was, “I suppose a quite common mode of introduction to the illustrator’s profession” (p. 175). When De Lipman began working for larger metropolitan papers, he learned that “the artist must be prepared for an intense field in which the competition among newspaper artists is as keen as among reporters.” De Lipman endured the same pressures as did the reporter and an added requirement unique to the artist. The reporter could interview after an event, but the visual news gatherer had to be physically present at the scene to “see” the news.

De Lipman became capable of judging news and “selecting the right episodes of any event for illustration.” After a day on the Ohio River to picture flooded houses, he was assigned at two a.m. to cover a hanging and to catch a train at six-thirty a.m. Because of rain, he arrived two hours behind schedule and was at the scene five minutes before the hanging. Deputy sheriffs refused to admit him but he drew a two minute sketch for them that gained him access. De Lipman immediately decided what to draw based on his sense of pictorial news values:

I reached the jail-yard about a minute and a half before the condemned man was led out upon the scaffold. Within that time I had made a rough draught [sic] of the gallows surrounded by the fifty spectators...the bare stone wall, and the tree-tops and a section of roof, crowded with curious on-lookers, visible above, for a background....sufficient to establish the relative proportions of the picture...I could easily incorporate the principal actors in the drama into it at the proper time. The sight of a Catholic priest in surplice and stole on a scaffold is a very rare one, and I therefore selected the moment of his administering the last rites to the wretch who stood pale and swaying beneath the dangling noose, for my principal picture. Behind the condemned man stood the sheriff and his deputies. It certainly was an impressive scene (p. 179).

De Lipman also described the emotional detachment common not only to reporters but here evidenced by the artist:
I felt particularly grateful to the reverend gentleman for making his exhortation rather lengthy, thereby prolonging for a few moments the life about to be extinguished; but, if the truth must be told, it was not for sentimental reasons. It simply enabled me to draw a more careful portrait of the victim. So much for being accustomed to all kinds of terrible scenes (p. 179).

As the drama of the hanging unfolds, De Lipman selected certain moments to fashion into drawings and finished the work:

The next important moment was the one when the priest’s tear-dimmed eyes looked with an expression of supreme pity upon the livid features of the condemned man, as he moved away, and the latter saw before him the stern face of the hangman instead. The pinioning of the arms, and a portrait of the father of the woman whose murder was being avenged, completed my sketches of the event (p. 179).

De Lipman’s response to this assignment contained a tone of irony: “The newspaper illustrator’s life is not entirely replete with exciting events that stimulate his enthusiasm and serve to imbue him with love for his work.” The most difficult psychological demands of his job included having to draw “ghastly sights of a holocaust, a collapse, mine-disasters, railway horrors, and the long chain of accidents which bring death in its most repulsive aspect to human beings” (p. 180).

De Lipman also was careful to mention the difference in visual than word reporting in such disaster coverage:

The artist is the one attaché of a newspaper who must see the terrible havoc wrought, must gaze upon horribly-mutilated corpses, upon the terror of frantic survivors, and upon the heart-rending grief of those who find almost by intuition only the shapeless remains of their kin beneath the shattered timbers of a railway train, or the smouldering [sic] fragments of a burned building (p. 181).

The artist, as well as the reporter, was not to betray any emotion. “What is more, he must try to keep cool and collected, because tremulous nervousness is incompatible with good drawing” (p. 181). De Lipman experienced the conflict,
similar to that of the reporter, between his personal revulsion to depicting such events and the demands of his profession:

But the public demands of a newspaper that it show at least a suggestion of a horrible scene, beyond the stirring accounts given in letterpress, and the artist must at those times be deaf to the pleadings of his heart, and work because it is his duty to his employers and to his family and to himself (p. 181).

De Lipman also revealed the experience of the artist, or “poor representative of pictorial journalism,” as shown less respect by the public than give the reporter:

Let the poor representative of pictorial journalism appear upon any street or anywhere else in public, and betray his occupation…he at once becomes an irresistible centre of attraction to passer-by… while, of course, none… would be ill bred enough to look over the shoulder of a man writing… (p. 182).

In this 1893 newspaper artist account, De Lipman described his work as a dirty job that had to be done and that no one that no one would intentionally choose. Nevertheless, he performed as well as the reporter and more so because he had to be eyewitness, but yet his work commanded less respect.

Harry Coleman (1943) was first a newspaper artist who transitioned to working as a photographer. After running away from home at the age of fourteen, Coleman found work in 1896 for Hearst’s New York Journal. Coleman started as a messenger boy but soon advanced to artist. Coleman’s entrance to the life of a newspaper artist was similar to that of De Lipman—the work was not intentional but happened upon as a means of survival. Different than De Lipman, however, who had compromised finer artistic ambitions to work for the newspaper, Coleman viewed his life as quite good, considering that it was as an uneducated newsworker:

Artists lived high in that don’t-blow-out-the-gas era. We were all flush, well able to step out, finance our uneducated palates and graze with high society....Newspaper work was like the era—gay and expansive....I maintained a studio on East Twenty-third Street....I had a regular desk in the Journal art department at that time, and I had acquired a temperament and pearl-gray spats, trimmed my hair chrysanthemum style, carried a portfolio.
and sported a flowing Windsor tie. These were the trademarks of early-day artists (p. 31)

Coleman stated that, “sketching was in full flower,” and that Hearst “spent plenty of cash to hire more artists.” Hearst sent out artists with reporters to illustrate the staple news categories of arson, murder, and rape. Artists’ work was important, in demand and evidently merited the cooperation of the reporter:

The World and Journal dragnets for picture talent emptied commercial studios. Even art schools were running close-handed. This demand for artists meant a promotion and a salary boost for me. I was now at the call of the city desk, as a full-fledged roving sketch artist with desk room in the Tombs building, where the courts were located, in police headquarters on Mulberry Street, and at the morgue. I scampered with my pad and pencil to wherever a story might be breaking, made copious sketches and sent them back to the office by reporter or messenger (p. 31).

Coleman stated that, “news cameras were still considered practical only for outdoor spectacles and ‘scenes.”’ Soon, however, it became the photograph on the printed page that became more important. Artists’ sketches were turned over to portrait artists and recopied on larger scale into wash drawings. These “emerged as chromos in water color, worked with considerable care and cleverness in a sepia tone, and then airbrushed to make them appear as much like photographs as possible (p. 32).

Coleman’s first experience with press photographers was to help carry their photographic equipment from ship to office when the Journal’s expeditionary force came home from the Spanish-American Wars. These photographers were the Journal’s Jack Hemment, Colliers’ Jimmy Hare, Harper’s Nate Lazarneck and Burr McIntosh and James Burton, whom he described as “five pioneers in operating the first press cameras” (p. 28). Coleman later “tagged along” with “these five aces” to picture the major news event of the entrance of the submarine “Argonaut” into the New York Harbor.
Coleman did not elaborate on whether his observations of these pioneering “aces” contributed to his use of the camera. His work, however, indicated the transition of the artist to photographer as he labored to keep up with the increasing use of visuals in Hearst’s papers:

The Journal’s art schedule ran its usual hectic course during 1900. We shot scenes of departing Hearst relief trains for flood victims in Galveston. There were drawings of the shooting and subsequent death of William Goebel, Democratic candidate for the governorship of Kentucky. And photographs of Admiral Dewey’s presidential smile.... the expansion of Hearst’s organization in 1900, particularly the progress made by my department, would make news in any history of the newspaper business.... I was belted around these restless months, but I continued to work some photography in with my sketching... (p. 42).

Coleman used the camera to cover tragedies such as the burning in 1900 of the docks at Hoboken, New Jersey. Coleman wrote that he “cruised alongside the blazing liners Bremen, Salle, and Main as they were towed into midstream.” He photographed priests as they “administered last rites to doomed victims trapped in the holds. Tortured seamen screamed into my camera through portholes while they slowly burned to death and dropped back into the flames” (p. 42).

Coleman, by the end of 1900, became more a news photographer than an artist. This change in tools and working methods brought a telling change in self-perception and identity. As an artist, he had occupied a position that, despite offices at the morgue and police station, nevertheless in his own mind carried with it a faint aura of refinement. He was one who sported a flowing Windsor tie, was “flush” and “able to step out and graze with high society” (p. 31).

As a photographer, however, this refinement dissipates. Coleman then described himself as a member of the “old-time shutter men” who lugged around “giant snapshot crates.” These men “were a self-sufficient, thrill-thirsty, hard-playing, corny sort of gang, ignorant,” and whose working identity and worth resided
in their mechanical expertise that, “we were crack shots with the camera.” These men “lived on the installment plan and died broke” (p. 99).

Newswork with cameras became more prevalent and photographers were embroiled in the same demands to reconcile hardship with public service as were reporters and artists. The work of photographers, however, unlike that of reporters and artists, was circumscribed by dependence upon mechanical equipment and physicality. As a result, press photographers were looked upon askance by both public and fellow newsworkers and they occupied an even lower professional and social position than reporters and artists.

To counteract this trend, early writers on press photography wrote to defend the practice and to recognize press photographers as visual reporters on a par with print journalists. This advocacy acknowledged and emulated the trials peculiar to photographers as they entered the hectic life of news reporting and yet took risks not required of other newsworkers. The following section reviews the writings of those involved in early press photography.

The Press Photographer

There must be no failure, regardless of the conditions. For a failure to procure the photograph desired is so seldom forgiven by the man who rules the destinies of the journal from the depths of a revolving chair, that it is unnecessary to contemplate the contingency (Claudy, 1903, p. 99).

Since social arrangements shape participants’ ideas about what they do, conceptions of creativity can be expected to vary with the contexts in which photographer work” (Rosenblum, 1978, p. 62).

Just as journalism was a “science” to Shuman, Claudy (1903) proclaimed that press photography was no less than the “science” of making illustrations by photography for the press” (p. 91). The work of the press photographer was in keeping with the most contemporary methods of newspaper production and therefore in much demand:
The majority of periodicals published today are illustrated. All the daily papers of any size print illustrations from time to time…An unillustrated magazine is as rare today as it was common fifty years ago. Fully 90 per cent of the illustrations in periodicals of all kinds—newspapers, magazines, trade journals and weekly publications—are made from photographs. These photographs are supplied by press photographers… (p. 91).

Claudy maintained that press photographers saw more of the world and had “a better understanding of current events than any other variety of newspaper man” (p. 98). Deadline pressures, rather than being a hardship, made press photography preferable to other kinds of photography and rendered an excitement “which the man who carries a camera to the country for the making views and pictures in a quiet way can never know” (p. 98). According to Claudy’s work, one of the earliest instructional writings on press photography, the need for speed took precedence over all other concerns:

No matter…what exasperations and tribulations your subjects may hand you out, you must secure your negative, make your print and deliver it to the editor in time….speed is frequently worth more than all the rest of a make-up of a picture put together….your orders will read “Anything so it will print, provided it is here on time….Make what he tells you to make and be sure he will be satisfied…. remember that orders are given to be carried out—not to be tampered with… The performance of any and all kinds of work…should be made in strict compliance with two rules, which are “No failures allowed,” and “Never, under any circumstances, be late with your results.” (pp. 107-110).

The photographer was instructed in the kind of work normally required by the editor, who:

invariably wants pictures of accidents. A cable-car collides with a horse and carriage—a woman is thrown to the street—a crowd collects, and the editor wants a picture…. the collapse of a building, the wreck of a railway train, the burning of a bridge….the following particulars will be insisted upon by the editor:--A full, descriptive title of each and every picture. The day and hour of the happening, and the time of day when the picture was taken. The name of the town, name of the street and, if the accident occurs in or about a house, the number of the house. The number of people involved in the affair, and
their names and addresses. The names and address of the killed and wounded
and the disposition of the bodies, living and dead….These particulars apply to
any and all events which may be photographed for press use… (pp. 199-101).

The pressure to get pictures could result in questionable but covertly approved
methods. An editor would not officially require a photographer to manufacture a fire
rescue scene if the photographer was not able to secure it. Claudy admitted, however,
that, “if you will not whisper it too loudly, I will confess that such things have been
done...” The no failure rule extended to the personal attitude and values required of
the photograher, particularly when covering crime scenes:

When murder occurs…it is greatly to be desired that a picture would be
obtained of the room in which the crime was committed, of the murderer, or
the suspected party, and of the victim, if possible…. the absence of any
conscience [italics mine] except that of loyalty to one’s paper… (p. 102).

Claudy instructed the photographer to have no personal qualms about posing a
rescue or any conscience when getting pictures. This value system was in keeping
with that of the reporter and the artist: the public service end justified the callous
means: “There is the pleasure of knowing that through your own unaied efforts you
have enabled thousands of people to see and understand…”(p. 99).

Claudy concludes with addressing the common hap- hazard preparation for
the work and the resulting low status of the photographer:

There is little advice to be given the press photographer who is required to do
this branch of work, save that ambiguously concealed in the phrase of the art
editor of a New York daily, who was once understood to lay down the law
that “A press photographer should conceal his identity by appearing a
gentleman” (p. 104).

Roberts (1910), in “The Romance of Press Photography,” offered no
instructions but stated as his purpose the recognition and appreciation of press
photographers. He wrote to “deal with…the special trials and difficulties of operators
employed in obtaining suitable pictures for the daily press” and stated that “pages,
indeed, might be filled with the hazardous adventures of Press photographers” (p.
Speed was essential above all to the success of the press photographer. Roberts’ intention was to give the reader, “a better idea of the high pressure at which photographic business for the Press is carried on... In all such cases it is “go” from start to finish, and the time in which the operation can be worked is cut to as fine a margin as possible... “(p. 474).

Roberts was one of the early writers eager to point out that the photographer was compared to the reporter and, because of the physical nature of the work, faced greater hardship. The photographer had to be:

keenly alive to the news value of any incident that may come under his notice. The operator who has to be told where and how to obtain news pictures is of no more use in his calling than a reporter who has to be instructed how to obtain news. It may, however, be pointed out that it is usually infinitely harder to secure a news picture than to obtain the news itself. For example, it does not need a specially [sic] enterprising reporter to bring the news of a big fire to his office, but it is often immensely difficult to obtain a good photograph of such an occurrence, especially when it takes place at night (p. 470).

Roberts presented examples of photographers who were injured in covering fires and floods and attacked in other situations. Because this was the nature of the profession, the press photographer “must be a person of considerable enterprise, initiative, daring, and resource” and that they were people “who, however, take but little account of the risks incidental to their work” (pp. 469-470).

Roberts chronicled the story of one photographer whose experience, however, would seem to contradict any notions of “romance.” This photographer covered the great Messina, Turkey, earthquake, a disaster that was, “beyond question, the most terrible event that has so far been covered by Press photography”:

There is no use in dwelling on the horror of the spectacle that my eyes encountered on landing. It seemed to me that the world was in ruins...There was nothing to photograph, as a matter of fact, except ruins and dead. There were human relics sticking out of the debris everywhere.... I was at work for about ten minutes, and just as I was...preparing to depart I saw two stark-naked men coming towards me; they were the most horrible human specimens
I have ever laid eyes on; both were shockingly emaciated, and one look at
their wild eyes was enough to convince me that they were both mad—driven
mad, no doubt, by horror and starvation. I fled from them, and one of the poor
wretches hurled a stone after me, but he was too feeble to hit me…(p. 472).

Contrary to workers who forced themselves to do anything to keep their jobs,
Roberts’ photographer reached the limits of his endurance for the sake of the news.
Roberts quoted him as saying, “I have never quite shaken off the feelings of horror
engendered by my two hours’ stay at Reggio, and nothing would ever induce me to
undertake a similar job again” (p. 472).

Roberts concluded with a rare observance of the press photographer as
journalist and not just as illustrator to supplement the stories of the reporter:

But a really first-rate Press photographer is rather a rarity; he must be a good
journalist as well as a photographer, for his business is not merely to obtain a
news picture but to present it from its most effective and striking point of
view. For men who can do this there is a big demand…the Press
photographer’s business, like many others, is overcrowded with mediocrities
(p. 475).

Collins (1916) placed great emphasis on the need for emotional detachment
and unerring mechanical efficiency in the work of news photographers. He wrote
with an admiration of the technical skill required to do good work as well as the news
sense. He stated that “the news photographer becomes remarkably ready and
accurate in handling his camera” and that when photographing “scores of fleeting
subjects, he rarely misses fire” (p. 59).

This mechanical aptitude and news sense on the photographer’s part was
never more pronounced than at the scene of an accident. He stated that coverage of
this news event was the “liveliest kind of rush work”:

Let an accident occur in the most remote part of the city, at any hour of the
day or night, and the news photographer will be on the scene as soon as the
ambulance. He is among the first to respond to any fire….It had often been
remarked that the photographers usually get to a railroad wreck before the
doctors (pp. 57-59).
Collins described the fierce and calculated efficiency with which the photographer must work when covering accidents. An example of this concentration was the method of an alert photographer who received news of a serious wreck “only a few seconds after the impact”:

Seizing a camera and commandeering a convenient automobile, the camera man started at top speed with the horn tooting a continuous warning. He reached the wreck in less than three minutes, and within the next four minutes had made five exposures from various points of view and was on his way back to the dark room. The pictures were developed, printed, and mailed, catching a train for New York in less than fifty minutes after the accident occurred (p. 60).

Collins’ advice to photographers to place their job requirements before humanitarian concerns also extended to ship wrecks:

On reaching the wreck, no matter how urgent the demand for help, some one usually finds time to take a snapshot of the vessel in distress…Several times the photographer has been among the first to arrive at the scene of the wreck, and after taking his pictures has assisted in saving the lives of the crews (pp. 114-116).

Collins thus presented the performance values system that perhaps added to the public perception of the press photographer as being like Brennan’s “emotionless leech” reporter. He admired this characteristic of the photographer to the extent of equating the person with the machine:

The keen eye of the camera is never blinded by excitement and its observations are unprejudiced and exact…. the camera man must coolly adjust his camera, calculate the value of light and shadow…and make his exposures at just the right instant… During the actual taking of any picture the camera man must be a part of the machine and callous to all emotions….The camera man is not expected to have nerves or to be affected in the slightest by the scene, no matter how thrilling it may be (pp. 42, 162).

The memoirs of George Hill (1953) describe his self-taught education in press photography. He began in 1914 with his mother’s box camera, read technical books, had help from a general science teacher, and learned from photographers who came
into the camera store where he worked while in high school. He took his own pictures of fires and other news events and then compared his pictures with those published in the papers. In this way “I taught myself about news angles…” (p. 15). With this self-teaching and hard work he became New England manager of Wide World Photos news syndicate from 1919 to 1944.

Hill described his ethos and declared that the photographer “acts like any individual in ordinary life but changes immediately into a reckless daredevil who will take all kinds of chances and perform the impossible the instant a major news story breaks” (p. 4). The risks these photographers took were motivated by their obligation as public servants. Hill maintained, “on these men is placed a terrific responsibility…with all this in mind you feel that the whole world is depending on you” (p. 11).

Hill also expressed the conflict between noble risk on behalf of public service and having to perform duties that he found distasteful. This occurred when assigned coverage was damaging to the people concerned:

I have covered stories where I almost hoped the pictures would be a failure, for I knew if they were used they would be embarrassing to the family of the person I was photographing….I don’t think there is a photographer living who enjoys covering this type of story or who gets a thrill out of publicizing some poor souls who are already up to their necks in trouble (p. 29).

One of Hill’s most dramatic assignments occurred in 1919 while he worked for The Boston Post. A 2,300,000 gallon tank of molasses exploded in Boston’s commercial district, producing a tidal wave of molasses that crushed buildings and smothered everyone in its wake. Hill described his methods of working at the scene of an unexpected and tragic event:

Near the center of the wrecked buildings I could see a group of rescuers and a priest, so I thought this would be my first picture possibility. I wasn’t worrying about general views for I knew I could make them later. My first pictures must be devoted to the rescue work….I started to shoot pictures of the rescue and showed the men being pried loose and carried to waiting
ambulances…. During the entire time I had to keep my hands free of the molasses so I wouldn’t smear my camera and caption cards…. I had enough pictures of wreckage and rescue, so I started to look for human interest shots. I found a man with a pail trying to bail the stuff out of his cellar …I went over to the edge of the seawall and there a waterfall of molasses was rolling into the harbor…. (pp. 112-116).

Photographers’ work was similar to that of reporters and artists in news routines and editorial and psychological demands. Their work was different from these workers by reason of the dependence on mechanical equipment that added greater challenge and risk. However, though photographers took their work seriously enough to risk their lives for it, their product was not considered serious by their fellow newsworkers, their general public, or by their other more respectable photography practitioners.

**The Inferiority of the Press Photograph**

News photographs, when compared to those produced by artists, amateurs, or even for the family album, were decidedly of less value. According to Trachtenberg (1989), at the turn of the century, the “notion of an exclusively photographic community” began to dissolve. Photographers of various capacities began to form national societies, professional associations, trade organizations, local amateur clubs, exhibitions and competition arrangements. This movement “contributed to the making of increasingly specific communities of interest and shared values” (p. 4). This gradual demarcation led to a “further fragmentation and stratification in twentieth-century practices of the medium” which resulted in the emergence of “‘serious’ photography as a separate sphere characterized by pursuit of the ’pure’ elements of the medium, against other groupings defined by practices such as…photo-journalism…” (Trachtenberg, 1989, p. 4).

News photographs were inferior because they were reproduced on “the poor quality of newsprint.” They were therefore not considered meritorious of good
presentation and, “the daily exigencies of deadlines and layouts generally resulted in undistinguished camera images” (Rosenblum, 1989, p. 461).

Another influence on the low reputation of press imagery was that “early professionals were overshadowed by the towering figure of Alfred Stieglitz, who worked tirelessly on behalf of artistic photography in the late nineteenth and early twentieth centuries.” Whereas the history of photography as a fine art was “meticulously described,” the early press photographers and the pictures they produced received much less attention. This was ironic because:

The images produced for magazines and newspapers made the world visible if not also comprehensible to millions of Americans…The photographs run in mass-market newspapers and magazines were clearly nothing like the pristine works of art displayed tastefully on the walls of Stieglitz’s galleries in New York…however shocking or revealing or riveting, pictures in the morning newspaper and weekly magazine were not—and could not be—the equal of those made by artists (Carlebach, 1997, pp. 4-5).

The work of press photographers was considered inferior not only when compared to that by artists but also in the newsroom:

The low reputation of press photographers and their work was exacerbated by the practice of publishing photographs without credit, and by attitudes prevalent in newsrooms around the country. Press photos were considered by many reporters, editors, and publishers to be merely information or entertainment with but momentary significance and value. Images viewed and perhaps even appreciated on one day were replaced on the next with a whole new set of uncredited pictures. Prints and negatives were rarely archived; many were simply thrown out when ownership of the paper changed hands or the photographer retired or died. Thus was the work of most professional news photographers abandoned with hardly a thought about its historical or aesthetic significance (Carlebach 1997, p. 5).

According to Newhall (1938), the transient, anonymous, and low quality nature of the press image was something the photographer just had to accept as part of the job:

The news photographer must keep this in mind while he is making his photographs; the rise of news photography dates from the invention of cheap
and rapid ways of mechanically reproducing the pictures…Print quality—so highly prized by other photographers—goes overboard….Most of it is sensational and dies with the sensation. The names of the men who often risk their lives to make these pictures are unknown to the mass of the public, which sees only the subject they have recorded (p. 78).

Photographers faced environments both in the newsroom and out where not only their product was considered inferior on the basis on time pressure, but also in terms of the more important status of the word than the image. Viewing pictures was a decidedly less intellectual activity than reading and required no education.

In an 1886 article in *Philadelphia Photographer*, Stephen Horgan, credited with the invention of the half-tone process that made reproduction of photographs with text possible, instructed photographers what to take pictures of for the illustrated press:

> A picture, he said, was the quickest and most agreeable method of conveying an idea or impression. ‘In this rapid age, people want to grasp a situation to get their impression…at a glance. A picture tells the whole story at once, and in a better way sometimes than columns of type…(Horgan, 1886, pp. 140-142 in Welling, 1978, p. 301).

Horgan’s well-intentioned advice demonstrated the common comparison of the image to the word, with the image deemed as more effective in quickly communicating and more attractive to the eye. Yet Horgan also conveyed the impression that the image required less thought and engagement from the mind of the reader. The use of pictures in the newspapers were widely associated with ignorance and illiteracy:

> The newspapers have discovered that even men who can perhaps read no more than the headlines in the daily press will buy a Sunday paper to look at the pictures…. [the newspaper publishers had the] ambition to make a paper that a man would buy even if he could not read it. He went in for pictures…(Park, 1925, 1937, pp. 125,139).

Many readers considered the use of pictures an insult to their intelligence:
Pictures had to come sooner or later. The childish view of the world is, so to speak, ‘on top’....Cuts will pall before long....in their turn be supplemented by something more infantile still. The reader will demand and get a rattle, or a colored India-rubber balloon, or a bright ball of worsted, or a jack in the box, with each year’s subscription (“Newspaper Pictures,” 1893, p. 307, in Kahan, 1969, p. 334).

Thus press photographers were separated from their fellow newworkers by their necessary equipment and methods, and from other photographers by their cheap, temporary product and courser approach to image making. According to Freund (1980), as soon as press photographers appeared to fill the need for photographs in periodicals, the photographers “earned a bad reputation almost immediately.” They were identified with being the ignorant producers of information for the ignorant and those with whom they had to come in contact, both in and out of the newsrooms “quickly learned to despise photographers” (pp. 112-113). This situation was further exacerbated by an increasingly widening gulf between the reporters, who were beginning to avail themselves of college education, and their course side-kick “photogs,” for whom no such training was available. Photographer gained a reputation for “being journalism’s poor relation and a good deal worse” (Fulton, 1988, p. 118).

The Inferiority of the Uneducated Press Photographer

It was an era deluged by the products of the press and manipulated by warring publishers who displayed few ethical concerns....The photojournalists themselves were most often self-made men who had attended no schools of photography: there were none (Jussim, 1988, p. 38).

They became crude, stock comic figures in the mind of the public. This was helped by their own training, or lack thereof: many photographers had little formal education...(Fulton, 1988, p. 116).

Early press photographers were often the butt of jokes, the newroom’s most laughable citizens. Loaded down with the cumbersome and mysterious tools of their trade, and smelling of the darkroom, news photographers seemed
more akin to common laborers than to the more educated men and women who fashioned stories with words (Carlebach, 1997, p. 3).

According to Marzoff, the “greatest hope” for remediation of the turn of the century working conditions of the reporter was placed “on the professional organizations and schools that would inculcate and maintain the higher moral standards, set some rules for proper journalistic behavior, and enforce them through…personal ethical behavior “ (1991, p. 102).

The validity of a college education for print journalists had been a matter of debate since first purposed by Robert E. Lee in 1869 (O’Dell, 1935). Although Lee’s initial plan failed, his efforts “had far-reaching effects” (Sutton, 1945, p. 7) and by the turn of the century, there came a “flowering of journalism education” (Ford, 1959, p. 101). As a result, “reporting became a more highly esteemed and more highly rewarding occupation” and a college degree became “an indicator of the reporter’s new status” (Shudson, 1978, p. 68).

A college education became the primary means of transforming journalism from a trade to a profession and created a division between what was known as the old-time reporter and the new reporter:

*The Journalist*, a trade publication for journalism begun in 1883, declared in an editorial in 1900, “Today the college bred men are the rule.” With more gentlemen and fewer Bohemians in the profession, *The Journalist* observed, newspaper writing improved, and the ethics and status of newspapermen rose. Stereotypes of the old-time reporter and the new reporter quickly developed…The ‘old reporter’… was a hack who wrote for his paycheck and no more. He was uneducated and proud of his ignorance…Journalism, to him, was just a job. The ‘new reporter’ was younger, more naïve, more energetic and ambitious, college-educated… He was passionately attached to his job…. Reporting…became a self-conscious and increasingly esteemed occupation in American cities….less strictly a job one drifted into, more and more a career one chose (Shudson, 1978, pp. 68-70).

By the early twentieth century, journalism had joined other occupations in affixing a college degree as the requirement for entry into the occupation. There
developed a direct correspondence for the reporter between a college education and a rise in social and professional status. A college degree elevated the occupation of newspaper reporting to the professional domain that included law, medicine and engineering and there began to be “an implied intellectual creativity and superiority in this distinction.” This in turn created another “division of workers within newsrooms—those with college degrees and those without…” (Salcetti, 1995, pp. 60-64). Much of the rank conferred on the reporter by a college education was related to a greater autonomy within the newsroom as a thinking individual who was to function as more than as “a replaceable cog in the machinery of the modern newspaper” (Salcetti, p. 73).

Willard Bleyer, an early advocate and founder of journalism education at the University of Wisconsin, purposed that college training in journalism should be ideally transformative and integrative for the educated journalist and work toward “a freedom to make those ethical and work decisions as they affected reporters’ work products”:

A vital question for everyone engaged in newspaper writing or editing is whether or not he will obey the order of his superiors when these orders do not square with his own standards of truth and right….Then it is that every newspaper worker is brought face-to-face with the problems of present-day newspaper making (Bleyer, 1913, p. 357, in Salcetti, 1995, p. 59).

As a result of educational efforts to lift reporting from a trade to a profession, college trained reporters began to experience a sense of themselves as thinking professionals capable of intelligent contributions to society. According to Zelizer (1995), educated reporters came to function within a journalistic community that defined its own boundaries of practice. One of the boundaries involved an unspoken rule that “tasks of interpretation tended to be reserved for newworkers with high status….It was an understanding that restricted the authority of the image” (p. 137) and therefore also restricted the status of those who produced the image. Because no formal means of education was available to press photographers and their status and
practices were formed in relationship to those of the reporters, therefore they were closer in status to that of the old reporters, only worse.

According to Freund (1980), because of the heavy cameras in use, photographers were hired primarily on the basis of physical strength and were therefore “considered inferior, a kind of servant who took orders, but who had no initiative” (p. 114). For this reason, and because the task of the first photographers was to merely produce isolated images as illustration, the field attracted many “uncultured individuals who found it a way of living that required little training.” Photographers were an embarrassment and reporters often had difficulty getting them admitted to cover stories (pp. 114-115).

As one veteran photographer remembered:

The staff photographer still was something of a freak. He had little discourse with the copyreader, and he certainly did not walk in the exalted heights of those princes of journalism the reporters, who, of course, knew everything there was to know…. He was expected to have nimble feet, a thick skin and a strong back. But if he had a weak mind it didn’t matter very much. A staff photographer wasn’t expected to think (Foster, 1955, p. 7).

Editors and publishers had a low opinion of photography because it evidently required no training other than that of camera operation and enough aggression to get any kind of picture. Therefore, any of their workers could be photographers. The job of press photographer, however, carried such a stigma that even reporters of the “old” type balked if called upon to use cameras.

Included in Harry Coleman’s reminiscences is his story of the responses of reporters to Hearst’s directive for them to begin using cameras. Hearst had taken notice of Coleman’s gradual change from sketch artist to photographer and the “change of pace in news picture gathering made a hit with Mr. Hearst. Impressed by the idea, he ordered me to report to him with my equipment” (p. 44). Coleman was aware of his lowly status as photographer and, when given the notice by Mr. Hearst himself, stated, “I was on my way up at last. I began to think more highly of my work
when Hearst summoned me” (pp. 44-45). Far from receiving any acknowledgement from Hearst, however, Coleman was assigned to implement greater efficiency of coverage. Although Hearst had had no reservations about spending whatever was required to hire all the artists he needed, it was a different story when it came to photographers:

‘I am sure,’ he said, ‘that it would be an excellent idea for us to equip most of our roving reporters with the type of camera you’re using, so that they’ll carry it with them on assignments. I want you to select the photographic equipment for the new set-up…you are to act as instructor in its operation’ (p. 45).

Hearst’s plan and Coleman’s instruction, however, made less than a favorable impression on the reporters involved in the experiment:

The idea was good but the human element killed it. T.T. Tom Williams, the business manager, okayed my order for the first batch of cameras and they were rationed out to a skeptical staff. A few reporters were openly irritated by the double responsibility. But the majority of the boys took a subtler method of discouraging the plan. They began to play hooky from my classes, and then turned in miles of blurred, fogged and otherwise spoiled film....I emerged from the shambles as a full-fledged photographer, helping to supply the shots which our prima donna reporters would not contribute (pp. 45-46).

In other instances, even if reporters faced dismissal if they refused to use the camera, they chose dismissal because of the stigma attached to its use and subject matter. Hardt (1995) describes the reactions of an early reporter to this management demand. The UCLA Oral History Project (1970) included the voice of an early reporter who remarked:

‘I was canned because they issued an order that each of the reporters had to…take his own photographs. They were so hard up they couldn’t afford photographers. They were missing a lot of pictures of divorcees and others. You had to get “leg art,” as it was called and if you covered the courts you had a lot of women you could use for this purpose. But finally I was fed up; I refused to do it; so they said they were going to can me’ (pp. 45-46).

The “new reporters,” whose status was elevated through university training to that of intellectual newsworkers, could refuse distasteful work assigned to camera
operators. Photographers, however, without the opportunity of a transformative education advocated by such as Bleyer, continued to be regarded as unthinking, course-mannered laborers expected to perform in obedience to their bosses and, like the “old reporters,” tainted by their tasks.

Claude Cookman (1985) recalled that the press photographer was known as:

An elbow-shoving, uncouth lout with a cigarette dangling from his lower lip, a press card jammed in the brim of his upturned hat and a shapeless pair of pants that hadn’t seen a pressing machine in months… defined as ‘a reporter with his brains knocked out’…. In one expensive New York hotel, press photographers were required to ride the freight elevator…. Their business was fiercely competitive. Their bosses refused to accept excuses in lieu of pictures. Their personal pride and economic security demanded that they get the shot…. In the fray of shooting shoulder-to-shoulder against competitors from a dozen newspapers, photographers sometimes left personal ethics at home (p. 3).

According to Tess, this was the situation even into the 1940’s:

When a pack of photographers is anxiously trying to get good pictures… they may… shout themselves hoarse. They have been known to skirmish with bystanders who got in the way, as well as to scuffle among themselves. They work under constant nervous strain. “Jittery” is the adjective they use to describe their condition. Small wonder, when the press photographer so often has only one throw of the dice, one chance at getting his picture. Failure means either temporary disgrace with his editor or summary dismissal from his job (1941, p. 42).

Photographers worked not only with their “brains knocked out” but their consciences as well. According to a 1940’s appraisal of the psychological and economic challenges of press photography, photographers labored in an environment of little autonomy where their editors demanded the impossible:

The city desk is the city editor’s throne. No man on his staff questions his orders. To do so would be equivalent to a private in the army questioning the orders of his captain…. Here is the exact wording of an order once given by a city editor to his photographer: “I want you to go to this house and get inside. I don’t care how you get in, even if you have to break in!…. I don’t want to
offend these people. So while you’re doing all this, I want you to be very careful. *Don’t do anything to antagonize them!*” (Tess, 1941, p. 42).

**Summary**

The rise of the illustrated press during the late 1880’s to 1930’s marked the entrance of photographers into the newsrooms. Because there were no means of formal training or precedent for their work, photographers were self, apprentice, or trade-school taught and adapted the use of cameras to the norms and conditions established by reporters and sketch artists. These newsworkers were tradespeople employed by an industry characterized by contradictory profit motives and public service ideals. The division of labor within this industry resulted in working conditions of physical and psychological hardship, job insecurity, and subjugation of personal conscience to editorial demands. Reporters, sketch artists, and then photographers were expected to serve the public at any cost to themselves while regarded as low class and amoral laborers. Due to the physical and calculated aggression required to keep their jobs, the throw-away nature of their product, and the association of pictures with illiteracy, photographers developed a newsroom and public status and persona lower than those of reporters and sketch artists.

To remediate these conditions for reporters and lift journalism from a trade to a profession, efforts began to establish education for journalism within colleges and universities. There arose a gulf in status and autonomy between these then intellectual newsworkers and the position of the visceral, ignorant photographer. It was not until the mid to late 1930’s and early 1940’s that the “issue of academically training news photographers began to rattle the community of journalists” (Zelizer, 1995, pp. 143, 144). Along with this issue in the field, however, went the tradition of “considerable ambivalence” (Zelizer, p. 142) of print journalists toward their visual poor relation into the academy.
This ambivalence, however, was not altogether unjustified. It was based on journalism education’s hard earned position in the academy, attained through years of effort and commitment to the ideal that journalism was an endeavor of the highest calling and therefore worthy of the best trained minds.
CHAPTER III: EDUCATION FOR PRINT JOURNALISM, 1869-1914

I do affirm that if oral and written instruction can do as much for the future journalists as for the future professional man—and a majority of the journalists declare it can—then the place to impart such instruction is in the college…and not in the hurry of actual business where experience proves that only the mechanism of the trade is acquired. One thing at least is certain. It is only through such reform as is here suggested that journalism can be raised from a trade, where it is now, to the dignity of a learned profession, where it ought to be (Camp, 1888, in O’Dell, 1935, p. 46).

The young man who goes from a too-dignified journalism school into a newspaper job is likely to feel a terrible let-down. Like a girl studying four years at Vassar to become a fan-dancer (McCleery, 1937, p. 248).

Chapter three reviews the entrance of education for journalism into American Universities. This subject is treated in depth in the works of O’Dell (1935) and Sutton (1945). Material from these sources and others is used to form a context for an understanding of the accomplishments of early educators in print journalism and of the academic environment into which press photography came.

Education for journalism was controversial from its beginnings and educators struggled to devise curricula while being forced to confront the skepticism of both faculties and editors (Ford, 1959). They were “between two fires” having to “fight a rear-guard engagement continuously within their universities while struggling to establish themselves in favorable regard of editorial offices” (Nash, 1928, p. 27, in Sutton, 1945, p. 14). The choice of subject matter, methods of approach, and “the formation of a curriculum that met the approval of the administration and a highly critical press were primary considerations. These obstacles remained acute for several years to follow” (Sutton, 1945, p. 27).

Those in academia believed that universities should continue to be devoted to a liberal education that “signified an exclusion of any and all kinds of training aimed toward the acquisition of technical skill” (Sutton, 1945, p. 10). They were opposed to university instruction in “the tools and tricks and techniques of the newspaper trade,
the equipment needed by a cub reporter” (Hyde, 1937, p. 37) and “eyed the journalism teacher askance, sometimes with wondering and perplexity, and even occasionally with cool disdain” (Casey, 1931, in Sutton, 1945, p. 27).

Those in the industry tended to be contemptuous of instructors’ experience and competence (Nash, 1937) and maintained that they had advanced unaided by the professional training proposed for colleges and universities. In numbers, the opposition far outweighed the proponents (Sutton, 1945). There were those, however, who possessed a growing awareness of journalism as a social force capable of serving the public good and therefore worthy of the investment of educated minds.

It took nearly forty years to establish journalism education in the university on a level comparable to other academic subjects. This accomplishment was the result of the involvement of esteemed, successful, and prominent business leaders and scholars possessed of the reputations and power to effect improvement on behalf of journalism. Of more importance than position and power were the ideals that motivated these founders to direct their efforts toward the movement for journalism education in American universities.

**Raising Journalism from a Trade to a Profession**

In spite of the meager but total enrollment of forty students and a faculty of four in 1869, Robert E. Lee, president of Washington University, proposed the first college course of instruction in the training of journalists (O’Dell, 1935). The offer of training consisted of scholarships for those who intended to make journalism their profession of choice and was an integral part of Lee’s vision to restore the South after the devastation of the Civil War:

> General Robert E. Lee, President of Washington College, shocked his colleagues and the editors of his day when he asked his board of trustees to provide instruction in newspaper technique. Behind the request lay…Lee’s conviction that journalism education would serve as a rehabilitating factor throughout the stricken South (O’Dell 1935, p. 5).
The course of instruction was technical in nature, preparing students to serve on the newspapers of the time commonly operated by editors who were practical printers. The student’s editorial training was to be obtained while he stood before the type-case, composing his articles as he set them in type (Sutton, 1945). The scholarships were never used and the program was abandoned in 1878. However, Lee’s idea for training in journalism as part of a larger educational plan socially restorative in nature marked a significant departure from the industry apprenticeship method and served as a basis for following efforts.

The same year as Washington University’s abandonment of his plan, education for journalism was taken up at the University of Missouri at Columbia in a move that “surprised the academic world of the late seventies.” Professor David McAnally, the head of the School of English, required students in his political economy class to use the reporting method and taught a class in the history of journalism – “the first attempt at a systematic presentation of the growth and development in that field” (O’Dell, pp. 35, 36).

Although McAnally was “temperamentally unfitted for the strenuous work of the reporter’s beat or the editor’s chair,” he contributed the “guidance of a stern believer in journalism” and helped to keep alive the movement for the education of newspaper workers (O’Dell, p. 38). With these courses in journalism at the University of Missouri instituted by a widely known scholar and theorist, the movement began to spread.

Key to the establishment of university training for journalists was a March 17, 1888, address titled “Journalists, Born or Made?” The address was delivered by Eugene M. Camp before the Alumni Association of the Wharton School of Business in the University of Pennsylvania. Camp, a member of the editorial staff of The Philadelphia Times, had worked for newspapers in Pennsylvania and had been managing editor of The Erie Dispatch and exchange editor of The Philadelphia Press. He was interested in the social needs of the newspaper, and in 1888 “propounded” a
“query to a large number of working journalists of the country.” These journalists included Joseph Pulitzer of *The New York World*, Charles Dana of *The New York Sun*, and E. L. Godkin of *The Nation* (O’Dell, p. 41).

In Camp’s address to the Wharton School of Business, he expressed his beliefs regarding the best methods of making the journalist of greater value to the community. In the address, Camp mentioned an “attempt” of a course in journalism that was to be offered the following year at Cornell and stated:

Too often lost sight of, [is] that journalism has no rewards for half-hearted application or mediocre ability, but that it requires for success the life purpose of the best brains of the community…. Journalism is a trade. It ought to be a profession…. Even as a trade, journalism has no…prescribed preparation. Those who follow it, got into it, they hardly know how…. All are tradesmen and fully three-fourths are no more than apt craftsmen. They are not broad. They are simply able to seize upon what will sell. To them, the great subjects of political economy, ancient and modern history, finance, law, civil government, literature, taxation, comparative politics, and the innumerable array of topics upon which the newspapers are expected to intelligently speak, are sealed books (O’Dell, 1935, p. 27).

Camp adamantly believed the prejudices against education widely held in the industry must be overcome:

Indeed, they do not stop by saying that the colleges cannot give instruction that will be advantageous to future journalists, but they go so far as to attack the college men themselves, and to taunt them with impracticality…. I do not affirm that a college can graduate managing editors. No trade school graduates foremen. But I do affirm that if oral and written instruction can do as much for the future journalists as for the future professional man—and a majority of the journalists declare it can—then the place to impart such instruction is in the college…and not in the hurry of actual business where experience proves that only the mechanism of the trade is acquired. One thing at least is certain. It is only through such reform as is here suggested that journalism can be raised from a trade, where it is now, to the dignity of a learned profession, where it ought to be (O’Dell, 1935, pp. 27, 41, 46).

This address was “said to be the deciding factor” (Sutton, 1945, p. 11) in the inauguration of a program of professional training for newspaper work in 1893 at the
University of Pennsylvania in the Wharton School of Business. Professor Joseph French Johnson, formerly of the editorial staff of The Chicago Tribune was appointed as director. Johnson brought to journalism education the valuable precedent of a scholar and newspaperman. Harvard educated, Johnson had studied political economy and history in Germany. He worked on the Springfield Republican and was financial editor of the Chicago Tribune. In 1890 he founded the Spokane Spokesman, and was its publisher until 1893 when he accepted the appointment as professor of journalism instruction in the Wharton School. Possessing scholarship and practical training, Johnson could implement a balanced course of study. The efforts at Washington, Cornell, and Missouri were valuable in their initiation of journalism training within universities. Compared with courses of study in other fields, however, “the journalism offerings of these institutions offered a sad picture to the authorities” (O’Dell, 1935, p. 47).

Johnson’s program involved a number of courses dealing directly with the newspaper and its production. These courses were:


Johnson’s courses formed “the first complete academic presentation of the subject of journalism to a student body within an American college or university and the first comprehensive journalism curriculum offered in the United States” (O’Dell, p. 46).

By the turn of the century, Eugene Camp’s 1888 address was having a wider effect. Camp’s address not only brought about the program at Pennsylvania but also influenced Pulitzer in his two million dollar endowment to Columbia University.
Within four years from the time he answered Camp’s questionnaire, Pulitzer decided to endow a program of education for journalism and presented his plan to Columbia University in 1892. In his plan of study, Pulitzer emphasized the collection and dissemination of news as a public service to the exclusion of all references to advertising, business management, and circulation. Through his endowment, Pulitzer looked upon classroom instruction for the newspaper worker as “a means of enhancing that individual’s value as a servant to society” and was “sure he was making it possible for journalism to rise to the level of other professions, through the medium of formal education” (O’Dell, p. 65).

According to O’Dell, Pulitzer’s principles emphasizing the professional significance of journalism was first put to use by Dr. Willard Grosvenor Bleyer at the University of Wisconsin in 1905. Bleyer held a bachelor’s degree in literature and a Ph.D. from the University of Wisconsin in 1901 and had served on the editorial staffs of The Milwaukee Sentinel and The Madison Daily Times. Under Bleyer’s direction, training in journalism was given only after the student was prepared in literature and the social sciences. His curriculum was for juniors and seniors and was called, “Courses Preparatory to Journalism.” The courses listed included English, history, economics, and political science. Bleyer placed greater emphasis on preparation for the editorial department and less on the business interests of the newspaper.

In An Introduction to Journalism by Murphy (1930), Bleyer wrote of the critical importance of committed educators:

Practically all that has been done to develop and improve education for journalism has come from university professors in charge of schools and departments of journalism in American universities. It has been only by the persistence of those university teachers in carrying on their work that the indifference, not to say hostility, of newspaper writers and editors has been overcome. Well-organized circulation, advertising, and publishing departments will continue to assert authority to influence news and editorial policies unless newspaper writers and editors establish and maintain vigorous associations capable of insisting on the preeminence of the news and editorials in their papers (p. 202, in O’Dell, p. 70).
Bleyer also firmly believed in the social sciences as the necessary background for the professional study of journalism:

Too many of the students enrolled in our liberal arts colleges, lack...purpose and direction in their work ...with little effort on their part to think seriously about what they are studying in application to present-day problems. A well-organized four-year course of study in preparation for journalism in which required and elective courses in history, economics, government and politics, sociology, psychology, science and literature are being pursued at the same time that students are taking courses in journalism gives purpose and direction to the student’s work and shows them what these other studies mean in relation to the life and the work of the world. (1931, in O’dell, 1935, p. 71).

According to Ford (1959), Bleyer’s philosophy had nationwide influence upon journalism education. By “example and evangelism,” Bleyer effectively proclaimed the importance of the social sciences in the training of journalists and “strongly affected the development of journalism education....social science was a chief article in the Wisconsin journalistic credo” (1959, pp. 101, 103).

Although Bleyer’s advocacy of a broad social science background for journalism education agreed with Pulitzer’s philosophy, another prominent educator presented with Pulitzer’s plan exerted significant influence in another direction. Dr. Charles W. Eliot, president of Harvard, had studied the curricula of other institutions and “no doubt was informed concerning the attempts made during the nineteenth century to inaugurate programs of journalism education.” Camp’s speech, “Journalists: Born or Made?” had become a publication of the Philadelphia Social Science Association and, “because of its concern with an education problem, no doubt fell under the scrutiny of the president when it reached the Harvard library” (O’Dell, 1935, p. 77).

As the president of Harvard, Eliot “possessed a profound social consciousness” and “was deeply aware that the social needs of the public should be served by the educational institutions in the country” (O’Dell 1935, p. 76). Eliot appreciated the social significance of the American press and was concerned with
education for journalism because he believed it to be a “possible means of improving the welfare of humankind.” Because Eliot was a scientist, however, his interest was more objective. He viewed the newspaper essentially as a business and believed journalism education should be constructed along practical business applications (O’Dell, pp. 76-77).

By the time Eliot responded to Pulitzer, Columbia University had accepted Pulitzer’s endowment. Pulitzer nevertheless nominated Eliot to be a member of the board of advisers for the School of Journalism at Columbia. Eliot prepared a curriculum for journalism study, and began “the forceful part he was beginning to play in the development of journalism education in the United States” (O’Dell, p. 77). Eliot designed the curriculum he felt would be most satisfactory to the American press. His course of study was directed to the following training divisions: “editorial work, including news and editorial writing; operation of the business office; operation of the advertising office; close connection with the mechanical department.” Recommended courses were: “Newspaper Administration, Newspaper Manufacture, The Law of Journalism, Ethics of Journalism, History of Journalism, The literary forms of newspapers” (O’Dell, p. 84).

In Eliot’s plan, the college faculty would teach required writing courses. Specialists in journalism would teach the rudiments of advertising and circulation, which Eliot considered as major parts of the calling of journalism. The development of this concept of journalism, “in which all the forces which have an immediate effect on the newspaper’s development within the plant are to be included, constitutes Dr. Eliot’s main gift to education for journalism” (O’Dell, pp. 87-88).

Eliot provided the influence of a nationally known figure in education—the president of the oldest college in the United States—to the direction he advocated in education for journalism:

The very circumstance that Dr. Eliot spoke on the subject, not to mention that he uttered some highly important pronouncements in regard to professional
education for journalism, was sufficient to draw the attention of the greater part of the educational world and to interest vast numbers of laymen (O’Dell, p. 86).

Sutton’s (1945) assessment of the direction for most educational efforts was that they were based on the plan of either Pulitzer or Eliot. Pulitzer’s vision involved editorial training in the collection and dissemination of news “with major stress placed on the social sciences.” Courses dealing with the business aspect of newspaper publishing were to be “carefully avoided” (p. 13). Eliot emphasized the purely practical courses designed to prepare students for the business department of a newspaper. Although the philosophies of Pulitzer and Eliot were divergent in goals and application, their ideas generated wide discussion and had significant influence on the type of instruction in journalism. The attention to journalism education by Pulitzer and Eliot, “each an outstanding leader in his particular field—lent encouragement to the spread of instruction in journalism and bolstered a widespread and growing faith among educators and many newspapermen in the soundness of programs for training in journalism” (p. 13).

There were two reasons that the Eliot plan was apparently put into effect for many years in most schools:

First, proposals made by this leading educator naturally met with favor among school men; secondly strong efforts were made to gain favor in the eyes of newspapermen, and it was felt that a close duplication of the work actually done in the profession would most nearly meet the demands made by editors upon newcomers seeking employment upon graduation (Sutton, p. 14).

Between the time of Columbia University’s acceptance of Pulitzer’s proposal in 1905 and the opening of their School of Journalism in 1912, the University of Missouri established the first School of Journalism in America in 1908. Although “the prestige of a successful publisher’s endorsement may have helped move the Missouri program (English, 1988, p. 2), it was the Eliot plan for journalism education that was first put into use at Missouri (O’Dell, 1935).
The University of Missouri School of Journalism

If journalism meant only the printer’s trade or art, or only the management of a newspaper plant, or the collection and distribution of news, or all of these, there would still lack justification for its recognition among the professional schools of a University. But the true journalist is an interpreter and a creator…breadth and accuracy of information, discipline of intellect and will, social insight and ideals, and social responsiveness are all needed by the journalist and these are the aims of university training….One reason for university instruction in journalism and for an organized curriculum planned for the training of journalists, is to be found in the present-day influence of the press in moulding [sic] public opinion…. The safety of democracy demands a university training for journalists….Surely a university community should furnish ideal environment for the development of the appropriate sense of responsibility. (Hill, 1928, in Williams, 1929, pp. 348-350).

Earl English (1988), later Dean of the School of Journalism, wrote that from the very beginnings of the University of Missouri School of Journalism, “there was discussion on the status of journalism as a profession and on whether or not it can be, or should be, taught in a university” (p. 9). A major influence on the establishment and credibility of the school was the appointment of Walter Williams as Dean. According to A. Ross Hill, who took office as president of the University of Missouri in 1908, the School of Journalism at the University of Missouri was called into being precisely because the University had access to a person the caliber of Walter Williams. By the time the School of Journalism was established in 1908, president Hill was well apprised of the movement for college education for journalism. He had heard Charles A. Dana of the New York Sun discuss the training of the journalist before the students of Cornell University in the early 1890’s and from 1905-1908 there had been at the University of Missouri assembly addresses from several prominent journalists (Williams, 1929).

Hill stated that these lectures, “which were largely attended, led to much informal discussion in faculty and student circles regarding the possibility and advisability of organizing a distinct professional school for the training of
journalists…” (Williams, 1929, p. 344). Hill continued that many private faculty discussions “of this novel project” took place:

The sentiment was frequently expressed that such a school might succeed if the president and curators could induce the chairman of the Executive Board, the Honorable Walter Williams, to resign that position, give up his own editorial work, and accept the deanship of a Faculty of Journalism not yet constituted…. My first answer to the question why we came to have a School of Journalism in the University of Missouri, the first in the world, is because we had a Walter Williams….In the wise selection of colleagues, and in the inspiration of his leadership which brought out their finest qualities and the maximum efficiency, lie the secret of this school’s success [and] a world-wide recognition and reputation (Williams, 1929, pp. 345-347).

Furthermore, the appointment to the deanship of a school in a major university of “a former printer’s devil without formal education beyond high school brought the University wide publicity throughout the country” (English, p. 30). A. C. Jones, president-emeritus of the University of Missouri, recalled that Williams faced several obstacles:

First, there was the prejudice of the student body. They had no faith in this new idea of teaching journalism in the University…Second, there was the suspicion of the faculty. Faculties are always suspicious of new schools…The press of the state was in doubt as to the advisability of the School. They finally passed a resolution asking the Board of Curators to establish it, but with some reluctance (Williams, 1929, p. 371).

Professor of Journalism at Columbia, Charles R. Cooper, recalled that Williams “encountered the opposition of those who considered such instruction futile” (Williams, 1929, p. 364). Williams did not come to the office, however, unprepared for his tasks. When Jones was acting president of the University in 1905, Williams arranged with Jones the series of lectures by eminent journalists to speak mentioned by Hill (Williams, 1929, p. 370). Williams was a “nationally recognized editor” of The Columbia Herald, a member of the local Board of Education when appointed by Governor Stephens to the Board of Curators for the University in 1899.
(English 1988, p. 30) and a member of the State Press Association (O’Dell, 1935). Williams would go on as director of the International Press Congress in San Francisco in 1915, be named first president of the Press Congress of the World, serve as first president of the American Association of Schools and Departments of Journalism in 1916, and eventually become president of the University of Missouri in 1930 (English, Williams, 1929).

By the 1890’s the University of Missouri had advanced to the status of a widely known state institution and Williams, in accepting his position as Curator “took the challenging assignment with great enthusiasm, revealing his great interest and talent in education.” He quickly became chairman of the Executive Board and a co-worker with University President Richard Jesse. “He handled questions and made decisions with tact and insight that ordinarily are made by faculty committees…. Williams was pointed to represent the University before the State Legislature, excellent training for the future dean…” (English, p. 30).

President-emeritus Jones, who had also been dean of the College of Arts and Sciences at Missouri (O’Dell, p. 89), recalled that, for Williams:

There was no model, there was no precedent to follow, there was no course in journalism along which he could mold his own. If he had been establishing a college, starting a new law school, it would have been a simple matter to go to the catalogs and clip what he wanted, for by this time he must have been good at clipping; but there was no such refuge. He had to make his own courses, his own curriculum. He had to work it all out from the beginning. After removing by degrees the prejudices he found… devising courses which have become models for other schools of journalism… (Williams, 1929, p. 371).

Newly elected University President A. Ross Hill, in one of his early addresses before the University, expressed a qualified endorsement:

The University of Missouri is the first in America to establish and organize a School of Journalism. I believe it is possible for this School to give dignity to the profession of journalism, to anticipate to some extent the difficulties that journalists must meet and to prepare its graduates to overcome them, to give
prospective journalists a professional spirit and high ideals of service, to discover those with real talent for the work and discourage those who are likely to prove failures in the profession, and to give the State better newspapers and newspapermen and a better citizenship. I hope the faculty of the School of Journalism upon whom rests the responsibility for all this will prove worthy of the trust imposed in them (Williams, 1929, p. 25).

Williams, in his formal statement on the founding of the School in 1908, however, revealed no hesitation in presenting to the academy the validity of his program:

The University is the first in America to have such a department equal in rank to its other existing schools and colleges of education, law, medicine, engineering and agriculture…. While all knowledge may be helpful to the journalist, the University of Missouri has valued those branches which bear directly upon its daily work as important. Among those are English, history, economics, government, finance, philosophy and psychology. Courses in these and other subjects in preparing for journalism are given. In addition there are given courses on the professional side by experienced newspapermen in the history and principles of journalism, reporting, newspaper correspondence, editorial writing, newspaper jurisprudence, illustrative art, newspaper publishing, and circulation (English, p. 2).

As Williams strove to bring validity and dignity to journalism education within the academy, he also endeavored to justify the worth of college training to the newspaper industry and “began building a curriculum along the lines laid down by Eliot” (O’Dell, p. 88). In an address to “newspaper groups,” he stated:

Our school seeks to do for journalism what schools of law, medicine and agriculture have done for those vocations. Previous to the existence of these schools, training in those fields was obtainable only in the lawyer’s office, the doctor’s office, or on the farm. But now professional schools have taken the place of such individual training. They have attained their high development by the application of the laboratory or clinic to their instructional program. The School of Journalism is to be conducted on the same plain (English, p. 10).

Williams’ practical plan for journalism education was also set forth in December 1908 in an article in The World Today:
The distinctive feature of the new School of Journalism aside from its recognition of journalism as a profession, is the employment of the laboratory method…. the student taking this work will certainly be better equipped for success in journalism than those who have not had such training…. every department [will be] conducted as in the office of the large daily journal… the practical laboratory work will be applied to journalism, as it has been with such large success to the teaching of medicine and law and education (O’Dell, p. 90).

Williams presented his envisioned course curriculum:

In addition courses will be given in English, Composition, History, Economics, Sociology, Psychology, Philosophy, Logic, Government, Finance, paper management and publishing. Fitting the prospective journalist for the highest service in the profession. Courses will be given in illustrative art, looking toward cartooning, general illustration, and magazine illustrations. A course will be given in the libel law, discussing the freedom of the press… and all features of the law as it relates to newspapers. It will cover four years and will lead to a degree, bachelor of science in journalism; a student may take a combined course covering three years, in which he will complete both the courses in the College of Arts and Science, usually known as the academic course, and the professional course in journalism… (O’Dell 1935, p. 90).

Williams declared his strong opinion as to the practical worth and real world application of his plan:

It is absurd to think than an untrained, unsuccessful, unequipped man can be as successful in journalism as one whose training is broad, whose knowledge is large, whose clearness of vision has been increased, and whose equipment in general has been enlarged by training in a school…. the same training which a student received in a country newspaper office, the best of all practical newspaper training, will be given. He will have in addition the care and thoughtful direction of instructors whose instruction is not interfered with by constant interruption, and who have for their own aim the training of students under the charge for larger usefulness…. It is expected to be a real school for real newspapermen. It cannot be possible that any objection based on the antipathy to any unpractical school can apply to a school conducted on the proposed laboratory plan (in O’Dell, pp. 91-91).

Williams, in an address before the Missouri Press Association in 1908, conveyed the purpose and ideals of the School:
The Missouri University’s School of Journalism does not intend to make journalists. It could not do so if it desired. It can, however, train for journalism, and this is the purpose of its establishment…. Its success means the dignifying of journalism, the strengthening of the arms of those in the profession who would strike at iniquity entrenched, the furnishing of the young journalist with equipment for the largest service to the State (Williams, 1929, p. 55).

The founding of the School of Journalism involved its organization as one of the “main divisions of the University of Missouri, ranking with the divisions of Law, Medicine, Engineering, Education, Business and Public Administration, and Agriculture” (Williams, 1929, p. 58). A 1908 announcement of the Missouri School of Journalism included the following opinions by educators and professionals in support of the School:

Journalists are the greatest of teachers and there is every reason why special education should especially fit them for such duties. A. K. McClure of the Philadelphia Times;

Training in journalism supplies a need that has been apparent. It will create higher standards of intelligence and character, will give increased dignity, power and influence to the profession that lies nearest to American thought and life. Robert C. Ogden, president, General Education Fund;

The established course in journalism which will enable men to enter the newspaper office specially educated for the work before them will inaugurate a new era in the profession. H. H. Cabaniss of the August Chronicle (Williams, 1929, pp. 56-57).

Faculty and staff consisted of Dean Williams as professor of the history and principles of journalism, Silas Bent as assistant professor of theory and practice of journalism, Charles G. Ross, instructor in journalism, E.R. Evans, student assistant in newspapermaking and a stenographer. In addition, “professors of allied subjects were appointed as members of the School of Journalism faculty” (Williams 1929, p. 24). Thus, the School of Journalism founded its curriculum upon the theory that
“intending journalists should be equipped with a liberal education plus professional instruction” (Williams, 1929, p. 57).

Regardless of the assembling of an eminent dean, and capable faculty and staff, however, this first School of Journalism faced the opening class day of September 14, 1908, girded by its mission and not much else. The faculty and staff began to actualize their ideals within the reality of the status of journalism in the academy—classes were held in a basement room of Academic Hall with faculty offices on the second floor. The organization and equipment that made the school a “complete” professional school “did not exist in 1908”:

Classrooms served as news or editorial offices where student-journalists were told “how” in lectures and personal conferences and through assignments to obtain news, editorials, features, photographs, and advertisements. The printing plant and business office were elsewhere because space allotted to the new University division did not allow room for other than class facilities (Williams, 1929, pp. 64-65).

Nonetheless, with the first day of work came also the first issue of *The University Missourian*, a daily newspaper which was a laboratory product of the School of Journalism. A story about the new School stated that instruction in journalism had previously consisted “merely of occasional lectures by visiting journalists.” The School, however, would provide “regular courses leading to a degree of Bachelor of Science in Journalism” and was “co-ordinate with other departments of the University such as Law, Medicine, Agriculture, Engineering, Teachers College, the College of Arts and Science” (in Williams, 1929, p. 25).

Thus the philosophy and plan of Eliot was put into application at the School of Journalism:

From the very beginning there was a blending of practical and theoretical, of lectures and laboratory work, of making immediate and practical use of the information and theory learned in lecture courses. It has always been the firm belief of Dean Williams that to obtain best results in training for journalism,
students should work on newspaper and other publications, see their articles in print and profit by the actual experience of writing and editing (Williams 1929, p. 27).

Silas Bent resigned after the first semester and Williams brought in Frank L. Martin, a graduate of Nebraska University who had worked seven years on the staff of the Kansas City Star, for the spring of 1909 as assistant professor of the theory and practice of journalism (Williams, 1929, p. 27).

By the fall of 1909 the School, the newest division of the University, was able to move up from its one basement classroom to Switzler Hall, the oldest building on the University of Missouri campus, complete with a cornerstone laid in 1871. This building “had housed at one time or another all or part of every division of the University and it had been the birthplace of the College of Agriculture” (Williams 1929, p. 28). The School, however, managed to obtain a remodeling of the interior that better suited its needs and merited the reputation it was trying to build:

The Dean’s offices were located in two large rooms at the right of the entrance hall. Opposite these was an auditorium or lecture room fitted with seats in amphitheatre style. At the end of the hall was a large room known as the News Room in which reporting and news classes met, received assignments, and later typed their copy. Several smaller rooms were given over to copy reading, advertising, editorial classes and offices. So far as possible, the rooms were arranged and equipped as in a real newspaper plant. The student in journalism did much of his work in other buildings of the University….When he came to Switzler Hall he entered a combination classroom and newspaper office for study of the technical phases of newspaper making (Williams, 1929, p. 29).

An early announcement bulletin of the University contained the following student’s description of the operations of the School of Journalism now in Switzler Hall:

There is nothing formal about either department of work. The teachers are editors, the students are the reporters and copy readers, and all are at work getting out a newspaper. After ten o’clock virtually all the work of the School is of practical nature, the formal lectures having been given in the first two
hours…..In charge of the professional training given in the school are four teachers, all newspapermen of experience who hold college degrees. One specializes in the history and ethics of journalism, two give their time principally to the technique of newspaper making, and a fourth is an instructor in advertising. The organization of the School is such that students and teachers are daily brought into close contact; all are co-workers in the publication of a newspaper (Williams, 1929, p. 30).

Thus the first school of journalism in America actualized its vision to construct a practical learning environment for journalism within the university. The training was designed to prepare workers who were both capable for the existing industry and who ideally would effect its improvement.

Another instructional method in keeping with Dean Williams philosophy of the School having an integrated relationship with the profession was the inauguration of Editor’s Week in 1910. This event marked, “the first gathering of newspaper and magazine editors and publishers…. So great was its success it became thereafter an institution, a definite part of the Missouri School of Journalism” (Williams 1929, p. 158). From the second year the event became the widely known annual Journalism Week in 1911. Sarah Lockwood Williams, wife of Dean Walter Williams recalled:

Speakers during this now famous event have come from every field of journalism…. [They] told of changing policies and new and standard practices in publishing, editing and reporting in varied fields, syndicating, advertising, publicity, foreign and home correspondence, political writing, in cartooning, illustrating, in editing and writing for every conceivable department in newspapers and for all kinds of publications…. As other schools and departments of journalism have grown into prominence faculty members from such schools have been invited to take part in Journalism Week programs. Thus visitors have heard of professional education in other colleges while they visited the Missouri School of Journalism….to give and take inspiration in this clearing house for journalistic ideas (1929, p. 161).

During the 1912 Journalism Week, Talcott Williams, Director of the Pulitzer School of Journalism at Columbia University, gave an address titled, “The Profession
of Journalism” (Williams, 1929, p. 170). Talcott Williams later recalled the impression that Dean Walter Williams and the school made upon him during this event:

In the spring of 1912, when I had the honor of being called to serve the Pulitzer School of Journalism as its Director, I visited every institution where any courses were given in the training of the journalist. Here and here only I found a school in operation as a separate entity, here I saw the recognition both of academic training and of the technical work of the newspaper, and here, too, was a real journalist who knew his job at this great task, successfully achieved by him (Williams, 1929, p. 434).

Another speaker and real journalist on the program during this week was Will H. Mayes. Mayes, past president of the National Editorial Association, prominent Texas editor and publisher of the Brownwood Bulletin, was scheduled to speak May 8 on “Professional Standards.” The next time Mayes attended Journalism Week was May 21, 1914, to present an address on “Schools of Journalism.” By that year, Mayes could speak with credence regarding his topic; he was by then the newly appointed Director of the School of Journalism at the University of Texas (Williams, 1929, pp. 170, 176).

The University of Texas School of Journalism

Before completion of his term as Lieutenant Governor Mr. Mayes accepted appointment as dean of journalism in the University of Texas, to create and direct a brand new phase of University work. He patterned the school after that of the Missouri University School of Journalism and within a very short time had won for it wide recognition among newspaper people of the country (Brownwood Bulletin, 1939, in Mabry, 1965, p. 62).

Those laboring to establish a School of Journalism at the University of Texas at Austin in the second decade of the 20th Century found in William Harding Mayes a person, like Walter Williams of Missouri, whose reputation and ability could lend credibility to the yet debatable issue of university education for journalism.

According to a 1919 report on the 1914 founding of the School:
Various opinions were expressed as to the feasibility of the project. There were those who radically disapproved of the step as an unnecessary and unprofitable expenditure of state funds. There were others who loyally sponsored the newly existing department and expressed faith in its future (Ross, 1919, p. 1).

Mayes, with a law degree from Vanderbilt University in Nashville, Tennessee, membership in the Bar of Kentucky and then in Texas (Mabry, 1965, p. 21), set up a law practice in Brownwood, Texas. Within a year he was elected to one term as Brown County Attorney and in 1887 became editor and publisher of the *Brownwood Bulletin*. In 1900-1901 he served as president of the Texas Press Association and in 1908-1909 he was president of the National Editorial Association. In 1912 he was elected to the office of lieutenant governor of Texas “without seeking or actively campaigning for the office” (Mabry, p. 21).

Mayes also did not campaign initially as the lone crusader engaged in convincing a resistant profession and academy of the importance of journalism education. In this particular situation, Mayes was courted by the academy to take upon a very necessary task:

Establishing a school of journalism at The University of Texas was not motivated by a desire to board a national educational bandwagon. There was a real need for journalists in the Southwest. Widely scattered communities often were so remotely isolated they could be reached only on foot or by horseback. In this kind of village, the newspaper was the primary source of both information and amusement, and reporters were in demand in the small towns as well as in the growing cities… (Mabry, 1965, p. 22).

University of Texas President Sidney Edward Mezes was well aware of this situation. Harvard educated and described as “a sincere and idealistic man,” Mezes was highly motivated to build the status and potential of a young university. His vision for the University of Texas was to “broaden horizontally the then rather narrowly circumscribed offerings…by supplying education with depth in all areas of the arts and sciences” (Mabry, 1965, p. 18). Mezes, a friend of Mayes (Reddick,
had long possessed an interest in the press and in education for journalism. He put these interests to practical use by sponsoring the organization in 1911 of the campus Press Club. A university bulletin recorded the event:

Feeling that there was a necessity for organization and cooperation among those interested in any field of journalistic endeavor, about twenty-five students have banded themselves together as the University Press Club…. It is also part of their plan to have with them, from time to time, men of distinguished attainments and marked ability as practical journalists. The club is receiving sympathy and assistance from the University authorities and bids fair to be a strong factor in building up the University (Bulletin, 1912, p. 239, in Mabry, 1965, p. 20).

At the meeting of the Board of Regents in January, 1913, Mezes presented a resolution from the Texas Women’s Press Association which asked that the University establish a school of journalism and that Will H. Mayes be the organizer (Mabry, p. 22). This request was twice presented to Mayes by the Board of Regents and president Mezes and when the “pressures from fellow publishers and from the faculty, friends, and Regents of the University were focused on him,” Mayes “finally gave up most of his public and private business activities to concentrate on the new University job” (Mabry, p. 22).

Mayes spent the spring and summer of 1914 further researching and promoting his vision, principles and objectives for the School. During May, in an address to students of Baylor University, Mayes expressed that he intended to visit Columbia, Missouri, Wisconsin, and Arkansas universities to study their methods and materials, and that he “finally had outlined a course of study for class instruction and laboratory work” (Mabry, p. 23). Mayes described the progressive nature of the school he proposed compared to the efforts of most other colleges and universities in America. While at least twenty-six universities and colleges taught journalism, the majority of these offered only one course under the English department. He said that the University of Texas sought to provide a complete college curriculum to meet
southwestern demands with journalists who were “teachers and leaders of public thought” (*Daily Texan*, May 22, 1914, in Mabry, p. 23).

Mayes’ emphasized the worth of college for journalists as superior to the traditional apprenticeship method:

While most of the press of the country has come to appreciate the importance and value of the training to be obtained in schools of journalism, there are still some who contend with much earnestness that the best way to train a journalist is to place him in the back office of some country newspaper and first acquaint him with the drudgery of the business, allowing him to pick up his education and his knowledge of journalism as best he can while “learning the trade.” Men have won their way to success under such disadvantages, but they have succeeded despite these disadvantages rather than because of them. While the few have attained eminence in this way, hundreds have miserably failed, and after years of service apprenticeship have either remained in newspaper offices to do the drudgery, or have abandoned journalism in disgust to seek more congenial employment. The hundreds of men in other occupations or professions who tell you they “once worked for a newspaper” attest the failure of the back office” as a school for making journalists….

Mayes was also careful in his article to express to newspapermen the value of the program:

It is the intention of the school to study closely the needs of the press of Texas and the Southwest, and to cooperate with the newspapers in building up a higher standard of journalism—not a stilted, aristocratic journalism, but one that will prove of greater service to the country and of more profit to those engaged in the profession. To this end the cooperation of the press of the State is earnestly sought. Already many newspaper offices are seeding men from the schools of journalism, and graduates of the schools are having no trouble in securing desirable positions…Owners and editors are pleased because journalism school graduates know where and how to take hold of their work and do not require constant drilling and instruction from those under whom they work. Owners and editors of papers find their time too valuable to give it to training men and they are glad to leave this work where it belongs—to the schools of the country (*Daily Texan*, May 22, 1914, in Mabry, pp. 24-25).

In the May, 1914, *Alcalde*, Mayes presented the importance of university training for journalists:
The future journalist of the country must have at least as good academic training as the lawyer, the physician, the civil engineer, the teacher or the preacher. In fact he should be better equipped than either of these, for they specialize in their professional duties, while the journalist must have a general knowledge of all the professions to have the greatest degree of success.

Mayes described his initial curriculum plan to involve practical training built upon a social science foundation:

An effort is being made to so shape the course of study in the College of Arts and School of Journalism, [with students] majoring in the social sciences, that four units in journalism will be allowed on the B. A. degree, which will be required as a prerequisite to, or an accompaniment of, a degree in journalism, the latter degree to be conferred only at the end of the fifth year…. In the fifth year, the entire time will be given to instruction and laboratory work in journalism, such as newspaper administration, editorial policies and problems, editorial practice, reporting and interviewing, magazine and short story writing, feature writing, scientific and class publication, advertising and illustration, business management, newspaper accounting and cost finding…. The School of Journalism proposes to prepare its students under expert and critical direction to gather experience, and to give them practice in gathering it. They will be so equipped for the profession that they can enter upon it with confidence, that, with the exercise of proper effort, they will succeed (p. 799, in Mabry, pp. 47-48).

Mayes visited the University of Missouri, the University of Kansas, and Kansas Agricultural and Mechanical College. He attended meetings of the Kansas State Editorial Association and the Press Association of the State of Missouri, where he was able to confer with deans and directors of many of the Midwestern college and university journalism departments. Soon after, “Mayes and President Mezes were evaluating and consolidating proposals” and Mayes also planned to start a weekly, student-written laboratory newspaper…” (Mabry, p. 25).

In June of 1914, Mayes traveled to Wichita Falls, Texas, where he addressed members of the Texas Press Association. In this address he expresses his ideals and sense of mission:
The permanent prosperity, the welfare and happiness of the nation would depend in greater measure upon the education of the masses than upon the accumulation of mere financial wealth. A healthy, virile nation must be made up of men and women who not only would be free to think, but who would be trained to think and to give expression to their thoughts. It is within the last half century that newspapers and journals have become such powerful agencies in the education of the masses. They came to take up public education where the schools leave off—the newspaper is taken up when the school books are laid down. The press has become the university of the people; the journalists have become their teachers (“Address by Will H. Mayes,” 1914).

In this address, Mayes discusses the need for educators to recognize the value of an academic program for journalists not only to the profession but also to the country it serves:

The country’s educators have been slow to appreciate fully the tremendous power of the press, and for that reason, have neglected to give attention to the proper training of those who, as journalists, really become the post-graduate teachers and the leaders of public thought.... the country’s most potent source of instruction has been neglected to the detriment of the strength of the nation.... The university of the masses—the public press—should have the most able, the most capable, the best trained faculty that educational systems can produce.... almost every journalist of any note has already conceded that there is a need for the professional training of journalists, not merely as a means of helping them to better equip themselves for professional work but because the country as a whole will profit from a higher standard of journalistic education given with more systematic training than can possibly be given in the newspaper offices of the country (“Address by Will H. Mayes,” 1914).

Mayes set about applying his systematic training by constructing the following curriculum:

Required courses in journalism were History of Journalism, Current Events and Comparative Journalism, The Newspaper, News Gathering and Reporting, Business Management, and Newspaper Jurisprudence. Required academic foundation courses were two years of English; two years of one foreign language; one year of mathematics; one year of chemistry or physics; one year of zoology, botany, or geology; four years of history; two years of economics, and two years of government or philosophy (Mabry, pp. 27-28).
Through this curriculum, Mayes’ intent was to create an ideal balance between the practical preparation for the industry through professional coursework and a broad liberal arts education. On the one hand, Mayes made the “effort…to offer such courses as will enable the student taking them to go immediately into journalistic work without the ‘cub reporting’ ordeal” (Ross, 1919, p. 3). On the other hand, “standards were high from the beginning, and the University of Texas School of Journalism in 1914 was the only department in the country requiring an arts degree as prerequisite to a professional journalism degree (Daily Texan, 1914, in Mabry, p. 28).

Mayes’ educational philosophy included a “sincere concern for students and citizens with, as well as dependence upon, the journalism fraternity.” He possessed a “positive devotion to training leaders among skilled newspapermen,” and an “ability to gather about him educators who were trained for research within their specialized spheres” (Mabry, p. 43). In his hiring of faculty, Mayes “started a tradition…of insisting that members of the journalism faculty have both professional and academic qualifications” (Data Sheet, 1979). The first two faculty members Mayes brought to Texas were Vaughan Bryant and Buford O. Brown, both graduates of the School of Journalism of the University of Missouri.

Bryant was a twenty-six year old news reporter who “came with the recommendation of Dean Walter Williams.” During his time as a student, Bryant had distinguished himself by organizing and founding in 1910 the national collegiate honorary fraternity for men and women in journalism, Kappa Tau Alpha. Bryant had graduated from Missouri in 1911 with a Bachelor of Science in Journalism Degree and went on to the Kansas City Star, where he worked as a reporter until his appointment to the University of Texas faculty (Mabry, p. 69).

The other full time instructor was Buford O. Brown who held 1908 Bachelor of Arts and 1912 Bachelor of Journalism degrees from the University of Missouri.
Brown, president of the student body at Missouri and student president of the School of Journalism, had worked as editor of the Missourian and was a member of Kappa Tau Alpha. After graduation he became part owner and editor of the Plainview, Texas, Hale County Herald until he came to Texas in the fall of 1914 (Mabry, p. 71).

Like the first faculty at Missouri, the Texas faculty was sustained by their vision through years of little material reward. They and their students began their joint experimental endeavor in a physical environment euphemistically described as “outwardly unpretentious” (Ross, 1919, p. 1). In actuality, the building that housed the School was already famous in 1914 for its “meanness” (Skelton, 1937, in Mabry, p. 44) and its “plaguing hardships” (Ross, 1919, p. 1). Erected during “the era of the shacks,” the first home of the School of Journalism was a wooden building “covered with boxing and batten with floors laid on two-by-fours set in cinders” (Skelton). The building had formerly housed the printing equipment and a staff of University printers. Occupying the building was also the School of Institutional History, the Department of Home Economics and the School of Music (Skelton). Thus thirty-six students began their education in journalism in “a drafty old building with great cracks in the walls, doors unhinged, and missing window panes” (Kent, 1965, n.p).

As DeWitt Reddick recalled:

The shack housed the University printing press in a large room heated by a pot-bellied, hand-stoked coal burning stove; offices of journalism faculty, and for the Daily Texan, the University of Texas Magazine, the Cactus, and The Texas Journalist, a publication published monthly for three years as a product of the journalism classes to be distributed to the editors of all the newspapers in the state (1977, p. 4).

Paul J. Thompson, who was to join the faculty in 1919, recalled that “Old J Hall” was unpainted inside and out and the classrooms for journalism in the building consisted of a print shop and a ‘writing room;’ both were heated by hand-stoked, pot-bellied, coal burning stoves that we ourselves stoked” (Mabry, 29, p. 45).
Regardless of this inauspicious housing, during the first two weeks of the semester, “before students and staff could settle into any routine, and while members of the state Senate and the state press called repeatedly to inspect facilities and activities” (Mabry, p. 30), students were assigned to produce a newspaper by the end of October. The mechanical portion of this task was to be accomplished under the instruction of William Benton Collins, whom Mayes hired as instructor in the mechanics of printing. This operation required the School to install in their “rickety shack” the heavy equipment of a Barnhart, Brown and Spindler Press, “which cost $1,000 and other laboratory necessities such as type, costing $1,057, from the American Type Founders Company. All machinery, including a new Model 9 Linotype machine, was ready for use when classes began in September 29” (Mabry, p. 30).

The students met their deadline and on October 31, 1914, produced The Texas Journalist. This paper was Mayes’ experimental laboratory newspaper, edited by instructors Brown and Bryant and written primarily by journalism students. It was described as “the only such newspaper of its kind, to be exchanged with all the state’s newspapers” and reflected “the encompassing philosophy of community service harbored by Will H. Mayes” (Mabry, p. 33). Contributors to the newspaper included University faculty, Dean Walter Williams of the University of Missouri, Chester S. Lord of the New York Sun and “dozens of members of the Texas Press Association” (Mabry, p. 34).

The following advertisements in the first issues of the Texas Journalist convey both the academic and professional ideals and purpose for the School and also the practical offerings:

The University of Texas is Now Offering Courses in The School of Journalism.
Young men and women are given an unusual opportunity to learn the art of printing under competent instructors.
You work in a completely equipped print shop.
A No. 9 quick change four magazine linotype is at your disposal. There are eight typewriters in the copy room.
You must master its art, if you would win the highest regards of journalism.
Its practice requires broad culture, liberal education, technical knowledge.
Mastery will enable you to be a leader of men
Courses in Business Management, Advertising, Editorial Writing, Reporting, and Magazine Making are taught by men who have had the technical training and practical experience.
Other courses in the University of Texas are open to you without tuition charge; and you have association with 2,200 of the brightest, most ambitious, hardest working young men and women in the South (October, 1914).

Can Journalism Be Taught
Is no longer an open question.
Results have proven beyond a doubt that the principles of Journalism can be as successfully implanted as can instruction in Law, Medicine, or Engineering.
Not only can Journalism be taught, but publishers are coming to give preference to reporters, editorial writers and advertising solicitors who have had thorough training in the fundamentals of their work in some recognized School of Journalism.
The University of Texas has established such a school for the purpose of training the young men and women of Texas who expect to enter this important public service profession.
Live experienced newspaper men have been placed in charge of the new school.
Each instructor is a specialist in his department.
Practical courses are offered in every phase of newspaper work. Write for a copy of The Texas Journalist and further information. Will H. Mayes, Chairman (December, 1914).

The December 1914 issue of the Texas Journalist also included a “condensed report of a lecture delivered by Chairman Mayes of the School of Journalism before the class in the History and Principles of Journalism.” In the lecture, titled, “Special Training is Now Necessary,” Mayes expressed to the class the importance and value of their academic venture:
It is only within the last ten years that journalism has been classified as among the fine arts and considered of enough importance to justify the establishment of schools. Texas has the sixth of such schools established in the United States. Journalism has exerted great influence over the destinies of men and governments. The purpose of schools of journalism is to eliminate the incapable and train the capable; to train young men and women how best to handle their particular branch of newspaper work. Time is precious to all, schools of journalism teach what would take years to acquire by actual work.

Also by that December, a report on the new School of Journalism by the Board of Regents of the University of Texas affirmed their support:

The School of Journalism has been established to meet a general and growing demand for the professional and technical instruction of newspaper men, and the University of Texas now provides excellent opportunities for such training. A small but well equipped printing office in the journalism building enables the student to put theory into practice, and thus to acquire, under competent instruction, an intimate knowledge of the mechanics of printing and business of publishing. A weekly paper, [The Texas Journalist], edited and printed in this office, under direction of the faculty of the school, affords opportunity for students to do real newspaper work under the best conditions obtainable. The School of Journalism has established a high standard for its course of instruction, which is based on a broad academic foundation. While admitting to its classes students who give evidence of special aptitude or proficiency, the school, under the usual conditions, requires its graduates to take the Bachelor of Arts degree, or its equivalent, in the College of Arts, as a prerequisite to, or an accompaniment of, the degree of Master of Journalism. Since the literature read by the masses is largely journalistic in character, there is every reason why the State should undertake the professional education of those who furnish the great bulk of this literature upon which the public mind is constantly fed (Bulletin, No. 377, 1914, pp. 33-34, in Mabry, pp. 47-48).

By the following April, 1915, an advertisement in The Texas Journalist emphasized the breadth of the program and the dual qualifications of the faculty:

Study Journalism, Young Man
We have a thoroughly equipped print shop.
Our instructors are college trained men who have had years of experience in both the metropolitan and country newspaper fields.

While receiving your journalism training you may take courses in English, History, Economics, the Sciences, Business Training and Law.

When you have finished the work offered you will be equipped to make your way more successfully over the difficulties that beset every editor and printer, and to advance faster that if you “just pick up” your training.

Thus the School of Journalism at the University of Texas was founded six years after the University of Missouri School and two years after the Pulitzer School at Columbia. Will Mayes established the School upon a heritage of ideals shared by other influential educators and leaders of the American press. These ideals concerned the role of the press as a public servant and critical social force worthy of the best education.

Summary

University education for print journalism began in 1869 with the plan to train printers. This plan originated with Robert E. Lee of Washington University as part of his vision for the rehabilitation of the South. Further efforts were made in 1878 by McAnally, Professor of English at the University of Missouri. In 1888 Eugene Camp gave an address advocating for the necessity of journalism education that resulted in the first full course in journalism at the University of Pennsylvania.

Camp’s address also influenced Joseph Pulitzer to provide an endowment presented to Charles W. Eliot of Harvard and to Columbia University. The practical business oriented program advocated by Eliot and the more social science editorial program preferred by Pulitzer set the direction for most university and college departments and schools of journalism for many years (Mabry; O’Dell; Sutton, 1945).

The founding of the School of Journalism at the University of Missouri in 1908 was based on the Eliot plan as implemented by Walter Williams. William
Harding Mayes in turn based his program for the founding of the University of Texas School of Journalism upon that implemented by Williams. The establishment of college education for print journalism took nearly forty years, from 1869 to 1908, originating in Lexington, Kentucky, and reaching Texas in 1914.

The early years of university education for journalism were characterized by controversy over the worth to the newspaper industry of college trained men and women. The initial effort to overcome industry resistance and transform a trade to a profession required the investment and cooperation of both the industry and the academy in persons widely respected for their professional or academic accomplishment. The founders were men who were all motivated by strong ideals and a sense of mission concerning the role of the newspaper in public service and a democratic society. They believed in achieving these ideals through the attainment of a university education comprised of both liberal arts courses and professional training.

As was briefly discussed in Chapter II, changes in newsroom environments began to occur as a result of the newspaper industry’s employment of college educated reporters. As Rosten (1937) noted:

The increased value of younger correspondents today, as against twenty-five years ago, may be found in the fact that, since the younger men have been educated… they have had to disemarrass themselves of less of the “old-school” type of reporting… void of deeper social forces, charged with the melodrama of surface maneuvers, one-dimensional in meaning (p. 221).

Also discussed in chapter II, because no such college training was available for press photographers, they had no opportunity to “disemarrass” themselves. Photographers continued laboring in the ranks of the “embarrassed,” and remained equated with the low status of the “old-school” reporters. Due to the disadvantaged status associated with the nature of their work, there existed in the ranks of press photographers no lineage of influential advocates such as a Pulitzer, Williams, or Mayes.
The establishment of education for print journalists required time, commitment, investment and persistence. Education for news photographers would require no less. Though the first critically influential and most widely-known advocate for University training for news photographers did not appear until the mid 1940’s, there did exist small beginnings of training for press photography as early as 1908. Like the Eliot plan that began in Missouri and came to Texas, this first occurrence of photography in journalism took place at the University of Missouri and then proceeded to the University of Texas.
CHAPTER IV: PHOTOGRAPHY INSTRUCTION AT THE UNIVERSITIES OF MISSOURI AND TEXAS, 1908 - 1933

Chapter IV considers beginning photography instruction in the Schools of Journalism at the Universities of Missouri and Texas. The chapter examines pictorial instruction at Missouri from its founding in 1908 to 1928 and at Texas from its founding in 1914 through 1933. Investigation of the early program at Missouri is useful for three reasons: it provides information on the construction of courses for the creation and production of images within the first established American School of Journalism; it reveals that there were elements of these early efforts that appear to have been transplanted to the School at Texas; the School of Missouri formed the crucible for 1940’s photography instruction that was to prove transformational to education and practice in photography for mass media that, in turn, had its effect on the University of Texas. Consideration of the early Missouri program contributes therefore to a clearer understanding of this critical era in the history of education for photographers of mass media.

The practical, business oriented and professional curriculum proposed for journalism education by Dr. Eliot of Harvard was to dominate the organization of the majority of schools and departments of journalism until after World War I (Mabry, 1965; O’Dell, 1935; Sutton, 1945). Among the courses Eliot recommended were those in newspaper manufacturing. These courses were about the mechanical processes of physically producing a newspaper and involved, “printing presses, ink, paper, electrotyping and stereotyping processes, type composition, typesetting and type-casting machines, processes for reproducing illustrations, folding, binding, and mailing devices” (O’Dell, 1935, p. 84).

As discussed in Chapter II, the division of labor in the profession brought about the separation of newswork into image making, considered mindless and inferior, and editorial work, considered intellectual and superior. Photographers’ status, even among themselves, was based on their having expert mechanical
technique, hardy physique and being “crack shots with a camera” (Coleman, 1943, p. 99). Having determined in Chapter III that the School of Missouri modeled its professional coursework for journalism upon the needs and practices of the industry and the educational plan of Dr. Eliot of Harvard, there is evidence that this division of labor was carried over into the academy.

Photography Instruction at the University of Missouri

The first day of classes at Missouri, September 14, 1908, involved the publishing of the School of Journalism newspaper, the Columbia Missourian. This newspaper was to be professional in all its aspects and on a level with any other standard newspaper (Williams, 1929). By the turn of the century, “the picturization of the daily news” marked “the beginning of the modern era” (Taft, 1938/1964, p. 428) and the School therefore endeavored to provide the most relevant education for its students.

According to Williams, “from the first it was felt that students should receive training in the making and mechanical reproduction of pictures for news presentation and advertising purposes.” However, as was discussed in Chapter III, the School did not start out with the level of equipment necessary to professional production, so “how to obtain pictures and printing plates became a problem almost with the founding of the School” (Williams, 1929, p. 81).

From the opening of the first classes, laboratory work consistently included what was necessary for training in print journalism—writing news, features and editorials, editing copy and writing headlines, soliciting and writing advertising for a daily newspaper. Williams adds that “later” when the School had more laboratory equipment, the work expanded beyond that of hand-done art work to the “taking of pictures, making of engravings and other illustrations” (p. 90).

The first year of courses, 1908-1909, illustrations were published in the Missourian using methods of the early 1880’s illustrated press. Students resorted to sketch artistry and wood engraving, and the Missourian was illustrated by line
drawings and diagrams “laboriously cut by hand out of a wood block” (p. 81). Due to a policy of appointing professors of allied subjects to provide instruction in the School of Journalism, Professor J. S. Ankeney, Assistant Professor of Illustrative Art, began a course in Newspaper Illustration in 1909. This course consisted of “laboratory practice in pen-and-ink technique, supplemented by lectures on the adaptation of art to newspaper needs.” The following year Newspaper Illustration II was offered as a continuation course (p. 81).

Newspaper illustration was apparently important enough to the School by then to be featured at Journalism Week of 1912, when A. B. Chapin, of the *Kansas City Star*, addressed the assembly on the subject of “Newspaper Illustration” (Williams, p. 170). The event was attended by “about two hundred editors….sixty-one counties of Missouri were represented and editors also came from Texas, Kansas, Illinois, Indiana, New York, Massachusetts, Maryland and Pennsylvania.” The *Kansas City Star* in May 1912 described the event:

> The annual Journalism Week has become an important journalistic event not only for the State but for the country. Nowhere else is such an effort made to bring together men in every department of newspaper work from every part of the land. Interchange of ideas from such various viewpoints cannot fail but be helpful to all those who are so fortunate as to be able to attend (Williams, 1929, p. 169).

The following year, 1913, the School of Journalism added two advanced courses in Newspaper Illustration, thereby providing twenty hours of illustration available for credit in journalism. The advanced courses involved “individual problems, specializing in newspaper and magazine illustrations, cartooning, and advertising design” (Williams, 1929, pp. 81-82).

During Journalism Week 1914, the year that Mayes gave his address as the new director of the School of Journalism at the University of Texas, Ralph B. Baird, staff photographer for the *Kansas City Post*, gave a presentation on “Gathering News
with the Camera, (Illustrated)” (Williams, 1929, p. 176). This address was an early
and rare instance of a staff photographer presenting an illustrated lecture concerning
news photography on the same platform used over the years by governors and
attorney generals, publishers, editors, writers and educators within a university and to
a large audience including academics, students and industry professionals.

In 1914-1915, the School acquired equipment for a new course in Principles
of Photo-Engraving under the instruction of Herbert W. Smith. Smith held a 1911
bachelor’s degree in journalism from Missouri and had professional experience as the
art department manager of a large advertising firm in St. Louis. (Williams, 1929, p.
446). As instructor in illustrative art, Smith instructed the students to begin making
the first plates for half-tones in the Missourian and the first stereotyping (Williams,
1929, p. 332).

This marked a significant turning point in the ability of the students to work
with industry standard photographic processes. As Taft explains:

The problem before the student of photo-engraving in the days preceding the
half-tone, at least as far as the illustrated press was concerned, was to secure
not only a photo-mechanical method of reproducing the intermediate tones of
the copy, whether the copy were photograph, drawing, or painting, but to
secure a printing block that could be used in the same press and on the same
paper as type, and, when necessary, with type (1938/1964, p. 435).

Although Taft (1938) recounts that the stereotype was generally used until
1850 and was replaced in 1852 by the electrotype process, the use of the electrotype
did not become common until years later, when “the introduction of the electric
dynamo made it possible to reduce materially the time required for its production” (p.
422). He also explains that, although the first half-tone was published in the New
York Graphic in 1880, it was not until after 1890 that that half-tones became
common in the metropolitan papers and 1897 for weeklies (pp. 430, 432).

The half-tone, Taft continues, was responsible more than any other factor for
the “tremendous circulation of the modern periodical and newspaper. It has, indeed,
revolutionized the mechanics of journalism…” (p. 445). Although nearly fifteen to twenty years behind the industry when it began in its ability to reproduce images in the newspaper, the School labored to meet modern standards within a short time.

Frank L. Martin, with a B. A. from Nebraska University and seven years on the Kansas City Star, joined the Missouri faculty in February, 1909, as assistant professor of the theory and practice of journalism (English, 1988). Martin, who, according to Williams (1929), had worked during his time at the Star as Assistant City Editor, began teaching a Feature Writing class in 1914. This class was designed for “the writing of special stories, with opportunity to use the camera for purposes of illustration” (p. 85).

To elaborate on the nature of this class, Shuman (1903) describes the “special” story typical of the era as:

A long article making some pretensions to exhaustiveness or to authoritative utterance. It may combine…news, comment, and general reading matter….articles on politics, sociology, romance and adventure, literature and art, biography, local affairs, women’s interests, animal stories…fiction, poetry, and humor (pp. 122-123).

Shuman continued in his description of current practices in the creation of special stories to state that, although “sketches or photographs for use as illustrations will help wonderfully,” photographs were preferred over drawings, “as newspapers are now illustrated almost altogether with half-tone cuts. A writer who is an expert with the camera has a distinct advantage….Illustrations are becoming a more and more popular feature” (p. 129). Although Williams provides no further information on Martin’s photography background, he quite possibly gained experience as both writer and photographer while working his way up to assistant city editor at the Star, a large daily at the time.

In 1916 courses were offered in Photo-Illustration and Illustration, which eventually became part of Principles of Engraving, taught by Herbert Smith. This class included lectures and laboratory work in which students were “made familiar
with the making of printing-plates, and with the various printing processes including photogravure, process color-printing, lithography, embossing, and many others” (Williams, 1929, p. 82).

In 1918, Ward Neff, a 1913 graduate of the School of Journalism, gifted to the School the cost of a new building. The building was completed and ready for a formal opening and dedication by October 1920. Visitors to the building found that:

On [the] main floor were the two offices occupied by the business manager [and] Dean’s offices; a spacious and well-lighted news-room; copy-reading room; a telegraph and telephone room; two faculty offices; the journalism library, occupying one entire end of the building… a council room to be used as meeting place for various journalism student and faculty organizations. On the second floor…were: the auditorium with its well-planned seating arrangement for three hundred persons and its stage; two large faculty offices; three class rooms… (Williams, 1929, p. 39).

The printing plant was equipped with three linotypes, a Duplex perfecting press “capable of printing five thousand eight-page newspapers an hour,” and a stereotyping room for news and advertising plates (p. 40). For the photo-engraving department and dark room, “a room was allotted in Neff Hall…but the equipment included only an old camera and a few chemicals” (p. 332). Williams did not include description of the camera or the purpose for its use. This lone relic might have been the camera for use in Frank Martin’s feature class. By the time of the new building, this course had been reorganized into a class taught by various professors that involved “the writing and selling of special features to periodicals” (p. 85) and included no mention of photography.

In 1923 the School acquired a Levy process camera that, according to Taft (1938/1964), was industry standard at that time. With the expansion of facilities and now an improved printing plant, the School was able to appoint new faculty and new courses. Horatio B. Moore, B. J. 1922, was appointed as instructor in photo-illustration, and this sphere of laboratory work became the “department of newspaper illustration” (Williams, 1929, p. 41). Moore was succeeded in 1925 by F. P. Bohn, B.
J. 1924, who had worked as the advertising manager for the Chillicothe, Mo., Constitution. Bohn resigned in 1927, and was replaced by W. H. Lathrop, B. J. 1928, commercial photographer in 1923-1925 and 1926-1927. Lathrop introduced a course in 1928 in Advertisement Illustrations, which involved the “naturalistic field for advertising art, including the use of photographs” (Williams, 1929, p. 82).

The appointment of Lathrop marked a departure from the professional background of faculty to this date. Whereas all faculty in the photo-illustration department had taught hand-work artistic and/or the purely photo-mechanical aspects of newspaper illustrations, Lathrop was the first instructor with both a journalism degree and a specifically professional photography background. He was apparently unusual enough to merit notice as a “contributor of special articles to photographic magazines” (Williams, 1929, p. 442)

Williams concluded the assessment of the facilities for newspaper illustration as they existed in 1929 with two separate descriptions. In both these descriptions the emphasis was on the contemporary relevance of the laboratory equipment as it related to the professional purpose of the School. The first description indicated that the purpose of instruction in photography was for illustration:

The building in which journalism instruction is given, Jay H. Neff Hall, is furnished as nearly as possible to correspond with a newspaper office or plant ….There is….a photo-illustration laboratory in charge of a member of the journalism faculty who teaches photography and the production of newspaper illustration. This laboratory is fully equipped with modern machinery for the rapid and efficient making of halftone and line plates, for taking and finishing photographs (pp. 60-61).

The second description began with more detailed information regarding the nature of the equipment:

There are today as modern and standard pieces of equipment as those found in other newspapers. Half tone and line cuts are made with the camera and the trimmer saws wood and zinc, mortises and routes cuts. In addition there is a brush run by compressed air, used for touching up cuts, an automatic zinc etching machine that is rocked by a motor, a storeroom for chemicals, a pair
of filing cabinets with capacity for more than five hundred cuts, a dusting cabinet, and a dark room with a light trap which obviates the necessity of doors and curtains. Stone floors, stone sinks, and exhaust fans insure a well-drained and well-ventilated room. In addition to its usefulness in furnishing illustrations for the *Missourian* and other laboratory publications, the photo-engraving rooms serve as a laboratory for students who wish to learn this phase of work (p. 332).

Williams then provided a varying analysis of the purpose for photography instruction. A member of the journalism faculty, “well-versed in the subject,” was in charge of the photo-engraving courses and laboratory. There were several cameras for the use of students who were “being taught picture-taking and the news values of pictures” (p. 333).

For the first time in this summation of the progress of the School, there was mention of the learning and production of photographs as something different than a purely illustrative or mechanical process. There was no mention in the curriculum developed by the School up to 1928 of photography courses other than those associated with photo-mechanical production and the lone instance of the use of the camera in the 1914 feature writing class. The instruction mentioned above regarding “the news values of pictures” could have been incorporated in other news gathering courses. In none of these courses, however, was there any mention of photography or illustration.

Lathrop, from all indications of the record provided, was the “well-versed” instructor of photography at that time. However, he was not listed as teaching any courses containing the use of pictures in reporting news, but only in advertising illustration. Be that as it may, according to the additional information Williams provided, by 1928 there was evidence of instruction in the use of photographs to report the news. The mention of students learning the news values of pictures indicated an awareness of the potential of photography as more than illustration. Here was evidence of an understanding of pictures as a news reporting medium to
merit the purchase of “several cameras” and the inclusion of pictures in courses of instruction in a program designed primarily for print journalism.

Regarding the attention to newspaper photography during Journalism Week, the early address on news photography was to continue as a rare event. There was nothing presented at Journalism Week on photography until nine years later when Wade Mountfortt, Jr., of the Kansas City Journal-Post, presented “Photography for the Newspaper” in 1925 (Williams, 1929, p. 220). The last lecture of Journalism Week recorded by Williams related to visuals in the press was a 1927 lecture, “Pictures as a Feature,” by Marvin H. Crawford, owner and editor of the California Democrat (p. 236).

An assessment of Williams’ information concerning Journalism Week and the record of addresses on photography reveals: from 1910 to 1928, in eighteen years of one of the most promoted and attended annual events for information, inspiration, and improvement in journalism that involved hundreds of speakers on all topics related to newspaper and magazine publishing and education, there were three addresses that concerned photography and one in 1912 that dealt specifically with news photography.

By the end of the 1920’s and the recounting of the School’s history, Williams included extensive information regarding the School’s twentieth anniversary. Among the celebrants were prominent educators who expressed appreciation of Walter Williams and the School for inculcating in students the highest ideals in journalism. Excerpts from the addresses reveal the idealism these educators desired to be a heritage for their students.

A. L. Stone, Dean of the School of Journalism of the University of Montana and President of the American Association of Schools and Departments of Journalism, addressed the issue of credibility in journalism:

The successful newspaper maker must build his reputation upon the foundation of Truth…. What is truth?….its quest must be our inspiration and
our endeavor…in that search we shall be ourselves strengthened; we shall dignify our profession; we shall earn the confidence of those whom we serve. The pursuit of an ideal is not a vain thing; the very effort to attain it gives us strength; temporary defeat serves but to inspire us to renewed endeavor… (Williams, 1929, p. 360).

Stone also spoke that Walter Williams had “impressed upon the world the fact that journalism is something more than mere facility in the use of words”:  
I salute Dean Williams and the Missouri School of Journalism….May Missouri’s influence be felt in the field of journalism as long as the click of the linotype is heard and the hum of the press gives voice to your high ideal—Truth—Truth in thought, truth in expression, truth in living the life to whose living our choice of profession has assigned us (Williams, 1929, p. 360).

Charles Cooper, Professor of Journalism at the School of Journalism of Columbia University, New York, and former president of the American Association of Schools and Departments of Journalism, continued the educator’s imperative to elevate and differentiate the education and practice of journalism from its reputation as mere mechanical trade. While he admitted, “there is a mechanical side to every profession,” he believed:  
Too many of us have the idea that some sort of mechanical proficiency is our goal….The technique of journalism is the technique of the spirit, of the soul of the newspaper man—a spirit which is unfettered, a spirit which is undaunted, a spirit which is unquenchable, a spirit which surmounts discouragement…and finds its reward not in dollars but in the lasting satisfaction of a job well done…..That is the thing, vague, indefinite, intangible, which we as teachers endeavor to bring out in our students…(Williams, 1929, pp. 367-368).

Cooper also set forth the mission of journalism educators to dispel the still present prejudices toward them by members of the academic community:  
Once we make our brethren in the arts colleges understand that our technique is not the technique of setting type or the technique of a plumber, many of our difficulties will be overcome…. We desire no machinists or mechanics in the editorial room…. Mere mechanical proficiency is not our goal in schools of journalism…. Some persons believe that the senior instructor of the course is like the foreman of the print shop or composing room….No—journalism is a
matter of the spirit. The technique is a matter of the spirit…. When Paderewski enthralled with his rendition of a Beethoven sonata, do we compliment him for his manual dexterity?….Journalism has a soul, and your true journalist in his every-day work is expressing that soul ….It is life in ink, and it is the true journalist interpreting the spirit of mankind, who makes it life in ink (Williams, 1929, pp. 368-369).

The true journalist, however, both in the minds of educators and of those in the profession to that time, lived in the person of the word journalist. It would be several years before it would be admitted that it was also possible to communicate life in the half-tone. And though photography education at Missouri was to progress at a slow but steady rate, the beginnings of it that were transplanted to Texas did not fare as well.

Photography Instruction at the University of Texas

Will that press, conscious that the eyes of the world are fixed upon it, measure up to its fullest opportunity and fearlessly stand in all things for the right, or will it through fear and cowardice fail in that leadership so confidingly placed in its keeping? (Mayes, 1917, p. 13).

We labored feverishly to get other organizations—any organizations—to join us in demanding a special session of the Texas Legislature. The only association to join us in the request was the West Texas Tick Association. The School seemed doomed (Reddick, 1977, p. 5).

In April of 1914, the School of Journalism at Missouri held the “first convention of journalism teachers ever called” and was attended by journalism faculty members from Michigan, Illinois, Ohio, Kansas and Missouri universities. Among them were Walter Williams, Frank L. Martin, and Vaughn Bryant (English 1988, p. 11), who worked as a student assistant in the School of Journalism (Williams, 1929).

By 1914 and Frank Martin’s Feature Writing class at Missouri that offered the opportunity for the use of the camera, Vaughn Bryant, in 1910 had founded Kappa Tau Alpha, national honorary journalism fraternity, graduated in 1911, worked for the
Kansas City Star, and come to the University of Texas as one of two faculty hired by Will H. Mayes. His first year at UT, 1914-1915, Bryant taught News Gathering and Reporting, Newspaper Technic [sic], Copy Reading, The Magazine, and Magazine Making.

Bryant also taught a Feature Writing course. The Feature course was titled, “Feature Writing and Illustration. The preparation of feature stories with special reference to Sunday newspapers and the literary departments of daily papers, giving opportunity for the use of the camera for illustrating” (Bulletin, 1914-1915, p. 206). Although Williams (1929) described Frank Martin’s class as including “special stories,” etc. and without specific reference to the Sunday paper, the class description and the University of Texas catalogue description of the class taught by Bryant, whose teacher was Martin, remain remarkably similar.

According to Shuman, the nature of the Sunday supplement was unique in that, even by 1903:

No department in the American newspaper has undergone more surprising expansion…than the Sunday supplement….The matter with which the Sunday supplement is filled is of a nature half-way between that of the daily paper and that of the popular monthly magazine. It is miscellany of a more or less newsy nature, superficial but entertaining, and treating current topics more at length than is possible in a week-day edition (p. 121).


The catalogue description of the Mechanics of Printing, taught by William Benton Collins, was as follows:
Equipment of city and country newspaper and job printing offices; the operation of typesetting machines and presses; advertising and job composition; headline arrangements; making up and locking forms. This course is intended to acquaint the student intimately with the practical work of a modern country printing plant. Six hours of instruction and ten hours of laboratory work weekly (Bulletin, 1914-1915, p. 207).

Though the curriculum organized and instituted by Mayes was designed with the same purpose of that of the School of Missouri in its emphasis on the combining of liberal arts and professional courses, the only similarity in its provisions for imagery was the description of Vaughn Bryant’s Feature Writing class that was similar to that of Frank Martin’s at Missouri. There were no separate classes in any kind in illustration, nor did Collin’s description of his course in the mechanics of printing include any information as to engraving or half-tone processes.

According to Mabry (1965), however, there were photographs used in the first several issues of the Texas Journalist:

Page one of the first edition had a four-column photoengraving of the Old Main Building centered at the top under the masthead….other art in the first number included photographs of the Law Building, the Rotunda of the Old Main Building, the Woman’s Building…and an exterior view of the endeared ‘B Hall”…. Details of the engravings remain amazingly clear…. J Hall was described, shown in illustrations, and presented as a worthy model for small newspaper operation (pp. 31-33).

Although Mabry noted the appearance of photographs, her laboratory equipment description referred to equipment for printing with no mention of any equipment connected with the production of photographs. The School of Journalism purchased a Barnhart Brown and Spindler press and “other laboratory necessities such as type” and a “new Model 9 Linotype machine” (p. 30). This equipment was to be used for the production of The Texas Journalist that was “edited by instructors Brown and Bryant and written primarily by journalism students” (p. 31). Reddick (1977) recalled that J Hall housed the University printing press and that the School of
Journalism shared the building with the *Daily Texan*, the *University of Texas Magazine*, and the *Cactus* (p. 4).

Mabry, unlike Williams (1929), provided no other information as to equipment or sources for photographs nor were there found in any of the early catalogues descriptions of equipment for the production of half-tones or engravings for the School of Journalism. Mabry did provide the following history of the early publications of the University: The *Cactus*, the University yearbook, was first published in 1894; the *Daily Texan* began October 8, 1900; the *Alcalde*, the first weekly, appeared in 1894 and was replaced by the *Ranger* in 1897. Both of these were replaced by the *Texan* which had become a semi-weekly in 1907, during which year it included illustrations (pp. 35-36).

Because images were used in the *Texas Journalist* in 1914, the capacity for the production of half-tones existed. Neither Reddick, Mayer, Mabry nor several other articles pertaining to the history of the program, however, indicated that students used the equipment dedicated to the production of other publications for the making of half-tones for the *Texas Journalist*.

For the year 1915-1916, Bryant’s Feature Writing, with “opportunity for use of the camera for illustrating,” had the prerequisite of “English 1 and either 2 or 3, and Journalism 12.” This prerequisite was Bryant’s class in News Gathering and Reporting, described as “The methods of getting news by press associations, by cooperation of reporters and correspondents, and by individual efforts, including daily laboratory work in actual practice with assignments in gathering and writing news” (*Bulletin* 1915-1916, p. 153). By the second year of the program, students were required to study news values based on print journalism in Bryant’s News Gathering and Reporting class. Subsequently they had the option to use the camera the following year in the Feature Writing class.

The years 1916 and 1917 held varied experiences for the School of Journalism. By 1917 the journalism faculty had joined the American Association of
Teachers of Journalism, established in 1912 (Reddick 1977). The School also became one of ten charter members, along with the universities of Columbia, Indiana, Kansas, Missouri, Montana State, and Oregon, “in which instruction had been well-developed,” to form of the American Association of Schools and Departments of Journalism (Sutton, 1945, p. 26). “Thus a principle was developed by the journalism faculty of helping to strengthen journalism college education, wherever taught, through organizational work, local, regional, and national…” (Reddick, 1977, p. 2).

By 1916-1917, Bryant’s Feature Writing class had dropped the illustration portion and eliminated the opportunity to use the camera. The course description became “The preparation of feature stories with special reference to Sunday newspapers and the literary departments of daily papers” (Bulletin, 1916-1917, p. 166). According to Mabry, this class was taught this year “as an expansion of the magazine course” (p. 51).

The dropping of the illustration and use of the camera portion of the Feature Writing course, though disappointing to interested students, paled in comparison to a greater loss looming on the 1917 horizon. The School of Journalism found itself a “political pawn” increasingly embroiled in the machinations of a vengeful governor until threatened with elimination. Any comfort lay in the fact that the School was not alone; the ambitious Governor also intended the demise of the entire University.

The battle between Governor Ferguson, Will Mayes and the University of Texas engendered much publicity. The “whole fracas” became a matter of public record and much ensuing research (Mabry, p. 95) but will not be covered extensively in this work. The near destruction of the School must be attended to, however, to honor the efforts of individuals in the School of Journalism responsible for the survival of education for both print and photography education.

Ferguson, a dirt-farmer who had come “creeping into statewide political prominence on a poor-boy cry,” had been elected governor in 1914. “Farmer Jim” had also been “openly opposed” in Mayes’ Brownwood Bulletin.
As a result, by 1917:

Jim told the Board of Regents of the University that …five University faculty members, including Mayes, were objectionable to him. He threatened to withhold his signature from an appropriation for the University unless they were dismissed. Ferguson said Mayes was “editor of a paper (Brownwood Bulletin) that skinned me from hell to breakfast” (Freeman, 1965, p. 2B).

Ferguson became “dedicated to ruining his enemies no matter what the cost,” and directed his energies toward Mayes, “whose life Ferguson certainly did not ruin, but whose work at the University of Texas he almost succeeded in erasing” (Mabry, p. 94). Ferguson tried to use his power as governor to legally deny all funding for the University. As Reddick recalled, Ferguson, “with a sweep of his pen…vetoed the entire appropriation” for the University of Texas. “Will Hogg rented a whole floor of the Driskill Hotel, and organized ex-students and friends of the University to outlaw executive interference with U.T. affairs. Will Mayes joined hotly in the fight” (p. 4). The state’s Attorney General, however, “ferreted out a technicality” (Reddick, p. 4) in Ferguson’s veto of the appropriation bill and Ferguson’s action ultimately damaged himself. The “controversy over professors and budget resulted in investigation of Ferguson’s activities and he was impeached and convicted in 1917” (Freeman 1965, p. 2B).

Ferguson had succeeded in getting Mayes and others dismissed from the faculty during the summer of 1917, but Mayes, undismayed by the gesture,” was “quietly rehired after Ferguson was removed from office” (Mabry, p. 95). Reddick (1977) recalled that, “This episode demonstrated that Governor Mayes, while serving full-time as director of the School of Journalism, nevertheless retained his strong influence on the press of Texas. His editorials in the Brownwood Bulletin were widely reprinted throughout the state” (1977, p. 3).

The political fireworks resulted in the “political exile” of James Ferguson and Mayes was rehired in the fall of 1917. However, the incident nevertheless “brought
disgrace to the State of Texas,” and “shame to the University” (Mabry, p. 95). The political upheaval caused the University’s future to appear in a precarious position and resulted in the departure of the capable journalism faculty members Vaughn Bryant and Buford Brown (Mabry, p. 69).

Mayes appointed William D. Hornaday, director of University publicity, as replacement for both Bryant and Brown and journalism instruction continued without interruption that September. The school year 1917-1918 was marked by a campus generally drained of men students due to World War I enlistments and, as a result of the publicity concerning the status of the School of Journalism, a full-course enrollment of thirty-nine (Mabry, p. 49).

That December, however, Mayes published an editorial in the Texas Journalist titled, “Editorial Fearlessness.” In it he scathingly reprobated a press that lacked to political intimidation:

While newspaper editors are made of the same material as other men, they are under greater obligations to the public by reason of their semi-public positions as leaders of public opinion....The man who sets himself up as a teacher must teach, and every editorial writer assumes the position of a public instructor upon such vital questions as affect that part of the people whom a paper undertakes to serve. To fall short of this is cowardice....base....ignoble...contemptible....many newspapers fear to take a stand upon public questions where there is danger of antagonizing the powers that be or the source from which comes their supplies....The man who hasn’t the courage....and the fearlessness to condemn leaders who sacrifice the public weal to their own base ends is too cowardly a cur to be recognized as a member of the editorial profession....The great need of the American press today is for men in editorial positions who ...champion the cause of the oppressed against their oppressors, of the weak against the strong, of the lowly poor against the grinding rich...of humble caste...against the self-seeking politicians (1917, p. 12).

Mayes continued in the article to stress the necessity of reaching for these high goals:
These may be regarded as high ideals, too high to be reached...but they are the ideals toward which the press of this country is striving....I am aware that the world is composed largely of realists, who are inclined to scoff at idealism as impractical and impossible, but no nation every progressed without ideals, and no individual ever advanced...without lofty visions toward which to survive (1917, p. 12).

During the year 1918-1919, the School of Journalism continued held together by these ideals and the work of Mayes, Hornaday and Collins. Regardless of the struggle the School had experienced, a report (Ross, 1919) on the School described its accomplishments and the undaunted vision of Mayes. The School had produced graduates who were working on the metropolitan papers in Dallas, Ft. Worth, Galveston, Waco, San Antonio, Houston, Austin, as well as on those of many of the smaller towns throughout the state. The atmosphere of the School continued to be positive:

One who enters the shack finds fascinatingly interesting activities, equipments, and persons. It has been said that ‘J. Hall’ is the best spot on campus for testing the pulse of University life...The School of Journalism is constantly in touch with every other department of the University and is the center of current activities and events of the institutions (Ross, 1919, pp. 3-4).

A later student review stated that J Hall was “one of the most popular shacks, if not the most popular one!.... the center of journalistic activities, the site of political fires, the goal of intellectualism...[where] great person philosophies burst forth…” (Kent, 1965).

The 1919 report quoted Mayes as stating that many more applications for graduates were made than could be furnished and that graduates were “certain of immediate employment at satisfactory salaries.” Mayes also expressed an extended vision for the work of journalism graduates:

In the general reconstruction of world-thought that is sure to follow the end of the war, journalism is certain to play a most important part, and the School of Journalism at the University of Texas is endeavoring to fit its students for the
responsible positions which they will be called upon to fill whether in this or in foreign countries (Ross, 1919, pp. 3-4).

Beginning with the 1920’s, enrollments increased again and the School’s “reputation for properly educating competent newspaper workers began to be assured as increasing numbers of graduates became known as successful professional writers” (Mabry, p. 96).

On the recommendation of Walter Williams, Mayes added Paul J. Thompson to the faculty to teach advertising and related courses. Thompson was a 1914 graduate of the Missouri School of Journalism and had worked professionally as a reporter for the Clark County Courier, and editor for the Macon, Missouri, Republican, sold advertising for the Vinton, Iowa, Cedar Valley Times, and was editor for the Billings, Montana, Gazette until he came to Texas (Mabry, p. 82).

William Collins, because “there never had been much demand for the course in printing mechanics,” left in 1920 (Mabry, p. 51). The faculty, 1919 through 1922, consisted of Mayes, Hornaday, and Thompson. During these years there were no classes concerning illustration or photography until Lloyd Gregory came in the fall of 1922 and there appeared a hint of illustration. Gregory had graduated with a degree in journalism from the Texas program in 1922 (Mabry, p. 80) and then for three years taught the Feature Story Writing class, which involved, “Writing of feature stories and other special stories and interviews, including application of illustrations to such writings (University of Texas Bulletin, 1922-1923, p. 170).

By 1924 the J. School had three full-time teachers in Mayes, Thompson, and Lloyd Gregory, two part-time teachers in William L. McGill and W. D. Hornaday, and part-time lab assistants. However, “old times were not forgotten,” and political rancor rose up again to damage journalism education at the University. The momentum the School had achieved in the brief eight years since its battle in 1917 with Farmer Jim was brought to a halt when Farmer Jim’s wife Miriam, “Ma,” was elected Governor of Texas in the summer of 1925 (Reddick, 1977, p. 5).
Inaugurated to the tune of “‘The old gray bonnet with the blue ribbons on it,’” (Reddick, p. 5), Ma declared that she “‘was elected upon a platform of tax reduction and economy and my action in this instance is in obedience to that promise.’” Ma had actually campaigned with the purpose of avenging her husband’s impeachment. Although there was a $175,000 surplus in the budget, she cut $242,700 of the $3 million appropriation for the University. This cut included the money “for two summer school sessions, the School of Library Science, the Department of Music, the office of business manager, and the Department of Journalism” (Freeman, 1965, p. 2B), thus removing the entire journalism faculty from employment.

DeWitt Reddick recalled that, “journalism students organized to fight against the abolition of the school. We mailed hundreds of letters over the state. Newspaper editorials heaped fire on the Ferguson’s heads” (1977, p. 5). In spite of the best efforts of those invested, including the West Texas Tick Association, in the cause of journalism education vs. the political machinery, the School of Journalism was effectively abolished.

Will Mayes, now sixty-four years of age and having invested all the editorial fearlessness he could in the program and his students, returned to his Brownwood Bulletin. Lloyd Gregory left to become sports editor of the Houston Post, Bill McGill stayed as business manager of Texas Student Publications, and Hornaday became full-time director of the University News and Information Service (Reddick, 1977).

Mabry (1965) lamented the demise of the School:

The prolonged siege which finally razed the journalism department at the University of Texas in 1925 scattered the rubble of the well-founded structure in several directions. A few concepts and some courses were lost forever, as was much of the glamour and excitement which had prevailed in the atmosphere surrounding students and faculty alike (p. 101).

The unemployed faculty found themselves forced to make other arrangements for their futures and there remained the knotty problem of the more than 300 journalism students who also faced difficult choices and a bleak outlook:
The governor’s action left the Board of Regents with a problem of providing for about 300 journalism students. Regents decided to forbid future enrollment in journalism courses…. Journalism students had four alternatives. Seniors were offered courses to enable them to finish degree requirements, undergraduates could rearrange their courses to obtain other degrees, students could complete their work at other schools, or they could go to work without a degree (Freeman, 1965, p. 2B).

Journalism students pressured the administration and University President Splawn and Dean Spurgeon Bell of the School of Business Administration “worked out a plan.” The only faculty member left with whom to plan was Paul J. Thompson. Though Thompson possessed neither Mayes’ breadth of background, charisma, nor status, he had the qualities necessary for the task ahead. According to Reddick (1977), Thompson was “torn between two forces”—he “felt impelled to leave the University in loyalty” to Mayes—and a strong sense of obligation to provide for the continued education of the students (p. 6). Thompson, deciding that the students were good enough reasons to stay, “painstakingly and methodically reassembled a shattered philosophy and redesigned a stabilized department on the all-but-destroyed foundation so carefully laid by Will H. Mayes (Mabry, p. 101).

**The Survival of the University of Texas School of Journalism**

The general feeling among the faculty toward journalism seems to be friendly—perhaps mingled with sympathy (Thompson, 1926, in Mabry, 1965).

Not medicine, not law, not even the ministry is as high a calling as you are now studying. Never slight it (Thompson, c. 1930, in Camper, 1965).

According to the plan of President Splawn and Dean Bell, Thompson would teach advertising in the Business School. Thompson agreed to the plan on one condition: if the Dean would allow him to teach journalism courses as well, he would “enlist the services of others, without pay, if possible.” Bell agreed, Thompson became an associate professor of business administration and “thereupon persuaded Hornaday to teach two courses and McGill one course without pay. Thus for two
years the three teachers labored to keep journalism alive as a unit in the business school” (Reddick, 1977, p. 6). As Thompson recalled, “When we moved out.... they shunted an old shack down the hill for us to Speedway where eventually a whole line of Business Administration shacks was lined up. I occupied Room 7 there” (Mabry, p. 45). Here Thompson and his two volunteers “worked overtime to...keep the banner of journalism flying” (Camper, 1965, p.2B).

In addition to his teaching and the pursuit of an M. B. A. degree during these two years, Thompson worked to assemble evidence of the critical need to continue journalism education and to re-establish journalism education as a department in the College of Arts and Sciences. In a preliminary report in 1925 for President Splawn, he outlined his reasons and the desirability of continuing Mayes’ ideals and philosophy regarding course offerings. The report included Mayes’ address before the Dallas Press Association, presented in Chapter III of this work. Thompson also stated:

There was currently a great demand for journalism education by the young people of the state as evidenced by the spontaneous student fight for reinstatement of the department the preceding spring....that the newspapers of Texas by then expected the University to supply a good portion of their demands for trained recruits, since the University had been prepared for a number of years to do so....that Texas had been given “Class A” rating among the “great schools that are offering instruction in journalism;” that only the larger schools were prepared to offer students adequate laboratory facilities; that other colleges and universities in Texas hoped the University’s Department of Journalism would be reinstated; that a large body of ex-students was employed by newspapers and other mass communications media at that time (Mabry, 1965, pp. 103-105).

Thompson’s other actions were to serve as chairman of President Splawn’s Committee on Journalism to consider the total problem of journalism education and its specific relation to The University of Texas and the state. Thompson sent to the members of the committee materials that included the educational standards of the AASDJ, a critical evaluation of journalism education at the University of Texas,
government and other published data concerning newspapering, an announcement of
journalism courses at the University of Missouri, problems unique to journalism
education published by the Association of Newspaper Editors and copies of 1925
address by Walter Williams before that organization (Mabry, pp. 113-114).

That address, “Are Schools of Journalism Getting Anywhere?,” widely
disseminated among journalism educators, was now in the hands of President
Splawn’s committee. In the address Williams provided a brief history of university
education for journalism. This history described a progress that extended from the
efforts of Lee and McAnally to various lectures “delivered by distinguished
journalists which dealt with the glory and romance and power of the press” to a
record listed by the secretary of the AATJ of two hundred and ten educational
institutions offering instruction in journalism. Teachers in these courses had
“different degrees of preparation for teaching journalism,” but that:

Schools and departments of journalism of the first rank, of which there are
perhaps ten or fifteen in the United States, give a four-years course in
academic and professional work upon the same plane as other courses in their
institution….Their teachers, as a rule, have had experience in journalism, as
well as academic training, before coming to their unusual task of
instruction…. This is done within an established division of the university,
such as the College of Liberal Arts, placing journalism in organization on a
plane with English, history, chemistry, etc., …It is of these ten or fifteen that I
speak (Williams, 1925, in Williams, 1929, p. 419).

Williams described the course design in such schools for educating
professional journalists:

There are, first, cultural, foundational academic courses, as in all university or
collegiate education. There are, second, courses in those academic subjects
which are regarded as valuable to the prospective journalist—history,
economics, sociology, philosophy, political science, psychology, languages—
and third, courses in journalistic technique or practice, in the history of
journalism, in its ethics or principles, in its practice.
Williams then proposed the question, “What then is the purpose of such a school?” and then stated among his answers the following:

To afford a collegiate or university background…most of all that [the student] may know how to think…To give professional purpose, that the student may know how to use his knowledge…to observe for himself… with open eyes and unshuttered, understanding mind…that he may have ingrained in him the ideals of the profession…the high purpose and achievement….The school has a mission also in the development of a professional faith and conscience among those who go out from the school, which is to help to the solidarity and spirit of journalism…(p. 421).

Williams believed the results of education included:

A larger acquaintanceship among college and university students with the history of the press and its position as an institution in society today….Graduates of these schools… have gone faster and further in the decade since their graduation than those who have not had the opportunity….It has increased the professional spirit the pride in our calling, the dignity of our occupation. We may today, as could hardly twenty years ago, use the words “journalism” and “journalist” without blushing…the dignifying of the calling, the ingraining of ideals in the formative period of educational life—these have been done….The journalist today takes…his calling more seriously…..It must be a profession of progress. Where there is no vision the people perish; where there is no professional spirit the profession dies….the new journalism is a profession which holds its ideals high, ideals we all have in our inmost hearts….Sometimes we dare express these ideals and occasionally we succeed in putting them into practice. What is the new journalism? Is it not a journalism…of high minded, unselfish service unto the common good? (Williams, 1925, in Williams, 1929, pp. 420-425).

In this address, the committee deciding the fate of journalism education at the University of Texas had the opportunity to appraise the purpose for this education as expressed by one of the foremost journalism educators in the world. In addition to this strategy, Thompson also wrote many letters to solicit suggestions from members of the AASDJ about his suggested reorganization plan. The varied responses Thompson received included such as those from Bristow Adams of Cornell who wrote:
I am not a believer in a special degree for journalism….I know of some courses in journalism that are filled with a great deal of trivial matter….many of these include merely vocational subjects which do not belong in a university….it seems to me that a good old B. A. is sufficient to cover journalism specialization….Journalists are never asked, as far as my experience goes, if they have a degree (Mabry, pp. 106-107).

Walter Williams responded, “I like the recommendations for Journalism at Texas. Certainly as a beginning program they can be cordially approved. I am not inclined to favor a too rigid curriculum in Journalism. More electives I think would help” (Mabry, p. 108).

Lawrence Murphy of Illinois wrote:

If I might be permitted a suggestion it would be that you require History of Journalism in all the journalism curricula. Experience shows that we must give not only information and discipline and technique, but that we must give a basis for like thinking and professional pride if we are to hold our graduates in the field of journalism….our graduates must be taught to look on it as a distinct profession, one with dignity, and opportunity for the application of high ideals, and we must be further prepared to further these ideals while the students are in college (Mabry, pp. 109-110).

Willard Bleyer of Wisconsin appraised Thompson’s plan as too ambitious:

The description of the courses…indicates that you propose to cover the field of journalistic instruction as completely as most of the large and well-established schools of journalism. In fact, you have outlined more courses than we have ever attempted to give here after twenty years of journalistic instruction (Mabry, p. 110).

Bleyer, well known as an advocate of social science rather than technical emphasis in the construction of journalism curriculum (Ford, 1959; O’Dell, 1935; Sutton, 1945), also warned Thompson that emphasizing too many technical courses was behind the times:

One of the mistakes that was made in the first attempts to organize the instruction in journalism was the offering of a large number of courses covering every detail of every phase of journalism and advertising. At our last two meetings of the AATJ and the AASDJ, the general sentiment expresses has been against so much emphasis on journalistic technique. The unanimity
of this sentiment among teachers of journalism all over the country has been impressive, and there seems to be a general shifting of emphasis from technique to the psychological and sociological aspects of journalism. I trust you will not take it amiss if I say that the plan you have outlined seems to reflect the older rather than the newer idea of journalism education (Mabry, pp. 110-111).

As Thompson worked with President Splawn’s committee and considered the ideas of other educators, he prepared a report to the committee presenting his own philosophy and plans for the continuance of journalism education. His philosophy concerned the important connection of education with the industry:

My conception of a great department of journalism is one in which the students are inspired to become life students of journalism. A number of graduates with the bachelor’s degree should be so inspired as to want to remain for graduate study…. A real school of journalism, in my opinion, should take a place of leadership among newspaper interests of the state (Mabry, p. 117).

To implement this real school, however, required more than present status and Thompson was honest as to his disadvantaged situation. In the report he admitted, “At present the course of study here is by no means complete; the facilities for training in journalism are not the best. There is opportunity for better organization of what we have at hand and there is great need for better materials with which to work” (Mabry, p. 117).

Regarding the restoration and expansion of courses, Thompson expressed cautionary ideas about hiring faculty:

The staff of instructors for the department of journalism should be built up gradually and the majority of those instructors should be our own products…. we should depend on our own graduates to perpetuate Texas methods and to build to greater proportions on the old foundations….It is important that too many outside men should not be brought in at this particular time…outsiders would probably unintentionally spoil a harmonious situation…and might disrupt….if they should bring in their new ideas… (Mabry, pp. 116-117).
Thompson was also concerned about drawing the attention of the University community to his efforts:

All of these things can not be provided satisfactorily in a big reorganization occurring overnight, such as the jump into the school of journalism class would be. They should be worked out gradually….A proposal to establish a school [rather than a department] of journalism at Texas would be certain to raise opposition. We should adopt a program that will be approved without any opposition. The general feeling among the faculty toward journalism seems to be friendly—perhaps mingled with sympathy. To see our work restored to its former status would please them, but to see it raised would cause some of them to think of their unfulfilled wants and to urge that journalism be held back so all might go forward together….It would be better for us to have a department and that a good one, than for us to be organized as a school and for that school to be a sham! (Mabry, pp. 116-117).

As a result of Thompson’s fervent efforts combined with his realistic and modest proposal, members of the Committee on Journalism unanimously recommended during the winter of 1925-26 that: instruction in journalism be continued, that a department within the College of Arts and Sciences be established, that the degree of bachelor of journalism, with the optional choice of a bachelor of arts degree be offered, and also the masters degree (Mabry, pp. 118-119).

The next Legislature, however, “did nothing to re-establish the Department of Journalism in the College of Arts and Sciences” until Gov. Ferguson was defeated in 1926. Journalism was to continue as a department in the School of Business Administration through the biennium beginning in the fall of 1927 (Smith, 1962, pp. 42-43, in Mabry, p. 102).

According to Smith, although “journalism prospered in the School of Business Administration, the journalism faculty and students were somewhat uncomfortable there, even though Professor Thompson had succeeded in acquiring an M.B.A. degree in 1927” (pp. 42-43, in Mabry, p. 102). When the fortieth session of the legislature met in 1927, they restored the appropriations to the journalism department. The department, though restored to its former status and curriculum, still had to remain in
the business school for the 1927 fall semester (Freeman, 1965). It was this semester that DeWitt Carter Reddick, while working on the Fort Worth *Star-Telegram* received an offer to join the faculty at an annual salary of $1,800.

Reddick accepted and took up the Feature Writing class. Hornaday, without pay, had previously taught this class as “Feature Story Writing.—Writing of feature stories and other special stories and interviews, including application of illustrations to such writings” (*University of Texas Bulletin*, 1925-1926, p. 200). With Reddick as instructor, the description of the class changed to include no mention of illustration. The class was then, “Instruction in the best methods of conducting interviews, of collecting material, and of preparing manuscripts for special articles; instruction and practice in writing feature stories for newspapers and magazines” (*University of Texas Bulletin*, 1927-1928, p. 173).

In 1928 two events encouraged the Department of Journalism. January of 1928, “the Regents were persuaded that most of the courses leading to a journalism degree were of an academic rather than a professional business nature.” The Regents transferred the Department of Journalism back to the College of Arts and Sciences, effective the fall of 1928 (Smith, pp. 42-43, in Mabry, p. 102). That fall of 1928 the Department of Journalism was admitted to membership in the American Association of Schools and Departments of Journalism. At this time only twenty schools in the United States held membership, though over 300 colleges and universities were offering journalism (Mayer, 1965, p. 20).

By this time of positive recognition by the Regents, their reinstated status as a department and the admission to the AASDJ, faculty and students of journalism had also made their third move into such quarters as belied their improved academic status.

As Paul Thompson recalled:

The next place we landed was B Hall….B Hall had been a boy’s dormitory, originally named Brackenridge Hall. By 1927 it was dilapidated and no
longer structurally sound…They kept condemning Old B Hall, but every time the administration would decide to tear it down, a raft of Exes…would get sentimental, and it would stay up. A great many famous Texans had lived in Old B Hall over the years. Good place for journalism. We shared the north wing and central portion of the main floor with Student Publications (Mabry, pp. 45-46).

In 1929 the Great Depression arrived and “an economic struggle for both students and faculty emerged as one of the principal characteristics” of the next several years. The University’s budget was cut, and salaries for faculty were reduced 25 to 30 per cent (Mayer, p. 2). Paul J. Thompson applied for federal National Youth Administration funds to employ several students in part-time jobs (Mayer, p. 4). Thompson worked “beyond a full day’s work…devising and supervising jobs for these students” who were paid thirty cents per hour (Reddick, 1977, p. 7).

DeWitt Reddick also remembered that during these “lean years for students” (1977, p. 7). Journalism shared Old B Hall with the Bureau of Economic Geology, the Department of Architecture, the Student Health Center, and “bats that created a mild excitement whenever they flew around inside the building.” Students in the reporting laboratory worked where “eight typewriters rested on rickety tables” and they “often brought portable typewriters to the laboratory, placing their machines on a chair or a windowsill” (Mayer, pp. 4-5).

The year 1929-1930 brought no additions to the faculty or curriculum. Three student assistants were added to the staff in 1931, bringing the total to four faculty members. These were Thompson, Reddick, Hornaday and McGill (Mayer). By 1933 Old B Hall was declared officially uninhabitable and the Board of Regents voted to give the Department of Journalism residence in the next oldest building still left on campus, the old Engineering Building, erected in 1904. The College of Engineering happily moved into their new $400,000 structure and by fall the old Engineering Building housed the Department of Journalism, Texas Student Publications, and the University Office of Publicity. Here student reporters used eighteen typewriters on
large desks that had served as drawing boards for engineering students. The journalism library then consisted of one shelf containing encyclopedias and other reference books (Mayer, p. 7).

In 1933 the status of photography instruction would undergo a transition with the appointment of Granville Price to the faculty. This change at the University of Texas was a small part, however, of a much greater transition in the field of press photography. By 1933 press photography would be transformed into pictorial journalism by the revolutionary rise of the European picture magazines. This in turn would affect the American press and provide necessary impetus for the education of press photographers.

**Summary**

Courses in instruction at the School of Journalism at Missouri were designed to correspond with industry practices and the Eliot plan. As a result, early education for press imagery was associated with the mechanical production of the newspaper and relegated to a sphere of importance separate from and secondary to education for editorial work. Instruction in press imagery began in 1908 as drawing and wood cuts, progressed with the acquisition of proper equipment and qualified instructors in photo-engraving to the production of half-tones, until the School developed a department for newspaper illustration. Though there was an early feature story writing class taught by Frank Martin that included the opportunity to use the camera for purposes of illustration, this course was offered for only a brief time.

Toward the end of the 1920’s, students were being taught the news values of pictures, which marks a change in the School’s purpose for photography education to this point. However, this instruction did not take place though any courses specifically in news photography and occurred as an aside. A review of editorial courses at this time contains no information regarding illustration and all courses pertaining to “Illustration” or photo-illustration are of an advertising nature.
A review of Journalism Weeks reveals that by 1928 and eighteen annual events, one address in 1912 was devoted to the subject of news photography. At the twentieth anniversary celebration of the founding of the School of Missouri, many prominent educators voiced their commitment to promoting the highest ideals in academic and professional endeavors. These ideals were to be actualized by students of editorial work, however, while education in imagery remained of a mechanical nature.

Photography instruction at the University of Texas School of Journalism began with Vaughn Bryant’s Feature Writing class, very like to that of Frank Martin at Missouri and including the opportunity for use of the camera for purposes of illustration. Martin and Bryant, who shared academic and industry backgrounds, were both early instances of print journalism professors who provided photography instruction as a small addition to their larger duties in teaching print journalism. However, these were possibly the only similarities in early instruction in press imagery between the journalism programs at Missouri and Texas.

Unlike Martin’s class that was absorbed in the reorganization of courses, Bryant’s class disappeared because the existence of School of Journalism was threatened. Due to prolonged political turmoil that wreaked academic instability and a near erasure of education for journalism at Texas, instruction for press imagery did not progress with the same momentum or in the same manner as that at Missouri. Although there existed a capacity for the production of half-tones in the publications sharing facilities with the School of Journalism, there were no classes specifically devoted to illustration or photo-engraving. Editorial classes were considered core and essential to the journalism curriculum regardless of the circumstances or instructor. Illustration, however, at Texas existed sporadically within feature writing classes and depended on the ability and inclination of the instructor.

The survival of any kind of journalism, however, was, according to Mabry, made possible only by “the tenacious efforts of the man who stayed on after the
prolonged political siege almost laid waste a carefully constructed department.” The vision of Mezes implemented by Will Mayes “was carefully nurtured back to life by the devotion of Paul J. Thompson” (p. 121). Unlike the controversial founder Mayes, Thompson rebuilt the journalism program in an incremental manner and accomplished his intention to sustain Mayes’ purpose. As a result of this quiet determination, Thompson was to continue to exert “a profound influence on the direction of journalism education not only in Texas but throughout the country” (Reddick, 1977, p. 5).

Though Thompson achieved his influence and success out of his unwavering devotion to journalism education, he was later to express a less than equivalent enthusiasm to having the level of education for photographers in the School of Journalism equal to that he advocated for print. The recognition of the importance of education for news photography would be achieved only by those who were just as persistent and committed as was Thompson and who possessed ideals that would elevate and invigorate press photography education to a level commensurate to that of print journalism. These ideals would originate in the late 1920’s and early 1930’s rise of the European picture magazines. Pictures for these publications were produced, not by second-class press photographers, but by first class, university educated photojournalists.
CHAPTER V: PICTORIAL JOURNALISM AND EDUCATION FOR PRESS PHOTOGRAPHERS, 1930’s - 1940’s

Journalism education came into being in response to a social need. It has changed its form from time to time in accordance with society’s demand that it continually keep itself a malleable institution, ever aware of the service it must provide the nation, no matter how difficult may be the labors at hand. Journalism education will prosper in the future only in accordance with the manner in which it continues to serve a changing society (O’Dell, 1935, p. 96).

[Photography] has become a…great branch of journalism…. [a] despised partner of literary work, it is beginning to overshadow written reporting in value and importance…. The “literary taint” is passing away from journalism, the tyranny of the Word is ending….Public demand has compelled them to yield and to find space for pictures, albeit reluctantly….if it is hard to find or even to imagine a successful newspaper without photographers, it is well-nigh impossible to find or to imagine a modern reader who would buy such an ancient-flavoured [sic] production (Hunt, 1937, pp. 3-5).

University journalism education was established by influential publishers, editors, and educators such as Williams, Bleyer, and Mayes and carried forward by successors such as Frank Martin, University of Missouri (English, 1988) and Paul J. Thompson, University of Texas (Mabry, 1965). These leaders were motivated by a commitment to journalism as a public service profession responsible for the functioning of a democratic society. With this mission as a foundation, educators designed courses of study intended to produce better journalists.

While education for print journalists was attaining momentum in the American academy, an adequate and similar level of instruction for news photography had yet to be envisioned and constructed. For many years photography instruction in schools of journalism reflected the secondary and expendable status photography held in the journalism industry and was therefore relegated to the mechanical department or wedged into other courses. Even when photography instruction was offered in autonomous courses, the lack of equipment and trained
personnel revealed an indifference to investment, placing these courses “far below the standard normally set for other professional journalism courses” (Arpan, 1947, p. 240). Photography instruction was understood at best as instructing students whose primary concern was education in print journalism to use the camera to produce illustrations for text.

This situation began to change in the 1930’s as the understanding of the content and purpose for pictures in the press underwent a radical transformation in the field. Using images as expendable illustrations became regarded as old-fashioned and was replaced by a more “modern” understanding of photography. Taft (1938/1964) maintained that the 1880’s innovation of the half-tone which enabled simultaneous printing of images with text revolutionized the press and brought it into a technologically modern era. It not until the late 1920’s, however, that a breakthrough comparable in impact to that of the half-tone propelled press photography into its modern era (Carlebach, 1997; Edey, 1978; Fulton, 1988; Gidal, 1972).

Press photography was transformed into pictorial journalism (Arpan, 1947; Hunt, 1937; Mich, 1947; Vitray, 1939) and this deceptively simple change in terms represented nothing less than a revolution in concepts and practice (Osman & Phillips, 1988; Whiting, 1946). To become “genuine” pictorial journalism, press photography left the realm of the one shot illustration of text to being defined as a process of visual communication “in which related photographs are employed in sequence and integrated with text to tell a story” (Mich, 1947, p. 205).

According to Osman and Phillips (1988), the decade between 1927 and 1937 marked an unprecedented progress in “new thinking in picture journalism.” This conceptual leap was of greater proportions than in the whole previous history of press photography and occurred more rapidly than had ever been seen in any form of photography. It consisted of a “process of organic growth from uncoordinated picture making to the creation of coherent and continuous picture stories based in an intellectual and sociological context” (p. 79).
This remarkable revolution from then established press photography standards to pictorial journalism resulted from contemporary and interrelated changes in technology, in persons who became press photographers, in methods of working and subject matter, in editorial layout and presentation of pictures, and in concepts concerning the purpose and meaning of pictures in the press. This revolution originated in Germany and the creators of “modern photojournalism” spread their ideas abroad, “exerting a decisive influence on the illustrated press in France, England, and the United States” (Freund, 1980, p. 133).

The Rise of the European Picture Magazines

According to Gidal (1972), the modern understanding of photojournalism began in full force in Germany in 1928 and 1929 and reached fruition in 1933 and 1934. Gidal, as a pioneering photojournalist, eyewitness and participant, provided a foundational first person account of this era (Ritchin, 1998, p. 599). Gidal maintained that “modern photoreportage within the meaning of modern photojournalism,” was the result of both technicogical progress and “the social demands of the time” (p. 8).

The technological progress concerned the invention of the Leica and Ermanox cameras that transformed the “look and practice of photojournalism” (Carlebach, 1997, p. 175). Before these cameras were introduced, press photographers were constrained by equipment and editorial practices. According to Freund (1980), the task of press photographers up to the 1930’s had been “simply to produce isolated images to illustrate a story” (p. 115). Standard press practice involved the use of the Graflex or Speed Graphic cameras requiring film holders that each contained 2 sheets of 4 x 5 inch film.

Taking pictures with these cameras required the photographer to pull out the protective dark slide from the film holder, make the exposure, push the dark slide back into the holder, remove the holder, turn it over, pull out the dark slide, make the exposure, and reinsert the dark slide. Given typical deadlines, publication
expectations, and this kind of equipment, any fluidity of image making was incomprehensible:

Cameras using sheet film…could not produce great volumes of images quickly….Most often, those working for newspapers sought only to make a few views in time to meet the next deadline. Since editors rarely ran more than one or two images anyway, most newspaper photographers in the 1920’s and 1930’s saw no need to make additional pictures….news photographers were adept at producing useable pictures despite tight deadlines, and they rarely wasted film … (Carlebach, 1997, pp. 160-161).

Photographers had “to wait for just the right moment, knowing that they might have but a single chance to make a picture” or to pose their subjects to assure a useable picture (Carlebach, 1997, p. 174). Known as the “f8 and be there guys,” press photographers from this era were necessarily trained to “shoot a whole war on two sheets of film: an overall of the battle scene, and the general who won” (Margaret Thomas, personal communication, May 12, 2007).

Photographers assigned to low light situations lit and exploded magnesium powder, as dangerous as gunpowder, from a pan or gun. A single magnesium flash produced a sudden and brilliant light and “so much choking smoke that further photographic efforts were either delayed or impossible” (Carlebach, 1997, pp. 164-65).

Gidal affirmed that press photographers in Germany were similar in status and practice as were American photographers and recalled, “Socially speaking, the photographer was placed somewhere between the employee and skilled worker.” The photographer’s typical round of subject matter consisted of society wedding guests, conference participants, troop inspections, royal and imperial visits, fleets and military parades. Portraiture was that of potentates, scientists, artists, politicians, writers, actors, and singers. These pictures were always posed and possessed a strong element of a “watch-the-birdie” style. The subject would confront the camera with a majestic, soulful, dignified, friendly, thoughtful, serious, or enraptured expression.”
Such portraits revealed “less of the individual subject than of the way he saw, or imagined himself (p. 11). These technological restrictions in product and practice were exacerbated by a prevailing narrow attitude toward press photography and lack of ideas. Press photographers knew of nothing better, nor did their editors. Predictable and formulaic, “press photography by professionals had reached a dead end” (Gidal, p. 13).

This predicament was to undergo a remarkable transformation, both technologically and conceptually, with the advent of the 35-millimeter camera and the flashbulb. The invention of the Leica, introduced in 1925 by Oskar Barnack of the E. Leitz optical company, employed 35-millimeter motion picture film in rolls to produce thirty-six individual exposures. The flashbulb invented in Germany in 1929 took the danger and smoke out of artificial-light photography and allowed photographers freedom of movement. No longer restricted by the plate camera and two-sheet film holder, photographers could provide detailed and in-depth coverage and gained wider access with the smokeless flashbulb (Carlebach, 1997).

Sammy Schulman (1943), of Hearst’s International News Pictures in the 1920’s and 1930’s, described the difference the flashbulb made to press photographers:

The flash bulb took the stiffness out of news photography. It removed the invisible clamps from behind the heads of the subjects of news pictures. It changed the news cameraman from a brandishing madman who filled places with thumping explosions of fire and smoke into a more or less undisheveled and discreetly anonymous addition to any scene. It took the tension out of the faces you see in your newspapers. It enabled the camera to get into places where it had never been before. Lastly, it reduced the life insurance premiums on photographers, some of whom had been blinded or critically burned by premature explosions of their flash powder (p. 42).

The Ermanox camera, also invented during this time, was small, unobtrusive, and though required the changing of small glass plates, came equipped with the Ernostar lens, “the fastest lens in the world” (Gidal, p. 15). This equipment for the
first time enabled low-light photography without the use of flash. Both the Leica and the Ermanox had a “determining influence” on press photography practice and image style from then on. The camera, no longer a battering ram (Carlebach, 1997, p. 164), became an extension of the observant eye. Image making fluidity, with an “unprecedented ability to create visual reports in an uncomplicated, integrated process” was now a possibility. Photographers could produce images of “unknown spontaneity” and capture “natural and unfalsified moments of life” (Gidal, pp. 13-15).

Ability to produce such images, however, involved more than mechanical knowledge of new tools. The observant eye that could find full expression with this technology required a mind capable of new seeing. The photographers who possessed the imagination necessary to use the cameras to their potential were to arrive on the scene in 1928 and 1929 (Gidal, p. 15). These photographers did not come from the rank of press photographers but emerged on their own and were considered intellectual outsiders from the unintellectual field of press photography (Gidal, p. 14). The dividing line between these men who created “modern photoreportage” and the press photographer was college education—the new photographers were students in subjects including ethnology, art history, music, biology, architecture, history, and opera conducting (Gidal, pp. 21, 23).

According to Freund (1980), these men, unlike the previous generation of reporters who belonged to a class of servile employees, were gentlemen. They were members of the bourgeois or aristocratic society that had lost money and political power after the war, but retained social status. They were well mannered, fluent in foreign languages, and indistinguishable in education, dress, and manner from the dignitaries and other guests at society events they photographed. Being of middle to upper class and with university educations, they brought to the profession of press photographer a never experienced level of prestige (pp. 115-125).

Preeminent among these men was Dr. Erich Salomon, a lawyer from a prosperous Jewish-German family of bankers and publishers. When Salomon’s
family fortune evaporated in the post World War I years, he took a job in 1925 in the promotions department of the House of Ullstein, the largest and most powerful publishing firm in Europe. According to Salomon’s son, Peter Hunter, Salomon created “a wave that would change the very nature of photographic reporting” (1978, pp. 5-7).

The flagship publication of the House of Ullstein was the *Berliner Illustrirte Zeitung*, or the *BIZ*—a pictorial weekly with a circulation of two million by 1930 (Hunter, p. 7). The success of Ullstein during the interwar years reflected great social changes and was due to an increasing mass audience consisting of an urban middle class, a literate lower class, and the realization of the photograph’s potential for illustration. Economic uncertainty and political change had forced many classically educated men out of their professions and arts careers into work for the magazines (Osman & Phillips, 1988, p. 77). At the same time, the liberal Weimar Republic, with press censorship lifted from the war, was a catalyst for extraordinary developments in the arts and letters. Illustrated magazines began to appear in the large German cities and were soon emulated across Europe. This phenomenon marked the “beginning of the golden age of modern photojournalism” (Freund, p. 117).

Kurt Korff, editor-in-chief, and publishing director Kurt Szafranski ot the *BIZ*, recognized the “dead end which conservative press photography had reached.” They began in the late 1920’s to seek for new talents in writers and photographers and desired “photoreporters capable of portraying a theme with strong human interest” (Gidal, p.15). The forward movement in magazine illustration they envisioned became possible with the smaller cameras and Erich Salomon, their new staff photographer.

Salomon, hired to take charge of Ullstein’s billboard advertising, began working with a studio camera and then a standard European press camera. Dissatisfied with these, he purchased an Ermanox and discovered his true medium
Fortunately for Salomon, the innovative style he developed with this camera received unqualified editorial support. According to Gidal, who collaborated with Salomon on many projects, Korff and Szafranski recognized and welcomed Salomon as the visual reporter they sought, “incorporating him into the format of the modern illustrated magazines” (p. 14).

Salomon possessed strong journalistic instincts and a sense of history. He also had the “temerity to venture into sanctuaries where few other photographers had dared to go” and “devoted himself to photographing the most important happenings of his time” (Hunter, p. 6). Salomon became the official photographer for international conferences, photographing sessions of the Reichstag, the High Court of Justice in England, every notable in the arts and sciences including Richard Strauss, Toscanini, Casals, Thomas Mann and Einstein. He soon gained entrance everywhere and became “enormously successful.” His photographs were all signed and “snapped up at high prices by various European picture magazines.” In Salomon, the photographer was no longer anonymous and “had become a celebrity in his own right” (Freund, pp. 121-123). Critical to this unprecedented access and reknown was Salomon’s personal manner:

Middle-aged, of medium height and somewhat bland in appearance, he carried himself with an easy dignity and a secure sense of propriety. There was little to distinguish him from any number of political functionaries. He always dressed correctly: in a dinner jacket or white tie and tails for banquets and receptions; in a conservatively tailored suit most of the rest of the time… Because of his background and age, Salomon emitted an aura of worldly sophistication. He was fluent in several languages, knowledgeable about political affairs…. He easily won a large number of friends in political and diplomatic circles...(Hunter, p. 9).

Salomon, appropriately and impeccably attired, able to converse with ministers, statesmen, and diplomats in German, French, or English on the topics under discussion, was a social insider and thus part of these occasions. The people Salomon photographed “trusted him and his camera; he disturbed no one, and thus no
one disturbed him.” Although Salomon’s subjects knew they were being photographed, they did not know exactly when and so were unselfconscious. Salomon took pictures with the flow of the moments--unposed, casual, unexpected, of gestures, expression, and mood. It was for Salomon’s photographs that, in 1929, the editor of the illustrated weekly Graphic coined the phrase “candid camera,” a phrase which was to become “the keyword of a new type of reportage photos” (Gidal, pp.16-17).

As Hunter described his father’s method:

Before Salomon entered the arena, photographs of these events were nearly always stiff and posed, devoid of life. The underpaid news photographer, out to get a serviceable shot, usually returned with pictures of rigid diplomats trying to hold a pleasant expression in the midst of an explosive flash of powdered magnesium….Salomon’s pictures stood out in startling contrast. They were intimate, unposed views taken when the subjects least expected it—and for the first time, they exposed the men behind the public masks… (p. 6).

In 1929, Salomon traveled to the United States to take photographs for the American newspaper king, William Randolph Hearst. Hearst was impressed by Salomon’s work to the extent he immediately ordered fifty Ermanox cameras for his stable of photographers. He was disappointed with the results, however, for he had forgotten “to order fifty Salomons!” (Gidal, p. 17). As with Hearst’s earlier attempts, recorded by Coleman (1943), to facilely make photographers out of reporters by putting press cameras in their hands, he met with similar failure in this instance. However revolutionary the technology, the quality of the images resided in the unique perception of the photographer who employed the technology.

Salomon’s photographs appeared not only across Europe and England and in Hearst’s publications but also in Luce’s Time and Fortune. An article by Time, Inc. stated. “In Dr. Salomon there appeared for perhaps the first time a first a first-class idea-fact journalist who hunted living history with a camera. Fortune and Time immediately became partners in aiding and training young American photographers
to follow, with many variants, his example” (“Editors,” 1936, 21, in Fulton, 1988, p.125). Salomon’s style was based upon a “respect for the truth of what he saw through the lens” and was transformational in that it conveyed a new “naturalness…. the subject not only acts naturally in his presence, he is natural”(Gidal, pp. 16-17).

According to Osman and Phillips:

The great revelation of Erich Salomon’s work is that…these images are so vivid and real they still move us. Though he claimed he was an historian only making records, he saw the camera as a leveler. Everyone was very much the same: diplomatic negotiations were performed by interesting but unremarkable people. The pictures of statesmen are not impressive until we read that these are the people determining the future of the world…. Everyone is an individual: the most common experience and ordinary people (as well as the most exotic) can be interesting and revealing. For Germany in the late 1920’s newly experiencing democracy, the camera became in this way almost symbolic (p. 79).

Salomon’s work “electrified a whole generation” of photographers (Edey, p. 3) and there grew up around Salomon a substantial group of educated photographers who proposed their own stories, and like Salomon, edited their own texts and captions. They also signed their photographs, indicating the attention that was now being paid to the photographer’s personality (Freund, p. 125). In the early 1930’s, Salomon and those who emulated him changed from the Ermanox to the Leica, and produced coverage that was not possible with the Ermanox. This technology and the person of the photographer led to a change in emphasis in press imagery away from the technical clarity of the image to that of subject matter (Freund, p. 120).

The determining criterion became the “human attitude of the photoreporter, an honest report of what he saw and felt” (Gidal, p. 20). The main theme of the new photoreportage moved toward a straight-forward coverage of the everyday life of all kinds of people and “became a medium of human communication directed primarily toward the individual,” taking its “cues…from the many and varied aspects of the condition humaine itself” (Gidal, p. 5).
By this direct method of reportage, the reader came to experience previously unnoticed aspects of life and was enabled to participate in a reality the photoreporter saw. As this coverage expanded to cover all areas of life, it developed a “sociological point of view” and included “fine ethnological reportages.” Because of the education and social background and the ability of the new photoreporters to present reality-based interpretive work on the human condition, photoreportage rose to “a level with the written report” and found itself “ accorded recognition as an expansion and enrichment of journalism…” (Gidal, pp. 20-25).

This transformation of the nature of the pictorial report, however, resulted not only from the photographer and the images captured, but also from the vision of the editors who published their pictures. While Korff and Szafranski of the BIZ availed their publication of the work of the new photoreporters, Stefan Lorant, editor-in-chief of the Munchner Illustrierte, or MIP, was an innovator responsible for major conceptual changes both in subject matter and in layout and presentation. Lorant “ absolutely refused to accept any posed photographs” and was the first to realize the importance to his audience of information not only concerning famous personalities but also everyday life (Freund, p. 124).

Lorant brought an unprecedented background and perception to editing such as Salomon did to photography. Most editors were text oriented and used a “mere succession of photos, text, and captions.” Lorant, a photographer and film cameraman and director, brought to editing a new level of visual intelligence. Using photographs in as natural, simple, and unfalsified a form as possible, Lorant emphasized the graphic arrangement and brought a “breakthrough to modern, lively presentation” (Gidal, p. 17). He developed the idea of the photostory as opposed to the use of individual pictures as illustration and filled pages of the magazine with groups of photographs on a single subject (Freund, pp. 124-125). This use of photostories and photo essays infused a “new vigor into the style and content of the Munchner Illustrierte” and lent it a “cosmopolitan accent” (Gidal, p. 17).
Lorant established the precedent of editor as visual artist who, beyond adding pictures to text, created a harmonious order to the information that in turn influenced reader participation:

It was [the editor’s] task to present to best advantage the content and mood of a humanly felt photoreportage which was charged with human emotion and made a strong human statement….He was the director, so to speak, of the new….photoreportage….It was possible now to present not only the event itself, but also the reactions of participants and spectators by their gestures and facial expressions. Such photos enabled the reader to identify with the statement of the reportage….The graphic concept, concerned with balance and proportion, determined both the inner tension of the single image and the relationship of the pictures to each other. A dynamic and harmonious unity was created thereby, formed largely by the artistic concepts of the editor-in-chief (Gidal, pp. 28, 29).

Lorant also was unprecedented in his approach to photographers and knew how to inspire the best from them. He “identified himself with the photos as if they were his own” (Gidal, p. 18) and his respect for the photographers contributed to the success of the magazine:

The relationship of mutual trust between Lorant and the photographers permitted them to treat their themes as they thought fit. The photographers could always be confident that Lorant’s presentations would display their work to best advantage. They knew also that Lorant would not accept mediocre work. …This mutual dependence between photoreporter and editor may explain why Lorant was seldom obliged to reject the work submitted and also why his photographers did not suffer the depressing disappointment which plagued American staff photographers in later years (Gidal, p. 18).

This organic synthesis of technology, photographer and editor brought about the “breakthrough of photoreportage conceived as a complete and harmonious whole, often planned on a psychological basis and attractively presented.” This photoreportage, via the *MIP*, was “immediately recognized by the magazines and their readers as the best and most appealing form of the photographic report” (Gidal, p. 20). Korff and Szafranski, who first began using Salomon’s pictures in the *BIZ*, changed the typical news pages of the magazine to “photo-story pages,” consisting of
up to five pages. These pages often involved “complicated layouts and attempts to make coherently designed statements” (Osman & Phillips, p. 79).

Other European illustrated magazines quickly adopted the new medium of photoreportage as innovated by the BIZ and MIP. Among them was the Paris Vu, soon the most modern and successful magazine in France (Gidal, p. 25). Lucien Vogel, editor-in-chief of Vu, was an editor, journalist, printer and talented designer. Vogel designed and published Vu after the model of the pre-Hitler and liberal-spirited magazines flourishing in Germany. Preparing Vu from its first issue as a magazine for “eye-opening news paired with numerous photographs,” Vogel discarded single photograph limitations and used more than sixty photographs (Freund, p. 139).

Vogel also produced special issues addressing “perceptive and courageous analyses of world events,” an example of which was the April 1932 issue on The German Enigma that contained 438 photographs in 125 pages. Vogel used the best photographers, among them Andre Kertesz, Martin Muncaksi, and Robert Capa, whose photograph of a gunfire stricken and falling Spanish Republican soldier, one of the most celebrated images in the history of photography, was first published in Vu in 1936 (Freund, p. 139).

The German innovations in pictorial journalism had a decisive influence on the illustrated press in France, England, and the United States (Freund, 133). It was Lorant’s ideas of filling pages with photographs on a single subject and going beyond depictions of celebrities and historic events to portraying the life of the man on the street that were to become a factor in the success of the American magazine Life (Freund, p. 125). The picture story developed by Korff and Szafranski in the BIZ evolved from an earlier feature method used, the “Down Your Way” or “How Germany Lives” type of story. This form was to reach its greatest development in the 1940’s in the “How America Lives” published in Ladies’ Home Journal (Osman & Phillips, p. 82). As a result of this widespread influence, photoreportage “acquired an
importance equal to that of the written word as a contemporary journalistic medium at the beginning of visual mass communication” (Gidal, p. 28).

The era of unprecedented innovation in Germany, however, reached an abrupt and brutal halt when Adolph Hitler became Chancellor of Germany in January 1933. In February, after the workers’ magazine, AIZ, published the photoreport, “Six Days and Twelve More Killings by Hitler’s Murderers,” Hitler ordered its offices and building burned. Stefan Lorant was arrested on March 14. The liberal press collapsed, the most important photo agencies ceased work and most of the established photoreporters fled (Gidal, p. 29). Thousands of members of the artistic and intellectual elite went into exile and the resulting emigration of photographers and editors dramatically advanced photojournalism in other countries (Richin, p. 599). Korff and Szafranski fled to America. Lorant was released a few months later and fled to England where he founded Illustrated Weekly and, in 1938, Picture Post, both of which were enormously successful (Freund, p. 131).

Three years after Hitler’s takeover, Life magazine, the most celebrated magazine of its kind appeared in America on November 23, 1936. The new style of pictorial journalism that began with the German illustrated magazines and was taken up by Vu, “profoundly influenced Life’s creators…” (Freund, p. 141). Years later, when Lucien Vogel died in 1954, Henry Luce cabled Vogel’s family with the message, “Without Vu, Life would never have been created” (Freund, p. 139).

The creation of Life also directly benefited from the advising of Kurt Korff and Kurt Szafranski. After Szafranski and photographer Martin Munkacsi had prepared a magazine dummy for Hearst that he rejected, Szafranski presented it to Luce for consideration in 1934. Aiding Luce to “move closer to making a new American picture magazine a reality,” Kurt Korff showed Luce’s staff his methods for working with photographs. He also recommended photographers for consideration, such as German refugee Alfred Eisenstaedt who went on to do 2,500 assignments for Life and 92 covers. Szafranski, with two other German émigrés,
founded the Black Star photography agency in 1936, for which Life provided 30 to 40 percent of its business (Fulton, 1988, pp. 135-138).

Although Salomon had left for Holland, the photographer “who had been the toast of Berlin society was recognized by his fellow countrymen only as ‘the Jew Salomon.’” He was captured by the Germans and murdered at Auschwitz. According to his son, Salomon “had truly been a historian with a camera….He forged a style that inspired many photographers now more famous than he is, but he has never been surpassed as the master of the public person in private moments (Hunter, p. 12).

However, Salomon’s legacy was secure. Salomon’s 1931 session with French Premier Pierre Laval and President Hoover was “a major break-through” and “opened the door of the White House to photographic news coverage.” Salomon, having established his reputation for “photography without annoyance, or the disturbance of flashpowder,” had accompanied the French Premier to America and persuaded him to obtain permission to photograph the President:

The President and the Premier posed stiffly side by side in the Lincoln Study of the White House. The photographer was dissatisfied with the pictures he was making. The polite but firm usher at his elbow whispered again and again to “make it snappy.” At last, in the hope of capturing a more natural attitude, he asked the President in English, and the Premier in French, if they would for a moment talk together and forget the cameraman. They agreed. The Premier began to talk, and Dr. Salomon had the animated picture he was looking for. As he departed, he overheard M. Laval say, “I told you, Mr. President, how it would be. I know his ways” (Faber, 1960, p. 52).

A November 9, 1931, article in Time Magazine soon appeared and reported on Laval’s persuasion of Hoover to allow access to Salomon. “Like Benito Mussolini (Italy), Ramsay McDonald (England), and Cancellor Bruning (Germany, Pierre Laval has become convinced that Dr. Salmon’s spontaneous snapshots are historic documents to be preserved for posterity and school books” (Faber, 1960, p. 52).
Salomon’s heritage also extended to the American press photographer. Sammy Schulman, with Hearst’s International News Photos syndicate, recalled that he had seen Salomon in Europe and had “studied his equipment and general manner.” He noted that Salomon had “a suave multilingual manner that got him into places cameramen had never before trod.” When Salomon came America, Schulman wrote, “Dr. Salomon had things pretty much his own way for a while in Washington and New York. He was getting into places whose guardians would have spit on the average cameraman.” Schulman admired Salomon’s “great approach,” attributed to the sense that “he was recording history.” Salomon’s use of the Ermanox, Schulman recalled, “was the reason I got one and began experimenting with it” (1943, p. 65).

Schulman, working without flash and disruption, used the Ermanox at the 1932 Democratic Party convention in Chicago to photograph sleepy politicians during a long speech and of Roosevelt raising the arm of his new vice president, John Nance Garner, “in a kind of prize-fight manner.” Schulman was then written up in *Editor and Publisher* as the “Candid Cameraman” (p. 50). The head of the Washington Bureau of INS and the managing editor of INS in New York, taking note of Salomon’s success, persuaded Schulman, adequately conversant in other languages, to become the elegantly dressed Baron Schulman who spoke no English. The Baron then gained access to Congressional and Embassy parties, caucus rooms and Congressional investigating committees “where I never would have gotten as just Sammy Schulman” (pp. 65-66).

During this era of rapid change, the American press photographers who remained unconvinced regarding use of the smaller cameras and ingrained in their traditional ways of photographing soon were at a disadvantage. Thomas McAvoy, later one of the first staff photographers for *Life* (Fulton, p. 136), was working in 1933 in Washington for *Time* to photograph newly elected President Franklin Roosevelt. According to Whiting (1946), while other photographers stood waiting for the President to finish signing his mail so they could take “the usual posed shots,”
McAvoy, using a Leica and no flash, took twenty pictures of Roosevelt. The pictures of Roosevelt were as he “talked, smiled, gestered, and was his natural self” and McAvoy “had a scoop” (p.22).

Many picture editors in America adapted their subject matter and presentation according to Stephan Lorant’s criteria, which became widely accepted as a creed of many succeeding picture editors and published in the annual *Modern Photography*:

That photographs should not be posed; that the camera should be like the notebook of the trained reporter, which records contemporary events as they happen without trying to stop them to make a picture; that people should be photographed as they really are and not as they would like to appear; that photo-reportage should concern itself with men and women of every kind and not simply with a small social clique; that everyday life should be portrayed in a realistic unselfconscious way.” (Whiting, 1946, p. 22).

Daniel Mich (1947), executive editor of *Look* magazine, traced the development of modern and “genuine picture journalism” from the newspaper illustration into a “means of communicating a complete account of an event with a minimum of words.” Describing this development as a new “picture consciousness” in the American press, Mich stated, “Pictures, particularly photographs, have taken their place as a vital and powerful element in the mass communication media of this and every other modern country” (p. 202).

This consciousness, however, Mich attributed in large part to the impact upon the American press of the German innovators:

How great is our debt to the geniuses who gave us mechanical shutters…flash bulbs…! How beholden we are to the Germans who produced the Lieca, and to the German refugees who taught us “candid” photography!....The list of our creditors is endless…..the pioneer picture magazine editors and photographers of Germany who were spread around the world when Hitler came to power; the American publishers who brought many of them here… (p. 204).

As press photography transformed into pictorial journalism, “a visual document of social history,” the picture attained equal status with the word and “inaugurated a new era of mass communications” (Gidal, p. 30). It advanced from
illustration of the moment to having historical, social, and cultural import concerned with “how does man live, how does he fit into his society, and what is the life of this society” (Gidal, p. 27). “From a historical point of view,” Gidal stated, “the documentary content of the photographic report is a visual historical documentation of the events, social conditions, culture, and civilization—as well as the barbarism and lack of culture—of a given time…” (p. 6).

Because of the growing recognition of the press image as more than a transient, disposable accompaniment to text, Gidal quoted an editor-in-chief who wrote concerning the change in status and identity of the photographer:

[The] photoreporter…represents an entirely new type of journalist who must be regarded as a special correspondent…he seeks to present it [subject] in the best and most suitable form by means of intensive preparatory work. He cannot begin without the basic idea, by which he must be virtually obsessed. Thus the intellectual and artistic achievement of a genuine photoreportage cannot be overestimated (p. 27).

The widespread and irrefutable changes brought to the American mass media and the resulting “picture consciousness” brought about by the work of the German photographers and editors in such publications as Life, Look, and many other picture magazines, eventually had their influence upon the academy. With the elevation of the use of the image also came the potential for transformation of the one-shot, visceral, reaction-oriented “snappy” photographer to a researcher committed to intellectual achievement. As a result, it soon behooved educators for journalism to consider the need to incorporate education for pictorial journalism into schools and departments of journalism.

**Education for Press Photographers, 1930’s-1940’s**

Merely to drop the name “Pictorial Journalism” or “News Photography” into curricular listings is one thing: to give such instruction with a competent, experienced teacher and adequate equipment to do the job well is quite another. Some schools doing competent jobs have teachers widely experienced in newspaper practice and photographic techniques. Others are
chewing through a subject that is as meaty as any in the curriculum, without taking a good bite (Flynn, 1943, p. 50).

By 1934, there were 455 collegiate institutions in the United States that offered journalism instruction, and 812 teachers of journalism throughout the country. The American newspaper held a position of preeminence in the life of the nation, and along with this position came the awareness that journalism should merit the same professional status of medicine, law, pedagogy, and theology. As journalism became professionalized and American society more educated, there came further demands on the schools to adapt to “the social demands for more effectively trained newspaper men and women” (O’Dell, 1935, pp. 95-96). By the mid 1930’s, these adaptations were beginning to take place in consideration of education for news photographers. Courses began, however, not so much with instruction designed specifically for photographers but to teach journalism students the editorial use of pictures.

One of the earliest written recognitions by a journalism educator on changes in news photography in the 1930’s was *Displaying the News*, a 1934 anthology of classroom lectures and assignments by Lewis W. Hunt, Assistant City Editor of the *Chicago Daily News* and supervisor of courses in copy reading and makeup in the Medill School of Journalism of Northwestern University. H. F. Harrington, Director of the Medill School of Journalism, in his forward described the content as, “no high-flown theorizing here, but a sound and realistic practicality brought directly from the copy desk of a great metropolitan daily, and geared without change into the teaching mechanism of a school of journalism” (p. v.). Harrington, in a departure from the traditional concept of pictures as illustration, lauds Hunt’s fifth chapter, “The News in Halftones,” as graphically treating “the important place of story-telling pictures in modern journalism” (p. v).

Hunt’s fifth chapter links changes in picture use to the modernization of the newspaper:

This is the age of stories in pictures….newspaper illustration has advanced…. 
Instead of a few, small, unimaginative pictures, the modern newspaper is illustrated in lavish style. News pictures by the solid page are a commonplace. Formerly, editors gave space to illustrations grudgingly… Now…the aim is to give—as nearly as possible—a complete pictorial record of the day….Editorial ideas have expanded….Newspaper illustration is in the hands of specialists. It has become a distinctive type of picture making and presentation, characterized by lively, imaginative arrangement and expressive of its subject to the fullest possibility. The picture follows the same tempo as the written news in the adjoining columns (p. 69).

Hunt, in his acknowledgement of the challenges of the photographer compared to the reporter, also attributed equality in status of the photographer to the reporter. The reporter, no matter how long after the event, could “present his facts and eyewitness accounts so that the reader is taken to the scene at the time of action.” The photographer, however, could “only speed to the scene at the first warning and make the best of what is available.” Hunt described the working practices of city newsroom photographers who work on assignment for the picture editor “just as the reporters work at direction of the city editor” (pp. 71, 73).

Hunt set forth parameters of image content and use, stressing action and personality in interesting pictures and good taste in picture selection. Elevating the content and role of the image in the press, he advised avoiding the salacious and gruesome, those “in an emotional setting so overdone as to offend decency,” or those that would “hold their subjects up to censure and ridicule.” He also discussed the nature of feature pictures compared to spot and general news (p. 71).

Hunt’s textbook could be representative of how instructors who were primarily industry professionals and teachers in print journalism, in practical Elliot patterned schools and departments of journalism, experienced news photography in the industry and how they incorporated this experience into their teaching in the 1930’s. The text stated, “The ways of doing things set down in this manual are the practices common to newspaper offices” (vii). Hunt’s beginning instruction in news photography was not designed to improve so much as to perpetuate and “telescope
the distance between the college classroom and the smoothly functioning copy desk” (p. v).

Yet, the text revealed influences of European pictorial journalism taking place in the American press. Medill Director Harrington elevated the role of the picture beyond illustration to its story-telling capacity, indicative of the influence of conceptual changes originating with the German illustrated press. Hunt related better use of news picture to the modernization of the press, and acknowledged the role of the photographer as equal to the reporter, thus necessitating the inclusion of picture use in the journalism curriculum.

From this small acknowledgement, photography instruction at Medill would eventually progress to a course taught in a rented commercial lab in town and one Speed Graphic camera to a model program for schools contemplating the establishment of photo courses. A new dean in 1938 insisted that the photography course be a good one or none at all. The awareness that magazine and newspaper editors desired “high caliber men and women for photographic positions,” led Medill to construct a curriculum designed to provide photographers not only with fundamental press photography information but also with “well-grounded educational backgrounds similar to that offered to the reportorial staff” (Arpan, 1947, p. 241).

The photography curriculum offered at Medill by 1946 consisted of three courses: Principles of Photography, team-taught by Floyd Arpan and Albert Sutton, a renown historian of journalism education; Press Photography, taught by Arpan; and Photographic Editing, “devoted exclusively to the selection and appreciation of pictures for publication” (Reber, 1946, pp. 95-96).

There were other dramatic changes in the industry that warranted attention in the academy. On January 1, 1935, a convention of the Associated Press managing editors was “startled by a suggestion that at least half of the next convention be devoted to the discussion of newspaper photography.” There arose a heated discussion during which influential editors expressed their opinions that “this would
be putting undue emphasis on the illustrative side of newspapers. Pictures, they reasoned, should not be permitted to encroach upon the written word in newspapers.” There was a fear that too great an emphasis on pictures, still associated in many minds with tabloid journalism, would “pull down the dignity of the American press” (Walters, 1947, p. 193).

Kent Cooper, aware of what the other editors may not have known, voiced a different opinion. Cooper, manager of AP since 1925, had inaugurated the news cooperative’s distribution of photographs in 1927. When Bell laboratories engineered the revolution of over-the-wire transmission of images, Cooper convinced the AP board members in the midst of the Depression to invest the $5 million development cost to establish the service to keep the news cooperative in the news’ industry’s front ranks. AP’s Wirephoto network was switched on early on the morning of Jan. 1, 1935, its “first offering an aerial shot of the crash site of a small plane in upstate New York” (Hanley, 1998, pp. 178-179).

At the AP convention, Cooper suggested that though it may not be necessary to devote as much as half of every session to pictures “it would be well for editors to give major thought to the improvement of pictorial journalism.” As a result of his opinion, half the time at the next convention was devoted to pictures. This unprecedented attention by such industry leaders gave birth to a “new consciousness of the value and the necessity of pictures in American newspapers” (Walters, p. 193).

By 1937, American picture magazines such as *Life* and *Look* magazines, due to the influence of the European photographers and editors, were attaining remarkable circulation success with their emphasis on the story-telling use of the picture as a means of communication to visually narrate the everyday life of the individual and illuminate contemporary social issues (Freund; Fulton; Gidal). Because schools of journalism needed to stay relevant, according to a survey on American Association of Schools and Departments of Journalism, teachers of journalism had begun in the mid and late 1920’s to call for “devotion of more time to cultural subjects, to an
integration of the various social sciences with journalism and to a contemporaneous examination of events and occurrences from the viewpoints of the sociologist, the political scientist and the journalist” (Luxon, 1937, p. 355).

By the 1930’s, there began to be conducted surveys on the status of journalism education in America. A statistical analysis of journalism curricula in 1927 by Nash revealed that in 1926, two A.A.S.D.J. schools offered photography courses. This number, according to Luxon, had grown to eight by 1936 (p. 359). There was no information in these surveys, however, as to the nature of the courses (Horrell, 1955).

According to Flynn (1943), instruction in news photography by colleges and departments of journalism was comparatively new—the first college course in news photography was given at the University of Iowa in 1930. He described this as the beginning of “the idea for formal training in pictorial journalism.” As of his 1943 survey of American Association of Teachers of Journalism, Flynn reported, “at least thirty-six institutions” were offering such courses and fifteen had more than one course. However, the nature of this instruction tended to be erratic. Some schools had instructors “widely experienced in newspaper practice and photographic techniques” but in many others photography instruction, consisted of “acquainting students with pictorial journalism through editing and reporting classes” (p. 50), similar in manner to that of Hunt at Medill. According to a 1946 report by Reber, there were cases where photography was still not offered as a separate course but as part of newswriting classes.

A survey of leading newspapers by A. C. Smith published in the May 11, 1935, issue of Editor & Publisher revealed that editors thought it desirable to give some emphasis to photography in regular journalism courses (Horrell, 1955). This same A. C. Smith, Assistant Professor of Journalism of the University of Oklahoma, at the December 1936 Convention of the American Association of Teachers of Journalism, headed a special roundtable discussion devoted solely to the topic of news photography (Herbert, 1937). This roundtable, briefly described in the “News
Notes” section of *Journalism Quarterly* by a listing of titles, topics, and authors of papers and addresses, nevertheless marked a turning point in the history of university photojournalism education and is here elucidated by related texts.

Quite significantly, Edward Mason presented a paper on “Viewpoints in Teaching News Photography,” in which he summarized his experience in organizing and conducting such a course at the University of Iowa. According to a later survey and report by Flynn (1943), Edward Mason was the professor whom Flynn credits with being the first college teacher of news photography in 1930.

Leo Allman, of Wichita, presented a paper at the roundtable on “Shall It Be Leica, Graflex, or Brownie?” concerning the merits of using smaller cameras for presswork. That choice of camera type merited roundtable discussion revealed a concern with the implications of smaller camera use and the influence of the European photographers’ work on the professionals and academics present. Smaller cameras would continue to be an issue and by 1938, Edward Stanley, chief of the Wirephoto Service of the Associated Press, said that among industry photographers there was “a steady demand for a smaller box.” Stanley believed “the present size Speed Graphic will give way to smaller makes…As for the candid or miniature camera…there is considerable interest in results obtained with them” (Price, 1938, p. 24).

C. R. F. Smith, of the University of Louisiana, sent a paper, “Photographs and the Smaller City Daily,” that recounted his experiences in news photography on the Grants Pass, Oregon, *Daily Courier* in the summer of 1936. The paper was read in his absence by Floyd G. Arpan of Northwestern University (Herbert, p. 115). In 1940, C. R. F. Smith, professor of journalism at Louisiana State, headed an AATJ Committee that conducted a detailed study of photographic equipment provided by schools (Flynn 1943, p. 53). This information reveals that Smith was a journalism professor with industry experience, active in the leading journalism educators’
association, and would continue to be involved in various and determined efforts to assess and strengthen press photography education.

Quite importantly, the session included an address by George Yates, head of the photography department of the Des Moines Register and Tribune. Not insignificantly, the News Editor for the Iowa Register and Tribune at that time was Gardner Cowles, Jr., also founder of Look magazine and whose father owned the Register and Tribune. According to Cowles’ own statement, his decision to establish Look magazine was based on his taking stock of the tremendous reader response to the pictures in the Register and Tribune (Rosten, 1975, p. 18). This picture success that brought about Look magazine, therefore, was due in large part to Yates.

Yates’ address at the roundtable, “Forty Thousand News Pictures a Year,” described the Des Moines papers’ news photography department practices. Although the report on the roundtable did not provide any information on the content of Yates’ address, a 1937 Editor & Publisher article by Jack Price provided further information on Yates and the “many unique features” which made the Iowa picture department famous and thereby merit notice in E & P:

Everyone in the employ of the Des Moines (Ia.) Register and Tribune is picture conscious. Pressmen, stereotypers, truck drivers and carrier salesmen all report picture possibilities. Everything is cleared for good pictures when news is breaking. No expense is spared to “get the picture.” No matter where the story happens, pictures are first consideration. And the 300 state reporters located at strategic points all over Iowa know it, as well as the home office staff (“The Story,” p. 30).

The Iowa paper had three full time picture editors who handled the pictures assigned and submitted by staff photographers, those from agencies and wire services, and from “the world of reporters” who carried cameras. Register and Tribune reporters were required to attend school in the department’s studio once a week at either of two classes, one for night reporters and another for daytime
reporters. Yates, “the dean of Iowa photographers,” conducted the classes, instructing the reporters in the making of pictures and giving constructive criticism.

Noted was the fact that all of the Register and Tribune’s staff photographers were taken from schools or colleges and trained “to see the news pictorially in a news happening.” These photographers, considered to be of more value to the newspaper covering assignments, did no darkroom work. Other non-college educated photographers who desired to become news photographers, were required to serve an apprenticeship in the darkrooms, “graduating when capable to staff photographers” (Price, “The Story,” pp. 30, 32). Thus, at one of the most highly profiled picture departments in the nation, there existed a status difference between graduates who had received college photographic training, whether offered within reporting and editing classes or as technical or mechanical training, over photographers, however proficient, who were not college educated.

Also in 1937, George Yates was a speaker at the University of Missouri’s famous Journalism Week (English, 1988). The invitation to Yates marked an important change in the conference’s attention to news photography. In chapter three it was noted that in twenty years of journalism weeks, only one address had been devoted to news photography. However, the photographic coverage of the 1937 explosion of the Hindenburg dirigible at La Lakehurst, New Jersey, historically altered the status and importance of news pictures as a means of mass communication and therefore was a topic for discussion at MU.

The pictures of this event had “appeared in newspapers and newsreels everywhere….news photographers had dramatically recorded the disaster which marked the end of commercial use of lighter-than-air craft” (Faber, 1960, p. 71). According to a 1938 description of the coverage, the work of the photographers that day at Lakehurst:

presented the full horror of the catastrophes as no amount of words could ever express—they were the most dramatic and spectacular pictures stories of all
time….Disregarding the explosions that continued to tear the flaming mass apart…the photographers kept on shooting every available plate to cover the story completely…..the astounding shots that revealed the majestic queen of the air crumpling into fire streaked ruins were within a few hours hurtling from city to city, from continent to continent, with every device known to the news photographic world to speed them on their way….Editors everywhere filled page after page with the pictures….The most dramatic and remarkable ever made till that time in the history of news photography (Ezickson, 1938, pp. 193-197).

Yates, in his address at Missouri, therefore declared that the Hindenburg disaster “‘crystallized the need for pictures.” A report of his address quoted, “‘Within the next few years,’ he said, “the modern newspaper will be about 50 per cent photographs. The Hindenburg crash demonstrated how big a part pictures can play in a story.” Significantly, “throughout the week’s program,” that year at Missouri, “pictures in the news were discussed as the most important development in recent newspaper history” (English, p. 60).

Of final note in the roundtable brief was the mention that, “In connection with the roundtable, an exhibit of news pictures from press services, syndicates, and schools of journalism had been arranged in the conference room” (Herbert, p. 115). This revealed that not only were industry news images displayed but also those produced by students in news photography in schools of journalism by 1937.

At the same AATJ convention as the roundtable, Gayle C. Walker, Director of the School of Journalism, University of Nebraska, included in his presidential address on “The Opportunities in Journalistic Education” mention of an article in Editor & Publisher by Jack Price. Price, photography columnist for E & P, was also Chief Photographer for the New York Morning World for many years and the author of News Photography, published in 1932 and possibly the first full-length book of description and instruction in news photography. Price was described by James Barrett, City Editor of the New York Morning World as being one of the rare
photographers who could also “cover an assignment from the reporting side as well as the picture side” (Price, 1932, p. 1).

In the article mentioned by Walker, Price asked colleges and universities to recognize an opportunity for service to the betterment of the news industry by establishing courses in news photography. In his address before the convention, Walker responded:

I suspect that I may assure Mr. Price that any apparent reluctance on the part of schools or departments of journalism to provide for this growing demand is not the fault of those education divisions. Many of us could contribute to a roundtable on the difficulties of convincing our superiors that a real and pressing need exists (Walker, 1937, p. 47).

Jack Price, with A. Clarence Smith, conducted the first two short courses in news photography, first at the University of Oklahoma in 1937 and then at Kent State University, Ohio, in 1938 (Cookman, 1985; Fulton). According to Price’s description of the first course at Oklahoma, the course was the first constructive step of progress” in the direction of combining the academic with the practical.

The three-day intensive course was a pioneering attempt to “prove to newspapers and students of journalism that news-photography is part of the career of the future newspaper reporter.” The course had an enrollment of 140 from seven states in the southwest, including students of journalism of other universities, editors of small dailies, and many graduate students of journalism who had “entered the pictorial branch of newspaper work.”

The course was designed to offer courses at three levels, “one for beginners, one for the semi-trained photographer and another for the professional cameramen.” Experts from major photographic manufacturing companies gave a course in exposing, developing and printing. Lecturers for the courses for the professional and semi-professional were veteran newspaper and magazine photographers, including William Vandivert, staff photographer of Life Magazine. Although, reported Price,
all types of modern cameras were used in the various demonstrations, “enthusiasm for
the miniature camera appeared to have greatly overshadowed other apparatus.”

According to Price, the enthusiasm for the course by journalism students and
many newspaper editors and publishers “caused the university officials to believe that
the experiment will be repeated annually.” Price quoted Assistant Professor A.
Clarence Smith as saying the experiment of the short course had “passed the stages of
idle dreams” and become a reality, proving “definitely the necessity of properly
training students of journalism in a branch of the profession which will materially aid
young men and women in their careers as journalists.”

Price concluded his report on a hopeful note for the future of press
photography regarding the students who attended the short course. “This writer feels
if the editors about the country could have seen the type of young men and women
who attended the short course they would have felt greatly encouraged as to the
people who will eventually find places on photographic staffs of newspapers” (1937,

According to Price in a subsequent *E & P* article, A. Clarence Smith resigned
from his position as assistant professor of journalism at the University of Oklahoma
to become associate professor of journalism at Kent State University, where he was to
institute the short course as one of the most influential traditions in press
photography:

Prof. Smith, an ardent enthusiast for the promotion of pictorial journalism in
universities, is expected to institute a course in practical newspaper
photography at his new post. It was under his direction that the first annual
short course in news-photography was held at the University of Oklahoma.
Prof. Smith was a reporter and editor before he secured his masters’ degree
from the University of Oklahoma in 1932. In order to perfect his technique in
newspaper photography he spent a whole season as a newspaper cameraman
for the *Chicago Tribune*. Prof. Smith will probably include a short course in
newspaper photography during the coming semester at Kent State University
(“Courses,” 1937, p. 35).
Apparently, A. Clarence Smith’s institution of photography instruction at Kent State was concurrent with the establishment of Kent State’s official four-year journalism program in 1938, which was to include two courses in photography (Miller, 1937, p. 218). A. Clarence Smith went on to teach at Baylor University in the 1940’s and, with Professor Charles E. Flynn, University of Illinois, Edward Mason, University of Iowa, and Truman Pouncey, University of Oklahoma, worked to publish a study of news photography teaching in schools of journalism for the American Association of Teachers in Journalism (Flynn, 1943).

Price (1937), in his second book, *News Pictures*, wrote that in the five years since his first book, photography had been “vitally affected by several revolutionary factors.” He perceived that “resistless forces of a new dynamic progress” were making themselves felt in the entire newspaper structure.” These factors and forces were primarily the advent of modern technology and the addition of courses in news photography to the university training of journalists (p. vii.).

The introduction of photography to journalism education, Price stated, was the dawning of an era that would bring to an end the “trial-and-error school of instruction, the rugged old school of experience, and education by hard knocks.” With the advent of photography courses, “the whole theory and practice of newspaper work receive academic endorsement and support” (p. vii). As one who had become a press photographer without the advantages of a college education, Price showed no bias toward university training but rather gave it his full endorsement:

Quite capable news cameramen are being developed in increasing numbers by American universities and colleges, some of which have established separate departments or created special courses for instruction in this type of photography. Some of those teaching journalism include it in the regular curriculum, others have instituted a special study of the work…. The fact that the institutions of higher learning are teaching the subject is in itself evidence of its growing importance. The prediction is warranted that at not distant day the newspapers will requisition these schooled graduates to the exclusion of the self-taught cameraman…(*News Pictures*, 1937, p. 7).
Price also addressed the topic of college education in news photography in his column in the July 1937 *Editor & Publisher*:

It has been only in the last three years that schools of journalism have given this subject serious consideration. Today, there are about a dozen universities presenting courses in pictorial journalism. The difficulties in starting such a course have been many. A number of the schools have been handicapped by lack of finances while others have lacked instructors capable of teaching this subject from a practical viewpoint. Slowly, however, the obstacles are being overcome by enthusiastic professors who realize the necessity of including such a course in the curriculum of their department (“Courses,” p. 35).

This enthusiasm was not, however, shared by all journalism educators or administrators. According to Horrell (1955), the reasons for this long standing situation were most commonly cost of equipment, space requirements, and belief that news photography did not belong in the curriculum. By the mid 1940’s, over a decade after the revolution in press photography and picture magazines, Basil L. Walters, executive editor of Knight Newspapers and innovator in typography and photography, also complained that there was “still not sufficient administrative enthusiasm for photographic instruction” (1947, p. 194).

Walters maintained that college educated journalists who had received no training in photography hindered the success of their publication. He decried the still entrenched ignorance of picture use by the majority of city editors, news editors and managing editors who were trained in word journalism only. These editors still handled picture use as “nuisance jobs” and did not devote the same study of the news values of pictures that they did of the written word. Walters believed that a badly used picture was “as severe an indictment of a newsroom executive as is a sloppily prepared type story.” Walters declared, “No man or woman should be permitted to have a journalism degree unless he or she has had at least an indoctrination course in photography” (p. 194).

Journalism programs, to meet this growing imperative and remedy the lack of adequate equipment and personnel, in many cases instituted photography instruction
in other departments or schools within the university, most usually the physics
department. Price, in his 1937 article in *E & P* on the growth of photography
instruction in schools of journalism, included a letter received from Randolf Fort, a
journalism instructor at the University of Alabama. Fort was endeavoring to deal with
“the problem of starting a course in news-photography.” Launched by the physics
department as an experiment, the course was first opened to journalism students and
the following year became a required course. Because there was no trained news
photographer at hand, the physics professor, an amateur photographer for ten or more
years, taught the course. The first semester consisted of “mechanics of focusing,
developing, printing, enlarging, etc.,” the second to “stress the taking of news shots”
(“Courses,” p. 35).

To prepare for the course, the physics professor studied books and articles
about news photography, audited summer journalism courses, and was to spend time
“with a large newspaper in order to learn how its photo department works.” Fort
concluded his letter to Price with, “I thought you would like to know how one school
is dealing with the problem of giving its journalism students at least a background in
photography. I agree with you that it is vital that they have it” (“Courses,” p. 35).

As the vital necessity of instruction in photography for journalism students
continued to grow nationally, efforts to establish quality and autonomous instruction
in photography for journalism students had been underway for four years at the
University of Texas at Austin. As in the case of Randolf Fort in Price’s article and
many other programs, this instruction at UT was accomplished through the combined
efforts of a professor of journalism and a physics professor. In the Texas instance,
however, the journalism professor was a sociologist and the physics professor an
astronomer.

**Summary**

During the late 1920’s and 1930’s, the press photography industry in Europe
underwent a great transformation in technology, practice, product, purpose and status.
This was brought about by several factors: the invention of smaller cameras and their unobtrusive use; the infusion into the editorial and photographic press of educated and erudite individuals led by Erich Salomon; the design and layout of multiple images, captured in a more natural representation of the human condition and with a story-telling purpose; and the massive rise in circulation of picture magazines.

The influence of this transformation reached to America beginning with the impact of Erich Salomon on American photographers and then with the direct contribution of European photographers and editors to the tremendous success of picture magazines. An increased “picture consciousness” brought with it higher expectations and the necessity of providing American journalism students with a greater understanding of the creation, meaning, and use of images in the press.

Many schools and departments of journalism, however, would struggle for several years to provide instruction in pictorial journalism commensurate to a burgeoning industry practice. Photography instruction was carried out as part of other editorial courses or arranged with other university departments. Even into the late 1940’s, more college level photography courses were offered by physics, chemistry, or science departments than by schools and departments of journalism (Reber, 1946). These departments usually suffered no lack of facilities for the scientific application of photography and could provide the environment and instruction necessary for a fundamental technical course in photography.

The University of Texas at Austin in the 1930’s was no different. Nevertheless, the sociologist journalism professor and the astronomer physics professor managed to inaugurate an autonomous photography course in the department of journalism as early as 1933. Their efforts established a foundation for photojournalism education that, carried on by a particular student, was to prove influential on American photojournalism education.
CHAPTER VI: PHOTOGRAPHY EDUCATION, 
UNIVERSITY OF TEXAS, 1933-1946

The documentary style of the photograph… retained its persuasive power in…German journalism of the 1920’s and continued in the United States in the 1930’s….there arose…an aesthetic appreciation of the visual and its potential in the context of integrating art and social practice through print or film….photographic images, photo essays…as well as film…replaced traditional forms of social communication as the new vocabulary of modernity to address the political, social, and cultural conditions of the world….The professional response to photography constituted a major development affecting the face of the press (Brennan & Hardt, 1999, p. 3).

By the mid 1930’s, the Department of Journalism at the University of Texas was experiencing the days of its largest enrollments, with classes reaching nearly 100 students and the teachers managing their own labs. During the Depression, “young people had no place to go except to college and yet the faculty had to remain the same in number” (Reddick, 1977, p. 6). Paul J. Thompson directed a faculty of two associate professors, one tutor, and five student assistants in the Department of Journalism at the University of Texas (“University,” 1936).

The growth of the department and its connection to student publications was described in a 1936 article:

Closely allied with the department is the Texas Student Publications, Inc., which issues the Daily Texan, the Texas Ranger, and the Cactus….Entering the Department of Journalism when he is a sophomore, the student is allowed to take only one course, News Reporting, in his first year. If he has junior standing before he gets into journalism he may take other courses. After News Reporting, the ambitious young student is taught Advanced Reporting and perhaps News Editing and Copy Writing. He may elect other courses such as Comparative Journalism, Law of the Press, History of Journalism, Feature Writing, and Editorial Writing. Also offered are courses in Advertising, the Writing of Advertising Copy, and Newspaper Advertising Problems (“University”).

The article also stated, “With a circulation of over 8,000, the Daily Texan is proving competition to the downtown papers, and of course has first hand coverage of
campus events. It is ranked as the first college daily in the South.” The reputation of the *Daily Texan* at that time was the result of one of the associate professors appointed in 1933.

**Granville Price**

The Department of Journalism moved in 1933 from the doomed Old B Hall to the next oldest building on campus, the Old Engineering Building, built in 1904. Though the material environment continued to be less than modern, Granville Price brought to the department a challenging intellectual breadth and a passion for teaching the highest standards of contemporary journalistic practice.

Price was a journalism student during the school’s battle with the Fergusons (“Granville,” 1925), but finished his degree under the auspices of the Department of Business Administration, graduating with a B.A. in economics in 1926. From the time Price entered UT as a freshman in 1922, he worked on *The Daily Texan*, winning best reporter for 1923-24, best issue editor for ’24-’25, editorial assistant and Sunday editor for ’25-’26, and was elected managing editor of the *Texan* in spring elections ’26. During the summers he was sports editor for the *Galveston Daily News* (“Announcing,” 1927).

During the session of 1926-1927, Price was editor-in-chief of *The Texan* and “was an assistant in the department of journalism last long session” (“Granville Price Now,” 1930). In 1926 Price was president of Sigma Delta Chi, honorary journalism fraternity and founded the Blue Pencil Club, a feature writing society (“Price, President” 1926). After graduation he reported for the *Austin American Statesman* in 1928, and was City Editor of the *Galveston News* in 1929 (“Austin,” 1941). Between 1927 and 1929 he worked on “other prominent newspapers in Texas (“Granville Price Now”).

Price earned his master’s degree in sociology in 1930, worked three years on the editorial staff of the *New York Herald Tribune*, and returned to the University of Texas to teach in the Department of Journalism in 1933. Price continued to work for
the *New York Herald Tribune* in the summers from 1935 to 1937 and in 1935 studied at the New School of Social Research (“Biographical Data Sheet,” 1940).

Price was the first journalism faculty member whose background, training and education extended beyond undergraduate training in journalism and industry experience to include an advanced degree in social science. He went on to earn a doctorate, “majoring in sociology and minoring in journalism,” from the University of Minnesota in 1940 (“Granville Price Gets,” 1939) and became the Head of the School of Journalism at the University of Idaho in the late 1950’s (“9th,” 1958). He was secretary-treasurer for the University of Texas Social Science Club 1944-1945 and was described as a “sociologist-journalist” (“How to Read,” 1944).

Soon after his arrival at the University, Price worked to elevate the position of newsworkers by helping to form the Austin Newspaper Guild, the first to be formed of editorial workers in Texas. To accomplish this, Price worked with Paul Thompson, members of the editorial staffs of the three local newspapers, wire service writers, and capitol correspondents. The Guild was connected with the National Newspaper Guild in Washington, D. C., and its purpose was “to improve the conditions under which newspaper men and women work and to protect their rights by collective action” (“Thompson, Price,” n.d.).

From all indications, Price also was the first to establish photography as an autonomous course of study within the department of journalism. The long session during which Price returned to teach was the first year photography was listed under the Department of Journalism in the University course catalogue. The class was to be taken in the Department of Physics, with a prerequisite of Physics 1 and Junior standing, but could be counted as a course in journalism (*University of Texas Bulletin*, 1934, p. 91).

There was no information found that proved Price arranged the photography course in physics. However, when Price took leave to earn his doctorate in 1939-1940, the course was not offered. Because the course was listed for years except the
year he was gone (University of Texas Bulletin, 1938-1939), he may have been the only faculty member in journalism responsible for the course. There are other instances of Price’s involvement with photography on campus that could contribute to this assumption.

In 1936 Price published a picture book, A Photographic Tour of the University of Texas, with “practically all” photographs by Peralta Studios. Contents were compiled and edited by Price. Prescient to the “Day In the Life” books popular in the 1980’s, Price’s book received notice in a 1936 article:

The book covers the campus of the University from the first stirs of life in the morning until the last studying is done at night….sunrise on the tower where the first rays of the new day strike….students of the University hurrying to morning classes….into the classes and then with the students through the chats and friendships of the few minutes between classes….into the various buildings of the campus….A peep inside is taken at the president, Dr. H. Y. Benedict…Then comes noon and the lunch hour with pictures of the cafeteria in the Texas Union…back to work again in the labs in chemistry, home economics, physics….play at a packed stadium or Gregory Gym….study and night lights over the city (“Picture,” 1936).

Most of the images, of excellent technical quality, were of architecture, both interior and exterior. Many pictures were of machinery and the interior shots were taken without the use of flash. These images required a large format camera and tripod for no distortion or blur. The pictures of people, however, though some appear to have been posed, are distinctly intended to be of a documentary, candid nature and to portray activities of people as though the photographer was not present.

The pages were filled with pictures, and the layout active but not cluttered—varied and staggered with verticals and horizontals arranged with use of white space and an open edge—not rigidly placed in static rows or stacked on each other. Each page contains a different arrangement of pictures and captions but yet possess a visual continuity. Text in the book was restricted to excellent captions sufficient to provide context for the pictures, yet not repetitive of visual information. Though packed with
historical and statistical information, the captions remained an accompaniment integrated with the pictures.

For example, the introduction, “The Next Hundred Years,” in the center of the page, accompanies a side view of the statues of University founders and steps leading to the Tower on the South Mall placed to the bottom left of the page. On the right top of the page is a window designed as a clock looking far out over the city. The images combine past, future, and the entrance to the University. The introduction states:

In fifty-three years, it has grown to an institution of 8,374 long session students housed in forty-six buildings…has spent $14,500,000 for buildings and other improvements….Oil since 1925 has given the University an endowment of $20,000,000 and ended an era of “shacks.” It has not given it the funds for a standard of teaching comparable to its plant. The teaching loads are heavy, and the salary scale is low for a University of its class….the University has attained a place among the ten greatest state Universities, could with proper maintenance become one of the first six. In that direction lies our goal. Buildings are not the University, but they are the part the camera records. Let’s go with the photographer as he follows the students for a day on the old “Forty Acres,” now 200 acres, of the University of Texas (n. p).

After the day’s activities are recorded, a page with exterior and interior views of the Power Plant contain this information:

Night: lights go on and the University’s million-dollar Power Plant east of the Engineering Building must function. Supplying three million kilowatt hours of electricity and 200 million pounds of steam for heating in a year, this plant annually 200,000 tons of lignite, an abundant but little-exploited fuel, for which it has been specially built. Thirteen skilled attendants, some of them advanced students in the University experiment with the lignite, record results to determine potential utility of this native product. Tunnels in which a man can walk upright carry 100,000 feet of lines for eight general services to campus buildings, in addition to as many as six other inter-building services (n. p).

Price thus produced a modern publication in its content, design, and intent. The imaginative integration of pictures, captions and layout was representative of the European innovations in mass printed media. Price’s work was also prescient of the
“fusion” or “combined use of the dissimilar visual and verbal mediums” to achieve “a oneness of communicative result” described by Wilson Hicks (1952), editor of Life magazine.

Because there was no further information on the source of the pictures in Price’s book beyond “practically all by Peralta Studios,” it was not possible to know if he or his students took those not by the studio. Concerning the text, since the book records that the content was “compiled and edited” and the text not specifically written by Price, the captions in the book may have been the result of his notoriously rigorous assignments and scathing critiques.

Price also taught News Editing, described in the catalogue as, “Study of newspaper style books; instruction in headline writing; study of newspaper make-up; practice in reading newspaper copy for errors in fact, English and style; also practice in writing headlines and in rewriting news stories” (University of Texas Bulletin, 1934, p. 91). According to student and faculty reminiscences, Price was “rougher than hell” and the criticism endured in his course was a test of survival:

“He could give you a headache,” Dr. Ernest Sharpe, professor of journalism and former student, said. “But he was so effective in teaching the principles of editing—like no one else could.” “There are still men, who have become successful journalists, who blanch when Granville Price’s name is mentioned,” Marian Michael, instructor in journalism recalls (Jefferson, 1974).

Marian Michael, a reporter for the Sweetwater Reporter, was a student of Price’s and also worked as an instructor for the school of journalism during the 1940’s and 1950’s. She remembered Price as having been “a major reporter in New York, really important stuff” and as being “vicious in his critiques.” It was impossible to adequately prepare for his exams, she recalled, because “you could study like crazy but it wouldn’t help. He walked in, gave us a different newspaper, had us go through it completely, analyze stories, headlines, discuss that.” She remembered Price also
could be “extraordinarily nice, too,” and would take his 8 o’clock a.m. class out for coffee (personal communication, April 17, 2005).

For many years, Price was the accepted critic and counsel to The Daily Texan. It was under his direction that the University daily won 12 consecutive Pacemaker awards, recognizing outstanding college papers and became referred to as “The New York Times of the collegiate press…” Price’s criticisms were always sharp, could be biting and caustic and “weighed more heavily on students than a low grade on a test.” Conversely, “his boldly scrawled “good” on a Texan story” gave “more satisfaction than many a “B” on a course paper.” Price was highly respected by his students, recognized by newspapermen as a newspaperman and scholars recognized in him “the probing intellect of a scholar” (“Granville Price,” 1947).

Price also wrote Reporting for the Texan, 1942, a compilation of assignments, examples of student reporting and Price’s criticisms. Although the book makes no references to reporting with the camera, it clearly provides evidence of Price’s exacting standards, intolerance of sloth, and the sociological thinking he expected from his student journalists.

Price gave the following response to a “sleepy reporter” who had gone unprepared to an interview and thus wrote a poor notice:

Knowing the curriculum, the reporter could have asked what the war is doing to insurance, statistics, transportation, etc. Knowing the problems that have faced schools such as law and engineering, he could have inquired about the adjustments to the draft, loss of enrollment, etc….he could have drawn from him some controversial comment on national policy. Any of these results would have interested student readers, most of whom were not impressed by the simple personal item that Dean Fitzgerald attended a meeting at which some people talked (p. 4).

To a simplistic announcement that read, “’Davy Crockett: or Be Sure You’re Right, Then Go Ahead,’ a melodrama of the ‘70’s, will be in the last Little Theater show of the season. It will be held in April,” Price responded:
Not many people know how the myth of Davy Crockett arose, or how it happened that he came to Texas to die a hero. Let’s give them a footnote to history about the chance that caused Congressmen Crockett to espouse the cause of the national bank and the tariff to spite Jackson, about the ghost-written ballyhoo and speechmaking tour by which the New England reactionaries made him a backwoods foil to the President, about the subsequent defeat for re-election that caused him in a huff to desert Tennessee and his family for death in Texas (p. 5).

When a student’s magazine review stated the cover was “commendable for its perspective and balance,” but that the substance of the magazine was “for engineers’ consumption and an outsider would probably find himself bogged down in the technical terminology,” Price responded:

“Well! And what is the function of the reporter but to do some research and translate that technical terminology for the Average Reader, who gives not a hang about the perspective of…[the] cover? The opening words should be news of the Texas polyphase quick-freezing method, which it is hoped will revolutionize quick freezing...(p. 11).

Concerning reporting entertainment events, Price advised:

Stereotypes and a biographical sketch are some reporters’ ideas of advancing an entertainment event. The fact that these are the devices of the sterile New York hacks who ladle out cheap publicity by the bucket confirms them in their error. Actually, the person and the event are made interesting and newsworthy to the readers of our paper by relating them to patterns in our readers’ minds….The heart interest about a man young like most of our readers is in the fourth paragraph, lost because the sleepy reporter crammed facts into a habit-pattern formula….Research can make entertainment news useful. Let’s find what in music, art, drama, has bearing on our readers’ thoughts today. The “1812” Overture” was born in a Russian invasion, and “Le Bourgois Gentilhomme” is about a newly-emerged social class for which there is a present-day parallel. That is news that makes life more understandable (p. 17).

Price had “a special word” for the reporter who reported simply what he was sent to report and did not think broadly. The reporter was always to keep before him the problems, doubts and questionings of the people that made up his paper’s readers
and to develop local applications of state, national, and international news. The reporter who was not aware and did not see the stories that others passed by would “never be the star reporter, for the star is the one who senses the conflicts and changes in man’s struggle and adaptation to his environment.” Price observed that, “One of the greatest deficiencies of newspapers today is their failure to interpret fully, in terms of their own communities’ interests...” (p. 30).

According to the recollections of an *Austin American-Statesman* editor who had hired many of Price’s students, Price was not shy to criticize the work of other publications besides that of his students in the *Daily Texan*. The *Statesman* and *Time* magazine were also the beneficiaries of his critique:

> Granville Price…held *Time* magazine up as the greatest offender against the human race. He said it was a weekly that dressed up hindsight and presented it as foresight. Sometimes in such fine language that it made its pretense stick. He thought most newspapers unworthy of their place….He thought a typographical error was worse than the seven-year itch. He said we were infested with such. Oh, he was rough. He sought perfection.” (“9th Column,” 1958).

Price was not only a formidable teacher but also innovative in developing visual news media on campus. He was the first professor to bring the showing of newsreel films to campus. He worked with Donald Goodall of the Art Department, Gordon Minter of the Drama Department, and Donald McCavich of the Visual Instruction Bureau to create a standing committee on University film programs and instituted “a new era of campus film showings.” Though “a few movies illustrating the artistic and dramatic elements had been subsidized heretofore by the Art and Drama Departments, fresh newsreels, felt to be an integral part of such a program by Mr. Price, had never been shown on campus” (“Newsreel,” 1940).

Price also promoted the recognition of news photographs within the department of journalism and on campus. In 1941 the theme of the second annual Journalism Day was “The Press in a Changing World.” One of the sponsors for the
conference was Sigma Delta Chi, of which Price was the faculty sponsor. That year the fraternity brought to the conference an exhibit, displayed in the Architecture building, of more than 135 of “Texas’ best news photos assembled by managing editors of Associated Press newspapers” (“The Press,” 1941).

Most importantly, Price taught a new class in 1937, “Newspaper Illustrations.” The full course description appeared in the 1938 catalogue: “225. Newspaper Illustrations.—Pictures as news; rapid transmission of pictures; picture staff organization; newspaper photographic equipment; retouching and engraving techniques; rotogravure, offset, and color; related fields and trends.” Prerequisite for the class was Physics 213, Photography, or junior standing and Physics 213 “in parallel” (University of Texas Publication, 1938-1939, p. 89).

According to Mayer (1965), the course also considered editing of photographs, aerial photography and free-lance work (p. 13) but did not involve “actual photography or laboratory work” (p. 49). This situation could have existed either because there were no darkroom facilities in the Old Engineering Building or for another reason prevalent in schools of journalism regarding the entrance of news photography courses. As Dr. Norris Davis, chairman of the journalism department, was to recall, “the first photography course was titled, ‘Newspaper Illustrations,’ as some administrators objected to photography because they thought it had trade school aspects” (Murphy, “Photojournalism,” 1975).

Though administrators may have been suspicious of photography as a trade, it is questionable that Granville Price constructed any course of a trade school nature, let alone one in journalism. It is also unlikely that he required less from his pictorial journalists than he did from his print reporters. And Dr. John M. Kuehne, the physics professor whom it is believed Price arranged to teach the photography course, most certainly did not approach it as a trade. Kuehne practiced and taught photography as a highly developed means of scientific discovery, artistic expression, historical and social record, and portrayal of the human condition.
John Matthias Kuehne

By 1933, when Price enlisted Kuehne’s expertise in the cause of pictorial journalism, Kuehne was already nationally known for his contributions to physics and astronomy. He was famous as an “old-world scientist [with] a lot of modern ideas” and represented “the backbone of a first-class university” (“Prof, Old World,” n. d.). He also was “one of Austin’s most distinguished photographers” (“Portrait,” 1940).

Kuehne, beginning in the early 1900’s, established a flourishing course of instruction in photography that increased in popularity and enrollments until his retirement in 1951. Kuehne successfully integrated the science and art of photography and produced students of professional stature (“Report on the Life,” 1975) and many of his students “made their careers in photography after graduating from the University” (“Camera,” 1941). He not only developed scientifically based photography courses for credit as physics and journalism courses (“Camera”), he also founded the Austin Camera Club, comprised of University students and “Austin residents and faculty members” whom he rigorously instructed in a wide variety of technical and esthetic concerns (“Dr. Kuehne,” 1932).

Kuehne was proficient in color and alternative processes, produced exhibits for display in the physics building (“Dr. Kuehne,” 1932), presented public lectures on photographic color theory (“Kuehne,” 1935), and was first to devise the color filter used for black and white film, standard equipment for photographers today, out of pieces of glass and wood (“Report on the Life,” p. 12). Kuehne caused considerable “stir in the scientific world” when he photographed a positive and negative charge of electricity. He “achieved two startling prints” exhibited at the 1948 meeting of the American Association for the Advancement of Science in Washington, D. C. They were subsequently exhibited by the American Chemical Society, published in Science Illustrated and Science Monthly magazines, and released to the International News Photos syndicate (“Report on the Life,” p. 28)
So closely was Kuehne identified with photography that when students visited his “combined office and studio” in the physics building, they found it filled with “photographic paraphernalia” that included “several cameras, numerous lantern slides, negatives, color photographs, and tinted pictures representing various processes and means of obtaining artistic effects” (“Dr. Kuehne,” 1932). By the early 1940’s, his enrollments and facilities had grown to where “the Physics Department boasted eighteen darkrooms and enrollments as high as 120 students” (Mayer, 1965, p. 49). During World War II, when many schools were forced to reduce or discontinue their photography courses due to shortages in teaching personnel and difficulty in obtaining equipment and supplies (Sutton, 1945), Kuehne’s classes suffered no lack in equipment, facilities or supplies and he and his students produced “hundreds of varieties of photographs” (“Shutterbugs,” 1944).

Although various sources date the beginning of Kuehne’s photography instruction as 1908 (“Emotion,” 1943; Murphy, 1975; “Report on the Life”), examination of University course catalogues did not reveal any official listings of a photography course taught by him until 1911-1912. Whenever it was that Kuehne began his official for-credit course, he was able to develop his instruction in a fully supportive environment with photography instruction established within its educational apparatus.

A mere two years after the founding of the University in 1883, by 1885-1886, the description in the University catalogue of facilities for the Physical School included, along with the physical museum, lecture theatre, and laboratory, “also a small room adjoining which has been fitted up for photography” (Catalogue, p. 58). By 1892, the small room fitted for photography disappeared and the catalogue description stated, “the last room of the suite…is the office of the professor. Here there may be found a collection of books and periodicals relating to physical subjects. A portion of this room has been portioned off into a darkened chamber for photography” (p. 76). This “portion” would eventually grow to first class facilities.
due to the efforts of Kuehne, whose life proceeded from similar humble conditions to excellent contributions to academy and community.

In 1896, when the physics curriculum expanded to include a course in the theory of light (Catalogue, 1896-1897), Kuehne enrolled at the University for the first year of formal schooling in his life. He was born in Lavaca County, one of twelve children and was educated at home by his German immigrant parents who were farmers and teachers. As he grew up, Kuehne, not interested in farming, read while “sitting on the plow behind the horse” and wanted to be a teacher (Prather, 1949).

His parents persuaded him to take the state normal exams, which he took twice to pass with a rating required to teach in rural schools near Cuero (“Dr. Kuehne,” 1952). Kuehne continued to teach and attend summer normal school but recalled, “In the back of my mind…was always the desire to come to the University” (Prather). After attending a lecture at summer normal by Dr. Baldwin of the University of Texas, Kuehne determined to attend the University (“Dr. Kuehne,” 1952).

In 1896, at the age of 25, Kuehne enrolled in the University and lived in Old B. Hall (Prather). Kuehne discovered he had a passion for physics “since the first book was put into my hands” (“Dr. Kuehne”) and that he “could do my mathematics in a few minutes.” He graduated with a B. S. in Physics, Phi Beta Kappa, in the spring of 1899 (Prather). Kuehne was appointed Tutor in Physics for the school years 1899-1900 and 1900-1901 (“Report on the Life”). The 1899-1900 catalogue’s description of the physical laboratories changed to, “In addition there is a Dark Room [sic] well arranged for photographic manipulation, and the use of its facilities is extended to all members of the University” (p. 90). The establishment of an official dark room may have been the result of Kuehne’s efforts.

Although one source stated that Kuehne had no formal training in photography (“Shutterbugs”), Montgomery (2005) reported that he learned photography from Henry Braunig, partner with Pius Fey in studios in Cuero and Halletsville in the
1880’s. Fey and Braunig developed one of the most respected photography businesses in Texas and in 1895 built a two-story building in Halletsville, the first building west of the Mississippi built purposely as a photography studio. Braunig was known as an outstanding photographer and “trained others who would go on to become highly-respected photographers, including Dr. John Matthias Kuehne, longtime Professor of Physics at the University of Texas.”

By 1901 Kuehne had earned his Master of Arts Degree and was appointed to the physics faculty as instructor. By 1904 he was recording University history, photographing various outdoor scenes and events, buildings, and classrooms and interiors, including a 1904 view of students in the introductory physics lab (*The Alcalde*, 1960, pp. 7-9). During the academic years of 1906-1907 and 1907-1908, Kuehne took leaves of absence from UT and through fellowships at the University of Chicago, completed course work for his doctorate. While at the University of Chicago, Kuehne studied under world-famous physicists Robert A. Millikan, Dean Henry Gala, and Albert Michelson, the first American awarded a Nobel Prize in 1907. When Kuehne returned to the University of Texas in the fall semester of 1908, he continued work on his doctoral research while instituting the first photography course to be offered at the University. The classes and labs were taught in the basement of the Old Main Building (“Report on the Life,” pp. 3, 11). The first catalogue description of this class occurred in 1911, was listed as Physics 24, and states that “the subject will be treated with special emphasis upon its application to scientific work” (p. 114).

Kuehne successfully completed his doctorate in 1910. Dr. Robert Millikan, later director of the California Institute of Technology, reported in 1942 that Kuehne’s research “put in one of the last nails” in the establishment of Maxwell’s electromagnetic theory. According to Millikan, Kuehne “made a worth-while contribution, therefore, in that particular research to one of the greatest
accomplishments of all time—the establishment of Maxwell’s electromagnetic theory” (“Report on the Life,” p. 3).

According to a later article, Kuehne’s work with Milliken “gave the world definite proof of the relationship between electromagnetic and electrostatic fields.” Kuehne’s research “substantiated a theoretic assumption of the British physicist, James Maxwell, and ultimately played an important part in the development of modern radar” (“Prof. Old World”). In 1910, Kuehne, in addition to courses in General Physics, Kenetic Theory of Gases, Conduction of Electricity Through Gases and Radioactivity, and Photography, taught Theory of Light, which concerned optical phenomena and the electro-magnetic theory of light (*Catalogue*, 1910-1911, pp.109-110). By 1914-1915, in alternating semesters, Kuehne expanded the two courses in Photography and Theory of Light to Light and Photography, Advanced Optics, and Spectroscopy (*Bulletin*, p. 226). Kuehne was appointed Associate Professor in 1917 and by 1923 was full Professor. Added courses were Terrestrial Magnetism and Elementary Electron Theory. Early in his teaching Kuehne wrote the first lab manual in physics for use by his students (Prather).

In 1927, Kuehne was the scientific representative for the University in selecting the location and choosing the design of the McDonald Observatory. He traveled to major observatories in North America, consulted with outstanding astronomers and it was Kuehne’s investigations and influence in large part that resulted in “the superb location and excellent facilities” of the McDonald Observatory (“Report on the Life,” p. 15).

In 1933, the Department of Physics moved from its facilities in Old Main to the Physics Building, later Painter Hall. Kuehne was responsible for the installation of the 9-inch refractory student telescope and star transit on the top of the building. A 1975 report described the building’s facilities and equipment as “the best available and of wide variety, permitting instructive experiments in many basic areas of optics
Kuehne also designed the 5th floor laboratories, “the most remarkable facilities for the teaching of photography,” which consisted of:

- two large faculty darkrooms, 16 student darkrooms, accommodating 4 students each, with cabinets, sinks, safe lights, contact printers, etc., all opening onto a large common room containing several excellent enlargers. A portrait studio on the fourth floor was equipped with lights, studio cameras, etc. Two smaller adjacent rooms housed excellent and varied photographic equipment and supplies—a variety and quality that no one would dare request for student laboratories today (“Report on the Life,” p. 23).

The earliest information related to Kuehne’s teaching was in the 1898-1899 catalogue. Kuehne was newly appointed Tutor and taught Laboratory Practice, required for those students “who desire to pursue further the study of Physics” and “earnestly recommended to all who wish a more than superficial knowledge of the subject” (Catalogue, 1898-1899, p. 72).

Kuehne founded the Austin Camera Club, a “few years” after 1908, “for those people who are interested in improving methods of making pictures, rather than for those who just snap pictures and let the drug store develop the film” (“Report on the Life,” p. 11). Members were required to produce high quality work suitable for exhibitions and that included landscapes, campus scenes, images produced by alternative and toning processes, and portraits (“Dr. Kuehne,” 1932).

Kuehne’s courses required great time and effort and were not for those who thought photography was to “‘snap a picture, go through the process of mechanical producing, and then just ‘blow it up’ and think they have done something wonderful.’” Discouraging a cavalier attitude, Kuehne declared that he did not want “camera crazy” students in his classes but only those interested in the serious study of photography (“Shutterbugs”). He believed that photography was a worthy intellectual pursuit and “despised ‘know-how’ as opposed to knowledge” (“Dr. Kuehne,” 1932).
During the 1940’s Kuehne added to his repertoire of technical, scientific, landscape, alternative processes and classic portraiture a more candid approach. A 1944 article reported that Kuehne disapproved of any contrived “portraying” of mood typical of movie star portraiture and believed a good photographer should communicate the inner feeling of the subject through details of subtle gesture and facial expression (“Shutterbugs”). He also began producing pictures in story-telling series to depict the human condition. A 1943 article on Kuehne described his series of eight pictures of a Spanish mother grieving the loss of her child. According to Kuehne, the series showed the human emotions of “pity, fear, realization, supplication, invocation, despair, resignation, and grief” (“Emotion”).

Although Kuehne photographed his trips across America and abroad, he thought that excellent pictures were the result of the observant eye and mind more than the location. He believed, “outstanding pictures can be made anywhere,” preferred content over an affected style and advocated having an appreciation of everyday life. Kuehne photographed his family and friends, and was proud of an “informal shot of J. Frank Dobie…while the Texas folklorist talked to John Faulk.” The picture caught “the wind-burned writer with pipe in mouth and a quizzical look in his eyes” (“Emotion”).

Kuehne took “many shots of visitors” who frequently dropped by talk with him and these pictures were “without the benefit of particular make-up.” The pictures were intended to spontaneously capture a natural character and emotion rather than portraying a preconceived idea (“Emotion”). He considered unposed photographs so important that he photographed the charges of electricity “when they weren’t looking” (Prather).

Although Kuehne’s instruction was technically thorough, he also designed his classes for the “artistically inclined.” He said, “Photography is an art. It is a means of expression of the tastes and individuality of an artist, just as is a painting….You must
have a point of view—a mood—and then you must strive to get some special meaning into your picture” (“Camera,” 1941).

According to course catalogues, up to 1933, Kuehne taught his photography course, Photography and Light, as a science and as a foundation for optics and spectroscopy. After 1933 and the move to the new Physics Building, Kuehne’s course changed from Photography and Light to Photography and was cross listed with journalism. By 1935-1936 Kuehne was teaching General Physics, Photography, Optics, Astrophysics and Introduction to Modern Theories of the Structure of Matter. In 1936-1937, the year before Price established the Illustrations class for which Kuehne’s class was required, Kuehne added Advanced Photography (University of Texas Bulletin, 1936-1937).

The beginning and advanced courses, according to a 1941 catalogue description, consisted of two lectures and three laboratory hours per week (University of Texas Publication, 1941-1942, p. 81). A 1944 article stated that his first semester classes consisted of “fundamental work in exposures, development, and printing” and second semester classes had “special work in toning, natural and studio lighting, and still life” (“Shutterbugs”).

A winter semester, 1944-1945, “Outline of Phys. 313 Assignments,” in Kuehne’s handwriting, lists fourteen assignments for the beginning course. These ranged from “Preparation of developers, etc.,” development of negatives of architectural subjects, correcting for vertical perspective in architectural subjects, “copying for alignment and for contrast,” production and enlargement of lantern slides, and ortho-chromatic photography or photographing colored objects. His list for the advanced class, or Physics 314, included transparencies and diapositives (colored slides), macro- and micro-photography, still life and portraiture, stereo camera, montage, paper negative and carbon and carbro processes.

A typed 102-page lab manual (c. 1949) presented Kuehne’s complete instructions and detailed technical information for each assignment for Physics 313,
“designed on the assumption that each student has had no previous experience in photography.” Kuehne, with his scientific mind, stated, “Therefore, each experiment assigned will have to be completed and thoroughly understood before going on to the next experiment” (Kuehne, Laboratory Manual, pp. i-ii).

In this course, Kuehne began with teaching the students to mix their own film developing solutions, “suitable for films, plates, and paper” (p. 4) and concluded with toning and use of exposure meters. Students were required to prepare their work for exhibition and dry mount their prints on 11 x 14 pebble board. This was done because it was “the uniform practice at all photographic salons the country over” (p. 17). Students used the Ansco Speedex camera, a small camera requiring 120 roll film of 12 negatives and “a more complete and versatile camera,” the large format or view camera, “equipped with ground glass focusing screen or the more precise composing and focusing of the picture” (p. 37). The manual describes Kuehne’s procedure for introduction of this camera:

As a preliminary the laboratory instructor will demonstrate the manipulation of the camera, the loading of the film holders, and the proper manner of developing the individual films. After this each student is checked out the two double film holders, to take to his darkroom and load. When all are ready the instructor will take the class outside to take the pictures. The students should individually choose their subjects, setting the camera on the tripod, finding by trial, and inspection on the focusing screen the point of view, and setting of the tripod, which gives him the most pleasing picture according to his taste (p. 37).

Although technical expertise required adherence to the laws of optics, chemistry, and physics, in the manual Kuehne gave students license for artistic experimentation and expression. In the toning assignment, Kuehne described the relationship between subject matter, mood, and color of tone, “but even this cannot be laid down as inflexible law. No rules can take the place of taste and good judgment, and the photographer has the opportunity to exercise these” (p. 89).
The next to last assignment in the manual was “Working Against Time—NewsAssignment.” Kuehne wrote that although a “photograph worthy of its place in a modern photographic salon is certainly a work of art and the time and effort spent in its production should not come into consideration at all,” in the “ordinary run” of press photography, the time element was of paramount importance. The photographer was to have solutions in readiness and, “since the negative probably will not be kept for any great length of time, the time of fixing and washing can be cut down very markedly.” A bath for a minute in rubbing alcohol for quick drying or printing of wet negatives was advised. The print also was to take no more than three minutes to process, merely to “keep long enough to make a process negative of it” (p. 97).

The assignment was to be performed “as though from a newspaper, all the way, from choosing and loading your film to delivering the finished print all in the shortest possible time.” The student was required to record the clock readings, first of the starting time, and then of the completion of each step, including the final delivery of the print. The following outline was provided: 1. Started loading film holders, 2. Arrived at scene, 3. Completed exposures, 4. Arrived in dark room, etc. to 14. Delivered the print (p. 98).

The assignment, designed for spot news and not feature or pictorial assignments, made no mention of the kind of camera to be used. Because it lists the use of film holders, and no press photographer used large format cameras on tripods for rush work, it is fairly safe to assume that it was of the Speed Graphic type. A 1940’s era article on a prize-winning picture by Kuehne’s students stated that the photograph demonstrated “the artistic work which can be turned out with the equipment of the average press photographer, merely by using a little ingenuity and clever lighting” (“Portrait”). “Average” press photography equipment during the 1940’s was in large part still the Speed Graphic.
Not absolutely clear from research was how the photography courses from 1908 or 1911 to 1933, which, from catalogue course descriptions, were taught strictly as the basis for optics and spectroscopy, were constructed at the same time for the instruction for Austin Camera Club members. By 1932 and before Kuehne added the advanced course, he apparently was broadening the course beyond strictly scientific application: “Although the course deals primarily with the scientific phase, the esthetic side is not overlooked” (“Dr. Kuehne,” 1932).

In a 1941 article, Kuehne reported that people thought because the club was called the Austin Camera Club that it was not connected to the University. “‘But this is not true,’” Kuehne said. “‘Only a few Austin residents and faculy members are in the club. For this reason we are considering changing the name to the University Camera Club’” Kuehne described the two courses he developed: “this semester we are having the opportunity of applying the fundamental technique we learned the first semester. Now we are interested in the art of the picture” (“Camera”). The 1975 report recorded that the Club, founded by Kuehne after 1908, “was a University-based organization originating in the photography course but open to non-University people in the Austin area” (p. 22).

However Kuehne arranged his courses, two former students recalled different areas of emphasis. Joe Coltharp, later head of the University Photography Collection and a former student of Kuehne, said Kuehne was “‘interested in photography from the aesthetic standpoint’” (Murphy, 1975). Coltharp, also a member of the Camera Club in the 1930’s, recalled Kuehne “taught us the fundamentals of photography. To read a print like a book – from left to right. To let your eyes roam. I learned to look. I think I learned that from Kuehne.” Coltharp was a student of Kuehne’s before the arrival of Price and recalled that at that time Kuehne taught “nothing to do with journalism. I never heard him mention journalism” (personal communication, August 9, 2006).
Marian Michael, who was also a student of Granville Price, remembered having Kuehne’s photography class in 1949. She recalled Kuehne:

was always sending us off on field trips. He was an excellent teacher. We learned developing…He was an excellent photographer. He taught you the pure mechanics of how pictures are made. He taught you the chemistry of it. He discussed the whole make up of the camera, he took the instrument apart, taught everything about how the profession of photography is. He taught it as a specifically scientific course (personal communication, April 17, 2005).

Kuehne, integrating science and art, was “teacher and scientist inextricably combined,” and who regarded teaching as a full-time, life-long job to which he was devoted. Kuehne gave his own lectures and taught his own labs, provided “complete and well-written laboratory notes,” and “worked closely with the students throughout the laboratory period. No teaching assistants or graders were used.” Kuehne in later years was known to spend all day weekdays with his students and “their multitudinous laboratory projects,” and was “willing always to assist others when the need arose.” When a colleague was concerned about “the strain of such a large teaching load” on Kuehne, Professor M. Y. Colby, chairman of the physics department, responded, “Teaching comes as naturally to Dr. Kuehne as breathing; he doesn’t feel any strain” (“Report on the Life,” pp. 13-15). Personal scientific research and publication was “not a neurotically demanding requirement” in Kuehne’s life but to him “the student was the glorious reason for the existence of the University and the excellence of teaching…was the unquestionably overriding consideration” (“Report on the Life,” p. 15).

One of the students who graduated with a degree in journalism during the early years of Price’s and Kuehne’s collaboration in photography education may have been the beneficiary of Kuehne’s excellence and most certainly and successfully survived the rigors inflicted by Price.
Truman Pouncey

Granville Price’s grade book for the “First Semester Session 1934-1935 News Editing Laboratory” and “Fall Semester Session 1934 to 1935 Journalism 24,” which was the class News Editing, lists among his students the name of Truman Pouncey. Pouncey, a Phi Beta Kappa scholar, graduated from the University in 1933 with a Bachelor of Arts degree, suma cum laude, earned his Bachelor of Journalism degree in 1936, and his Master of Arts degree in 1942 (Guerra, 1947).

Pouncey was a member of the Atheneum Society, the University Opera Company, was Arts and Sciences Assemblyman, actively engaged in campus politics, and when asked why he became interested in journalism, replied that in Journalism 12 a student could learn what “‘made the world tick’” (Guerra). He was also a staff member of The Daily Texan and a member of the honorary journalism fraternity, Sigma Delta Chi (“Pouncey,” 1938), both of which were supervised by Granville Price.

Pouncey received his bachelor of journalism degree in 1935 and from 1935 to 1941 worked as reporter, photographer and picture editor for the Dallas Morning News and also worked for the Fort Worth Star Telegram (“Pouncey,” 1938). Quite significantly, it was reported in 1941 that Pouncey had served as instructional staff member at the University of Oklahoma for four years at the news photography short courses (“Ex”). Thus he had actively participated with A. C. Smith from the beginning with the first one held in 1937 and reported by Jack Price, as described in Chapter V. In 1938, at the second annual short course, Pouncey was elected president of the Southwestern Association of Pictorial Journalism “at its annual meeting held at the University of Oklahoma” (“Pouncey,” 1938).

In July of 1941, Pouncey was appointed assistant professor of journalism at the University of Oklahoma and had “charge of courses in typography, news photography and pictorial journalism” (“Ex”). Also mentioned in Chapter V, Pouncey served in 1943 with Charles E. Flynn, University of Illinois, A. Clarence
Smith, Baylor University, Edward F. Mason, University of Iowa and first recorded teacher of news photography in college, on a committee for the American Association of Teachers of Journalism to report the status of education for news photography in schools of journalism (Flynn, 1943, p. 50).

Pouncey served in the Army during World War II and then returned to the faculty of the University of Oklahoma. By 1947 he was at the University of Houston as a professor of journalism. He taught summer classes in News Editing and Feature Writing at the University of Texas and then “resumed duties as Director of the School of Photography at the University of Houston” (Guerra). Pouncey was included in the 1950 edition of “Who’s Who in the South and Southwest” and was a member of the National Press Photographers Association and Kappa Alpha Mu, national honorary photo-journalism fraternity (“News Release,” 1950).

Also in 1950, Pouncey, with others including Clifton Edom, head of the photography program at the University of Missouri, William Taylor, Chairman of the School of Journalism at Kent State University, and George Yates, chief photographer of the Des Moines Register & Tribune, founded the Educational and Technical Committee of the National Press Photographers Association. Joseph Costa, president of the NPPA, reported that the efforts of the committee, whom he described as “the most fervent members of the NPPA,” included technical education of press photographers and education of editors “with regard to understanding photographers” (Cookman, 1985, p. 92).

According to Cookman, even by the 1940’s “few if any universities offered a major in photojournalism. In fact, very few universities taught photojournalism.” The Educational and Technical Committee of which Pouncey was a member therefore made their “greatest contribution” through the establishment of short courses that “filled a deep-seated need” of the NPPA membership (Cookman, p. 92).

September 7, 1952, Pouncey, as Chairman of the Committee on Photo-Journalism of the Association for Education in Journalism, wrote to Clifton Edom
concerning conversations with teachers of “photographic journalism at a recent AEJ convention. Pouncey believed the teachers needed to plan their work on a “nation-wide basis and more co-operatively.” The conversations supported survey results that course offerings were not alike, there were no comparable standards by which to judge accreditation merit, and Pouncey declared, “It’s amazing to me to see how little we know about each other’s work.” Rather than conducting any more statistical surveys, Pouncey was sending out to all association members the question, “What should be the philosophy and the general direction of the elementary 3-hour course in photographic journalism that most of us offer?”

In response to the question, Pouncey proposed several theses for members to consider. These included recommendations that the beginning courses be taught with 4x5 news cameras, structured similar in number of assignments to the editorial writing courses and that the nature of the assignments concern the “different general types of pictures that will be most common in the daily work of your students when they begin professional practice.” He also recommended progressively more specialized skills, although these were “more rarely utilized in daily practice of the profession.” He felt that “all students SHOULD have if possible” instruction at “progressively more advanced levels in a sequence in photographic journalism.” If a school or department of journalism could not offer at least a second course, supervised individual work “by which the really eager student might continue to use the school’s facilities” and earn credit for “approved, worthwhile projects.” (Pouncey correspondence to Edom, September 7, 1952).

The results of Pouncey’s question were published the following year in *Journalism Quarterly*. His question had been sent to 53 “colleagues representing all regions” and only fifteen teachers agreed on 3 of the theses. In response to his request for any extra opinions, there was agreement that the beginning course in photographic journalism should be required of all journalism majors, “in contrast with the trade school outlook on photography, journalistic photography should place great
stress on the learning of newspaper needs and interests in the way of pictures, and that there was need for a “generally usable syllabus to cover lectures and readings” (Pouncey, 1953, pp. 226-229).

Pouncey had written a book, *Photographic Journalism*, published in 1946, 1947 and 1952. The book, to be used as a text, provided illustrated, comprehensive technical information and explained Pouncey’s belief that the press picture, more than illustration, was an expression of the mind:

> Our profession is built on transmitting ideas…thinking is the hardest work there is….If [pictures] don’t have something to SAY to the reader and if they don’t communicate an idea to him, the pictures are a disappointment to the reader and a waste of space to the newspaper. Thinking is our first business….Photographic journalism is literally writing thoughts with light (p. iii).

Pouncey recalled the experiences of earlier press photographers, working as “glorified chauffeurs,” who waited in the background until reporter “strawbosses” would summon them “with an imperious wave of the hand, and announce: ‘My photographer will now make a picture of you.’” Pouncey declared that photographers were “gentlemen and professionals now” who would “not be treated like junior members of the newsgathering force” (p. 151).

The problem of training apprentice news photographers, Pouncey declared, would remain the “No. 1 Headache” and a heavy burden upon all chief photographers and picture editors until schools of journalism began to satisfy the demand for trained journalists whose specialty was photography. These journalists were to replace the ranks of news photographers who were “unqualified to do very much more than open and close shutters” (p. 153).

To remedy this condition, Pouncey strongly recommended that picture editors and photographic staffs attend all possible short courses in news photography to broaden their outlook and for the “stimulation and new ideas” (pp. 155-156). Pouncey stressed that every picture editor and chief photographer “should feel duty bound to make it possible for every photographer constantly to be increasing his
knowledge.” If a photographer desired to go to school, “an honest effort on the part of the chief photographer and the picture editor should be made to arrange his schedule so that he may improve himself… anything which improves the individual photographer will also improve the photographer’s work” (p. 156).

“For inspiration,” Pouncey recommended that photography editors and staffs consistently view the magazines *Life*, *Look*, *Vogue*, and *Harper’s Bazaar* (p. 156). Pouncey called for picture editors and chief photographers to inaugurate new treatment of staff photographers that would rectify their traditional status of expendability. He called this effort “Humanity at Work”:

Picture editors and chief photographers, long ago began learning that the most work and the best work at the smallest cost in the long run is always performed by employees who give freely of loyalty because the organization gives them loyalty. Every individual craves above all else a sense of personal achievement and needs to feel that what he or she does is important to the welfare of the organization (p. 156).

As of the 1952 issue of his book, Pouncey was also serving as Lecturer in Journalism at the University of Minnesota. Obviously heavily invested in education and professional organizations, Pouncey continued to exert significant influence on the advancement of education for press photographers, working with the National Press Photographers Association and as chairman of the photojournalism committee of the AEJ through the 1950’s.

Although research to this point did not conclusively reveal that Pouncey was a photography student under Kuehne, he was a journalism major and student of Granville Price in 1934-35, and thus would have had the opportunity to take Kuehne’s photography course. From all evidence that his professional and academic career was devoted to pictorial journalism and no mention in any sources that he learned photography anywhere else, it may be safe to assume that Pouncey reaped substantial benefits from both teachers.
Summary

In 1933, the Department of Journalism at the University of Texas appointed Granville Price to the faculty. Price, a student of Paul J. Thompson, was a consummate newspaperman, sociologist, formidable editor, and heavily invested in the training of journalists. Price brought many innovations to the department and the university. Upon his retirement, it was said of him that he was:

To present and past students a tough task master in copy editing and press law. To newsmen, a true professional… a great journalist, journalism educator, and grand gentleman! His many years of newspapering, studying and teaching in Texas, New York, Illinois, Idaho, Minnesota, and Missouri have touched the lives of thousands (“Granville Price,” 1974).

Very importantly, Price instituted, with Dr. John M. Kuehne, the first autonomous practice course in photography for journalism students and established the first journalism course devoted solely to the contemporary use of pictures in mass media at the University of Texas. Within the state-of-the-art facilities of the brand new Physics Building and with Kuehne in 1933, journalism students first experienced collegiate photography as a course of study. Price’s course in Newspaper Illustration, offered for the first time in 1937-1938, required Kuehne’s beginning photography course, or junior standing and Kuehne’s course concurrently. Therefore, although the illustrations class did not involve actual practice, journalism students could not learn about news pictures and their use in publications without having experienced taking photographs as directed by Kuehne.

The instructor from whom they learned fundamental photography was neither a hobbyist, nor an uneducated pressman, nor took too narrow a scientific view of photography. Kuehne was well aware of current professional trends and able to broadly prepare his students for Price’s challenges and also to be professionals. Students were privileged to study with an established and brilliant scholar who possessed a passion for teaching and practicing photography in its scientific, aesthetic, and social applications.
Kuehne was lauded as one who “personified the Renaissance man—a man of science, a man of arts and letters, and above all a man who savored life immensely. A striking physique and boundless energy coupled with a challenging, pervasive intellect…. He was a rare type of man, admired by all and envied by many (“Report,” p. 31).

During Price and Kuehne’s tenures, there was yet no autonomous practice class specifically in news photography. Although by the 1940’s, students experienced Kuehne’s first semester news assignment merely as a real-world race against time, neither Kuehne’s practice course nor Price’s illustrations course was of a purely mechanical or trade school nature. Both Price and Kuehne displayed a commitment to the highest level of instruction in photography and its use as a news medium. From all evidence, students were treated to first class training.

Price and Kuehne established a foundation in pictorial journalism education for such as Truman Pouncey, who continued their investment for over twenty more years. Pouncey’s work with the Educational and Technical Committee of the National Press Photographers Association was a significant contribution to the further education of press photographers. His contributions to the short courses developed by A. C. Smith and James Fosdick of Kent State helped advance and improve photojournalism education. Significantly, Pouncey, as chairman of the committee on photo-journalism education for the AEJ, worked closely through the 1950’s with Cliff Edom, of the University of Missouri. As shown in the following chapter, the educational committees with whom Pouncey worked during the 1940’s and 1950’s endeavored to construct a viable photographic journalism curriculum. Edom would completely redefine pictorial journalism education and in turn influence the progress of photojournalism education at the University of Texas.
CHAPTER VII: RAISING NEWS PHOTOGRAPHY TO PHOTOJOURNALISM, UNIVERSITIES OF MISSOURI AND TEXAS, 1940’s – 1960’s

It seemed to be becoming easier to reconcile the profession of photographer, for so long ill-recognized if not despised, with the highest ambitions of human thought and art. For a while [during the 1930’s – 1950’s], the success of photojournalism had seemed to confer upon photography a prestige of not just a witness but even a moralist: photography seemed to be there to give expression to great human truths, to be eminently humanist (Osman & Lemagny, 1983).

Whatever may be the faults and flaws of the pictorial press, it is probable that humanity has in this agent one of her most powerful weapons in the fight for the abolition of war, in combating ignorance and disease, and in the attainment of social justice. Through the use of this medium it should be possible, if ever, to reach more rapidly that long sought goal—the brotherhood of man (Taft, 1938/1964, p. 450).

During the early 1940’s the American Accrediting Council on Education for Journalism endeavored to raise the standards of journalism education. At the turn of the decade, Carl W. Ackerman, Dean of the Columbia School of Journalism, addressed the demands of the profession that the schools of journalism must attempt to meet in the training of students. Ackerman maintained that journalists must have an increasing breadth of knowledge and, paramount to the betterment of the profession, must possess “an idealism” able to withstand a cynicism typical of “the stress of experience” (Catalog, Graduate School of Journalism, Columbia University, 1939-1940, p. 8, in Sutton, 1945, p. 43).

Journalism educators worked to meet this need by designing their instruction to include a thorough liberal arts background with emphasis on the social sciences, an appreciation of the press as a social institution that placed “wide responsibilities” on its workers, and the “development of a social consciousness” (Sutton, 1945, p. 42). However, journalism education was still laboring in the 1940’s to find an identity.
respected by both academy and industry. Journalism professors endeavored to develop curriculum that would effectively integrate liberal arts education with the journalistic skills requirements of the industry and thus gain acceptance within the academy and an authoritative voice in the industry.

Curtis MacDougall (1947), professor of journalism at the Medill School of Journalism, Northwestern University, in his presidential address to American Association of Teachers of Journalism, confronted the industry’s entrenched view that “the best way to prepare for a successful career in journalism was to start as a newsroom copyboy” (p. 1). Rather than categorically quash this view, MacDougall sourced its justification in the “lamentable truth” that liberal arts education in the United States, with no purpose and no clear goals, was a failure. He stated that journalism educators, far from functioning from a lower place than other academicians, faced the greater responsibility to their students to “humanize, vitalize, and relate their theoretical background to contemporary affairs (p. 2). MacDougall firmly believed that journalism educators stood in critical obligation to publishers, not as businessmen but as “leaders of public opinion in a democracy” and to “students as citizens” and “to society as a whole” (p. 2).

To fulfill these higher obligations, MacDougall adamantly maintained that professors of journalism were scholars:

We are social scientists whose focus of interest is journalism. We possess a scholar’s perspective and study the newspaper, magazine, radio, and advertising as social institutions, in relation to other aspects of our culture…. In many editorial sanctums we do not enjoy reputations comparable to those of scholars in virtually every other field. When we speak, our words often do not carry the same weight as those of our colleagues from almost any other part of the campus…. we are on the whole just as good in our field as the sociologist, pediatricians, and mechanical engineers are in theirs. That means that publishers and editors should forget George Bernard Shaw’s aphorism: “Those who can, do; those who can’t, teach”….it just isn’t so that a majority of journalism teachers are…the failures of a profession who take to teaching because they can’t earn an honest living….a vast majority of the practical newspapermen whom I have observed before classes as guest lecturers have
been prodigious flops. Even if it were true that professors of journalism on the whole are failures as practicing newspapermen, that fact does not invalidate their importance as scholars. . . . I do not think idealism is any crime after two wars and a major depression in less than a half century during which world leadership was mostly in the hands of the hard headed, practical people. If the press is the watchdog of government, as it should be in a democracy, professors of journalism should be the watchdogs of the press (p. 5).

Actualizing these ideals in curriculum, however, in a manner that would satisfactorily bridge the academy/industry gap was an ongoing challenge. Sutton’s report on journalism education prepared from data gathered in the early 1940’s found journalism education in Group A schools of the AACEJ roughly organized into course categories he described as background, news, business, allied, and graphic arts. “Background” courses, devised to integrate liberal arts and social consciousness into journalism, were those dealing with “social, ethical, historical and other related cultural material.” These included courses such as Journalism Ethics, Journalism and Society, Contemporary Affairs, History of Journalism, Social Influence of the Press, Sociological Aspects of Journalism, and The Press as a Social Instrument (p. 47).

News courses included reporting, news writing, feature writing, editorial work, copyreading and news editing. Business courses included advertising and newspaper management, and allied courses concerned radio, magazine, short-story writing and technical journalism. Graphic arts courses involved typography, newspaper mechanics and makeup, printing, photography and engraving (p. 47).

Pictorial journalism, through the 1930’s rise of the picture magazine, had attained recognition as a social force. Evident by Sutton’s study, however, photography instruction, though increasingly acknowledged as necessary in some form, continued as identified with the mechanical department of journalism education. Professionals also later acknowledged this situation. Chapnick (1983) described photography instruction of the time as “rudimentary” and that, regardless of “tremendous impact of Life and Look on the photography of that period, was only
beginning to be felt in academia (p. 87). However, by the mid 1940’s, teachers began efforts to liberate the identity of photography instruction from being associated with trade aspects to consideration as a mindful, idealistic, and as infused with social consciousness academic discipline as the highest attainments of journalism education.

To accomplish this lofty goal required a process that first involved getting university photography instruction out of physics and chemistry departments and accepted into journalism programs. Journalism education, through determined attempts to integrate journalism with the social sciences and liberal arts, was deeply concerned with avoiding the taint of trade school. News photography teachers struggled to construct curriculum for photography, with its usual nature possessing either mechanical, scientific or camera club aspects, that would attempt the same.

**Photography Courses in Schools and Departments of Journalism, 1940’s**

The committee believes that pictorial journalism is a significant branch of journalism, and that its teaching problems must be met squarely and honestly as schools would meet an important change in reporting or editing procedures….schools of journalism should be so well grounded in present pictorial instruction that new methods can be taken in stride and work can continue on a level which will discount cries of sham or false pretense by anyone inside or outside the teaching profession (Flynn, 1943, p. 53).

In 1942, a “special committee” for the American Association of Teachers of Journalism made a survey of instruction in news photography and pictorial journalism in fifty-six Group A and B schools and departments of journalism. This committee, also mentioned in Chapter V, was chaired by Charles Flynn, University of Illinois, and consisted of: A. Clarence Smith of Baylor University, founder of the first university short courses for press photographers in 1937 and builder of the annual program of short courses at Kent State (Cookman, 1985, p. 93); Edward F. Mason, University of Iowa, instructor in first news photography course in 1930 (Flynn); and Truman Pouncey, University of Oklahoma, who, as discussed in Chapter VI, was a
student of Granville Price’s and graduated from the University of Texas with a degree in journalism in 1935.

Fifty-one schools responded to Flynn’s survey and out of these, thirty-six had photographic courses. Thirty-one of the schools listed as their reason for offering photography instruction to give students basic training in pictorial journalism as additional preparation for professional journalism work. Only four schools listed as their objective “to produce working news photographers, skilled dark room technicians and/or picture editors” (pp. 50-51).

Many instructors were reported to have no journalistic experience, their courses of instruction tied with physics or chemistry programs, and some with journalistic photography experience had had no teaching experience. Flynn stated that schools did, however, “owe a measure of gratitude to many instructors who have become self-taught photographers in order to offer courses in the field. The survey reveals this case in twenty-schools” (p. 51). Several schools inaugurating photographic instruction in 1941 hired instructors of “wide photographic experience outside the faculty” to provide the course. Flynn observed that the field needed extensive, competent research to determine how teaching could be improved but that most instructors did not have time.

Flynn and his committee members suggested a basic course include instruction in: chemistry, the camera, accessories such as meters and rangefinders, film, exposure, lighting, darkroom procedures, “elementary” composition; that the beginner should “learn what news pictures are and how they are obtained under actual working conditions”; that course work should train students to “select superior news pictures on bases of reproductive quality, news value, action, human interest and personality.” In addition to these typical expectations, the student should be instructed in caption writing and ethics. Flynn maintained that “clear understanding” of these topics would “help to improve standards of pictorial journalism” (p. 52).
Flynn stated that schools had evident need of a text for beginning classes. Fourteen schools used no text at all and the only texts used in more than three schools were Eastman Kodak’s *How to Make Good Pictures*, a book for amateur photographers consecutively published since 1920, and Vitray’s 1939 *Pictorial Journalism*.

In “Can Press Photography be Taught?” a 1947 *Journalism Quarterly* article, Floyd Arpan described his efforts to establish news photography instruction at the Medill School of Journalism. Arpan desired to overcome the present practice of relegating basic photography training to physics, chemistry and art department but that schools of journalism were “slow to establish photographic courses.” However, as photography became more important in newspapers and magazines, it was no longer “feasible to depend on promoted ‘sqeegee’ boys, self-trained amateurs, or ‘converted’ commercial photographers.” Journalism schools had to meet the demand for men and women who were trained not only in the mechanical fundamentals of photography but also in a “thorough understanding of pictorial reporting” (p. 239).

Arpan moved his ambitions a step further to agree with Basil Walters (1947) who declared that no student “be permitted to have a journalism degree unless he or she has had at least an indoctrination course in photography” (p.194; Arpan, p. 240). Arpan maintained not only should basic photography include a sense of reporting but “all editorial, layout, and make-up personnel, in addition to the traditional training in typography, should have a working knowledge of photography and photographic problems in order to handle their jobs intelligently” (p. 239). Arpan also insisted that courses be designed to “provide photographers not only with fundamental press photography information but also with well-grounded educational backgrounds similar to that offered to the reportorial staff” (p. 241).

Medill offered $12,000 worth of equipment – thirteen 4 x 5 speed graphics, twelve enlargers, lighting equipment, film and print driers, five fully equipped
lightproof film loading and developing rooms, a 20 x 30 instructional printing room, a
15 x 20 workroom for studio work copying, a finishing room for drying, finishing and
mounting prints, and a storage and supply sales room. Even so, Arpan reported that
these facilities were yet “barely adequate for the proper handling of a class of twelve
students in a section” (p. 241).

To design a three-course program, Arpan called a meeting of editors, chief
photographers, and photo editors of Chicago newspapers and several magazines.
These professionals helped Arpan determine “about fifteen categories of pictures”
common to news and magazine photographers and several assignments “within the
range of campus photographers” for each category. To help students come into the
basic course with a sense of news methods, courses in reporting, copyreading and
news editing were prerequisites (p. 241).

Arpan’s basic course involved the mechanical fundamentals of camera
operation, film development, darkroom printing,” compounding of chemical
solutions,” and the use of standard photographic material and equipment. While
learning these technical fundamentals, however, the student was also “indoctrinated
with the techniques and point of view of the press photographer” and all assignments
were designed to replicate professional press photography assignments. The course
consisted of twelve one-hour lectures, eleven four-hour laboratory periods, fifty photo
assignments to be completed outside of class hours. Medill’s photography laboratory
hours were from 8:00 a.m. to 5:30 p.m. every day. Assignments ranged from the
typical exposure, contrast, depth of field, flash, copying, architecture, portrait
assignments to inclusion of “idea development” involved with the picture story.
Critiques were weekly and work not up to publication standards was rejected and
required to be redone.

An advanced course consisted of weekly three-hour lecture-laboratory
demonstration sessions in which technicians from the Eastman laboratories, General
Electric, Wabash, and the Chicago newspapers and picture distributors “discussed
techniques for handling special photographic problems and assignments.” Students worked one day each week with staff photographers of the Associated Press, Acme News Pictures, and major Chicago, Wisconsin and Indiana daily newspapers. Students worked on “actual news assignments” that included “sports, society, fashion, police, accident and disaster, political, fire, etc.” (p. 242).

Arpan’s third course was picture editing, concerned with the techniques and practices involved selection and preparation of photographs for publication, engraving requirements, reader interest problems, and picture layout. Photographs were provided by Acme Wirephoto service for the newspaper section of the course and “several national magazines” were used for studying layout of picture series (p. 242).

Arpan described these courses as practical, worthwhile and adequate for the photographic training outlined by the editors he consulted. The program was successful because Medill photography suffered no trouble “holding down photographic jobs on even the largest newspapers and magazines and picture agencies.” However, Arpan foresaw that these courses did not comprise the “thorough photographic background for the field of professional journalism” still to be attained (p. 242).

Arpan’s observance was supported by Horrell (1955) in his study on photojournalism education. Horrell assessed Arpan’s 1947 curriculum and reported, “Arpan’s approach to developing course content was essentially one of providing the student with the competencies required for the job as dictated by certain publications” (p. 51). Horrell also concluded from his study that industry respondents to surveys in the 1950’s were still making recommendations designed for preparing students for professional positions in photojournalism as the positions then existed. Horrell made the rather eloquent observance that the recommendations “reflected the training which would result in the development of the type of individual presently employed
rather than the type of person who would make the greatest contribution to newspaper photojournalism” (p. 201).

Although Horrell did not offer a specific definition of “the greatest contribution,” his own recommendations suggested that a news photography curriculum be flexible to provide for the “individual student’s personal interests, aptitudes, and goals” and, significantly, should emphasize “photography as a communications tool by which the photojournalist can interpret the events which shape our society for newspaper readers.”

Horrell advocated that students “make their photographic reports as natural and realistic as possible” thus achieving “more truthful and accurate reports.” Horrell also envisioned a curriculum beyond the confines of news photography. He recommended a “wide variety of assignments” that included experience and training in other types of photography to broaden a student’s knowledge (p. 202). Thus Horrell desired a more broadly conceived university instruction for news photographers that considered the individuality of the student, truthful photography as communication, the photographer as visual interpreter, and identified such a one a photojournalist. Horrell thinking in 1955 may have been influenced by the revolutionary changes to photography education at the University of Missouri at Columbia in the 1940’s.

In 1947, the same year as Arpan’s report, Robert Girvin, chief of Life magazine’s New York bureau, complained of the lack in newspapers of pictorial “social documentation.” This was due, he stated, to the inability of editors to conceive of pictures as a story telling medium. The “great news photograph,” according to Girvin, was the “most powerful of all pictures in influencing public opinion” (p. 208).

The most noteworthy example of “thorough social documentation,” in Girvin’s mind, was that conducted in the 1930’s Depression by the Farm Security Administration photographers assembled by Roy E. Stryker, formerly a teacher of
economics at Columbia University. The photographers took “about 200,000 pictures” that “flowed back to Washington and, through Stryker’s hands, to newspapers, magazines, publications all over the world.” Girvin believed, “Never before or since has photography made so many people conscious of a social problem. The camera truly became an instrument of social science” (pp. 214-215). Girvin quoted Stryker, then chief of the photographic department at the Standard Oil Company, New Jersey, as to the influences upon Stryker that he had brought to the FSA project:

There are two outstanding examples of the contribution of photography to social betterment in the work of Jacob Riis and Lewis Hine. Both men took to photography to strengthen campaigns against social abuses with the objective testimony of the camera. Riis used his photographs to supplement his lectures. Hine’s work was used with articles in the Survey Graphic and in pamphlets of the other groups opposing child labor. We know from their contemporaries what powerful impact their photography had. I think it can be said that those photographs, made with sincerity and used with intelligence, advanced by decades the fight against slums, sweatshops and child labor (p. 218).

Stryker affirmed that the social effectiveness of the FSA photographic project, the “making some people aware of the conditions of others,” was also due to the work of editors who selected photographs and presented them with text. Stryker stated that the main objective of the FSA was “to record contemporary history” using photography “as a unique means of communication.” Stryker believed that photographs of the pioneers or of the Industrial Revolution would “have strengthened our sense of the past and perhaps have changed much of our social thinking. We can only presume that our present day photography may do as much for the social historian of the future” (Girvin, pp. 218-219).

Girvin’s desire for newspaper photography to rise to the caliber of the FSA was shared by a small town teacher who also wanted do what had not been done: to teach FSA photography in college to potential newspaper photographers. Clifton C. Edom, “formerly manager of the Aurora School of Engraving at Aurora, Mo.,” in
1943 had been given “charge of the work in news photography and photo-engraving at the School of Journalism, University of Missouri” (Miller, 1943, p. 188). Soon after, and with the help of none other than Roy Stryker, Edom was to fulfill Girvin’s and his own aspirations.

Cliff Edom, always with his wife Vi, transformed college photography education from a mechanical endeavor to the level of a social science. Though Cliff began as an instructor in mechanical, trade school photo-engraving, he and Vi served in a unique capacity to imbue pictorial journalism education with visual thinking by the finest minds in documentary photography of the time.

**News Photography Education, University of Missouri, 1940’s-1960’s**

Through his teaching, his photographic competitions, and his workshops, Cliff Edom became a catalyst that helped raise news photography to a professional level….his influence continues to radiate…to the most remote enclaves of photojournalism (Garrett, 1999, p. 51)

Several sources on Cliff Edom tend to portray him as a homespun character unfitted for the task thrust upon him at Missouri’s School of Journalism. Morris (1966) described Edom as “a real rural American” who “had never been a press photographer in his life” (p. 96). Arnold (1971) stated that when Edom began teaching, he did not “even have enough undergraduate credits to gain admission as a student!” (p. 28). Spencer (1993) described Edom as “a most unlikely candidate to be a teacher” (n.p.).

Spencer stated that Edom came with no college training, was not a photographer, had failed at publishing a small weekly in Wisconsin, and had an itinerant work record as Linotype operator, circulation salesman and photoengraver. Such a background provided “an embarrassing resume for a teacher at the nation’s top school of journalism.” Garrett (1999) described Edom, worse than “a square peg in a round hole,” as an “unformed peg with no hole.” Edom “enjoyed no national
reputation, had no college degree, had never taught journalism, was not a photographer…” (p. 51).

According to a 1944 article, however, Edom came to the University of Missouri the previous year with the well-formed intent to pursue a degree in journalism. He believed the degree “was a pre-requisite to further advancement in his career of teaching…would-be photographers”. Edom was “one of the busiest men in the state” as he attended his own classes, made the photoengravings for the 
*Columbian Missourian*, and taught photography students while a freshman himself (“Country,” p. 3)

Teaching college level photography was suddenly thrust upon Edom—the instructor left on a Friday to accept a commission in the Navy and Dean Frank Luther Mott asked Edom “to take over classes until an instructor could be hired.” Edom, the 35-year-old freshman, “found himself lecturing to a whole room full of upperclassmen and bossing juniors and seniors around.” This situation was no obstacle to Edom or his students, for his classes grew while others during the war period declined. He brought to his teaching a “philosophy jelled out of years of experience in photography, as the publisher of a country weekly, work on daily newspapers and in one of the world’s largest printing plants” and a method of teaching that “seems to strike fire with the students” (“Country,” p. 3).

Edom had worked during high school for the county weekly (Arnold, 1971). He attended Western Illinois State Teachers College, 1924-1925 and during 1925 he taught country school in Pike County, Illinois. He attended Milo Bennett Linotype School and set type and worked in the Pike County *Democrat* and Pike County *Times* offices in Pittsfield, Ohio (“Biographical Data Sheet,” 1991). In 1927 Edom worked in Chicago at the R. R. Donnelley & Sons printing plant as a proof-reader. He met Vilia Patefield, also a proof-reader at Donnelley’s, and married her in 1928. As a wedding present, Vi’s father bought them a small weekly newspaper in Edgar, Wisconsin and they took over the *Edgar News* (Morris).
While working at this paper Edom became aware of a need for photographs in even a small weekly paper. A woman whose daughter was a candidate for county beauty queen came into the paper and insisted that Cliff take a picture of her daughter and “print up a poster….I thought she was out of her mind. But the more I thought about it, the more I thought she had a right to expect those things” (Arnold, p. 30).

Vi recalled they could not afford to have engravings made, but “Cliff kept saying there just had to be a way that the smaller newspapers could have pictures.” So he used his father-in-law’s old camera, put together engraving equipment and “learned to make plates” (Arnold, p. 30). Dr. Vme Smith, the Edoms’ daughter, recalled that from the very beginning, Vi helped Cliff with the Edgar News and, “it was always a working partnership” between her parents. “He wanted to increase the number of pictures and to have better pictures. His idea was, she’d go out and sell ads, he would work the linotype machine. But Mother was very shy, so he sold the ads and she operated the linotype” (personal communication, July 31, 2006).

After two and a half years, the Edoms sold the paper and moved to Wausau, Wisconsin. Working at the Wausau Daily Herald, Cliff ran the Linotype machine, promoted circulation, and wrote features. He installed an engraving plant in the basement of their home and made engravings for other area newspapers while Vi took care of their baby. “Occasionally their roles were reversed: the Edoms have always been worked inseparably” (Morris, p. 96). Dr. Smith recalled, “We lived in an apartment above the clothing store and behind the clothing store was a spare room where my father set up his engraving equipment. After he worked at the Herald, he, mother and I would go downstairs. He would trim the edges of the zinc plates and I would play with the pieces. They would work until 4 or 5 in the morning.”

In 1935, Cliff and Vi left Wisconsin for Aurora, Missouri. By the 1930’s, Missouri newspapers were interested in photo-engravings, “but nobody had the skills or equipment.” In Aurora, Charles Martz went into the business of making low-cost photo-engraving equipment, but to sell the equipment, Martz had to teach country
Martz hired Edom to be the head of the educational program of Tasope, an acronym for The Aurora School of Photo-Engraving, and to be editor of their picture magazines. With Edom as director, Tasope published *The Tasope News*, a forerunner of *Popular Photography*, *Salon*, a pictorial style magazine (Morris), and *Pix*, a monthly publication devoted to photography and engraving (“Biographical,” 1991). As a result, Tasope became “a pioneer in news photography” (Arnold, p. 30).

Smith recalled that Tasope was operated as “a group effort” where the employees all “were learning and exploring” photography. It was here that her father experimented with lighting and developed “his unposed emphasis.” Smith stated that Edom “became an advocate in terms of the information you’re getting from the unposed pictures. When pictures were posed, there was no new information. You could say that in a caption. With unposed, there was a whole new level of truth.”

Edom worked with other engraving instructors to conduct intensive workshops. The cover of the January 1935 *Tasope News* advertised for the “week or two” summer engraving school during which students had direct supervision of their instructors in the “experimental engraving department.” Students would “have an opportunity to talk Photo-Engraving at least fifteen hours each day, to fellows who are just as interested in the work as you are.”

Tasope went beyond engraving instruction to begin photography courses in 1938 (Martz, 1939) and incorporated instructional articles in their publications from such as Charles Flynn (Flynn, 1939), instructor in Journalism, University of Illinois, and co-author with Truman Pouncey of the *Journalism Quarterly* survey noted in the first section of this chapter. In 1940, Tasope took credit for the quality of the engravings that won the Marion, Iowa, *Sentinel*, first and second place at the University of Iowa’s Annual Short Course. Dr. Frank Luther Mott, director of Iowa University’s School of Journalism, was noted as sponsor of the Short Course and his picture appeared in the magazine (Edom, 1939).
It was also during this time that “photography had Cliff Edom hooked.” Edom bought his own 3 ¼ x 4 1/4 Graflex, joined the Photographic Society of America and entered prints in their salons. He wanted to combine his interest in photography with his experience in journalism but felt that he needed formal education to do this (Morris).

In 1943 and during the Second World War, Tasope began struggling to obtain materials and the manager of the Missouri Press Association suggested the Edoms come to Columbia. Vi worked in the Missouri Press office and Cliff entered the University and worked part time making engravings for the *Columbia Missourian* (Arnold). Edom reported, “because making zinc ‘cuts’ for the *Missourian* was an important part of the job, my years spent at Aurora were invaluable” (Edom, 1983).

Although Edom came at the time during which Missouri was the only journalism school in the nation with the ability to offer the highest possible academic education in print journalism—the doctorate (Sutton, 1945, p. 48)—he found very limited facilities for instruction in press photography. He began his teaching with “old photo engraving equipment and one or two of the battered Speed Graphic Cameras,” and remembered the photography darkroom was in such disrepair that “to reach the darkroom sink, one had to literally ‘walk a wooden plank’ over a dirt floor” (Edom, 1983).

Edom inherited two classes, a beginning and an advanced course. A letter from Edom to Eastman Kodak in April of 1943 declared that he had just taken over the beginning class three weeks previously. He requested the same beginning curriculum materials from Eastman that he had used at Tasope. However, instead of the once a month schedule of lectures and slide presentations, he needed their lessons once a week. He wrote that the situation was “urgent that such an arrangement be made.” He added that the beginning class had “a slight knowledge of photography,” but their only study material was the “Air Corps Manual, although they are not too far advanced in this text.” Beyond technical information, Edom also requested any
“illustrative material (perhaps with lectures),” that would emphasize the “personal angle of photography” (April 17, 1943).

Eastman sent him illustrated lectures, “Snap That Picture,” “Photographic Pictorialism,” “Night Photography,” “Essentials of Picture Making,” and “Personal Photography.” Their letter explained that although most of the lectures were technical in nature, “Lecture 21, ‘Writing Picture Letters,’” would meet Edom’s need “for a personal lecture” (April 21, 1943).

By June 1943, Edom taught summer school courses and wrote that he was using these lectures in both classes, “beginning and news photography,” in addition to “other class and laboratory work” planned by himself (June 15). By the fall, Edom wrote to Eastman that, “we are attempting to put a new life into photography here at the School of Journalism.” Toward that end, Edom reported that they had just recently installed their own studio and, “Some exceptionally good Eastman black and white, color or other prints of an esthetic and educational nature would look well on our studio walls” (October 12, 1943).

In December, Edom requested “prints for ‘permanent display’” and “a traveling salon…a show exemplifying modern photographic art’ (December 1, 1943). Eastman replied that they would send him, on a loan basis, “a set of about twelve prints…on such subjects as “Fashion Pictures,” “Portraits,” “Illustrative Commercials,” and “News Shots,” and that they were arranging to send him “for permanent use, a dozen or more studio mounted prints” (December 8, 1943).

Edom recalled that students in the advanced course were to provide “the few photographs used by the Missourian.” But appropriations for photography were so limited that, “When we ran out of money for photography or photo-engraving supplies, we simply would not attempt picture coverage of news or feature events until the next monthly allotment” (Edom, 1983, p. 4). However, Edom stated that soon after he began teaching, “Dr. Mott planned to step up the use of pictures…the number of photographs and photo-engravings was on the increase,” and in the
darkroom, “before long…concrete was put down, and things were looking much better” (Edom 1983, p. 4).

Smith recalled all the time Edom was studying and teaching, he was determined to extend the role of the picture “beyond the grip and grin, the posed, to have a better use of photojournalism.” She stated her father was “appalled at how pictures were used. He could see so much more they could contribute.” Edom brought this passion to his teaching, reasoning that there must be more to teach about photography on the college level than mere mechanics. “’I felt there was a demand for ‘depth reporting’ as opposed to the shallow flash-on-camera, stand-em-up and mow’em-down technique then in vogue” (Morris, pp. 96, 106). Smith described her father as, “an idea man, not the technician that some of his followers became.”

Edom’ ideas were manifested in his teaching style from his first year:

Edom thinks in not terms of groups but of individuals….with an enthusiasm that never loses its freshness….The novices have their own salon exhibition at the end of the first course….Instead of writing a term paper each student is required by Edom to plan, shoot and submit a story-telling picture sequence. The advanced students take the pictures for the Columbia Missourian….the more ambitious are encouraged to to try their hand at free-lance photography….His coverage of Journalism Week this year was the most elaborate in history (“Country,” p. 3).

Also in 1944, held for the first time as a feature of Missouri’s famous Journalism Week, was the 50-Print exhibition, described as “one of Edom’s most important contributions to picture journalism” (“Country,” p. 3). The purposes of the competition were to pay tribute to press photographers working during the war, to provide the opportunity for photographers of the nation to meet in open competition, to preserve a collection of the “best in current, home-front press pictures,” and to create a visual record of “the 1943-1944 American scene as it unfolds itself in the pictures” (Edom, First Annual, 1944, p. 4).

Edom recalled that his own purposes were:
To bring the best examples of photojournalism to the MU campus—to put photojournalism students in close touch with the work of top professionals. Then, too, it was hoped that a traveling exhibit would not only appeal to the public, but that it would stimulate newspaper management and photographers alike to want better pictures. Not only would the newspaper staff come to recognize the photographer as an important part of the team, but the general public hopefully would have, through the years, a growing respect for the news camera reporter—and for all phases of photographic reportage (Edom, c.1975, p. 3).

Crucial to the success of this contest and Edom’s subsequent endeavors was Dean Frank Luther Mott. Mott had been Dean of the School of Journalism at the University of Iowa when Edward Mason inaugurated the first course in news photography in 1930. Mott may have been the first Dean of a School of Journalism, evidenced first by Mason’s work at Iowa and then Edom’s work and Missouri, to manifest unwavering support for the advancement of photojournalism education. Mott served for several years on the advisory board for the 50-Print Exhibition and wrote forewords and essays in the first five books published of the competitions. Not only as Dean, but also as the holder of the 1939 Pulitzer Prize in American history, Mott provided important validation to the concept of news photography as a communication medium worthy of inclusion in the academy.

In his forward to the first competition, Mott wrote that the competition marked an unprecedented attention to news pictures during Journalism Week and answered the “increasing journalistic emphasis on pictures.” Mott justified this attention by answering the hundred-year-old rhetorical question, “Hasn’t this business of illustration gone far enough?” He responded, “the shrewd journalist must reply, ‘It can never go far enough until photography is perfect, engraving is perfect, press-work is perfect, editing is perfect.’” Mott advocated quality over quantity and that “perfection” was “a goal that makes us all humble, but it is the only goal for the ambitious and the sincere” (Edom, First Annual, p. 3).
Another precedent during Journalism Week was the inclusion of the picture contest judges on the program of assembly addresses of Journalism Week. Judges at the first competition were George Yates, photo chief of the Des Moines Register, Julius Klyman, editor of “Pictures,” St Louis Post-Dispatch, and John field, associate editor, Life magazine (Edom, First Annual, p. 4).

The following year, two events occurred that added to the growing outreach by Edom and Mott for recognition for photojournalism through education. Kappa Alpha Mu, honorary fraternity for photojournalists, was founded in May, 1945, by Edom and thirteen photo students. In 1946 the organization went national and began the first collegiate print exhibition, later the College Photographer of the Year category of POY (KAM, 1952, n. p.). Mott was a charter member and signed the roster May 9, 1945. The fraternity was one of his favorite projects and Mott was lauded in the official publication of KAM:

Long recognizing the importance of thoughtful photographic reportage, he has done much to encourage it. Frank Luther Mott, world-famous historian and educator in the field of journalism, is God-father to Kappa Alpha Mu….a stalwart in the field of photo-journalism, he always has stood for “pictures with a purpose…pictures with significance” (“Advisory,” 1952, n. p).

The pledging ceremony for KAM, written by Edom, and not known publicly, is presented at length for it contains the ideals with which Edom determined to transform news photography practice. The ceremony was to take place in a darkened room and involved a moderator, picture editor, news photographer, darkroom technician, and the initiates. The moderator explained that the fraternity derived its name “from the first three letters of the Greek word, k-a-m-a-r-a, meaning arched, and from the Latin word of the same spelling, meaning vault or room.” The fraternity was comparable in worth to those established for print journalists and with like purpose to raise the standard of the American Press, to “perpetuate and memorialize worthy traditions of the great Fourth Estate.” The initiates were to know:
The photojournalist, be he cameraman or picture editor…has answered the same ringing call which has challenged the reporter, the editorial and feature writer….The camera journalist has the same obligations….He must adhere to the same code of ethics which are part and parcel of every clear-thinking man or woman (Edom, *Pledging*, c. 1945, p. 2).

The Picture Editor informed the initiates, “Pictures are a universal language…making their mighty contributions to education, enlightenment and information….are true servants of the press and of the public. The picture press has a great responsibility” (p. 4).

The News Photographer stated:

Pictures are no longer synonymous with sensational journalism…the news photographer’s job…calls for more than nerve to elbow one’s way through a crowd….must conduct himself in a way which will do credit to the industry….has a deep sense of loyalty to his profession….not swelled with arrogance….through his eyes and through his camera lens an untold number of persons will see history in the making….this fact means humility….It is one of the purposes of KAM to fight against pictures which misrepresent. Never under any circumstances will a conscientious member of our fraternity submit a news picture for publication which by implication or otherwise gives false report. With every ounce of strength at our command we will fight misleading photojournalism….The good news photographer….like his brothers and sisters in the newsroom, is actuated by the highest desire to serve his newspaper, his syndicate, and his readers (p. 5).

The Picture Editor was required to admit to the initiates:

You do deserve greater consideration than you many times get….The picture editor has a deep obligation to his cameramen, as well as to the public he serves….We can perform our duties only through the closest cooperation with you, and with the heads of the various departments to whom we in turn are responsible (p. 6).

The Darkroom worker described the mystical nature of photography:

Exactly what happens when reflections his a photographic film we do not know….neither can scientists explain the exact nature of electricity, yet these gigantic servants bend willing backs to serve mankind. Let us think of
photography as a gift of a beneficient creator—let us dedicate this gift to humanity. Darkroom work… may well be taken as a symbol of the photojournalist. The camera reporter, too, must utilize the correct combinations of technical knowledge, honesty, loyalty, fair play, craftsmanship. A deficiency is any one of these things may spoil what otherwise would be an outstanding career (pp. 6, 7).

The initiates were required to pledge:

to further by just, honest and loyal means the field of photojournalism….never knowingly submit a dishonest picture for publication, nor a picture of any kind which betrays the highest of journalistic ethics….photojournalism is second to none in its importance, that to be a photojournalist carries with it the obligation of humility, honesty and a deep sense of loyalty. As a member of Kappa Alpha Mu, I subscribe to this pledge without reservation, and from this day forward will keep this oath to the best of my ability (p. 8).

Edom wrote to Roy Stryker in 1946, “we have something in this Photographic Fraternity.” Editorial writers had their professional fraternities for many years and this fraternity created the opportunity to “build a professional respect for pictorial journalism among students.” Edom also expressed to Stryker his concern with why there had never been a fraternity for photographers:

The fact that photographers hadn’t had a fraternity of their own long before this is indicative that photography too long has been considered incidental…. The sooner it is recognized for its true worth the better it will be for all of us. While it is deplorable that photography, even among Universities and colleges, has been considered incidental, we are only too glad that the first fraternity devoted to Pictorial Journalism first saw the light of day at the School of Journalism, University of Missouri. It is fitting and proper that the oldest, best-known journalism school again lead the way (correspondence to Stryker, January 8, 1946).

The letter from Edom to Stryker about KAM was just one from a body of correspondence created over thirty years. Edom had long been an admirer of the work of Stryker’s FSA photographers, finding in the work “his major inspiration.” Edom said that he “read and re-read everything I could find about them—and it made sense” (Morris, p. 96).
To Edom, the FSA photographs were not news or press photography but something new. Edom felt that “Stryker’s photographers made pictures that were significant,” and “that was the kind of photo-communication I wanted to teach” (Arnold 1971, p. 31). Edom was later to recall, “Not content with the snapshot type of photography then in vogue, we at Missouri contacted people like Roy Stryker of Farm Security Administration fame, to help us begin a more meaningful academic program” (Edom, 1983).

Stryker was brought to judge the 2nd 50-Print Exhibition during the 1945 Journalism Week. Soon after, Edom wrote to Stryker that the highlight of Journalism Week was “the talk we had at the station before your departure” and that Stryker’s “splendid cooperation and keen judgment added immensely to the success of the 36th Annual Journalism Week” (May 21, 1945). Stryker’s attendance at Journalism Week impacted Mott as well, for the following year, his foreword to the 50-Print Exhibition book stated:

One of the most effective methods of arousing public opinion available today is that of socially significant photography properly planned and edited….here is the highest challenge for the thoughtful and honest picture-journalist. The camera has a devastating effectiveness in portraying evils. It is the best crusader of our times. Think of any abuse—social, economic, political—and sound and honest pictures which will bring the evils to our eyes suggest themselves immediately….it is the honest and thoughtful interpreter who will be the great photographer of the future (Edom, Third Annual, 1946, p. 3).

Edom wanted to use not only Stryker’s work with the FSA in his teaching but also the Standard Oil work. Later in 1945, Edom requested that Stryker send copies of “The Lamp,” the photographic magazine documenting the Standard Oil Industry, to the School of Journalism so “it would be available to all of our students and would be of mutual benefit” (October 1, 1945).

In 1946, Edom prepared an article on documentary photography for the April issue of the P.S.A. Journal. The draft for the article included the following:
Mr. Stryker, now photographic director of Standard Oil of New Jersey, is not a photographer but an educator. He has always known what he wants in the way of pictures, however, and soon Stryker’s photographers had developed a brand of photography peculiarly their own. Their pictures, it seemed, embodied the painstaking technique of the photopurist….Somber, austere, shorn of any ornamentation or embellishment, FSA pictures, through accent, contrast, rhythm, composition, fairly shouted their story (“Documentary Photography,” c. 1946, pp. 6-7).

Also in 1946, Edom wrote Stryker of his promotion to assistant professor. Edom stated that, beyond his personal satisfaction with the promotion, it meant “recognition of the field of pictorial journalism” (May 18).

In 1947, Edom was chairman of the Photo Journalism Division of the Photographic Society of America. He persuaded Stryker to present his documentary work for Standard Oil at the annual P.S.A. convention and participate in a “round table discussion of problems as they now exist, and as they will be in the days to come” (June 9, 1947). In a July letter, Edom, addressing Stryker as “one of our greatest visual educators,” wrote that the P.S.A. was “placing more emphasis on photo journalism than ever before” (July 26, 1947).

After Stryker’s presentation at the P.S.A. convention that year:

Stryker took Edom on a walk around town. They window-shopped awhile: then Stryker led Edom into an Army & Navy store, and for nearly an hour they browsed, studying the merchandise, the clerks, and the customers. “It’s in places like this,” Stryker confided, that you learn about people, about their economy, and what makes a community tick” (Arnold, p. 40).

Although Arnold wrote, “From this walk came the idea for the Photojournalism Workshop,” there was some further correspondence between Stryker and Edom concerning their disenchantment with existing media photography and teaching. It was this correspondence that crystallized into the founding of the Missouri Workshops: “an educational enterprise without parallel” that used “an entire community as a classroom” (Arnold, p. 40).
In a March 16, 1948 letter, Stryker admitted to Edom that, as a judge for a Rochester news and documentary salon, that “some of the judges and that includes me have been passing some pretty bad photographs.” Stryker also was blunt concerning the contest at Missouri:

I was pretty unhappy over the bulk of the pictures we passed when I was in Missouri….Don’t you think it’s about time that we quit kidding ourselves and got a little more hardboiled?... I see no reason for going on with some of this silly nonsense perpetrated under the title of the “100 Best News Pictures”—documentary this and documentary that….you are at a focal point and…it is time you lent your name to some better products—you can count on me to go along.

Edom responded March 29, 1948, that perhaps more than in the days of Steichen and Stieglitz, there was needed another “photo secession movement.” Edom’s letter, presented here at length, contained a telling description of the issues faced by photojournalism educators. It is in this letter that Edom freely poured out to Stryker his frustrations with the conditions of press photography:

To begin with, what picture editors and contest judges call good news photography today is from a mold that is ten, fifteen or twenty years old…the quality is atrocious, yet it is called a “winning picture.” Why—in the language of the slam-bang newspaper man, it has “it.”….these fellows…have been trained in the school of impact—of sock’em in the face….There is little in news photography that isn’t seen at a glance. Two cars run together; a train leaps the track; a victim is lowered from a burning building. This, to most news cameramen, is news photography at its best….surely this is not the sum total of photo-journalism. What about the editorial picture, the picture series or sequence? What about the documentary? What about the pictorial? All of these things, it seems to me, has a part in photo-journalism, and must, therefore, be given consideration. Not nearly enough thinking is behind photo-journalism….a lot of editors and publishers…do not agree with us. They feel a picture, to be any good at all, must be a hair-raiser.

It has been said that this is an era of pictures....We are picture-minded to the extent the three-year-old is picture minded….Picture journalism…has not progressed for many years….editors and publishers are not picture minded…”
they do not know how to utilize the picture language….they are incapable of
training photographers to be photo-reporters. To the average news
photographer, camera work is just a job. He has so many assignments to do
and the quicker he can get the job over with the better….the picture
magazines, too, can be accused of stagnation. True, the formulas they have
evolved are paying off. But…they haven’t done a great deal to develop the
picture language in the past ten years.

It is a battle worth fighting. I am so glad you are on my side of the fence….I
am sure you know it, that I would give my right arm to help photo-journalism.
It is the thing I have lived for. If, therefore, I can ever make a contribution to
pictorial progress I shall be most grateful.

Here’s the question: Granted that you and I and a lot of others do not like the
mess in which we find photo-journalism today, just how do we go about
changing it? It looks to me as though a blow is needed—something that
would rock photographers and picture editors back on their heels. By giving
that blow, I could knock our Show into the middle of next week—could, in
fact, make it so disliked by the current crop of photographers that it would be
boycotted…I know with Roy Stryker on my side we could at least let ’em
know a fight was on….It would mean, though, that we, as Little David’s,
would be doing battle with Goliaths all along the publishing front….The
whole thing resolves itself into quite a problem. I want to help solve that
problem, and I know you do. It does require a lot of deep and straight
thinking, though. Just where, for instance, should we begin?

I recently made a survey of about 100 news photographers. Of that number
not more than half a dozen had gone to a college or university. Could that
finding be significant? If so, we might feel that once our news photographers
do get a college education, many of our present ills will be overcome….I do
feel that higher education will help immeasurably in driving home the fact that
there are other kinds of news pictures than those blood-and-thunder, killer-
dillers.

We say photo-journalism is a profession—that it is something which should
be looked up to; that it is doing a great job. How much more truth would
there be in these statements if we could be honest with ourselves? We can
help it be the dignified helpful language. How? Will it call for another
movement of secession, or what?….I have been a quandary for the past few
years on this same thing. A lot of us think we have an idea as to what photo-
journalism could be. A lot of us are equally sure that before we can reach the
photographic Utopia we must change the habits of a great many picture editors, etc. Just where is the place to begin? I think a good book filled with straight thinking and a lot of good pictures would act as a fuse to set off the corrective blast.

Edom’s good book as a “corrective blast” was published in 1951. Written with Stanley Kalish, *Picture Editing* served as well-organized instruction for all pictorial workers in newspapers and magazines and became widely used as a text.

By early 1949, Edom and Stryker set off another corrective blast and formalized plans for an informal workshop that was to become the Missouri Workshops. By December of 1948, Edom had written to Stryker asking for his help in setting up “an experimental course…The week’s training would be given here in Columbia” (December 18, 1948). Stryker responded with a request for “detailed information as you can regarding the plans for the week and the type of things you would want me to say…” (January 17, 1949).

Edom wrote Stryker back immediately, January 20, 1949, that the “week long seminar” would be the opportunity for all concerned to analyze “what has been and what is being done and then to put some of the ideas which evolve into execution.” Edom wrote that the seminar would not, “in any sense of the word, be a project for beginners. It will more or less be a post-graduate course in training and thinking.”

In a February 24, 1946 letter, Edom clarified his plans and described the workshop as a “think shop” to promote and encourage “alert photographic thinking.” The atmosphere and structure were to remain informal and experimental but based on “a working program.” This program involved coverage of the town of Columbia “from a picture story angle” just as Stryker would direct his “crew of photographers for Standard Oil, for *LIFE*, or for the Milwaukee Journal….to see how you prepare your script, to see the pictures shot, discarded, and selected and then the final layout will, I believe, be a valuable experience.” Concerning just what picture story should
be told about Columbia, Edom wrote Stryker, “I am sure you can select the theme with great wisdom.”

Rus Arnold, invited as staff for the first workshop, wrote to Cliff that his workshop idea would be “doing a great deal to lift photography out of the glamour-amateur (or: you too can do it and it’s such fun) level” (March 1, 1949). Edom’s letter to serve on the staff to John Morris stated, “we have an opportunity to do something pretty big with this project,” and that it involved photographers “selected by invitation from the best newspapers and magazines in the country” (March 14, 1949).

A letter of invitation from H. R. Long, Extension Director of the University of Missouri asked participants to “spare a week” from their lives to “devote to the thinking part of photo-journalism,” and stated that the purpose of the workshop was:

Not for money, nor for fame, but because we think the time is right for a more fruitful blending of brains and workmanship, five great photographic leaders…have agreed…to work with Professor Clifton C. Edom on this breathtaking adventure….All sessions of this Workshop are to be strictly informal. Participating photographers will live together and work together…The whole city of Columbia, Boone County, and Central Missouri, as well, will be the laboratory. With only enough formal organization to keep things rolling, the group will plan, research and shoot an elaborate picture story. The 15 dark rooms of the School of Journalism will be at your disposal. After the prints are made, there will be sessions devoted to picture selection and picture editing (March 23, 1949).

Edom’s original structure for the workshop was presented in his “Announcement of The First Annual Workshop,” sponsored by Kappa Alpha Mu and the Extension Division of the School of Journalism. The announcement introduced the staff and stated that the workshop’s purpose and procedure was to “stimulate creative photographic thinking.” The thinking required in the workshops would be in response to questions such as: “Assigned to do a picture story on your town, where would you begin? How would you carry out the research? Prepare working script?”
The workshop was to begin with the “giving out of research material prepared especially for the project and a discussion of Columbia past and present.” The next day the students would take a bus tour that would not be “a Chamber of Commerce type of thing in which only the ‘good side’ of town is shown—but a penetrating trip which, combined with the unbiased research material, will permit a careful weighing of the good against the bad….’both sides of the track’—will assume true perspective.”

According to Edom’s initial structure, participants were not to begin photographing until the fourth day, only after a thorough orientation to the town and “carefully weighing research material and knowledge obtained.” Workshop discussion were to be “fresh, specific….not be stereotyped formulas—but actual on-the-spot solutions of real problems.” Also noted was the privilege of “bull sessions” “which were to take place at the hotel after “school” was over for the day:

You will enjoy talking shop with fellow cameramen from every part of the country; will greatly appreciate the opportunity to confer, informally, with some of the greatest, most creative thinkers in the field of photojournalism… thirty dollars could never buy more in the way of entertainment, enjoyment, and education. (c. April 1949).


A brochure for the third Workshop in 1951 contained a description of the pictures produced from the first Workshop in Columbia. The pictures were stated to “accurately portray the town and its people” with “unusual perception, feeling for the inherent dignity of people and insight.” The picture stories on Columbia “re-
emphasizes the humanness of the human race… The Workshop has been of service to present such a story in permanent form” (“The Third,” 1951).

Edom was so convinced of the superiority of the Workshop that he complained to Stryker of a Workshop story mishandled in *Life* Magazine:

They have always approached the thing from the wrong angle. If they considered the picture story as it is finally laid out by us, they would have something worthwhile. Whenever they look for gimmicks and oddities, however, they always miss the boat. The Photo Workshop, as you know, is an exciting and mature thing. It is worthy of the best in photojournalism today, and the standards of *Life* Magazine would not be jeopardized if they were to take our story as we complete it (March 13, 1953).

The April, 1956, issue of *U.S. Camera* featured an article on the Workshops written by Russell Lee. Lee, a former F. S. A. photographer, was instructor for a total of fifteen workshops, from 1950 to 1977 (Edom, 1993). Lee described photojournalism as “a difficult subject to teach for essentially it requires teaching the student to ‘see’ pictures to tell a story.” This seeing was “far more challenging than taking pictures as a matter of photo technique learned by almost anyone” (Lee, 1956, p. 1).

Lee queried, “how do you teach a person to see pictures in a subject in such a manner that with one photograph he can tell a complete story to satisfy a point…to see a story in terms of individual yet related pictures, which, as a whole, tell the full story and individually express a pertinent thought or part of the story?” Lee described the Missouri Workshop as a response to these problem and that, “It was reasoned that by having the students photograph a given subject within a geographically limited area, they could be made to see more clearly” (p. 1).

During the orientation, students were told that the photographs each took must be unposed, “honest and authentic and not based upon a preconceived idea.” They were informed that the workshop was designed to develop thinking in photojournalism. If their photographs had content and were “largely concerned with basic
intelligence and honest,” then “the pictures will have merit.” All work was to be “done individually to create self-confidence” and each student was to function “on a college level of self-discipline” (pp. 2-3).

By the time of Lee’s report, students were required to begin shooting on the second day and their work of the day critiqued each evening. During the critiques, “No punches are pulled, no coddling is extended in these critiques….Questions and answers consume a part of the meeting with the general discussion proving to be stimulating and enlightening to the entire group.” Students profited further from “the informal “bull sessions” which followed in the hotel rooms and restaurants (p. 3). By the end of the week, each of the students had learned about “seeing pictures in terms of story values or he finds that photo-journalism isn’t his forte” (p. 5).

Smith recalled the Workshop critiques with a shudder:

They were horrible, God-awful….They thought they had to toughen the photographers so they could deal with editors….it was a standard procedure, to tear the photographer down the first session, then build them back up. It was the Missouri Workshop boot camp….There were tears, anger….It was painful.

Smith thought her father “was uncomfortable with all the fierceness” and that his primary passion was to educate himself as well as his students. “He couldn’t go study with the experts but he wanted to,” so he found a way “to bring the experts to Missouri.” Smith stated that the Workshop effort was “a genius move” because of the accessibility and involvement of small town communities. Vi knew every community with the Missouri Press Association. The Edoms would gain sponsorship of the local newspaper and the Chamber of Commerce and “many times the churches would provide the dinner for the opening session.” At the end of the workshops, “the townspeople would come in to see the finished product. It gave people opportunity to meet the subjects of the stories that had developed over the last week.”

Edom incorporated the Workshop philosophy into his graduate and undergraduate teaching (Morris). Otha Spencer (2003), a student from 1948 through
1958, attended five Workshops and later became head of the photography program at East Texas State University, Commerce, Texas. Spencer recalled learning from Edom was “frustrating to students who expected craft-type instruction in camera use.” Edom and did not teach photography in terms of f/stops and shutter speeds but as psychology, sociology, and history. Posed pictures were not allowed and “woe” to the student who faked an award presentation. Flash was permitted only when natural light was impossible. Students planning a photo essay were sent on extensive research. Spencer stated that Edom “was never unkind” but students were often angry with him “just for a moment” because “he forced them to do their best. Anything else was not accepted.” “Truth was always required” and Edom insisted that photography was a powerful new means of visual communication, and pictorial journalism was the new standard for communication (n. p.).

After several years of the Workshop, Stryker wrote Edom that he had thinking back on the first year of the workshop and the “growth and success of your ‘baby.’” Stryker believed Edom “should look back with real satisfaction over the many Workshops which have come and gone….you have every right to be gratified in contemplating the folks who have profited from their days at the Workshops (April 3, 1956). Edom responded in August that the Workshops gave him “more downright satisfaction than anything I have done during my fourteen years at the University” (August 7, 1956).

Edom continued in this letter with the his own recollection that he, Stryker and “several other fine people” had financed the Workshops on their own with no help from the University until about the fifth year of operation. Edom understood that MU, as a land-grant University, was to serve the greatest possible number of people. Given that the Workshop only attracted at best 43 persons annually, supporting it did not “make sense to the management.” However, Edom knew that their venture had brought hundreds of dollars worth of publicity to the University of Missouri.” Most importantly, it had made a contribution to photojournalism. Edom
maintained, “the things they have learned, and the inspiration they have received at
the Work Shops, have been incalculable.”

Given the success of the Workshops and his apparent frustration with
academic limitations (Mott had retired as Dean in 1951), Edom launched into a
description of his next dream:

What this nation needs in an Institute for Photo Journalism….underwritten by
Ford Foundation or something….Let it operate at at college or university—but
as a separate department—accountable to no one but its administrators….taffers, on a short-time basis would be you, Russ [Lee], Art Rothstein,
Vachon, John Morris, Siegel….We could set up a curriculum slanted toward
the serious photojournalist…..

People try to say “this is a graphic—a visual—a picture age.” It simply isn’t
true….the top educators have not yet learned the value of pictures, nor have
the big editors and publishers. If it isn’t a wreck, fire or cheese-cake picture,
most newspaper men, even today, can’t appreciate it. Photojournalism has
matured some in the past fifteen years, but it certainly has plenty of room to
grow.

Regardless of Edom’s frustrations with what he, Stryker, and others perceived
as the media’s enduring pictorial immaturity, Cliff and Vi’s contributions remain. In
addition to their news photography education through the program at the University
of Missouri, the founding of KAM fraternity, the Pictures of the Year Context and the
Missouri Workshops, Edom was also credited with coining the word
“photojournalism.”

In a 1963 letter to Joe Costa, Executive Editor of the NPPA, Cliff explained
how the word and its association with him came about:

Photo Journalist and/or Photo Journalism (as two words or hyphenated), did
appear in books and articles before my time. They were not widely used…I
felt the need for a common denominator—a word or term which would be
descriptive and dignified….”photo-journalism” was the word (or words) I
sought. I consulted with another man greatly concerned with the problem:
Frank Luther Mott. This great scholar (now Dean Emeritus) agreed with me
that “photo-journalism” and “photo-journalist” were not only descriptive but
proper. Moreover, said Dr. Mott, “we can coin a single word—Photojournalism—if we choose to do so. This we did.

A photojournalist is a journalist in every sense of the word. The “photo” prefix is...to qualify the word journalist—to tell the world that this man tells his stories with pictures—that pictures are his contribution to the overall report…. [others had] voiced the opinion that the word photojournalism is out-moded; that a new name is badly needed. Perhaps so….let us make sure our replacement is an improvement….that it carries the full and desired meaning. The fact that we are having this discussion is proof that our profession still has its growing pains. Let us hope it continues to grow and to mature (January 15, 1963).

Also in 1963, Edom voiced his frustrations further in article in National Press Photographer magazine titled, “What’s Wrong with Photojournalism Education?

Edom lamented that, although Robert Taft in 1936 had deemed photography as “‘the greatest boon ever conferred on common man in recent years,’” he was amazed that, after more than a century of “serving mankind, academically-speaking photography is still something of a stepchild.”

Edom related that Dean Earl English of the University of Missouri School of Journalism had been challenged by “the president of a great Midwestern university” with, “‘You mean you actually give college credit for courses in photography? It’s absurd,’ said the university president. “Photography is mechanical. I haven’t had a lesson in my life and yet I take good clear pictures.”

Edom stated that the true university educator constantly fought against teaching at the vocational level and against being “blind to the cultural training which should be the bulwark, the very foundation of every career in photojournalism.”

Edom reported a master’s degree student’s 1962 survey that included the following findings:

1. A lackadaisical attitude exists toward photojournalism by many journalism educators.
2. Too many teachers of technical photography are being hired to teach photojournalism.
3. One of the greatest problems…is the lack of integration of photojournalism into the word-bound, news-editorial sequences.
4. Journalism educators who have knowledge of photojournalism are still struggling to establish simple photo thinking in the programs with which they are associated.
5. Journalism schools are not even providing the training which should have been provided in the early 1940’s, following the establishment of the picture magazines (Edom 1963, p. 6).

The study also stated that, although “educators are slowly arriving at a basic understanding of photojournalism and its proper place in journalism education,” training was yet neglected and the number of qualified instructors was small. Remediation of this situation was attempted through “a large number of professionals accepting part-time teaching positions…” (p. 6).

Although Edom welcomed pros into the field, as a teacher he doubted that “anyone could instigate and carry out a significant teaching program on a part-time basis.” Edom believed it was ironic that, “during a time when photojournalism is so important to us all…the leading journalism schools in their annual convention do not regularly give a spot on their program to photojournalism education.” He also observed that few schools were accredited with a photojournalism sequence (p. 97).

Edom persisted in his belief, however, that the day would come when photography would be “an integral part of every journalism department or school” and educators who “mouthed the contention that ‘photography is the language universal,’” would “one day believe what they preach” (p. 97).

In a 1964 article in National Press Photographer, Edom found “most disheartening” that out of the 14,624 journalism majors in the nation’s accredited Schools and Departments of Journalism, 31 persons “had elected to make photojournalism their life’s work.” Edom assumed that more than 31 persons entered into the field, but wondered, “where did they come from? Were they self-taught? Did they have on-the-job training? Did they come from amateur ranks, or what?”
Teachers needed to consider these question as well as to ponder the question, “Where are we going—what about the future of photojournalism?” (p. 22).

While Edom was making known the dismal state of photojournalism education, a full-time Texas journalism professor well-acquainted with the ideals of Edom had worked part-time for many years to raise his own photography step-child. And while Edom and Costa were discussing whether to keep or discard the term photojournalism, the Texas professor had to work fifteen years just to be able to use the word photojournalism as a course title.

**News Photography Education, University of Texas, 1946-1967**

We have noted that that most students enter journalism schools without any sense of picture consciousness and a great many of them leave the same way….the job of the teacher must begin one step further removed from the wished of editors—with the instilling of pictorial methods…for the journalist ….It is important that the whole subject be blended into journalism in the same manner as writing, editing, typography…(Rosenthal, 1955, p. 51).

Olin Hinkle recalled that he came to the faculty of the Department of Journalism in July 1946 “to relieve Granville Price in teaching editing” (University of Texas News, 1972) and that he “tried to recreate the attitudes and spirit of the professional reporter,” (“Prof. Hinkle,” 1972). Hinkle brought to the program extensive newspaper experience and was respected as a “generalist” (Singer, personal communication, October 26, 1999). His nearly thirty years of teaching included classes in editing, feature writing, graphic arts and print or visual reporting. Approximately 4,000 students passed through his classes and included Bill Moyers, television journalist and former press secretary for President Lyndon Johnson, author Willie Morris and “many other journalists of the highest quality” (“Prof. Hinkle”).

Hinkle passed on to his students his “love for the printed word” that started when he was fourteen years old and sold the *Lone Scout* magazine door-to-door in Canyon, Texas. The *Lone Scout* was a magazine founded by the organizer of the Boy Scouts for boys in rural areas. Hinkle bought a typewriter in installment payments and
began writing for *Lone Scout*. While in his early teens he began publishing articles in other national boys magazines and by the time he went to West Texas State University, Hinkle had more than 100 bylines (University of Texas news, 1972). Hinkle had an “early love of photography” as well and had been fascinated as a young boy watching a traveling photographer. This interest led him to found the Panhandle Photographic Salon (Prof. Hinkle).

During his high school and college years at West Texas State University in Canyon, he worked as a printer’s devil, printer, engraver and photographer. In his senior year of college he was editor of *The Prairie*, the campus newspaper. He received his B.A. in English and History in 1925, and did postgraduate work and earned a permanent teaching certificate while at West Texas State, where he had held the Board of Regents Scholarship (Severin, Gibson, and Scott, 1987). He had intended to teach country school, but the editor of the *Canyon News* advised him to continue his journalism training and study at the University of Missouri (“Hinkle’s,” 1950). Professor Hinkle then went on to earn a Bachelor of Journalism degree from the University of Missouri in 1926 (Severin et al.).

Hinkle then worked as a reporter for the Blackwell, Oklahoma, *Tribune* and *News* in 1926 and for the *Sweetwater Reporter* in 1927. That same year he helped establish the *Pampa Daily News* for the Nunn-Warren newspaper chain, the largest country weekly chain in the Southwest, and was its first and only editor, 1927-1935 (University of Texas News, 1972). During this time, Hinkle wrote “vigorous editorials” which “angered a Pampa faction so much it threatened to run him out of town or lynch him.” However, by 1932, his editorials had proven their point and “appreciative townspeople named him the year’s ‘Most Useful Citizen’ (“Hinkle’s,” 1950). Also during this time Hinkle served as President of the Panhandle Press Association and was “widely known among West Texas newspaper men” (“Journalism to Add,” 1946).
After the Pampa newspaper was sold, the Nunn-Warren corporation purchased the Lexington, Kentucky, *Herald*, and Hinkle became its Managing Editor, 1936-37. This position came to an abrupt halt and Hinkle recalled, “The most traumatic thing in my life was being managing editor one day and having the paper sold out from under me the next day,” (University of Texas News, 1972)

Hinkle then worked briefly for the Associated Press in Louisville, Kentucky, before returning to West Texas State College in Canyon in 1937 as Associate Professor in the Department of Journalism and Director of Journalism and Manager of the Division of Visual Aids. Hinkle then earned an M.A. in Journalism in 1941 from the University of Missouri. He returned for a short time to West Texas State College and then enlisted in the U.S. Army Air Corps. He served four years as a Public Relations Officer, attaining the rank of Captain. After the war he returned to West Texas State College for one year before coming to Austin in June 1946 to become the fourth faculty member of the Journalism Department (Severin et al).

Hinkle’s photography background included training at the University of Missouri, and a diploma from The Aurora School of Photo Engraving (“Hinkle Sports,” 1958). Hinkle most likely could have studied photography during his undergraduate work at MU. He therefore would have participated in the developing area of news photography reported by Williams (1929). The Aurora School of Photo Engraving was not established until 1930, and Cliff Edom was director of education and photography instructor there from 1935 until 1943. Because Hinkle was very busy during the 1930’s as either managing editor in Pampa or Kentucky and then as professor at West Texas State, it is feasible to assume that while Hinkle was in Missouri again earning his M.A. in 1941, he may have attended Tasope during this time and studied with Cliff Edom.

According to course catalogues, from his arrival in 1946 through 1949-1950, Hinkle variously News Gathering and Reporting, News Editing, Newspaper Illustration, Feature Story Writing, the Graphic Arts in Journalism, and the Small City
Newspaper (University of Texas Publications, 1946-1949). When Hinkle arrived at the University of Texas in 1946, he not only assisted Granville Price in teaching the beginning News Gathering and Reporting and News Editing classes, he also taught J325, Newspaper Illustrations, which carried the same course description as when begun by Price in 1937 and was not a photographic practice class. Because there were no darkroom facilities in the Journalism Building, beginning photography, Physics 313, was still cross-listed in Journalism and taught in the Physics department by Professor John M. Kuehne (University of Texas Publication, 1946-47).

Hinkle also inaugurated J336, graphic arts in journalism and J362, the small-city newspaper (University of Texas Publication, 1946-1947). In just four years, Hinkle was to develop his curriculum for community newspaper into a sequence accredited by the American Council on Education for Journalism. As a result of this sequence, hundreds of graduates were placed in positions on Texas newspapers in small cities and towns. Hinkle also established a Grass Roots Press club for students which organized trips to small papers, arranged for lectures by newspaper men, and stressed “the advantages of life and work in the smaller communities” (University of Texas News, 1950).

Also within two years of his arrival, Hinkle was designated a regional chairman for the National Press Photographers Association and helped sponsor student affiliation with the organization. If the student’s photographs were published, the student was “eligible to take the NPPA pledge and receive a plaque with the student’s name and the name of the school imprinted on it.” Affiliates also received the monthly National Press Photographer, NPPA’s official publication (“O. E. Hinkle,” c. 1947).

1948 brought events that furthered the advancement of photography in the Department of Journalism. Early in 1948, the Department of Journalism evidenced recognition of the photographer as journalist by having Margaret Bourke-White on the program for the Southwestern Journalism Congress. She was described,
significantly, as “one of the foremost women photographer-reporters in America.” Bourke-White was one of the original four staff members of *Life* magazine and her work appeared on the cover of the first issue in 1936. Recently returned from India, she was the last American correspondent to interview Mohandas Gandhi and presented an address on “A Reporter’s Experiences in India” (University of Texas News, February 25, 1948).

Bourke-White was also described as a “writer and photographer” and her participation in the Congress included an exhibit of her work from India containing “such subjects as political leaders, castes, racial groups, famine, and everyday life” (“School Paper,” 1948). The exhibit, displayed in the Texas Union, consisted of 29 photographs titled “People of India.” The pictures were described as “original prints made for *Life* Magazine” and were large, “18-24 inches in size…mounted on steel plates” (“Journalism Meet,” 1948). This manner of exhibition—a formal presentation of large prints—displayed a growing respect for the press image beyond that of illustration for text.

Also important was the appearance of Dr. Frank Luther Mott as the principal speaker at the Congress. Mott, the recipient of the Pulitzer Prize in American History, 1939, for his three-volume work, *A History of American Magazines*, was noted for his “many contributions to the literature of journalism” (“Missouri Dean,” 1948). Mott, along with Hinkle’s former employer, David Warren, were to aid in the provision of a new building that enabled photojournalism to be taught for the first time as an actual practice course.

In 1946, Paul Thompson, Director of the Department of Journalism, began developing a projected five-year plan for the journalism program, “to Study the Needs of the Department of Journalism,” which he submitted to the Board of Regents in April 28, 1948. University President Painter appointed a “high level special committee to study the needs and potential of the Department” (University of Texas News, June 18, 1948). A major request by the journalism faculty was for a new
building. Since 1914 Journalism had been housed in the oldest building on campus until that building was torn down and the move made into the next oldest (Reddick, 1977, p. 8).

The report stated the committee appointed for the study had talked with Dr. Frank Luther Mott, “an outstanding authority in the field of journalism education. Dr. Mott was very gracious in giving a considerable amount of his time and thought to the study at hand…” (University of Texas News, June 1948, p. 4).

The report also acknowledged the influence of David M. Warren, Hinkle’s former employer and then a member of the Board of Regents for the University. A letter from President Painter to the committee stated that he had presented an earlier, informal report to Warren, whom Painter described as “a newspaper publisher and greatly interested in the up-building of the Journalism Department.” Warren then moved that an administrative committee present within two months a full report covering the needs of the Department of Journalism.” Warren suggested giving “high priority to construction of new building” (p. 5). The committee reported that of primary consideration, as suggested by Warren, were laboratory facilities for news photography, pictorial layouts, and graphic arts, for “practice work in the important field of news photography and pictorial layouts.” The committee recommended, “these two laboratories be established as soon as practicable” (pp. 12, 14).

Approval for the improvement program was granted in June 1948 and in 1950 the Board of Regents appropriated $5,000 for photography equipment. When the Journalism Building opened in October 1952, “one of the outstanding features of the new building was the photography laboratory space in the basement (Mayer 1965, p. 49). An October 1952 article, “Rejuvenated Journalism,” stated building “boasts of the latest in facilities for teaching…photography.” These facilities consisted of three darkrooms, “one for the school’s photography instruction and one each for The Daily Texan, student newspaper and the Cactus, student yearbook.”
With the retirement of John Kuehne in 1951 and as a result of new facilities, Hinkle was able to immediately expand J325, Newspaper Illustrations, to a practice course. The change in the nature of the course made the news and a September 20, 1952 press release officially announced “a course in news photography,” taught by “Professor Olin E. Hinkle, who has had many years of experience in that field.” The course would be taught in the “University’s new $635,000 Journalism Building. Three darkrooms there are equipped with stainless steel sinks, temperature control and air conditioning. Previously, basic photography at the University was taught in the Physics Department” (University of Texas News).

The 1952-1953 course catalogue for the first time included, although as a last word, the term “photojournalism.” The course description read:

Not open to students who have credit for Physics 313. Survey of the field of illustrations as related to newspapers and other periodicals; instruction in newspaper photography, preparation of pictures for engraver and printer, procedures used by picture editors and specialized practices which are standard in photojournalism (p. 127).

Although it was an accomplishment that Hinkle established for the first time a practice course in news photography within the School of Journalism, it is important to note here that this development condensed two previous classes into one. Whereas the student had taken beginning photography with Professor Kuehne and then learned further use of imagery in the Newspaper Illustrations class, now Hinkle endeavored to incorporate basic technical instruction, “survey of the field of illustrations as related to newspapers and other periodicals…preparation of pictures for engraver and printer, procedures used by picture editors, and specialized practices…standard in photojournalism” all in one course.

Picture editing had received attention in the UT journalism program since Granville Price taught it as part of the Newspaper Illustrations class he inaugurated in 1937. By 1951, there was a limited literature available concerning pictorial journalism and a handwritten note found in Granville Price’s 1951-1952 News
Editing grade book seems to indicate that Price and Hinkle were using certain books in that class. Hinkle was listed as teacher with Price for sections of this class and the note contained a list of books by author: “Mich & Eberman,” which was *Technique of the Picture Story* (1945); “Vitray,” which was *Pictorial Journalism* (1939); and “Kalish & Edom,” which was *Picture Editing* (1951). Thus Hinkle and Price may have been acquainting their editing students with pictorial journalism using these texts.

Hinkle brought more attention to picture editing and the importance of news pictures in the journalism department when he arranged, in the fall of 1953, the first seminar sponsored by the School of Journalism and the Texas Daily Newspaper Association devoted solely to news picture editing (University of Texas News, September 9, 1953). The seminar consisted of a three-day clinic, October 5-7, and concerned the improvement of picture editing (University of Texas News, October 2, 1953). Hinkle also had arranged an exhibit of “prize-winning pictures from a contest held jointly by the Encyclopedia Britannica and National Press Photographers Association (University of Texas News, October 3, 1953, p. 2).

By 1956, Hinkle may have been thinking about the expansion of his photography instruction into the ability to teach beginning photography as its own class. William Rosenthal, a graduate student of the School of Journalism, earned his M.A. in Journalism and his 1956 thesis was *An Examination of the Problems of Teaching a Beginning Course in Photojournalism: With a Suggested Manual*. Rosenthal had come to the journalism program with an amateur photography background, earned his B.A. in Journalism in 1955, and worked as a laboratory instructor for Hinkle’s J325 class in Newspaper Illustrations from 1953 to 1955.

Rosenthal wrote that it was Hinkle’s “progressive and provocative thoughts and guidance” that taught him photojournalism and led him to write the thesis. He also stated that the thesis was in response to the need for a beginning photojournalism text. Rosenthal’s literature review of the history, practice and education of press
photography revealed that no instructional books were “adequate as texts in a basic course on photojournalism.” Though Rosenthal believed that the Kalish and Edom work came “close to the press-pictorial technique,” it did not “deal sufficiently with fundamental photographic processes” (p. 45).

Rosenthal maintained that there was no book “oriented to the requirements of future press photographers, magazine and picture editors, and journalists in general who will end up on publications handling pictures…”. Teachers had to devise their own methods of including necessary information in beginning courses that would “slant the course toward the communication media.” However, Rosenthal believed that most teachers were either not qualified or were “indifferent to the challenge.” If students did not get the material in their notes, there was “no text to which to refer for comprehensive coverage of the subject” (pp. 45-46).

Rosenthal also complained that the current structure for news photography instruction in the journalism program was not conducive to realistic learning by the students. He observed that the two hours of lab time per week allowed for J325, which included “a briefing session on the day’s lesson and an occasional demonstration,” before the students gathered their materials and attempted to complete their assignments, was “not enough time” (p. 54).

Rosenthal’s curriculum consisted of sixteen assignments that appear unavoidably typical to basic photography: camera functions using the Crown Graphic, darkroom procedures, portraiture, architecture, motion, copying, flash, and still life. Compared to the course description of the first news photography class in 1952 in which “instruction in news photography” was only a part of the course, this course was completely devoted to the taking of journalistic pictures.

Rosenthal’s course did not involve preparation of pictures for engravers and printers. Every assignment was designed to integrate technical information with its application to learning how to photograph journalistically and also included the
picture story (p. 75). Lab instructors in the manual were admonished to “impress the student with the idea of news “sense” that must accompany every picture” (p. 143).

Most importantly, Rosenthal’s work demonstrated a thorough indoctrination in the ideals currently motivating improvement in the industry and education for photographers. He believed that both reporter and photographer were more than trade mechanics and belonged “to the new profession of communicators.” The successful technique of communication depended upon the combination of picture and text, considered inseparable and of equal importance. Therefore, “all aspiring journalists should acquaint themselves with photojournalism” (p. iv).

Due to “new cultural implications for the picture as a medium of communication,” Rosenthal, with Hinkle’s backing, desired to design a new basic course in photojournalism. This course would address an “imbalance” in students’ learning of press photography skills and news values concurrently. These two were not to be learned as separate entities. The growing importance to the working press and to journalism educators of the union of photography and journalism posed problems to teachers—“those engaged in explaining its undefined meanings to students of journalism—the future press representatives in a great democracy” (p. 1).

Rosenthal maintained pictures should be thought of as “an integral part of all journalism,” and indeed, “integral with all of modern communication” (p. 16). His thesis responded to the question, “why should students of journalism regard photography as a skill separate and supplementary to reporting with the written word” (p. 2). His objective was to overcome the situation in which “reporters have not been educated to think in combined terms of photographer-writer-editor.” Until this situation could be remedied through an integrated education, “the picture magazines will have to train their own personnel, and… newspapers will have to do without photojournalists…or convince schools of journalism of the importance of picture-consciousness” (p. 60).
The objectives of Rosenthal’s course, beyond technical competency, included instilling “picture consciousness.” He advocated that “the true journalist” must know how to portray a story in pictures and words, and the photographer must be in “every sense an educated journalist, well-rounded in the means of news expression.” Not restricting his suggested curriculum to press photographers, Rosenthal thought “picture-worker” a more accurate description and addressed his material as well to writers, editors, layout designers and reporters (pp. 55-59).

Rosenthal was careful to acknowledge the influence of Roy Stryker and the FSA on the stimulation of “thought in the area of picture communication” and concluded, “the schools of journalism are not orienting their curriculum sufficiently to the end that some knowledge of pictures is integrated into professional education” (pp. 201-203).

Rosenthal’s thesis suggested a progressive manner of instruction in photojournalism for the time. It revealed information about Hinkle’s influence and the thinking concerning the values and purposes of photojournalism in the program. Of primary importance here is that Hinkle and Rosenthal were attempting, after an assessment of previous curriculum research and design, news photography publications, and the needs of beginning students, to create a new method of instruction in news photography at the University of Texas.

From 1911 until 1951, the only basic photography course was taught by Dr. John Kuehne in the School of Physics in a course that, though quite thorough, had one assignment by 1945 devoted to press photography and this merely involved working faster. In 1952 Hinkle had to combine basic instruction as a part of the Newspaper Illustrations course. The course that he and Rosenthal devised ideally would integrate mechanics and journalism--technique, news values and the most advanced concepts in pictorial communication. To be noted is that they attempted to infuse this philosophy of integrating beginning photography with journalistic thinking into an unprecedented text for beginning photojournalists.
However, the progressive vision of Hinkle and Rosenthal did not culminate in any immediate improvements nor did it earn them any administrative accolades. Paul J. Thompson, Director of the Department of Journalism, was due to retire in 1958. In a letter to Harry Hunt Ransom from Thompson, December 1, 1958, responding to Ransom’s request for Thompson’s recommendations for the future of the School of Journalism, Thompson wrote:

I visualize a School of Journalism and Communications on The University of Texas campus. It would offer instruction preparing young people for work in the following fields: Daily newspapers, weekly newspapers, magazines (including industrial publications), public relations, advertising, radio, and television. The type of instruction offered would benefit primarily those engaged in writing and editing materials for the mass communications agencies (p. 3).

Thompson stated several guiding principles he believed should characterize the practical course work of the School. The principles echoed the ideals advocated by Ackerman and MacDougall, discussed in the beginning of this chapter. Thompson’s principles included “sufficient professional and technical instruction,” a “broad, general education stressing the humanities and social science,” the “development of a sense of high professional responsibilities,” and the “stimulation of a desire to read widely, analyze carefully, and evaluate wisely—in other words, the desire to think” (p. 3)

In harmony with these principles and the goal of journalism professors to maintain a separation from any aspects of trade school, Thompson allowed for “some instruction in printing,” for printing was “a tool of the journalist.” He was adamant, however, that “journalism and printing are not synonymous.” He extended this assessment to embrace Hinkle’s area of accomplishment as “incidental”:

The study of typography and printing processes—the graphic arts area—is incidental in a journalistic program. Likewise, photography is a tool of the journalist. Many newspaper employers prefer reporters who can take pictures. Free-lance journalists find that they can save money and time by taking their own pictures. For journalism students who are interested in photography one
or two courses in photography are needed. But I do not believe it is necessary, or desirable, for a school of journalism to stress photography (p. 3).

However, after Thompson stepped down as director, he may have conceded this position over the next few years and lent some indirect support to Hinkle’s efforts. Beginning in January 1959, there was evidence of an advancing credence given to photography within the journalism program. From January 12-14 there was the second Texas Daily Newspaper Association seminar devoted to picture editing. The seminar included an exhibit in the Journalism Building of the 15th annual “News Pictures of the Year.” The exhibit, sponsored by the Encyclopedia Britannica, National Press Photographers Association and University of Missouri School of Journalism, was reported as quite significant—“It is estimated that two million persons will see the collection in 200 cities, on campuses and in museums” (University of Texas News, January 8, 1959).

Hinkle’s determination to increase the importance of photography in the journalism program also took form in requests for more lab facilities. A 1960 letter from Thompson to DeWitt Reddick, successor to Thompson as Director of the School of Journalism, projected “space needs” by the School by 1970:

Of course we’ll need more space for the teaching of News Photography. Olin thinks we need that space right now. It’s true that our teaching space for News Photography is a makeshift arrangement. Also we could visualize at least two courses in News Photography some time in the future. Why couldn’t the space between the west wall of the Journalism Building and the University’s property line on Whitis be excavated to provide darkrooms for News Photography? All of this could be underground and it could be covered by soil and grass (January 4, 1960).

Although Thompson’s suggestion for expansion of photography was rather funereal and clandestine in its ideation and he still could not bring himself to use the word photojournalism, he nevertheless was supporting growth from one to two courses. Hinkle apparently persisted, regardless of his former Director’s attitude toward photography, and after thirteen years, he was successful in getting the word
“photojournalism” elevated from inclusion as the last word in the course description for J325 to the official title (University of Texas Publication, 1959-1960, p. 135).

Hinkle must have also won, possibly with the help of Thompson’s advice to Reddick, his struggle for expanded photography facilities. A 1962 article in The Courier, a house organ of the School of Journalism, reported that Hinkle was “basking in the splendor of his expanded news photography teaching facilities.” And the facilities were not buried under soil and grass—“Practically the entire southwest corner of the Journalism Building basement has been converted into lab quarters for J325” (“Two,” p. 3).

A 1959 article by Hinkle reveals that he also embraced high ideals in journalism as a profession and believed these should be instilled in students. He quoted Walter Williams’ “daring concept” of belief in the “profession of journalism” as opposed to a trade and declared, “I knew him well, and I believe that he wished, with all his great heart and soul, that reporting the news to the public should be done in a truly professional spirit and with a fine sense of responsibility” (p. 24). Hinkle thought that in the past perhaps writing could be learned by doing but that contemporary times demanded more: “The old-time pro who thought journalism education began and ended in the city room has been succeeded by men who aspire to stay at least even with the erudition of the more literate readers.”

Hinkle advocated the integration of journalism with liberal arts education, and took it a step further when he declared that “journalism education is liberal arts education.” Journalism students’ work showed courses in history, English, science, government, mathematics, speech, sociology, economics, art, anthropology and “many other subjects to the extent of almost three-fourths of their time.” Hinkle believed that this was not “‘studying journalism,’ but rather is the stuff of which life is made.” Far from appearing an impractical education to the industry, Hinkle maintained “personnel men” made “persistent raids on journalism senior classes.” He
concluded that this kind of education for journalism was, “I believe, crucial in the perpetuation of the self-determination of the people of this republic” (p. 25).

Hinkle carried a concern for a similar integration of photojournalism with liberal arts education. Hinkle was present at a panel discussion on “Can Photojournalism Be Taught?” during the 1961 Short Course at Kent State University. The panel did not reach agreement on the topic but agreed that fundamentals of news judgment as well as technique could be taught. Apparently, Hinkle must have voiced his concern over a consequently limited understanding and curriculum, for the coverage of the discussion stated, “Panel members assured Prof. Hinkle of the University of Texas that some courses are most valuable and journalism schools must intensify rather than cut down their curriculum.” Hinkle was “urged to recommend an emphasis on a liberal arts education to back up the journalism subjects required of majors” (“Hosokawa,” 1961, p. 30).

Hinkle’s pursuit of greater attention to photojournalism within the journalism department found support during the 1964 AEJ Annual Convention held in Austin, August 26 - 30. Cliff Edom presided over a substantial session on photojournalism during which presentations were given, in addition to Edom, by Robert Gilka, Photography Director of National Geographic, James Fosdick, University of Wisconsin, and Arthur Witman, St Louis Post –Dispatch (“AEJ Convention”).

By 1965, the photography program in journalism was reported in the Texas Messenger. The article, “Reporting with a Camera,” began with the statement, “Photojournalism, rather than news photography, receives major emphasis at the School of Journalism of the University of Texas.” The conceptual transition from news photography to photojournalism or reporting with a camera was explained as going beyond the use of pictures in news presentation to include “the use of pictures in communication…in feature articles, advertising, public relations, magazine production and even on the editorial page” (n. p.).
The article described the course as taught with the addition of twin-lens and 35mm cameras to the Crown Graphic and consisting of forty students per semester. Lectures included not only technical information in chemistry and physics but “thinking through assignments…planning picture stories and picture pages.” Although journalism students working as reporters and writers were taking pictures on their assignments, the article stressed that up to that time, “the School of Journalism has not attempted to turn out professional news photographers.”

However, this was to be remedied with the addition of an advanced class, “stressing continued darkroom experience, news-type assignments, more work in picture editing and introduction to color photography” (“Reporting,” 1965, n. p.). Consequently, the 1965 catalogue presented, “Given for the first time, J325K. Photojournalism: Advanced.—Picture editing for newspapers and magazines; layout with pictures; picture stories; reporting with a camera. Prerequisite: J325.” Also, and quite significantly, this class, taught by Hinkle and William Hazard, consisted of two lectures and four laboratory hours a week per semester (University of Texas Publication, p. 26).

In the 1965 Journalism Accreditation Pre-Visit Report, the curriculum for Hinkle’s section of J624b, News Editing, began with the first week devoted to “Visual communication theory and practice. News values” (n.p.) The text listed was an advanced text for the time, the 1961 Rhode and McCall’s Press Photography: Reporting With a Camera. The course description for J325, Photojournalism stated that the first portion of the course dealt with history of photography, the basics of chemistry and optics, cameras, exposure, and development. The second dealt with “pictures as communication; thinking through assignments; the picture story…”. After eight typical assignments variously on chemistry, optics, sensitometry, cameras, etc., the ninth assignment was described as “Seeing pictures…. Interpretation.” The fourteenth week involved “Studies of current picture-reportage procedures. Panel of visiting professionals.”

Regardless of these apparent advances beyond bare technique and basic news photography, long sought and meaningful to photojournalism instructors and students, the American Council on Education for Journalism criticized the quality of the instruction in the journalism program in its 1966 pre-accreditation report and labeled it “pedestrian”:

> The structure of required courses and the actual offerings of the department do not tend to excite the students intellectually or to stimulate in them affection for ideas and learning. Recent trends in journalism and in politics, foreign policy, literature, social and moral values and the like are insufficiently stressed. The students are generally agreed—and the visiting team agrees with them—that they have a fine “trade school,” deficient in intellectual challenge….The visitors recommend that the most serious attention be given to increasing instructional vitality and imaginative and innovative courses….Research activities of the staff are not impressive. The need for sabbaticals and other forms of encouragement is obvious (“Journalism,” 1966, p. 3).

In response, the faculty of the Department of Journalism presented the results of their “Re-Study of Journalism Education Program 1965-1967.” Their findings as of May 1966 concerned a “re-alignment of curriculum” based on a “Shift of Focus.” This shift was in regard to two trends in undergraduate education. One was “the emergence of strong professional schools and departments of journalism in state colleges and universities, with primary emphasis on the professional competence of the graduating seniors.” The other trend involved a departure from professional
emphasis and becoming “a study about journalism as a social science.” The result of this trend was, “journalism enrollments in these universities have dropped.”

The report stated that the faculty faced the “most dynamic challenge” in providing a combination of the trends—“the development of professional competence and the critical evaluation of the role of the mass media in society.” Toward this goal the faculty proposed a “re-examination of approach to all courses to permit increased emphasis upon social aspects of the media” (p. 1).

To address the criticism of the accreditation visitors concerning the lack of faculty research, the report stated that present faculty members were “severely handicapped in the pursuit of scholarly achievement and research because of burdens” caused by required instructor responsibilities with Texas Student Publications, volumes of grading in core journalism courses and lab supervision. Under a heading of “Faculty Relief” was this description of Olin Hinkle:

Olin Hinkle teaches full-time; is a member of the TSP Board and treasurer for the Texas Student Publications; supervises a student assistant conducting photography labs; conducts one lab period a week for each of his editing classes, and supervises an assistant in charge of others; is inventory chairman for the Journalism Building. In spite of his busy schedule, he has made requests for research grants for summers and has been turned down (p. 3).

The report concluded, “It is apparent that little creative work or research can be expected of such heavily burdened teachers” and “At least eight requests for research grants made to University sources by journalism faculty members have been turned down in recent years” (pp. 3, 4).

With administrative assistance or not, Hinkle found time to further his research and organized a survey on “How to Teach Photojournalism” in 1967. The survey was directed to teachers of photojournalism in AEJ regarding the beginning course. In his report, Hinkle stated, “considerable variety in the meaning of the photojournalism courses was found in a survey made by Dr. Wayne Danielson while he was on leave from North Carolina and teaching at the University of Texas. Using
a computer, he obtained as printouts several lists keyed to single words or phrases.”
According to Danielson’s findings, photography appeared 69 times in course titles and photojournalism 32 times (p. 2).

Regarding findings in “Educational Objectives of Photojournalism,” Hinkle defined an objective as best measured “in terms of students’ development during and as a result of a course of study” and that the respondents confused methods and goals. He continued, “There is no objection…to the expression of hopes and dreams….our survey clearly revealed the frustrations (lack of time…of financial support…of competent help, etc.) which are offered to explain low performance by both students and teacher.”

Hinkle followed with reported objectives that included: to teach picture thinking; total journalism; seeing as a major part of photography; relate photojournalism to the creative arts; turn out story-tellers—with pictures; teach photography as communication; show students how to combine words and pictures meaningfully; establish the cultural values possible in photography; establish high standards for visual communication; turn out visual communicators of considerable sensitivity; teach visual communication to future editors; show students how to make significant visual statements through photography; develop in journalists an understanding of photography and what it can communicate—not to turn out career men (pp. 5-6).

Hinkle concluded his report with the challenge faced by photojournalism educators: how to introduce technological developments to students in a manner that achieved a “proper balance between technique and communication?” His closing remark acknowledged the influence of Edom: “We should acknowledge the leadership and inspiration provided by the workshops and contests, regional and national, in which no figure looms larger than that of our own Cliff Edom” (Hinkle 1967, p. 10).
By fall of 1967, J 325 students were required to produce a comprehensive notebook at the end of the semester that contained Hinkle’s notes on each assignment, corresponding picture examples, and their own reports of what they had learned. Jane Purcell’s notebook began with a list of Hinkle’s questions to the students. These included, “Are you visually perceptive?”, “Photography is a language. Do your pictures talk?”, “Since a photograph is a visual statement, what were you trying to say when you made the exposure?”, “Photography is seeing. What do you see in a person…an event…an object?”, “Do you merit the title photojournalist—a journalist who uses a camera instead of a typewriter?"

Purcell’s own notes stated, “It has been said that photography is seeing. The camera must be intelligently pointed…All pictures involve ideas….the word picture in a journalistic sense includes not only photographs, but drawings, charts, graphs, cartoons…”. Purcell concluded with her observations that there persisted opinions that editors had not yet “learned to use pictures with maximum effectiveness” and that “departmental editors think first in printed-word practices. Picture editors—still too few—often do not have enough authority.” She also observed that though news photographers may be technically skilled, yet in many cases they could be “devoid of an understanding of reportage with pictures.” Purcell noted as her references required for the course the major works in news photography and photojournalism to that time: Mich and Eberman’s Technique of the Picture Story (1945); Rothstein’s Photojournalism (1956), Kalish and Edom’s Picture Editing (1951), Vitray’s Pictorial Journalism (1945), and Whiting’s Photography is a Language.

Sidney Griffin Singer, Senior Lecturer in the School of Journalism for many years, was a student of Hinkle in the 1950’s. Singer remembered “Olin Hinkle actually started the first photography course in the journalism department” and that facilities were “very, very limited.” The emphasis in program then was on newspaper photography and that Hinkle was “a very wise man from the standpoint of the newspaper business. He was a Renaissance man….You name it, he’d done it all.”
Singer credited Hinkle as being “a very forward thinking man” and although Hinkle “grew up in the back shop and the front shop,” he had a “really good view of what was needed in education….with meager beginnings, you have to give him credit for getting this program started. He really pushed to get the program going.” Singer acknowledged that Hinkle had contributed to the “gradual progression of the importance of visual information as a part of journalism” (personal communication, October 26, 1999).

Mike Quinn, associate dean in the College of Communication, and also a 1950’s student of Hinkle’s, remembered that photography students “really had a big advantage over other people because of what Prof. Hinkle had set up.” Quinn recalled that Hinkle loved photography and impressed his students that, although *Life* magazine had more photographers, more equipment and more space, “we had all we needed to do the basics of photojournalism” (personal communication, November 4, 1999).

**Summary:**

Throughout the 1940’s, journalism teachers endeavored to improve their curricula to satisfy both industry and academy by advocating a broad liberal arts background with emphasis on the social sciences. They strove to infuse courses with an idealistic sense of social consciousness and responsibility and to lift their own status as social science scholars.

In the midst of this academic environment, photography instructors worked to gain acceptance of news photography and transfer beginning photography courses from physics, chemistry, and art departments to journalism programs. Photography teachers, as had press photographers many years prior, labored with no precedent. These instructors, self-taught, apprentice or trade school trained themselves, tried to take this non-academic training, create it anew and render it commensurate to a liberal arts journalism education. To do this, they endeavored to determine best
curricula by surveys that revealed, understandably, a great range in the quality of instruction and the background and education of the instructor.

Instructors such as Arpan at Medill were successful in the establishment of improved facilities and courses. However, basing beginning curriculum on professional practices to satisfy industry requirements resulted in the transference of the technical education of the cub photographer from newspaper darkroom to the journalism school. Advanced courses similarly devised resulted in the perpetuation of current standard press photography practices. However, to overcome administrative resistance to the inclusion of photography courses in journalism due to inferior mechanical and trade school aspects, photography instructors also searched out a means of infusing photography instruction with a social consciousness.

Cliff and Vi Edom, with the support of Frank Luther Mott, gained a platform at the University of Missouri from which they instituted crucial programs and progress in press photography education and practice. The advent of Kappa Alpha Mu served as a vehicle to promote Missouri’s photojournalistic values to other campuses. Through the 50-Print Contest and Exhibition, later the enduring Pictures of the Year contest, the Edoms brought to Missouri esteemed thinkers and practitioners in news and documentary photography to serve as respected participants of Journalism Week. The reputation of Mott and of judges such as Roy Styker, John Whiting, and Wilson Hicks elevated news photography to a new level of prestige both in the profession and the academy.

The Missouri Workshops integrated the social documentary and humanistic approach of Roy Stryker and the FSA photographers into a transformative educational institution. Dr. Vme Edom Smith recalled that the fundamental concept of the workshop was “the commitment to truth….to tell the story of someone’s life, to see the value of seeing them at work, with their family, in their community.” Smith said of her father, “He was seeking truthful information. He didn’t use the term giving a voice to the voiceless but that’s what this would mean.”
The Workshops merited the investment of an unusual range of many other intelligent minds including Kurt Safranski, picture editor of *MIP* and *BIZ* discussed in Chapter Five, Arthur Siegel, student of Lazlo Moholy-Nagy, founder of the New Bauhaus and Chicago Insitute of Design in 1941, and Henry Holmes Smith, also a student of Moholy-Nagy and founder of the photography program at Indiana University and of SPE, Society of Photography Education, in 1952 (Edom, 1993, p. 214).

Through these programs, Cliff and Vi engaged in a long struggle to transform newspaper photography from the flashed and sensational one-shot to photojournalism—a method of communication as powerful in its story telling ability and as infused with social responsibility as the best in journalism.

At the University of Texas, Olin E. Hinkle took the Illustrations course begun by Granville Price in 1933 and in 1952, with adequate facilities for the first time since the School’s founding in 1914, inaugurated the first course in news photography in the School of Journalism. Hinkle, as a member of the NPPA and with knowledge of Edom’s efforts and philosophy, labored many years in an administrative environment, not atypical, that apparently ranged from benign neglect to resistance to the acceptance and promotion of news photography.

Of note here, Truman Pouncey, 1935 student of Hinkle’s fellow editing instructor Granville Price, established a three-course curriculum at the University of Oklahoma by 1946, and Cliff Edom had three courses at Missouri by 1946 (Reber, 1946). It would take Hinkle from 1946 until 1959 to have one course titled “Photojournalism,” and until 1965 to get two courses, considered “major emphasis” on photojournalism, at Texas.

In the light of the fact that Hinkle did not have the support of such as Frank Mott, that he carried the burden of other courses and responsibilities, and was never able to devote his energies full time to photojournalism instruction, as were both Pouncey and Edom, perhaps his accomplishments were not unremarkable.

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Edom and Hinkle broadly shared a University of Missouri School of Journalism background. Hinkle graduated from the University of Missouri School of Journalism in 1926 and thereafter listed Walter Williams, founder of the School of Journalism, and Frank Martin, successor as Dean to Williams, as major influences in his life (Severin et al.). Edom also recalled that, though he never met Williams, he found that his “thinking harmonized with this great man’s philosophy of combining work with classroom study” (Edom, 1993, p. 201).

There also was the possibility Hinkle, during his master’s degree study at Missouri in 1941, could have earned his diploma from Tasope during a summer workshop when Edom taught there. In any event, Edom and Hinkle shared the work at Tasope in their backgrounds and both taught engraving in addition to photography courses. Both men, largely self-taught in photography, worked to envision and create an education for photojournalists that had not been available to them.

In one of their later correspondences (c. 1967, n. d.), Roy Stryker wrote to Edom again that he could take deep satisfaction in the “number of persons who have been inspired” by his teaching. Stryker then informed Edom of a comment in the May 28 Saturday Review, page 35, regarding “a new book by the Gernsheims—A Concise History of Photography (paper back at $3.95).” Stryker told Edom that there was also a comment “re the purchase by University of Texas of the Gernsheim’s historical collection of photos. I wonder what goes on there at the University of Texas?”

If Stryker learned what went on concerning the Gernsheim Collection at the University of Texas, he would have discovered that the photojournalism instructor, J. B. Colson, appointed in 1968, was laboring in his own fashion and with as much passion as had Stryker and Edom, to advance the nature of photojournalism education. One of Colson’s most important methods of doing so involved the innovative incorporation of the history of photography based on the Gernsheim collection, into his curriculum.
Edom, however, did know that Colson was by 1970 known as one of the “leaders in the field” (Hurley, 1971, p. 185). Angus McDougall, Edom’s replacement at the University of Missouri, was compiling material for a section of his and Gerald Hurley’s book, *Visual Impact in Print* (Hurley, 1971), on a “Basic Library for the Photojournalist.” On the advise of Edom (Hurley), McDougall wrote Colson, December 26, 1970, instructed him to include a biographical statement with his bibliography recommendations and stated, “don’t be modest about your background.”

Colson responded to McDougall (c. January, 1971) his background included both still photography and filmmaking. Although he had done more with a movie camera than with a still camera, he was teaching still photography “because I love stills, and teaching stills” and he planned “to concentrate on still for the next few years.” Colson stated that he thought “a whole movement in communication was lost, or delayed, or repressed in part because many talents that would have been in word and picture with stills, just went into movies.” Colson added that he wanted “to see much more experimentation with multiple picture word combinations.” He described the emphasis at the University of Texas to be on “photography as communication,” that courses included history and aesthetics and thus efforts were “broader than the traditional concepts of photojournalism.”

Colson’s bibliography was published in Hurley and McDougall’s book and he was described as seeing “great potential in the communication power of the printed page” (pp. 189-190). Nevertheless, Colson’s idea of photography as communication beyond “the traditional concepts of photojournalism” and his chosen methods of imparting his vision of “great potential” did not meet with unqualified acceptance in his department. Colson, like Edom at Missouri, had arrived at Texas appearing as not quite suited for his task. However, whereas Edom’s early struggle involved not having enough college education, J. B. Colson’s struggle would involve having too much.
CHAPTER VIII: RAISING PHOTOJOURNALISM TO VISUAL COMMUNICATION, UNIVERSITY OF TEXAS, 1968 – 1990’s

What would separate this program from other photojournalism programs? For those emphasizing photographic skills: an emphasis on the insights of the social sciences—anthropology, sociology, psychology—applied to photography of people and society. An established base of information applied to documentary photography. For those emphasizing history and criticism, the unique resources of HRC, instruction by a faculty strong in this area (Colson, “Photojournalism Program,” 1978).

By the time J. B. Colson was appointed to the University of Texas journalism faculty in 1968, the School of Journalism, formerly within the College of Arts and Sciences, had become a department in a School of Communication. This change represented a shift from a traditional and regional emphasis to a broader mission for journalism education.

DeWitt Reddick, as Director of the School of Journalism, first expressed a larger vision for journalism education in 1958 in a letter to Alton J. Burdine, Dean of the College of Arts and Sciences. Reddick informed Burdine of a growing concern regarding the creation of a School or College of Communication. The creation of a school or college of communication separate from the College of Arts and Sciences was to help address what Reddick described as the “two opposing pressures” experienced by teachers in areas of professional education. These pressures were, on the one hand, to provide a “sound and relevant liberal arts education” and the other was to provide “a greater degree of instruction in the specialization to which the student turns” (Todaro & Villarreal, 1992, pp. 34-37).

Reddick recommended that education in the communication fields resist reduction of liberal arts requirements and, in professional courses, emphasis be based more on principles rather than techniques. He believed the professional course, instead of being apart from the liberal arts experience of the student, should “impinge
heavily upon that experience, bringing the pools of knowledge into which the student has dipped into focus around a professional or personal objective.” Reddick warned that professional work required of the student should retain “sound educational value” and he bluntly criticized the School of Missouri, where, he felt, the educational process was “made subordinate to the production of a daily newspaper” (pp. 37-38).

According to a later report by Reddick (1977), other reasons for establishing a School of Communications separate from the College of Arts and Sciences were in response to the frustrations, mentioned by Curtis MacDougall twenty years earlier, of the inability of a professional department to be afforded sufficient recognition for its work equal to that of other Liberal Arts departments. During the 1960’s the School of Journalism faculty found that “Arts and Sciences faculties…but did not know how to evaluate professional achievements” (p. 10).

Among tradition liberal arts professors, Reddick observed, “we detected the doubt that new disciplines such as speech and journalism were really proper subjects for advanced and graduate study.” Therefore, the journalism faculty “felt our professional obligations caused us to be somewhat out of place in a liberal arts college.” Reddick also believed that the university could only fulfill its obligation to provide leadership for society through an interdisciplinary approach (pp. 11-13).

After a “difficult and tedious” process, the College of Communication “emerged from a variety of disciplines” (Todaro & Villarreal, 1992, p. iii) and began to function in the fall of 1965.

Reddick chaired a committee that conducted an evaluative survey of education for journalism in Texas colleges and universities and submitted it to the coordinating board of the Texas College and University System in January 1968. The committee reported that the core requirements in liberal arts had “crystallized into traditional basic courses which bear little relationship to the realities of life and which are more technical and memory-oriented than are courses in professional fields.” There was reported to be a growing movement among educators to “provide a greater sense of
purpose to the accumulation of liberal arts courses.” This movement had led to a “breaking away from traditional liberal arts core courses” to provide the student a “greater exposure to the creative arts…and the evolving interdisciplinary courses” (Reddick, 1968, p. 5).

The survey’s projections for the future considered less emphasis on specialized courses and an increased emphasis on media functions that would include courses in mass communication and communication theory. The survey also reported an increase in courses which concern the role of the mass media in various functions of society, such as “The Press and Society,” “Reporting of Social Change,” and “The Cultural Impact of the Mass Media.” Courses such as these intended to “blend the practical approach…with the scholarly analysis of the social scientist” (pp. 6-7).

When Colson came to this environment of a conceptual and applied transition for journalism education, he inaugurated changes in photojournalism education that were in keeping with the larger mission envisioned for the journalism program. His actualization of this mission, however, took unexpected forms and, in some instances, brought him into conflict. In fact, Colson may serve as the photojournalism embodiment of Reddick’s two opposing pressures: on the one hand, he was expected to expand and elevate photography instruction in the journalism department beyond what had been realized with Hinkle—to integrate photojournalism with the social science objectives and functionality required of other journalism courses—and on the other, to effectively train students how to get jobs as traditional newspaper photojournalists.

Colson recalled that one of his primary purposes was to bring the social sciences and photography together, to somehow bridge the gap wherein “social scientists were usually working for each other and the photographers were just trying to make a living getting pictures.” He infused his courses with a profound social documentary sensibility, believing that “We can never learn enough about people’s lives and what’s important to them. That’s what I try to teach in documentary—real
documentary photography brings these together” (Colson, personal communication, October 3, 1999).

Colson’s development and leadership of the photography program in the School of Journalism at UT took place over more than thirty years. It is beyond the scope of this work to attempt a comprehensive chronology of his and other photojournalism instructors’ work or a sufficient grasp of the influence of their work on thousands of students. The chapter covers Colson’s development of the accredited photojournalism sequence, 1968 to 1978, his further curriculum development, the appointment of Dennis Darling to the faculty in 1981, and the efforts of Colson and Darling to confront the issues the program faced during the 1990’s.

**Background of James B. Colson**

In 1950-1954 I was in school studying photography. What was I studying? I’m in a college of painting and allied arts getting a B.F.A....Who were our guest lecturers? Wilson Hicks and Eugene Smith… other *Life* magazine photographers. Why is that? Are they coming to an art school because they are closer to art than journalism? It’s the most important—the cross-fertilization from other academic fields (Colson, personal communication, August 22, 2007).

Colson traced his serious interest in photography back to high school and a determination to get “a well-exposed roll of film and a good print.” This determination led to the hope that a college education in the subject might help.” He attended Ohio University in Athens, Ohio, where he spent the “first happy and rewarding years of my life.” Although photography was taught in the fine arts program at Ohio in the School of Painting and Allied Arts, the program “was a major center for the study of commercial photography and photojournalism at a time when there were few solid university programs in those subjects anywhere” (Colson, “J388,” 1998, p. 1).

Colson regarded working on the Athena, “the best year book in the United States in terms of design and photography” as one of his outstanding experiences. He
began as a first year darkroom helper, making prints, and worked his way up through the staff. Colson recalled that a great advantage of working on the Athena was having access to the darkrooms that were open 24 hours a day. It was a time when the students “essentially...lived with other photographers who were totally devoted to being in the backwaters of Appalachia to study photography” (Colson, “J388”).

Clarence White, Jr., founder and head of the photography program at Ohio, was one of Colson’s teachers. Significantly, White was the son of Clarence White, Senior, one of the most important figures in the history of photography. White, Sr., was a founding member of the turn of the 20th century Photo-Secession, the movement responsible for the recognition of photography as a fine art. Arthur Wesley Dow, art department chairman of Columbia Teachers College, hired White in 1907 as the first lecturer in photography at the college. White subsequently broke away from the exclusivist fine art philosophy of the Secession because he responded to Dow’s social aims for art. Dow believed that design and artistic principles should be applied to utilitarian as well as fine art purposes. He promoted art appreciation for the common man, the application of art to industrial and commercial design, and professional photography (Yochelson, 1983).

White, thus believing that the photographer could make a living by his art, established the Clarence White School of Photography where he trained students such as Dorothea Lange and Margaret Bourke-White (Yochelson, 1996). According to Yochelson (1983), White’s integration of artistic principles, social aims and the practical application of photography promoted at his school may have been of significant influence on the documentary photographers of the thirties, forties, and fifties. These photographers “rejected the isolation of the artist from society by submitting their work to the requirements of the FSA and to the national magazines.” They also rejected their photographs as unique works of art by “accepting the premise that their works would be reproduced and printed with text.” Thus, according to
Yochelson, “White rather than Stieglitz blazed the trail” in the application of art photography to practical, social, and documentary purposes (pp. 28, 40).

In turn, White, Jr. developed the photo program at Ohio University at Athens, Ohio, which was the first college degree with a major in photography. Originating in a 1937 student camera club, the program began as one course with a part time-instructor in the College of Fine Arts and increased in courses until enough credit hours in photography were available for a major in photography. By taking a minor in fine art history, and the required cultural and technical courses, graduates could obtain the degree of Bachelor of Fine Arts. The program grew to demand three full-time instructors and offered “nearly seventy-semester hours of credits in photography alone.” The degree required 32 hours in photography, 8 hours of design, 18 hours of art history, 12 hours of English, 6-10 hours of mathematics or social or laboratory science and 49-53 hours of electives (White, 1956, p. 92).

Colson was enrolled in photography classes every semester. Students were started out in a large studio with 4 x 5 cameras, “big lights, portable stands, and 8 x 8 feet of pin board.” Each student was required to check out a camera and “take huge sheets of brown butcher paper, slash and pin the paper, exactly what you see in the photography of Brugiere.” Colson recalled this as a wonderful method of learning to frame, focus, and expose using the large format camera” (Colson, personal communication, March 8, 2000).

Although the program was in the fine arts, White, as did his father, integrated the artistic influence with courses that also stressed industrial and commercial photography. All of this existed yet under the umbrella of the concept of photography as communication. According to his description of the program at Athens, White (1956) maintained that “mere proficiency in the mechanics of picture-making” was not the purpose of the school. The curriculum was designed “for those interested in photography as a means of communication” and to do so the student “must acquire a broad knowledge of the world today.” White believed that a period
of four years spent in a good college or university was “the quickest way to acquire the broad general foundation that one needs to assure the ability to apply photographic aptitude successfully to photography as a means of communication” (p. 93).

Contributing to this broad foundation of liberal arts, industrial, artistic and commercial photography was the influence of the Bauhaus through another of Colson’s teachers, Walt Allen. Allen had been trained by Lazlo Moholy-Nagy and Harry Callahan at the Illinois Institute of Design, formerly the New Bauhaus, and was of “great significance” to Colson (personal communication, 2000).

There was no formal course in the history of photography at Ohio, nor were there any books on the history of photography. However, students were given a sense of modern history “on the hoof” as they were told of the Bauhaus heritage instilled in Allen’s experiences with the “brilliant thinker” Moholy-Nagy and the heritage of the Bauhaus. From White, Colson recalled that students were given the sense that there were three “great Americans at the turn of the century, each with their own influence.” These were White’s father, Clarence White, Edward Steichen, and Alfred Stieglitz (2000).

The other major influences on Colson were the guest lecturers who came to Ohio. Because of White’s reputation, he was able to bring in speakers such as Wilson Hicks and W. Eugene Smith. Hicks was the director of photography for Life magazine and W. Eugene Smith, then at the height of his career, was best known both for his development of the photo essay and for the integrity of his humanistic approach. It was later to be written of Smith that “no-one else made such an impact on his profession in terms of a consistent ethic with an appropriate expressive form….his photojournalism claims recognition both as communication and as an aesthetic statement” (Mora, 1998, p. 7).

Important to Colson was that these workshops formed the model of the Miami Conferences, founded in 1957 and became the foremost gathering of visual
communicators. In a 1976 letter to Van Deren Coke, Director of the University Art Museum at the University of New Mexico, Colson stated that he was “still high” and “in a state of exhilaration from the breadth and wealth of information and insight” he had received at a History of Photography Symposium. Colson wrote that he had not enjoyed a conference as much as since the 1951 first Life Round Table with Wilson Hicks and W. Eugene Smith. Colson stated, “That was the true genesis of the Wilson Hicks International Conference on Photocommunication Arts at Miami.”

Colson earned his B. F. A. with a major in photography and a minor in art history, and special honors in philosophy and photography, in 1954 (Colson, “Curriculum Vita,” 1993, p. 1). White (1956) in his description of the program at Ohio, advocated advanced study beyond the program there to be had at institutions “such as the university of California in Los Angeles for training in the theatre arts and cinematography.” Together with the undergraduate program offered at Ohio, this further education meant “confidence in one’s ability to use photography as a means of communication” (pp. 94, 95).

However, Colson’s advanced training took the form of twenty weeks of military photography school when he was drafted immediately after college. He was sent to Panama to do photojournalism for the U. S. Army Signal Corps and his pictures from following a “regimental march from ocean to ocean through the jungle” appeared in military and Latin American newspapers (Colson, “J388”).

After his military service, Colson was able to act on White’s direction and studied theatre arts and cinematography at UCLA, earning an M. A. in cinema in 1961. Colson recalled that the instructors at UCLA “prided themselves on working their students so hard that they would think an industry job, normally from 5 a.m. to midnight, was easy. Three years of that to be a film maker” (Colson, personal communication, August 22, 2007). Although classmates such as Francis Ford Copola aimed at careers in entertainment film, Colson directed his studies toward non-fiction
and the “formal graduate study of documentary process” at UCLA prepared him for a career in non-theatrical production (Colson, “J388”).

A paper written for a film class by Colson reveals his concept of film as communication with social responsibility:

This university’s approach to motion pictures is basically as an art and craft, and it is studied here in an isolated fashion. It is of interest, however, to relate the film to social structure, for is in its connection with its society that film achieves its effect and significance. … worthwhile to the artist as well as the sociologist. … There is an … emotional presence to the highly touted, cheap, visual dreams of the screen that are presented to mass audiences that make the film of particular influence, and of particular concern (Colson, UCLA, c. 1960).

After UCLA, Colson went on to work as supervisor of film production at Wayne State University. It was here that Colson was afforded the opportunity to see the first United States showing of the Gernsheim Collection, the “world’s largest exhibition of photographic history.” Helmut and Alison Gernsheim, having amassed a photography collection that was “too big for a man and wife operation,” brought their collection to Detroit in 1963. The exhibition had to be mounted in four separate institutions and “over a thousand items were exhibited at Wayne State University” (Colson, 1969). Colson was also able to meet Helmut Gernsheim during this time (personal communication, May, 1998). Although impacted by this experience, Colson did not then realize that the Gernsheim Collection was to play a significant role in his life’s work.

After several more years of work as a non-theatrical filmmaker in the Detroit area, Colson was brought to the University of Texas to teach photojournalism and broadcast advertising. Soon after his arrival, he was to re-acquaint himself with the Gernsheim Collection, but in a much more demeaned situation than viewing a major and highly publicized exhibit. Colson, the only faculty member at the University of Texas to recognize the value of the collection, would meet it again where it was left in crates in a basement. Colson’s work with the collection would be consistent with
most of his other efforts at UT to create a broad curriculum centered in the concept of photography as visual communication. These efforts involved a continual struggle to convince his Texas peers that his work was worthwhile.

**Development of Photojournalism Course Sequence**

Photography is communication and the study of photography in itself is as limited as the study of language without considering what is to be said (Colson, correspondence to Reese, March 24, 1970).

I will tell you this that whatever we have today J. B. Colson has built….If you ask me how he built it, I can’t tell you. He was his own person….J.B. is a combination photographer and scholar…more than just your “Snap-it-Harold, as they say in the trade (Quinn, personal communication, November 4, 1999).

Colson was brought to teach broadcast advertising as well as to replace Hinkle in the teaching of photojournalism. He taught advertising from fall of 1968 through spring of 1972, but “was increasingly more disenchanted with advertising.” Colson managed to influence the separation of advertising from journalism into its own department and was then “free to concentrate on photojournalism” (Colson, personal communication, May, 1998). Colson, preceded by Russell Lee, became the second person in the history of the University of Texas to teach solely photography. Lee, with whom Colson would be closely associated, came as the first photography teacher in the art department in 1965 (Appel, 2003).

Regardless of this auspicious identity, however, Colson’s resultant efforts to transform photojournalism offerings to courses based on a broader concept of photography as communication were not met with enthusiasm and proved to be “a battle” (Colson, personal communication, October 2, 2001). This prolonged struggle took place along both conceptual and material fronts.

Colson was hired because he was “willing to be very flexible and work with what they had,” but he recalled that this “was not much.” When he arrived, still photography was taught in conjunction with the *Daily Texan* and facilities for both
were in the basement of the Journalism Building. The presses for the *Daily Texan*, the *Texan* offices and Colson’s office were at one end of the basement and the darkrooms were at the other. These darkrooms, once a victory for Hinkle, were a hindrance to the quality of work Colson envisioned.

Colson remembered that there were only two or three small individual darkrooms and one larger room that had benches around it with enlargers on them. The enlargers had nothing between them to keep the light from one off the other and Colson recalled that when one student turned on his or her enlarger, it “fogged everybody’s paper.” His first holiday, Colson “bought plywood and angle brackets, made dividers, painted them black, and put them between the enlargers so we could have a darkroom” (Colson, personal communication, May, 1998).

Colson also recalled that there was “no 35mm. equipment.” Cameras for student use were twin lens reflexes that used 120 film and another change needed immediately was “to move them into 35mm. (personal communication, October 2, 2001). Colson figured out an outfit consisting of a camera body, light meter, two lenses, and a camera bag for $200.00 each. “That’s what we asked students to get and we had four of those. Those were our start up 35mm.” (1998).

Colson stated he “didn’t think much about how they taught photography here when I came or what was expected.” He found there were only “one or two courses.” J325 was a basic course and the advanced class “was on the books and taught once in a while.” This class, according to Colson, included no color photography and was “simply just more photography with emphasis on newspaper shooting” (2001).

However, Colson honestly recalled, not only did he not know anything about newspapers, he “didn’t give a damn about newspapers” and that to him, “it wasn’t an issue.” Rather than seeing this as an obstacle, he credited his “excellent undergraduate education” with providing him “two content motivations” with which he began his teaching. One was his study with Clarence White that had prepared him to teach “4x5 and processes…craftsmanship and technique.” The other motivation
was the photo essay workshops of Gene Smith and Wilson Hicks. Colson recalled that these were the things “I had in my background that I felt you should do” (2001).

Colson’s handwritten notes for a November 7, 1968 J325K class contain the basic concepts upon which, as will be shown, a more than thirty-year teaching career was based. The notes indicated that a picture story was to be assigned, at issue was “weakness in picture ideas” and that connected with this assignment Colson would quote “Gene Smith.” Students were also to “take five instances from your life and visualize them.”

The class also was to discuss editing, layout, and design in terms of the photographer’s relationship to the editor and art director. Notes included “personal relationship between Ed & Photog,” and “Best pictures will not be used.” Colson also noted to quote photography historian Beaumont Newhall and discuss Eugene Smith’s photo essay on Albert Schweitzer. Significantly, Colson labeled a page with “Photojournalism—The Process.” Listed on the page were divisions of idea, research, apply camera, word background, and picture editor. Within these divisions were listed visual response, thought response, point of view, existing values for presentation, knowledge of equipment and technique, preconception, identity, and audience studies.

On other pages were written, “more than pictures,” “know subject, know readers, know publication,” and “creativity – to produce pictures were none exist,” and “care about what you are doing.” Knowing the subject visually was compared to writing--“write out what you know.” Subject matter included things, people, process, ideas, and objects. To know the subject included seeing it, developing a rapport with it, and understanding it in relation to viewers.

The notes included a page on design and a section on dealing with people. Design, associated with art and the intent to “make pictures more readable and more effective” considered center of interest, lines of eye travel, balance, “does all the space work,” “is the subject clear – are there distractions,” and “does the picture
Colson wrote, “There is design in all pictures. Know art and other pictures and absorb good design.” Dealing with people involved observation, lighting, and being interested.

Colson concluded his notes with a section of picture judgment and selection based on both technical and readership appeal issues. The only reference to newspapers in the notes was in were the words “spot news” and “emotional shots.” Otherwise, the notes reveal that Colson began teaching the advanced course using sets of relationships that placed photography for publication within a comprehensive and organic communication system.

Colson also made his intent clear in the basic course from the first class day. In his summer 1969 notes for J325, the basic course, Colson wrote that the main objective of the course was visual communication and that photo technique was “minimal.” He wrote that the course was “not an art course in terms of beauty/personal expression…not a craft,” but that it was “pictures for people and publication.”

Another significant line of thought Colson integrated into his courses was the importance of the knowledge of photography history. As Roy Stryker had brought to Edom’s attention in his correspondence mentioned in the previous chapter, the University of Texas had purchased the Gernsheim Collection in 1963. Colson stated that the collection was first housed at the University storage facility before it was brought to the main campus and placed in the basement of the Flawn Academic Center where “they didn’t care about it.” The collection was housed in crates, there were no security concerns, it was not catalogued and processing of it was “a real low level, minimal” nature (personal communication, 1998). He spent nights going through it and “began to extract material for the teaching of the history of photography” (1998). His early work in the collection was also the source for a paper presented to the Photojournalism Division of the AEJ Convention in 1969.
The abstract for the paper, titled, “The Gernsheim Collection: A Resource for Studying the Beginnings of Photojournalism,” stated that the purpose of the paper was to “advise educators in photojournalism how the collection can be of value to them” and that examples were given “from some of the earliest photographers to ever document their life and times with a camera” (Colson, 1969).

In this paper, Colson described the holdings of the collection to range from a 1521 book by a student of Leonardo da Vinci containing the first published description of the camera obscura, through “valuable resource material from Europe and the United States” to 1914 and a “wide variety of material to World War II.” Therefore, Colson maintained, although the collection was not a major resource for the study of contemporary photojournalism, those interested in “the very earliest photography done as reportage” would find an abundance of primary source material. This included “originals of the earliest travel photography, slum reportage, industrial-technical sequences, and other forerunners of photojournalism as we think of it now” (1969, p. 2).

Colson reported that among more than three hundred pieces of equipment in the Collection, those of interest to photojournalists were examples of the Ermanox cameras used by Dr. Erich Salomon and European press cameras dating back to 1900. He also stated that the Collection contained “about 3500 volumes” that included the “world’s best group of pre-photography technical works” and a complete set of *Camera Work*, published by Alfred Stieglitz.

The collection contained “an estimated thirty thousand prints of historic and artistic significance” and that it was possible to “hold in hand much of the earliest photography which was photo-journalistic in spirit or in purpose” (p. 8). Examples from the collection described by Colson included William Henry Fox Talbot’s *The Pencil of Nature*, the first book illustrated with photography and published in 1844 and 1846 and Thomas Annan’s 1868-1877 slum coverage in Scotland. Also described was the social documentation of the poor people of London by journalist
Adolphe Smith and photographer John Thomson’s in their 1877 Street Life of London. Colson observed that the work did “justice to the concept of photojournalism as an interplay of words and pictures” and that Thomson “pioneered the concept of photographing subjects in their home surroundings…” (p. 11).

From 1968 until fall of 1970, Colson had no other teaching staff or assistants for his courses. In addition to lectures, he set up the darkroom schedules with “blocks of time” for students to work and ran the labs himself. Colson recalled, “we had Saturday labs and night labs. We were here long hours” (1998). He and the students did not have the more quickly processed resin coated paper on which to print photographs. Having to use fiber-based paper, closing the lab meant washing the paper and drying it on a drum dryer, and that “finishing time on prints was a long process” (2001).

According to Colson’s course list, by spring of 1970, he taught J325, basic photography, J325K, advanced photography, J347 Advertising, and J379, a conference course. This course number he used “in the early years to add new teaching” (1998). Colson was teaching eighty-three students. By fall of 1970, Colson had added a new course, J325L, in which he “had some history and a little bit of everything – an expanded content,” and a total of 145 students. Colson “gradually began to argue for help” and, with the fall of 1970 semester, was able to hire Frank Armstrong, with whom he team taught. Colson described Armstrong, the University of Texas News and Information Service photographer, as “the best photo technician I know of in the United States in terms of black and white photographic technique.” Although Colson remembered, “our teaching method was to get in front of the class and argue about things,” he said that Armstrong’s contribution was “critical to the work I did” (1998, 2001).

With Armstrong’s help, Colson was also able to do more facility improvements in their limited environment, which allowed greater course content for the students and more work for themselves. A handout prepared by Colson and
Armstrong, “Introduction to the Darkroom,” described the main work area of the darkroom as “a real ecological problem.” The work area was “crowded and busy,” with “a lot of people in a limited space with limited time and equipment. Students were advised to “be patient and considerate of others as you hope they will be” (Colson & Armstrong, c. 1971).

Larry Schaaf, photography historian and former student during this time, however, recalled student experiences in the darkroom as positive. Students “learned to be supportive and took a tremendous interest in each others’ work.” Schaaf reported that sometimes there would be 150 students that would have to be organized into shifts to share the “4 or 5” enlargers available. Students learned to “put a negative in the negative holder, expose their print, then take out the negative and another student would come right behind them, put their negative in the holder and expose their print.”

Schaaf recalled that if students were leaving the program at the end of the semester and had paper left, they would give the paper to a needy student. He remembered, “nobody had any money” and that there would be “a celebration every time a student got a camera.” Whenever the lab ran out of chemistry, students would take up a collection, “somebody would run down to the co op and get dektol so they could keep working.” Schaaf remembered “the pressure, the production, the in-lab critiques” but that “there was an enormous cooperative spirit in those days.” He described the atmosphere of the program as going beyond attending classes and as “a lifestyle” (personal communication, November, 2001).

For the advanced class, J325K, Colson and Armstrong cut a large classroom in half and “ourselves built cabinets and got some tungsten lighting for teaching studio.” Colson said that 4 x 5 camera studio work was incorporated into the advanced class in addition to the general assignment photography and that he did not “know how anybody made it through it. We were up here all night lots of nights grading” (1998).
By the time of the 1971 visit of the ACEJ Accrediting Committee, three courses in photojournalism, as part of the News and Editorial Sequence, were listed and described. Colson and Armstrong taught J325, basic photojournalism, J325K, by then “intermediate photojournalism,” and Colson taught 325L, advanced photojournalism. Objectives for 325, in addition to the student’s ability do “general photography suitable for publication,” was that the student be able “to discuss his own and other pictures in photographic and communication terms.” Topics for the course included “visual communication with a still camera” and “publications procedures.” Assignments in the schedule included visual description with a camera, the decisive moment, reportage, words for pictures, preparing for display, slide show of famous photographers and a final exam. The text used for the course was Feininger’s *The Complete Photographer* (“Journalism Accreditation,” 1971, n. p.)

The intermediate course involved the “introduction to new equipment and techniques normally considered fundamental for the working photographer.” These included the 4x5 camera, 35mm reportage, photo-copying, portraiture, picture editing, and color. Assignments included photographing buildings with 4x5, handling photo-news, spot, public event, 35 mm coverage for reportage, multiple picture assignments, picture editing and picture layout, light and filter theory. The text used was Feininger’s *Total Picture Control* (“Journalism Accreditation,” 1971, n. p.)

The advanced class, taught by Colson, used Beaumont Newhall’s *History of Photography* as the text. Objectives were to provide the student the “visual resources already developed by his media through a brief overview of the history and aesthetics of photography” and to “concurrently develop the student’s personal approach to the medium so that his camera communication reaches beyond the trite and conventional image” (“Journalism Accreditation,” 1971, n. p.)

The weekly advanced class was in two parts, a lecture illustrated with slides and group critique. Topics included approaches to photographic studies, procedures for picture critique, “pre-photography through the 1839 announcement,” primitive
photography, 1839-c1860, art photography to World War I, reportage to World War I, 19th century processes, portraiture and “utilitarian applications” (“Journalism Accreditation,” 1971, n. p.).

Maggie Steber, an internationally known, award winning photographer and student of the program in the early 1970’s, recalled the 325L advanced class as “one of the most important courses I ever took”:

It was fascinating…a small class, we would meet in the evening for three hours, look at pictures and look at our own portfolios….a more free-for-all class. We were building portfolios but it was whatever you wanted it to be. We would look at all the pictures that came before and learn about them and discuss them. He was a great lecturer about the history of photography….we also had to keep a journal….it was wonderful to do …and he read the journal. Sometimes you could write things to him because you knew he was going to read them. That was another tool for communication. I think that course more than any other really had a lot of influence on me in terms of broadening my vision photographically….J. B. and his enthusiasm for that course…really had a lot of effect on me. Now when I teach workshops, the first day I give a broad historical view….I learned that from J. B. (personal communication, December 10, 1999).

December 1971, Colson and Armstrong requested a new course in advanced photography. In a memo to the faculty, they stated, “we consider this a senior level course and we would like a senior level course number assigned to it.” They also requested to change 325L to a senior level designation. They explained that this class had been left as a 325 number “to indicate continuity with the previous photojournalism courses, but this does injustice to level of course content and the performance required of the students” (Dec. 9, 1971).

In an application form for this request, Colson described the 325L course, to be renamed as “Photographic Styles,” as “exploration of still photographic style and communication through camera exercises with critique, and a survey of past work in the medium.” The reason given for this change was, “this course would help make possible for the first time at UT Austin a minor sequence in still camera work for the
non-fine arts major (12 hours).” However, there was no signature from the Course Committee of the College of Communication and this course was revised into J366 and taught in fall of 1973 as a specifically history of photography course.

A 1972 “revised” outline for a J325L class, “Approaches to the History of Photography,” indicated not only the breadth of image consideration Colson introduced to his students but also how he integrated issues of history into their contemporary understanding of the creation, production, and use of images as a communication system. The outline began with headings consisting of a chronology of photographic processes before 1914 and their inventors, a list of subject matter according to genre examples such as portraiture, “news-documentary-reportage,” the place of production, photographers, studio or production company and date, the mode of distribution or presentation, and style or character of image.

In addition to these was a section on “Picture Communication.” Listed under communication function were documentation of real world, correlation of real world, education-transmission of culture, entertainment-pastime for viewer, maker, and aesthetic-pleasure with content or purpose. Listed under photographer’s intent were financial, status, self-realization, self-expression. Listed under message function were reproduction of message, size change of material, modification of message, spatial restructuring of message.

The last two headings in the outline were “Significant Non-Photo Historical Factors that Influenced Photography.” Example was, “What were the effects of economic depression in the 19th Century on photography?” Students were to consider the relevance of art, science, politics, economics, social conditions, means of communication and distribution, and public taste. Lastly was the “Significance of Photography at Large” on art, science, politics, social conditions, etc.”

To further contribute to the organization and accessibility of additions to the photography collection of the HRC, Colson applied in 1972 for a grant to produce a work titled, “Photography Collections of Historic Value Within Texas: An Annotated
Directory.” In his rationale, Colson mentioned the historically important photographic materials related to Texas added to the Photography Collection. Because historians turned to the Photography Collection as a “central resource for the visual history of Texas,” Colson appealed to create a not only a comprehensive and descriptive directory of these resources, but also those that were known to exist but not adequately described, and to research and identify other collections that were not known. This effort was to provide “knowledgeable aid to ensure their preservation.”

According to Colson’s notes for this application, during the summer of 1970 he had completed a “Survey of 19th Century English Photography in the Gernsheim Collection as Communication.” As a result of this survey, Colson had produced an “Annotated directory of Daguerreotypes in the Gernsheim Collection (unpublished file at the collection),” an “Annotated directory of Ambrotypes in the Gernsheim Collection (unpublished file at the collection),” and “Early English Camera Communication, Pre Photography to 1860,” which work was an “invited lecture to the Photojournalism Division, Association for Education in Journalism, Annual Convention, summer of 1972, Carbondale, Illinois” (Colson, “Summer,” 1972).

Colson reported that previous work with the collection and photography history included “the development of a course examining the main issues of photography history, J366 K Photographic Styles.” A marginal note stated, “Although this author works within photojournalism history, [he has] students from the departments of art, architecture and American Studies.” Also in process by then were three master’s theses “dealing with 19th century photographic communication…due in part to my work with photographic history.” These theses were the work of Barbara Seeley, Roy Flukinger, and Larry Schaaf (Colson, “Summer,” 1972).

In a March 19, 1973 letter to Joe Coltharp, Curator of the photography collection at the HRC, Colson continued his encouragement for the growth of the collection. Colson stated that the collection “should be a living entity, growing and
vital as the emphasis and points of view regarding its subject areas grow through research and study.” Colson stated that his work in the collection was the basis for two journal articles and two national speeches in the previous year based on his work in the collection. He also reported that his teaching of the history of photography was “generating further interest and use of the collection by students, UT faculty, and colleagues in other parts of the country.”

Although Colson was not able to complete his proposed survey, his idea was later acted upon by Richard Pearce-Moses and resulted in a 1987 book, *Photographic Collections in Texas.* Pearce-Moses at the time of his research was assistant to the curator of the photographic collection at the HRC (Pearce-Moses, 1987). The curator by then was one of the master’s students, Roy Flukinger, listed by Colson in his 1972 proposal.

Flukinger recalled a meeting with DeWitt Reddick in the summer of 1970 to discuss a graduate degree program in photography. Reddick informed him, “You know we have a big historical photography collection on campus and Jim Colson uses it in teaching.” Flukinger had earlier approached Russell Lee over in the art department but recalled, “I got to know him, work with him, but I couldn’t get an advanced degree in photography at the time” (personal communication, April, 1998).

Colson became Flukinger’s teacher and principal for his graduate degree and helped him fashion a broad course load that included photojournalism classes, was able “to satisfy journalism requirements, but could also take art, library science and work part time in the photography collection by 1972.” Flukinger also stated that Colson was the only faculty member on the University of Texas campus actively using the collection. “The more you worked with him,” Flukinger said, “the more you saw what was in the collection and the more exciting it got. It was obvious that he had a passion for it and was able to communicate that passion. That resource plus that faculty member made a big difference to the students” (personal communication, April, 1998).
Flukinger took Colson and Armstrong’s undergraduate intermediate and advanced photography classes and remembered Colson as “a very accessible professor, a very intense professor. It was obvious that you were going to work like the devil if you were in that class, and you did” (personal communication, April, 1998).

In addition to the intensity of the instruction and the workload, Flukinger was impressed by Colson’s clearly expressed motivations:

It was obvious early on that J. B. was not interested in just educating us in the technical side of photography and photojournalism. He was interested in developing the mind as well as the eye. He did that through [giving us] a lot of reading, a lot of serious lecturing, a lot of good challenges in terms of photography and writing projects and in terms of being a very serious taskmaster. Always approachable, he had a really big vision for photojournalism here. He wanted to turn out people who were going to make a difference. He was somebody whose education was very broad—in art, photography, film—and he tied all that into his teaching. It was very exciting as well as stimulating. Everything after that just increased from there (personal communication, April, 1998).

In the fall of 1971, Colson began teaching J382, Seminar in Mass Communication: Visual Communication. Topics covered included understanding the differences between human visual perception and camera perception and that this assumed, “What you are trying to do is to relate human experience—seeing—with a device—camera.” Colson’s lecture notes indicate he started with the premise, “Part of learning photography is that you don’t know how to look at things—literally.” Fundamental to learning to see was visual description. Students were assigned research and coverage of a building exterior. They were required to note the material, shape and condition of the roof, the height in stories, structural design, environmental setting, landscaping and terrain, adornments, windows, doors, and surface material. They were required to prepare a written description and then a photographic description.
Wayne Danielson, Dean of the School of Communication at the time, remembered Colson’s unusual method:

His assignments were different and it was not ‘go take a picture of an accident,’ but ‘go take pictures of doors’ or go take pictures of windows.’ He was really saying to the students, ‘what does a door mean and why is it meaningful?’ He looked for a different kind of meaning, a deeper meaning that could be revealed by photography, a new dimension of human experience (personal communication, November 18, 1999).

By 1972, Colson had developed a four course core curriculum consisting of the basic, intermediate, advanced, with the addition of a course devoted solely to photography history, J366, Photographic Styles. In response to a 1972 inquiry about the photography program, Colson wrote that the photography courses in the Journalism Department “emphasize communication with the camera.” He also stated the four organized courses plus conference courses available at the time did not constitute a degree program, but that “we believe a degree in photojournalism will be offered soon” (correspondence to Dr. Syntha West, March 6, 1972).

In April 1972, Colson and Armstrong submitted their proposal for a degree sequence at a Journalism Faculty Meeting where “the options and the recommendations on a Colson plan were discussed.” Norris Davis, Chairman of the Department of Journalism, wondering if it was necessary to call the sequence “Photojournalism,” suggested that “Photographic Studies” would give a more flexible structure in designing individual students’ programs. Colson said, “they were actually talking about photographic communication.”

The following discussion reveals the issues faced by Colson and Armstrong concerning other faculty members’ understanding of their work:

Elam asked if because of the production of the photojournalist’s work didn’t the photo faculty think the students needed editing and Armstrong replied he thought they needed more on reproduction, etc. Elam pointed out that they are going to have to get along with editors, have to write a caption, etc., sometime. Colson said he thought that was taught in basic photojournalism….The motion on photo-journalism to read: J325, 325K,
325L, 336, 366K…passed with one nay (Elam). Gibson asked what all of these people to come out of the photojournalism sequence would do and Armstrong replied that in his own case he was 2/3 on the staff of UNIS [University News & Information Service], others were freelancing, etc. Gibson said what he wanted to know was would they need to know how to write. Armstrong replied yes, that it was basic….Both Photojournalism instructors said they emphasized the student must bring back some information to go along with the pictures he took. Colson said that they have placed about a dozen photographers—some with newspapers, with Tracor, some with Southwest Laboratories, some independent….It was left to a committee of Colson, Armstrong, Davis and Danielson to work out the general requirements part of this sequence (“Minutes,” 1972).

Colson recalled the conflict between faculty expectations and his vision of photojournalism education. Although “they wanted somebody to develop the program, they didn’t know what it would be. There were questions as to how I was teaching.” He said he was criticized for “not being hard-core newspaper enough,” and got the impression that there were questions as to how he was teaching, “whether I was doing the kind of job they needed” (personal communication, 1998, 2001). Danielson also recalled that Colson’s ideas were “not universally greeted with applause.” While journalism faculty struggled to meet academic communications research requirements, they also were expected to produce traditional journalists. Therefore, regarding J. B.’s teaching, Danielson observed, most newspapers “only wanted a person who could go take pictures of an accident. They were not interested in a deeper meaning or experience” (personal communication, November 18, 1999).

Colson stated he “didn’t see this program as newspaper photography. I saw it as communication photography and when I started the sequence, I wanted to change it from photojournalism to communication.” Colson said when he discussed this with people, most of them said, and he agreed, “photojournalism was where the jobs were, where people knew how to identify it. They said I’d just create a lot of obstacles and misunderstanding by changing the name.” When Colson later inaugurated a broadly based and open enrollment course, J321M, it was titled, Photographic

Another factor that revealed Colson’s disregard for traditional newspaper photography and caused his teaching to be regarded askance was his requirement that students learn fine, exhibition quality printing. Ironically, it was this approach that significantly contributed to the growth of the photojournalism program. Colson recalled the required student exhibits produced every semester were “essential to the early years” of the program. The shows were so popular they “drew students from all over campus. They were amazed. Everybody was amazed. It brought lots and lots of students and these were not from journalism. We had over a year waiting list for photo one” (personal communication, 2001).

Such a student exhibit was reviewed in the Austin Statesman. The September 1971 article reported the exhibit consisted of “about 250 photographs representing the work of just over 75 students…taught by the two-man team of Frank Armstrong and Jim Colson.” The article stated that most of the photographs were produced by beginning students in J325 and were “their first serious attempt at photo communication.” The basic course was described as “designed not so much at obtaining technical excellence, although this is important, but looking for meaning is the important thing.” The more advanced students’ work proved that “as the students progress, their ability to make statements with pictures grows in effectiveness.” The exhibit proved that photography was now popular and the “journalism department at UT has met the need for a comprehensive photo program” (Murphy, 1971).

By the mid seventies, some faculty members began to evidence a change of opinions regarding Colson’s approach. Wayne Danielson wrote to Colson in March of 1976 thanking him for organizing the photojournalism display in the Communications building during Communications Week. Danielson noted, “Visitors to the building commented favorably on the display and it became an important stop for members of the Chancellor’s Council who viewed it on a tour through the
building.” A letter from the Student Council Representative thanked Colson and his students for “such a beautiful display of photojournalism work during Communication Week. The display contributed to one of the most successful weeks ever” (correspondence from Moore Murray, March 26, 1976). A memo from Norris Davis stated that the exhibit was “a good one, and much appreciated. My observation is that students have been looking it over at just about all times in considerable numbers. I feel it added a strong factor to Com [sic] Week.” Norris also noted that a newspaper journalist and ex student from years before “commented that the display was outstanding and was sure better work than when he took 325!”

Colson also began to bring guest speakers who represented a much broader realm of work in than newspaper or magazine photography. Dr. James Tankard, journalism professor, recalled that in March 1974, Walker Evans was brought to the campus. Though Evans came as a result of a joint effort of the journalism department and the Department of American Studies, Tankard remembered that Colson was “of course, the person responsible.” Tankard was a great admirer of the by then critically acclaimed *Let Us Now Praise Famous Men*, the documentary work on Southern sharecropper families by Evans and James Agee.

Tankard took notes during Evans’ presentation and quoted Evans as saying that Agee “decided in advance Walker would not be an illustrator on *Let Us Now Praise Famous Men*, that each would work independently.” Evans said he was most “interested in the hand of man and civilization” and that he really did not “care about beauty and the ‘dew in the morning.’” Evans said he followed “a strict rule: Photography should never be painting. Photography should be photographic and you should almost come out smelling the chemicals.” Evans believed the “entire value” of what the photographer does was “in his eye and his mind” (Tankard, personal communication, March, 2005).

Tankard later expressed what he saw as the relationship of Evans’ presence on campus to Colson’s teaching:
To me this is important because it shows the intellectual approach that Colson was taking back in the days when he first was developing the photojournalism sequence. It was more than just teaching students to learn the camera and push a button. The program from the beginning had more intellectual depth than that….he told me directly that he wanted to take a more thoughtful, analytical, scholarly approach to photojournalism….He was very interested in ideas (personal communication, March, 2005).

Tankard also recalled that Colson “had phenomenal success in getting new photojournalism courses created and added to the curriculum.” Tankard, who joined the faculty in 1972, remembered the journalism department in the 1970’s as “really conservative”:

I saw cases where people would come up with new ideas, would take them to the journalism faculty and be defeated. This department at that time was not interested in changing much. But J. B. Colson somehow then was successful at getting courses approved… There was a time when photojournalism seemed…status quo, but he was not (personal communication, March, 2005).

After the spring of 1973, Frank Armstrong left teaching and Larry Schaaf was hired as instructor. Schaaf had earned his M.A. by then and Colson and Schaaf continued to work toward expanding and improving course offerings. In October 1975, the Dean’s Advisory Council approved the following sequence of courses: J325 Basic Photojournalism, J325K Intermediate Photojournalism, J370 Advanced Photojournalism, J371 Photographic Illustration, and J332 History of Photography. Non-sequence courses were J321 Photographic Communication and a graduate seminar, J382 Photographic Styles.

During this time, Colson’s handwritten notes for J325, stating they were “Pre 321…when 325 was first class in sequence,” show that he was teaching as part of the class “an approach to photographic communication.” Listed topics were; I. Real World; II. You; III. Photo Medium; IV. Image; V. Context; VI. Viewer; and VII. Viewer Response. His fall, 1975 “Organization of Course Content” includes under
the heading of “Media-Communication Concerns”: Image Function, Words for Pictures, and Self-subject-image-viewer relationships.

Colson recalled that J321, which he created in the mid seventies, was a survey course in photographic communication “open to all college majors that did not require a darkroom so we could handle large numbers.” He created J332 as a specific history of photography course that he taught every fall as 19th century and every spring as 20th century. Colson stated that when the program expanded more “and with Larry Schaaf’s interest in history, he did the 19th and I did the 20th” (personal communication, 2001).

Colson had made application for the new graduate course, Photographic Styles, at the Graduate Studies Committee meeting, October 3, 1975. In Colson’s personal notes regarding the course, he described it as “graduate seminar open campus wide to students interested in photographic communication and aesthetics.” On the form submitted to the Graduate Studies Committee, however, the course was described with more career emphasis and was to “provide an organized graduate class for study of photographic images, especially, but not solely for communication students who will use photography in their careers.” Colson may have revised the description, making it more practically oriented, to ensure its acceptance. This must have been effective, for the Minutes reported that the Committee “unanimously approved a new graduate course on Photographic Styles….The motion to approve was made by Tankard” (Burd, 1975).

Colson recalled that for this class he used as a basic text, Philosophy Looks at the Arts, which was “an aesthetic philosophy reference in which we covered the basic issues of the ontology of art, representation, expression, all the fundamental aesthetic issues for visual arts.” Colson said that the class “used to meet in my home in the evenings. That was a great experience for a number of years” (personal communication, 1998).
Another reason for Colson’s great experience of meeting with students at his house was that the university environment for teaching photography had become much less than great. A new Communications Complex had been in the planning stages when Colson first arrived and was completed in 1974. However, although Colson had designed the photography area for the new facility, he “was not allowed to talk to the architects” (1998). As a result, to gain use of adequate facilities for the functioning of the program involved a struggle that lasted for over three years.

**Photojournalism and Facilities**

It was everybody’s dream and everybody’s nightmare (Schaaf, personal communication, November, 2001).

We are concerned that the sliding doors for the developing rooms will not be light tight. There is a substantial gap on one end and a gap at the floor. Absolute darkness is required if the rooms are to be used at all—there is no such thing as an acceptable condition of semidarkness (Colson, “Perhaps Our Most Serious Concern,” c. 1972).

If I can do more than plead for action by appropriate administration, please let me know (Colson, correspondence to Davis, November 29, 1973).

As early as September 25, 1972, Larry Schaaf, at the request of Colson, wrote to Robert Morris of the Construction Division of the Facilities Planning and Construction Office regarding “some problems that we detected in the new Communications Building during a tour last week.” These problems included: a ceiling in the studio that was not needed because it limited the placement of lights, no dry counter space where there it was supposed to be, which “virtually precluded the use of the room for its original function,” and no exhaust hood for the room “used exclusively for mixing chemicals.” These chemicals produced toxic fumes,” so the lack of a hood poses a definite health hazard.”

In October, Colson compiled a more comprehensive list that began with the “serious concern” of the sinks: “these sinks have an inside bottom dimension of 16
inches front to back. We requested sinks with a 24” inside dimension. It is physically impossible to put the required trays in these sinks.” A cabinet needed to hold a 38” heavy piece of equipment was 24” deep. Wiring for the film rooms safelights was defective: “the red light can only be turned on when the safelight is on. It is impossible to develop film under these conditions….A suggested wiring diagram is attached that would meet our needs.” Another room had built different from the plans and was “now basically impossible to work in.”

They had originally requested no ceiling for the studio and “finally settled for the false ceiling.” “We now note that a drop ceiling is being installed below this which…could present a fire hazard since these lights are very hot.” “The arbitrary installation of oversized doors in film rooms prevents proper utilization of the space in that area. The doors are nearly as wide as the rooms, and are much wider than the doors used in the larger rooms.” Colson “there is a wooden film drying cabinet of seemingly arbitrary design…will prohibit installation of the commercial units” (c. October, 1972).

A later document prepared by Colson, “Major Remodeling and Rehabilitation Projects Justification” stated that “we were never given the opportunity to see the detailed plans of this area as they were drawn up by the architect. When the building began to take shape, we found numerous instances in which the architect had not followed the plans we submitted.”

The first week of August, 1973, Danielson toured the building with Schaaf and Colson. On August 6, Colson subsequently wrote Danielson listing problems they believed should be corrected by the contractor. Electrical wiring did not meet the requirements for the equipment to be used, sinks and cabinets. These included, among several electrical wiring changes, sinks and cabinets were made of the wrong materials, of the wrong dimensions and had been installed in the wrong places. Neither sliding doors nor hinged doors to film and color printing rooms were lighttight, sliding doors had no inside handles, and other doors were safety hazards.
Locks on doors were “useless for security” or “incomplete and not functional.” Electrical outlets were placed in “unsafe…unusable positions behind metal plumbing.” There needed to be doors and hasps for all built-in lockers, and a laboratory venting hood in the chemical mixing area. These changes were required for the photojournalism area to be “safe, operational, or reasonably convenient.” Safelight design for the film rooms was unuseable and Colson wrote that the “building plans and a diagram for a workable alternative are available at my office.”

Danielson in turn forwarded Colson’s list to the construction manager on August 8, asking him to “put the items on his check list of matters to be corrected before the University accepts the building?” November 29, Colson wrote to Norris Davis:

Although there seems to be some thoughts that Journalism will be taught in the new building by the beginning of Spring ’74 Semester, I see no way we can operate in the new photojournalism laboratory area unless some changes are made there. Once again I have prepared a list of defects in that area. That some of these defects were accepted from the contractor in spite of our letter of August 7 and Dean Danielson’s response seems surprising. However, since the directive to move to the new building may come soon, I must appeal to the administration to determine how the laboratory sessions of Photojournalism are to be taught.

Colson categorized his list according to those that made the area “impossible or dangerous,” “impediments to reasonable operation,” and “changes to make the building function when we submitted our designs for this space.” Among three pages of corrections, Colson repeated that the doors were not lighttight, the sliding doors were “virtually impossible to close…the people using this area are students—not husky workmen,” much electrical wiring was still wrong, the print washers did not have temperature control valves “(purchased under our new equipment budget),” and electrical outlets and/or switches were installed “immediately behind or adjacent to exposed metal plumbing.” Colson maintained, “Since inexperienced students will be
working in total darkness with wet hands around this plumbing, the likelihood of sever electrical burns or possible electrocution from this positioning is high.”

Security was still not satisfactory to protect the heavy investment in equipment and none of the student lockers, where valuable materials and equipment were to be stored, had doors. Two non-functional refrigerators had been substituted for the frost-free freezer planned and sinks in the entire area were “not functional as installed.”

The Communications Complex opened for use on January 1, 1974. The Journalism Building had become the Geography Building now with a photojournalism program in its basement, and Schaaf and Colson were still writing letters. On January 30, 1974, Larry Schaaf sent Norris Davis a letter with fifteen pages of drawings and specifications of proposed modifications to “forward through the Dean to the appropriate parties to obtain cost estimates.” Schaaf stressed that this was “an integrated and inter-related group of changes” and that it would be “a mistake to approach any of this in a piecemeal fashion.” Schaaf assured Davis “editing had already been done” and his proposals formed a “minimal package to make the area really useable.” Schaaf made clear that everything was to keep cost minimal and that “solid utilitarian construction is more important than cosmetic considerations. Splices in counter tops or mis-matching drawer pulls should not be considered a problem.” He also offered to meet with “all interested parties to discuss this.”

There was a meeting between Schaaf and the Senior Construction Inspector on February 20 and on February 22, 1974, the Inspector wrote Dr. Richard Elam that the unsatisfactory conditions were “according to the contract documents and so the contractor has fulfilled his obligations. Any modification would have to be arranged and paid for by the user.” Norris Davis wrote Wayne Danielson March 4, 1974, that “we,” presumably meaning himself, Colson and Schaaf, had agreed to settle for whatever modifications would make it possible in the new building to do the same
things done in the old building. This agreement included “installation rather than remodeling of space,” wiring changes to enable the use of print dryers, bringing in lockers from the old building, and foregoing any hopes of expanding their course offerings to include color work:

Colson and Schaaf think they can do the black and white operation with these installations and changes. They will have to mix chemicals in another room instead of the room designed for mixing until the sink in the mixing room can be changed….There will be six rooms not being used as designed. The lack of color facilities will…cut out the possibility of teaching color, working with advanced students, etc. But we’ll be about where we are in the old building.”

Norris concluded his letter with informing Danielson that he had been successful in hiring a consultant to review the problems. The consultant was Otha Spencer, former student of Cliff Edom and director of the photography program at East Texas State University in Commerce, Texas. Spencer reported his results in a March 17, 1974 letter to Norris Davis and stated that “Mr. Jim Colson and Mr. Larry Schaaf were extremely cooperative and frank” in the discussion of both desires and disappointments.

Spencer wrote that after talking with Colson and Schaaf and seeing their students’ work, he felt they were doing “an exceptional job” in the crowded facility in the old journalism building. He saw they were “extremely interested in their students, and their grasp of photography-as-communications is being passed on to their students in an excellent manner. This is an opinion beyond the scope of my charge, but it should be said.”

Spencer had “little doubt” that all the changes requested would make the lab a better teaching facility, but this seemed “philosophically and economically impossible at this time.” In a six-page list, Spencer outlined immediate changes necessary to make the lab “completely and efficiently useable” and then recommended an “automatic” review of needs after a year’s use of the lab. Spencer noted that there
was concern “on the part of the instructors that if they do not get recommended changes made at this time, they will never be able to get them.”

His corrections concurred with many of Colson and Schaaf’s requirements for wiring, light issues in film rooms, and security. Spencer pointed out that “many people do not understand the strict security necessary for a photographic lab” and that student lockers needed doors because “open lockers are an invitation for problems for both students and staff.”

He concluded his list with the recommendation that the department give “serious consideration” to the establishment of a regular budget for repairs and replacement of equipment:

To try to support this depreciation through the normal departmental budget will be a constant fiscal strain….if it is possible to set up a budget to cover these items, many of the problems of financing a photographic instructional program will be eliminated, and the other areas of the department will not suffer and it will not be felt that the photography program is draining the department resources as is often the case in many schools. If my information is correct, I remember that this was the basis for the problem that kept photography down for so long at the University of Texas.

Spencer observed, “with the excellent program you now have and the improved program expected for the future,” it seemed to him that “the University” of the state was in a special position to request and receive grants and special equipment gifts and loans. He recommended a regular program to seek these out would help “ease your financial strain. You may not have such a strain…I know that operation of this new facility in an efficient manner will be expensive. Good luck in your new lab.”

Schaaf responded to Spencer’s consultation in a letter to Norris Davis March 21, 1974. He wrote that Spencer was helpful, his report “fairly complete,” and that though Spencer took a “more conservative approach” than he and Colson were hoping, there was quite a bit of common ground. Schaaf disagreed with Spencer
regarding the grant program because it took so much time to request and receive that they should be considered supportive sources rather than basic budget.

Schaaf also stated that, “looking around at where the industry appears headed,” he could not concur with Spencer’s minimizing the importance of color work. Schaaf stated that the report “essentially truncates all of our color facility, all of our special student facility” and because “a great deal of investment has been made already in preparing for this…I feel we should carry through on the job.” Schaaf also pointed out that he knew at least twenty percent of Spencer’s program was now color. Schaaf wanted to know when they could get started on all this and that “time was running short already.”

Colson and Schaaf traveled to Commerce in April and interviewed the photography staff and examined the facilities. April 18, 1974, Colson wrote to Norris Davis, “nothing was learned that changes our current statements regarding our own darkroom.” Colson told Davis that the Commerce facility had “probably the best comprehensive university photography program in Texas.” There were 225 students enrolled in a curriculum of nine photography classes plus conference courses, two full time instructors and a half time instructor, teaching assistants, a full time lab assistant, 4 student assistants, and two graduate courses “dealing with photo-communication specifically.”

The Commerce facilities occupied “the entire floor of a three floor building.” The “plentitude” of 13,000 square feet of space, Colson wrote, made “most of their design irrelevant to ours.” Photography was not separated from the Journalism budget, but “they seem to get most of what they request.” After already being basically equipped, the program that year received a $45,000 appropriation for expansion of equipment. Their chairman, Colson reported, noted they had “direct access to the President of the University,” who favored photography because it was a growing program and the university was “sensitive to student demand.”
Colson then vehemently stated regarding Commerce, “IT IS DEPT. POLICY TO PROVIDE ALL EQUIP. TO STUDENTS.” He concluded that Commerce’s color instructor stressed that color was essential to any photographic program, color printing was essential to teaching color, and that they had “four color enlargers and five color processing stations to teach 16 students each term.”

April 25, 1974, Davis wrote to Danielson requesting “minimal changes in the photography area…closely in line with the recommendations of our consultant.” Davis asked for “only five items in the nature of changes…merely to correct errors made by the architect, such as no doors on student lockers.” Davis again emphasized the minimal nature of the request, concluding that “color work will not be possible, and 6 areas will not be useable as intended. In addition chemical mixing will have to be done in an area other than the one designed for it.”

In a December 13, 1974, letter to Schaaf, the architect stated that, since Dr. Davis was the source of several deletions in the list of corrections “under the aegis” of business manager, Mr. Colvin’s “reluctance to spend lots more money on CMA, I have to pass the buck to you” and so was not able to complete many of the requested changes.

In addition to electrical, plumbing, construction and design problems was the fact that no one could breathe in the lab. Colson remembered, “the worst thing of all was the ventilation system. When the painters went it there to finish up, the same day they came out and said they weren’t working in there” (personal communication, 1998). On March 7, 1975 Norris Davis informed Colson and Schaaf of good news that Colvin had arranged to correct the ventilation defects. Davis wrote that the bad news was that the work would have to be contracted and would take time. He assumed they could not use the lab while the work was being done, “hence a delay of some months.” He wrote they had “better try to get the space in Geography for the summer and have it, if at all possible for standby for fall.”
With the addition of ventilation problems, the unusable lab situation warranted coverage in the *Daily Texan*. A spring article began with a description of the 1932 labs in the Old Physics Building that contained two large faculty darkrooms, 16 student darkrooms accommodating 4 students each, and was fully equipped. When the new Communications Complex was completed in 1974, “it was thought that the overcrowding of the photojournalism labs would no longer be a problem. The new building was to have one of the best university photo labs in the nation. And it does…well…it will when it is finally completed.” Photojournalism students were crowded into the basement of the Geography Building in facilities built for 12 students. Davis was reported as saying that the journalism administration “did not know how little the architect was going to know about darkroom areas” (“Photography Lab,” 1975).

Davis said $6,500 had been authorized to make plumbing and other changes but the estimated $20,000 to $30,000 needed to provide adequate ventilation had not been authorized. Davis hoped the changes would be made by the end of the summer and when the lab was in full operation, “we’ll have one of the best facilities to be had anywhere” (“Photography Lab”).

Colson was quoted, “I’m bitter. The facility was poorly designed and poorly built. I’m particularly negative because I’m frustrated by the lack of student work space” (“Photography Lab”).

Summer came and went. A September, 1975, article stated, although most of the problems had been corrected, the lab was yet virtually unused because of it lacked any ventilation “except for a narrow duct around some of the lights” and that “these vents barely serve to cool the overhead lights.” Although funds for remodeling were appropriated by the Regents in May, Davis attributed the delay to “‘red tape’ between architects, contractors, air conditioning experts and materials manufacturers” (“‘Red Tape’ Delays”).
1976 came and went. In January 1977, the possibility of student lab use made the paper. “‘That’s our grand hope,’ is the cautious comment from J. B. Colson….‘I’ll believe it when I see it.’” The article stated many of the problems had been observed by faculty members during the design and construction but were told it was cheaper to go ahead and have it fixed later. The article described the “gasping workmen” who could not breathe in the darkroom areas where chemicals would be in constant use. Colson was reported to have refused students to work there “without firm assurance the air would be safe.” In the meanwhile, students had to process their film in the cramped basement “away from the new complex” (Bell).

The article reported UT Regents finally approved a $320,000 repair contract to “get rid of the air handling problems” and the labs should be ready for the opening of spring semester, January 17. Thus ended “another colorful chapter in UT’s unique Bozo World of Construction” (Bell).

Although the lab opened the beginning of the semester, it would take additional time for Colson to recover. In February, a Texas Tech architecture graduate student innocently wrote Colson about his thesis project to design a school of photographic arts and requested to visit the lab. Although “severe time pressure” forced him to write a brief answer with no chance to rewrite,” Colson responded:

The design and execution of this work area has been one disaster after another. The final and most devastating problem was a totally inadequate air handling system…For that kind of money some remarkable facility should have been possible in the first place….There was no communication on this job, resulting in incredible mistakes….I wonder if architects would leave their $1,000 worth of camera equipment in open cubicles?….it cost $500 to have another consultant substantiate that darkrooms need light tight doors (they would not take my word for that)….I have nothing but the most vulgar expressions for fiberglass sinks (which we got to our surprise)….Stainless steel is cheaper and better in every way…incredibly bad judgement….cutting corners on these supplies is ruinous and more costly in the long run…Our space is designed in too complicated and tight a manner. It was done this way to get the most possible use out of too little space (correspondence to Turner, April 4, 1977).
During 1976, while going back and forth between teaching classes in the new building and supervising labs in the old, Colson and Schaaf kept trying to improve their overcrowded student situation and improve course offerings. To solve the problem of “the heavy demand for J325,” they recommended J321, Photographic Communication as the beginning course in the sequence. As it was, the class was not part of the sequence but students in the class wanted more photography. To fit 321 into their teaching loads and accommodate these students, the instructors had doubled the size of 325 enrollments, which had become “an overwhelming grading burden” (Colson, “Proposal for a Change,” 1976).

If J321 became the first course in the sequence, there would be no more waiting lists for 325 and a smaller enrollment due to students being “tested” by 321. Colson stated, “After listening to student complaints about too much work to do in 325 for eight years,” new basic photographic concepts in the pre-lab course would “make learning smoother for the student.” He also reported that they were now teaching all of the photojournalism courses each long term (Colson, “Proposal for a Change,” 1976).

Colson recommended, given other programs and the industry use of color, that they offer a course in color technique to make the program nationally competitive. He also recommended, given that “history of photography is a growing academic concern, and on this campus we have one of the world’s great history collections,” expansion of course offerings in photo history, and an advanced class in “reportage” (Colson, “Proposal for a Change,” 1976).

Following a faculty meeting that approved the plan, Norris Davis wrote a memo to the faculty that he was “deeply distressed, disturbed, and drained by the Friday faculty meeting.” He felt that the photojournalism program approved in the meeting created an “unreal and tremendously expensive program with entirely too
many specialized courses.” The approval of such a program implied that each
sequence would then have “the right to do the same thing.”

Davis explained his response to the effect that, “we are not five departments,
we are one. Our students do not get five degrees; they get the B. J. Davis wrote that
he was “urging and pleading” for the faculty’s “serious consideration.” He desired a
core of required courses for all students with “only three or four specialized courses”
to avoid “complete fragmentation.”

Colson’s personal notes in response were titled “Special Justification for the
Photojournalism Sequence as it is: Need for PJ Skills Courses as Opposed to Writing
Skills Courses.” He wrote that most students were building on an “academic base of
fourteen years writing skills.” Students in photojournalism were starting with a
completely new medium and the four required skills courses were “an absolute
minimum for professional competence.”

Colson justified the history course by stating history for photojournalists
required seeing images and although there were a number of journalism history texts,
there was no textbook covering photojournalism history. Students learned history in
his class from “personal slides acquired from a great variety of materials at much
personal time and expense.” The department had to that point hired two specialists to
develop the program. These had built and equipped a lab and the sequence changes
were a “maximization of use of this investment and commitment of nine years effort.”

In September 1976, Colson’s report on the photojournalism sequence for the
faculty retreat described the evolution of the program:

In 1968 there was one course in photojournalism using 120 format cameras.
Instruction in 35mm and the view camera was added. The 1973-1975 School
of Communication Catalogue listed for the first time a concentration in
Photojournalism as one route for the B.J. degree. Four courses in
photojournalism were offered at this time. In 1976 a revised sequence with
five photojournalism courses was approved for the 1977-79 catalogue.
Classes for the new sequence began in 1976.
The report requested a scheduled budget for equipment depreciation, declaring that currently “NOTHING” was budgeted for sequence operations beyond salaries. Equipment was wearing out, marking a “sharp down curve in capability.” The report also requested workload relief. Admitting that every faculty member of the journalism department had his or her workload problems, the photojournalism program incurred the following:

The sequence runs sixty weekly hours of photographic lab, a twice a day equipment check out, monitors a student photographic studio, and deals with an inventory of over $120,000 in specialized equipment receiving heavy student use. Operations management is complex and consumes large blocks of time. The two teaching members of the sequence advise the current students, a constant stream of students statewide with questions about photographic education and careers, and maintains some contact with the increasing number of program graduates. The approximately 100 students in skills classes average a weekly assignment graded by the course instructors (not TA’s). The sequence has a high number of students enrolled in conference courses in addition to scheduled classes. Since 1968 nine different university courses have been introduced to this sequence (Colson, “Report”)

Colson’s report addressed the strengths of the sequence that included a “breadth of approach to photography in a comprehensive undergraduate skills sequence.” Students not only learned to take technically suitable pictures, the learned about the history of photography, “to relate photography to communication theory and practice, to apply the psychology of visual perception to their photographic seeing, and how the traditions of fine art apply to photographic evaluation.”

Another strength was the use of the photography collection as a resource for teaching and student research and six Masters Thesis had come from the sequence based on work with the collection. Colson also elaborated on the “Stylistic Character” of the program based on the strengths of its teachers. These strengths took “three interacting directions”: word-picture interaction, picture projects “which take time (typically weeks) to complete and result in multiple picture presentations,” and
documentary photography which emphasized “the truth about human activities” and was “presented with artistic form” (“Report,” 1976).

The department of journalism was due for its accreditation visit in 1977 and for the pre-accreditation visit study, photojournalism was no longer part of the news-editorial sequence but was its own professional sequence within the journalism/communications unit with News & Public Affairs, Magazine Journalism, Public Relations and Broadcast News. Significantly, Colson’s J321 Photographic Communication was also now a required course in the magazine journalism sequence (“Journalism Pre-Accreditation,” 1977, pp. 22, 23.)

The study contained the following information concerning the photojournalism sequence. The goals of the sequence were not only to produce students competent for general assignment photography in 35 mm and 4x5 view camera, black and white and color, on location and in the studio, but also to produce students “conceptually more sophisticated than the average working photographer.” “How to” instruction was in relation to “why to” and to the traditions of the medium. The study reported that the sequence had undergone “considerable innovation and change” since the 1972 accreditation visit and that “the progression of courses in this sequence” were “tied carefully to the stated goals of the sequence.” It also stated the Photojournalism Sequence had “benefited from new quarters,” was now “quite well-equipped” and that problems within the photography labs area had “since been corrected through cooperation of the University administration.”

The study reported that visiting speakers in photojournalism in preceding year included: Paul Lester, photographer, New Orleans Times-Picayune; John Van Beekum, former photographer, AP, New York City, now local; Skeeter Hagler, photographer, Dallas Times-Herald, Bill Clough, professional photographer, Dallas; Philip Gould, photographer, Dallas Times-Herald; and Maggie Steber, picture editor, AP, New York City.
Speakers in Photographic History, Fall 1976, included: Roger Baker. “local scientist and practicing daguerreotypist, who “demonstrated the first photographic process announced to the public”; Colin Ford, Keeper of Film and Photography at the National Portrait Gallery, London, who spoke on Victorian photography and especially on the need for a country to preserve its national heritage in photographs; Richard Greffe, author of new book of Jimmy Hare, one of the first photojournalists, spoke on the rise of photography in illustrated newspapers; Roy Flukinger, Assistant Curator of the Photography Collection, Humanities Research Center, spoke on the influence of new technology and commercial manufacture in photography near the turn of the century; E. O. Goldbeck, San Antonio News Photo Service. “Now in his eighties, Mr. Goldbeck spoke about his lifelong career as a photographer in Texas. He displayed (and still takes) large panoramic photographs” (n.p.).

In May 1978, the years of investment were officially recognized. A letter to University President Lorene Rogers announced “with great pleasure,” the American Council on Education for Journalism had accredited the advertising, magazine, news-editorial, public relations, t.v.-radio news, and photojournalism sequences in the School of Communication at the University of Texas at Austin (“Journalism Pre-Accreditation Study” file, 1978).

Upon Colson’s promotion to full professor in 1993, he summarized the development of the photojournalism program to that time. He stated that his goal was “to introduce enough advanced photography to make a two-year program that would provide a solid foundation and enough practice to make careers in photography an honest possibility for graduates.” He believed that professionalism depended on the integration of the three crafts of photography, writing and graphic design and his program required courses in all three. To develop the courses and the student base for the new sequence Colson voluntarily took on extra teaching duty. In both semesters of the 1970-71 academic year, when his assigned load was three courses, he taught
four, with Frank Armstrong, a one-third time teacher, as his only help (“Narrative,” 1993).

Courses Colson introduced the first ten years were: J325L, advanced photography, fall 1971; J382 Seminar in Visual Communication, Fall 1972; J366K Photographic Styles, Spring 1973, involving alternative photographic processes such as pinhole camera and blueprint process to enable “personal expressiveness” and “variety and strength” to student portfolios (“Narrative”).

Colson’s rationale for the J332 History of Photography, began in Fall 1974, was T. S. Eliot’s essay "Tradition and the Individual Talent," to the effect that “creative workers who do not know the history of their field cannot be truly creative.” The course looked “broadly at photography's history and impact on society,” was interdisciplinary and cross-listed with RTF. For this course Colson produced an extensive slide collection numbering in the thousands (“Narrative”).

Other courses were: J321M Photographic Communication, Spring 1976, the introductory class for photojournalism majors and for “all who might use photography seriously, whether or not they would be photographers”; J388 Seminar in Photographic Styles, Spring 1977, a graduate course in critical discussion; and J370K Advanced Photojournalism, Fall 1977, a workshop in documentary photography (“Narrative”).

The program was revised in 1977 to include courses that allowed a “greater range intellectually as well as photographically.” The new program consisted of: J321M Photographic Communication, presenting a critical discussion of the nature of the medium; J332 History of Photography; two advanced workshops, J370K Advanced Photojournalism and J371K Photographic Illustration, which involved color and studio photography (“Narrative”).

Colson reported that to expand the program during the 1970’s involved his work to redesign and specify the photojournalism work areas, “their functions and interrelationships, including electricity, plumbing, air flow patterns, and cabinetry for
several thousand square feet of complicated work space.” He also specified the
equipment and that “hundred of pages of equipment description went into those
purchase requests.” It was five years after Colson started at UT before the facilities in
CMA were operational and much of his energy went into making the physical
facilities “a working reality that would serve and parallel my efforts to develop the
courses and a program that would use them well” (“Narrative”).

The breadth and flexibility of the courses and the quality of the facilities
provided a stability in the program until 1992 (Colson files 1993). In 1992, the
photojournalism program developed by Colson during the 1970’s and 1980’s faced
the challenges of technological transformations in the nature of media
communications similarly felt in the journalism department. Stephen Reese, Director
of the Department of Journalism at the University of Texas, sent a memo to the
faculty concerning the mission and primary objectives of the department. Although
the department had grown beyond its roots in journalism, its central mission was still
organized around the media. Reese stated, “We teach those who will work in media
organizations, who will supply them with information, and who will attempt to exert
influence over them.” Given that curriculum was “at the heart of the program,” Reese
maintained that the Department sought “a balance of craft and concept in the
curriculum—connecting professional practice with principles” (“Curriculum-related,”

The curriculum, according to Reese, “must strike a balance between training
students for their first job and their entire career.” Reese identified a central core of
the curriculum that captures “the essence” of the department’s mission: “to prepare
students for careers in the mass media of a democratic society. We believe students
should be well grounded in the basic tools of communications: visual and verbal.” A
third and vital tool Reese identified was “the ability to think critically,” based on the
university liberal arts curriculum and with which mass communication studies were
fully connected:
An important part of the curriculum consists of analytical coursework, also termed liberal arts courses. These provide the conceptual background for the media professions and reflect the department’s leadership in addressing the key issues of mass communication in society. Just as mass communications are central to an information society, so mass communication is central to the university curriculum. The liberal arts courses in the department are where journalism and mass communication intersect with other academic disciplines: history, economics, sociology, philosophy, psychology, international studies…for the future of journalism education, journalism and mass communication must provide intellectual leadership for their campuses, as “sensemakers for the information society,” and not leave it to the other disciplines (“Curriculum-related”).

To support this emphasis on critical thinking, the Department of Journalism had formed a Critical Studies Committee and, after two years of discussion, developed an “innovative course in critical thinking for journalism students.” Colson, as a member of the Committee, “contributed substantially to the concept” of the course, which was taught for the first time in 1992 (Colson, “Narrative”).

Also by the fall of 1992, the photojournalism program underwent revision. Because the program had steadily developed “a reputation for excellence,” it attracted students advanced in photography. Concurrently, because the level of professional practice required in the field was on the rise, Colson and his staff “were ready to advance the program again.” This involved eliminating the introductory course as a requirement, establishing examination and portfolio requirements, increasing the skill's demands for all photography courses and adding an internship requirement. They also developed a specialized computer graphics course for photojournalism students, J324K (Colson, “Narrative”).

By this time Colson had developed graduate courses in both practice and research that offered masters students a program emphasizing photojournalism “within the confines of the existing departmental MA research degree.” This program “enabled dozens of students to enhance their careers.” In addition, the level of graduate courses provided the “breadth and depth necessary for a Ph.D. with a
photojournalism emphasis.” The graduate program became very successful and thus
could offer undergraduate students “highly qualified teaching assistants and an
impressive range of professional experience” (Colson, “Narrative”).

Quite significantly, when Dr. Wayne Danielson in 1992 received funding to
equip two graphics teaching laboratories, he had Colson draft the specifications for
$150,000 worth of equipment. In 1993, when the College of Communication formed
a Vision Project to assess computer equipment needs for the next decade, Colson
represented the Department of Journalism. His presentation, estimating the extensive
needs of journalism at “about $2,000,000,” was adopted for the college report
(Colson, “Narrative”).

Regardless of Colson’s by now respected knowledge of mechanical and
computer technology, he apparently did not possess an unqualified enthusiasm for
technological advancement. In a paper for a 1993 presentation to the AEJ concerning
the future of visual communication, Colson stated, although “so much of our
opportunity and so much of our practice centers on computers, a caution is called for
against letting computer technology subvert us from more fundamental concerns”
(“Writing”).

Colson maintained the equipment of “greatest concern to us all is our brain
and associated perceptual mechanisms” and the theories of greatest use in visual
communication were those that tried to “explain vision and its role in human
experience.” Colson referred to theories of perceptual psychology and biopsychology
that advanced understanding of vision and thought. He admitted, “The great
mysteries of awareness, equilibration, memory and intention are still greatly
debated,” but he also declared, “We enter the 90's with knowledge and theories of
potential power for us, if we will use them” (“Writing”).

Colson believed that teachers in the field of visual communication studies had
“a mission to know and to teach as much as possible about how visual perception
works to help with message design and interpretation.” Also emphasized in their
mission was the interdisciplinary approach “to decide and articulate the ideas and principles from other fields of knowledge” that were useful for visual communication (“Writing”).

Colson also believed that because future communicators faced greater demands on their intelligence and creativity,” teachers “must relate to students as individuals and not classes, and help them relate their personal psychologies and visions to their careers in communications.” Colson also declared, “If there is to be any validity to the myth of the fourth estate, those of us in journalism have a never ending responsibility to guide our students in the pursuit of social truth and justice” (“Writing”).

In a 1993 assessment of the program, Colson reported that the breadth of approach that was “an important strength of the program” was revealed in “the range of our graduates’ accomplishments.” To that time graduates had won four Pulitzer prizes and “numerous other international awards.” Graduates had also “enlarged and improved the history of photography and assumed leadership at major photography collections.” Former students were successful in “diverse applications including fine art, fashion, and commercial photography.” In addition to its strength in the history of photography, Colson described program as “especially strong in documentary photography” (“Narrative”).

Maintaining that the photojournalism program was one of the best in the nation, Colson described the teaching to emphasize the integration of writing, media design and photography and the integration of “high aesthetic standards…with the journalistic concerns of news, ethics, and social significance.” In addition to general assignment photography, students were also prepared “to communicate facts, feelings and ideas” (“Narrative”).

By 1994, Colson had been in the process of designing a new curriculum and “pushed” for the inclusion as a journalism curriculum requirement a course in visual literacy. Colson designed the course, J310K Visual Literacy, and it formed a new
foundation courses required of all journalism majors in a new curriculum approved by the faculty. The course was a comprehensive one semester class that covered a range of topics including visual perception, basic design, typography, media graphics, using photography, and visual style. Colson taught it for the first time in Spring 1994 and the course served as a “model for communication programs across the country” (“Narrative”).

During the 1980’s and 1990’s, the success of the photojournalism program was due not only to Colson’s vision and innovation but also to the effective example and teaching of Professor Dennis Darling. Darling, as had Colson, brought a background that included advanced degrees in the visual arts. With a B. V. A. from Georgia State University, Atlanta, Georgia and an M. F. A. from the School of the Art Institute of Chicago, Darling had by his appointment in 1981 had accumulated “extensive experience in freelance, editorial photography and graphic arts” (“Darling Resume”).

During the period of Darling’s hiring, Colson wrote to Darling, “Our fine program does need improvement. Most particularly it could benefit from the professional experience that you could bring.” Colson stated that most of all, the program needed promoting and that, “I feel that my work has been strong in designing course work, but weak in promoting the program” (October 3, 1980). Darling had produced a superlative publication and exhibition record and, able to bring accomplished professionalism, significantly advanced the photography, visual design and communication principles of the program.

Concerning Darling’s tenure, Colson maintained that Darling’s “outstanding professional and teaching experience” and “national reputation for his personal photography” had earned the program “respect with colleagues in teaching and the media as well as with student recruiting.” Darling’s teaching innovations included a summer photography class that cycled through Ireland, a student documentary project and exhibition in San Antonio, and a 24 hour project in San Antonio that involved
“about 100 students, ex-students and friends” of the photojournalism program (correspondence to McCombs, October 11, 1985).

Other benefits of Darling’s presence in the program included his expertise in graphic design, that he was “a devoted teacher,” and that he continued to accrue “an array of publications and exhibitions” that “few full time teachers of photography” were able to produce. Because Darling had fulfilled “many demanding assignments on tight deadlines for magazines such as Fortune and Third Coast,” his experience was “directly relevant” to students. More important, Colson felt, Darling accomplished “self assignments” that exhibited abilities in a different way:

When this personal work gets published and exhibited it enlarges Dennis’s stature as a significant photographer of our times, as someone capable of doing more than a photographic job. Because he has a point of view and the ability to communicate it photographically, Dennis is a model of what we hope our students will become, photographers doing artistically valid and humanistically significant work….one of the finest photographer-teachers in the country. His work thus far has brought much good attention to the University and its teaching of photojournalism…. Dennis has fulfilled and extended the promise with which he came. He has maintained and expanded his good reputation and ours. He has contributed much to the education of many successful young photojournalists…there is no one with whom I would rather be teaching (correspondence to McCombs, October 11, 1985).

In 1997 Colson faced his upcoming bureaucratically enforced retirement as head of the photojournalism program. Along with this administrative change loomed the further technological challenges to the program of convergent media. With a redefinition probably in the not too distant future, Colson endeavored to crystallize the essentials of the program. In a document, “Regarding Photojournalism at the University of Texas: Questions, Answers and Discussion,” Colson called for the recognition that photojournalism used the “unique powers of visual imagery combined with words and presentation design to help provide the awareness and understanding an effective citizenry needs.”
The photojournalist, called upon to record and interpret “all manner of people, places, and events,” must be especially proficient with the photographic medium. Because the photojournalist worked in the traditions of journalism and ethnography, the student photojournalist needed the broad general education and the “intense development of communication skills” provided by an academic environment that honored these subjects (“Regarding”).

Colson reinforced the worthiness of photojournalism to the university because it required “the highest form of understanding.” Photojournalists must “think critically about what is important to society, and be able to report accurately and clearly in words and pictures.” Colson believed society could not endure without “accurate information well explained” and words alone were not adequate “to provide understanding to a human mechanism that devotes much of its nature to visual processing.” Because photojournalists functioned in an environment where college education was the norm among coworkers and interacted with others well educated, “a trade-school mentality that simply trains for procedure and technique is inadequate preparation for the thoughtful understanding of content and professional interactions of photojournalism” (“Regarding”).

Although photojournalism education, properly conceived, was in every respect justifiable in the university and under obligation to integrate the liberal arts traditions in its courses, it also required its own program of special courses. Whereas print journalism trained writers who typically had fourteen years of learning to write, photojournalism faced the challenge of training students to operate photographic systems. These students rarely had more than one semester of coursework dealing with any kind of photography and their general education lacked training in visual communication. Colson compared adequately learning photography to learning another language or a musical instrument. It took at least two years of study before the average student could speak a new language, make music with a new instrument or “produce competent photography in a variety of circumstances.” Photojournalism
education had to “make up for a failure in education broadly to deal with right-brain processing and visual literacy,” as well as deal with issues specific to photography (“Regarding”).

Colson justified photojournalism education not only in the university generally but also specifically at the University of Texas. Being one of only “a handful” of established program that “regularly produce competent photojournalists” that included the University of Missouri at Columbia, Ohio University at Athens, Western Kentucky University, UT offered the only strong program in the Southwest. The UT program was one of an even fewer number that functioned at the Bachelor’s, Master’s, and Ph.D. levels. As one of the world’s “few comprehensive graduate and undergraduate programs in photojournalism,” Colson declared the mission of the program was “to preserve, improve and promote high standards for the field” through “research, developing theory, teaching, outreach to the profession, and exemplary creative practice” (“Regarding”).

Colson believed the program’s approach of offering a “broad and flexible program, strong in history and artistic practice as well as conventional media photojournalism” was effective. By then graduates had won eight Pulitzer Prizes and “many other significant awards,” published books and had earned the respect of those who hired them. Colson concluded, “Our proven accomplishments deserve to be continued” (“Regarding”).

Summary

Colson educational background in the visual arts enabled him to bring a more comprehensive approach to the teaching of photojournalism than had previously been accomplished. The photojournalism curriculum he designed around his concept of photography as visual communication perhaps came closest to fulfilling Reddick’s vision for journalism education to integrate liberal arts education in an interdisciplinary manner. The struggle to build the program involved not only personal sacrifice and determination on Colson’s part but also revealed the struggle of
faculty and administrators to understand and try to accommodate the relentless expense and inconvenience of creating and maintaining a competitive professional photojournalism program.

Colson was later to reflect that one of the most negative aspects of his career was the lack of money and the fight to obtain equipment bit by bit. He also recalled the positive aspect was the opportunity afforded him to grow the program, albeit not without misunderstanding. He stated that the administration, after discussion and disagreement, usually tried to let him do what he wanted and “gave me what money” they could. Danielson was to recall that those who criticized J. B. for his emphasis on “deeper meaning or experience…were wrong and J. B. was right”:

I do think that the people who came here left with something they would not have gotten elsewhere at other journalism based programs around the country. So the program has always been small. It has always been expensive. It still is small and expensive…we ought to have a program that’s small and expensive and something special…the respect of the program on campus has been high for a long time…another thing that was important and protected in this unusual program was the stress he always placed on the word and the picture…that is a distinguishing mark of this program (personal communication, November 18, 1999).
CHAPTER IX: CONCLUSION

My premise is that photography is taken for granted and requires more attention and analysis as communication (Colson, “Narrative,” 1993).

University education for press photographers began officially with Edward Mason’s news photography course at the University of Iowa in 1930. For nearly fifty years prior, press photographers learned their trade on the job according to the work values of reporters and sketch artists. Due to their need for mechanical equipment and the behavior required of them to successfully accomplish their work, they were considered inferior to these newsroom predecessors. With the rise of the press industry and growing attention to its importance to a democratic republic, advocacy began for college training for journalists. A liberal arts education was believed to be the means to broaden the knowledge base of reporters, lift their status from trades people to professionals and elevate the reputation of the American newspaper.

The controversial acceptance of journalism courses into universities required the support and investment of esteemed businessmen, publishers and academics, motivated by the highest of ideals, to convince educators that journalism had a place in the academy and to convince industry leaders that journalism was a calling worthy of educated minds. Justifying the presence of journalism courses in the academy and gaining the trust of industry required teachers to have both academic training and professional experience.

The official launching of university education for print journalists was at the University of Missouri in 1908. Founded by Walter Williams, the program at Missouri was both imminently practical and idealistic. The course of study required both journalism skills classes designed to prepare students for entry-level positions in the industry and also those in the liberal arts tradition. The highest purpose above all for journalism education was to produce professionals armed with an enduring awareness of their social responsibility as public servants to a democratic society. In
the midst of this ethos for print journalism, instruction in newspaper illustration
during the first years at Missouri was of a mechanical nature and eventually grew
more news oriented. In eighteen years of annual Journalism Weeks, one address was
dedicated to news photography.

William Harding Mayes, founder of the School of Journalism at the
University of Texas, patterned the School after Missouri and hired teachers who were
graduates of the School of Missouri. Photography was first taught in the School of
Journalism similarly to how it was at Missouri, as opportunity to use the camera as
part of feature writing courses. Photography at UT depended upon the ability of
instructors to include camera operation as part of the coursework. Even this minimal
level of instruction was difficult to maintain at the University of Texas during years
of academic and political conflict. The determined efforts of Paul J. Thompson, a
Missouri graduate and one deeply influenced by the ideals and standards of Walter
Williams, succeeded in the survival, growth, accreditation, and national recognition
of a Department of Journalism at the University of Texas. Although continuance of
print journalism education was worthy of the utmost commitment, instruction in
photography, from the reestablishment of the program in 1927 until 1933, remained
nonessential.

In the 1930’s, press photography, due to the technological development of the
Ermanox and the 35mm. cameras and the influence of the European picture
magazines, underwent a revolutionary transformation. The meteoric rise of these
magazines, with their innovative layout and design, and the entrance of educated
persons of higher social status into photography, brought about changes in the status
of the photographer and in the nature of image style and content. When Hitler came
to power, many of the university educated European editors and photographers came
to America. Their work aided the establishment of Life, Look and many other picture
magazines and greatly impacted American journalism. The elegant demeanor of
European photographers and the rise of the picture as a story-telling medium laden
with social information led to press photography being recast as “pictorial journalism.”

The success of a more sophisticated pictorial coverage in the magazines created by more sophisticated minds behind the cameras began to influence the American newspaper press and the journalism schools. In efforts to maintain their relevance, journalism schools devoted more attention to the integration of social sciences into their courses. Journalism teachers and professionals who advocated college education for photographers conducted surveys and formed roundtable discussions with professionals at journalism conferences to determine curriculum.

While photography courses in college had been taught for several years in science, chemistry or physics departments, they were usually of a completely technical nature. When teachers attempted to incorporate photography courses into journalism curriculum, they were met by resistance due not only to photography’s association with a mechanically oriented trade but to the cost of providing for such mechanically based instruction. Print journalism education could increase its academic legitimacy by a social science emphasis and train students in editorial practices disassociated from the print shop. Just as photographers’ work in the industry was constrained by equipment, however, teachers could not successfully accomplish their best work in the academy without adequate facilities.

Although in the 1930’s photography instruction in the Department of Journalism improved at the University of Texas with the efforts of Granville Price and John Kuehne, practice instruction remained in the physics department with only a course in the editorial use of pictures available in journalism. Regardless of these limitations, Truman Pouncey, a student of this era, proved to be a significant contributor to the advancement of photojournalism education.

One of the most advanced programs in news photography, with multiple courses and superb facilities in the 1940’s, was that at Medill. However, Medill’s curriculum was developed according to industry requirements. News photography
instruction would not attain to the level commensurate with comparable liberal arts training at the time until the program developed at the School of Missouri by Clifton Edom.

Edom, with the invaluable life long support of his wife Vi, the academic support of Dean Frank Luther Mott, and the collaboration of Roy Stryker, labored to not only improve news photography education in college but to transform the entire field of newspaper and magazine photography. Edom’s innovative programs brought national and international recognition to photojournalism and Edom, through his students, attained to widespread influence in American photojournalism. Later in his career, however, Edom observed that the photography educator constantly wrestled with the problem of teaching at the vocational level. Edom was frustrated that, after his more than twenty years of work, photography was still treated as an academic step-child.

Olin Hinkle, acquainted with Edom and his work, labored at the University of Texas with as sincere a sense of mission as Edom did at Missouri, but with less support and time to devote to photography. Hinkle successfully acquired photography facilities in the new journalism building built in 1952 and established the same year the first autonomous news photography practice course. Although Paul J. Thompson resisted emphasis on photography in the journalism program, Hinkle eventually was able to title his course photojournalism and, by 1965, to add an advanced course.

By 1968 and the approaching retirement of Hinkle, J. B. Colson was appointed to the faculty of journalism at UT and took over the teaching of photography. Colson possessed advanced visual arts training and experience and none in newspaper journalism. Nevertheless, he began to develop courses for a core sequence by 1974 and achieved an advanced, accredited sequence by 1978. Colson labored to develop a broad and truly liberal arts curriculum for photography education that extended beyond previous concepts in the department. This purpose was not
always understood and involved prolonged struggles with equipment and facilities. Although the department, according to Otha Spencer, was apparently widely known as one in which photojournalism “had been kept down,” Colson persevered to create a program defined as visual communication. The program became noted for its integration of photography history, technique and practice, a strong documentary photography emphasis, courses in visual literacy, design training for photojournalists, and graduate level courses in documentary criticism.

Thus the history of education for press photographers advanced from a second-class apprenticeship to a grudging acceptance within schools of journalism as a second-class course of study. Teachers worked to improve this situation and provide photographers with training commensurate to that of print journalism. Over the years, as did their print colleagues, photography teachers also worked to find their place in the university and integrate courses with a traditional liberal arts emphasis. This goal was largely achieved at the University of Texas.

Upon the retirement of Colson as head of the University of Texas photojournalism program in 1998, Darling became head of the program and collaborated with Colson regarding the mission statement and future direction for the photojournalism program. Although the program would encourage respect for technical discipline and excellent craft, it would above all encourage students to understand “the value of a well considered, thoughtful life for which photography is not only a way of seeing the world and making a living, but also a practice for understanding ourselves and others, and making a personal contribution.”

As part of the mission statement, Colson affirmed:

We will foster ideals based on character principles (honesty, integrity, service, human dignity, excellence, etc.), rather than what might be prevalent trend at the moment….We will stress photographic reporting and documentary photography of the highest ideals of ethical treatment of subjects, honesty of statement, and social usefulness, working to revitalize among students a commitment to responsible media as the fourth estate. We will build a program noted for its intellectual rigor and creative flexibility. We will
produce visual communicators who are the equals of outstanding writers in the rigor of their investigations, the originality of their ideas, and the quality of their interpretations (Colson files, “Mission Statement,” 1998, n.p.).

As Darling worked to guide, further develop and insure the continuing relevance of the program, he inherited Colson’s frustrations with administrating a program not quite understood by other administrators. He observed, “The whole department is controlled by word people, so we fight that battle. Photography is a step-child in the department. It’s a great frustration.” To try to balance the demands of academia and industry, Darling did not believe the program should limit itself to merely meet industry standards. Darling said that he did not see the program “as a job agency” and that did not think “we should go down to the lowest common denominator in order to teach.” He believed the program should teach what was artistically sound, teach history and make sure excellent knowledge was available to students, to “give students good training but not be an employment agency….We should aim high and not worry about it” (personal communication, March 28, 1998).

Concerning his art background and its suitability for a photojournalism program, Darling thought it was an attribute of positive influence on students, “It serves me well for what I do. I think it’s good to have art background. We make our students take 6 hours of design and art history.” Knowing that he and Colson were the only two teachers in the journalism school who did not have journalism training, Darling said, “J. B comes out of film and I come out of art school. It’s nothing to be ashamed about” (Personal communication, March 28, 1998).

In 1999, Colson, reflecting on his years as head of the program, observed that he had had three “broad goals” for the program. These were to “make dealing with photography a serious intellectual enterprise by connecting it with many other lines of thought and bodies of knowledge,” to “gain more respect for photography as a medium,” and “to make photography socially useful.” Although this last goal merited “much discussion,” Colson had fundamentally endeavored “to have photojournalism
honor the existing higher motivations of journalism.” Colson qualified his idealism with the observation, “you have to be careful of grand schemes and yet you need a unified purpose to accomplish…there will always be disagreement” (Personal communication, September 24, 1999).

Colson’s prediction was to come to pass, for the relevance of the program in terms of its ability to meet multi media technological demands continued under duress and debate until the announcement in 2002 of its proposed discontinuation. The announcement generated widespread response from industry leaders and former students working in the field. January 10, 2003, Darling received a letter from Tom Kennedy, formerly Photography Director of National Geographic and then Managing Editor of Multimedia of the Washington Post/Newsweek Interactive. Kennedy opined to Darling, if the program were to survive, it would have to move from print media to multi media. The program should incorporate “a fusion of the documentary tradition” with training that gave students the ability to use video and sound “effectively as a story-telling medium.” However, Kennedy was careful not to limit the effectiveness of the program to technological improvements and echoed the principles that had guided photojournalism educators since Edom.

Kennedy viewed “print as having failed the visual communicators” and decried the tendency “to use images as iconographic elements to lure readers into reading text”:

The raison d'etre of the photo is to act as a magnet rather than communicate anything particularly profound….in the last decade, honest documentary observation has given way to a different kind of creative exercise in most forums. Photographers are valued for their ability to do technical tricks to gain attention for photos in a variety of highly controlled settings…. photographers have lost the ability to interpret the human condition and to create narrative stories that are based on the assembly of multiple images to tell a larger, more coherent, more truthful story. That realization was a large factor in motivating me to move to the web in the hopes it would become a forum for the reinvention of documentary photojournalism.
Kennedy advised Darling, “The decisions that programs like yours take are critical….You can give us the people who can carry the medium forward to greater maturity while enabling it to emerge with its own voice and vision.”

John McConnico, a 1987 graduate of the program, 1999 winner of the Pulizer Prize (see Appendix A) and also winner of the World Press Photo Children’s Award (see Appendix B), wrote to Darling and Colson in January, 2003. McConnico felt “deeply committed to the program as it transformed me from a student with no direction whatsoever and with no declared major or prospects for finishing school into a working professional. ” McConnico stated Pulitzer winners from the UT program “seem to have become lightning rods for discussion about the program.” People were continually asking them, “what it was that UT was doing right, and how they produced so many talented photojournalists.”

McConnico thought the answer to this question was that Colson and Dennis “were remarkable teachers”:

You had wildly different approaches and styles, and encouraged us to develop our own vision. But perhaps the overriding strength of both the undergraduate and graduate programs was forcing us to develop other interests. While I have a photojournalism graduate degree, the very setup of the program ensured that I was not just a photographer. Our curriculum was roughly the same as the other journalism students and while we may have not appreciated that at the time, I think it is the chief reason so many photographers from UT are first human beings, then journalists, and lastly, photographers. In other words, UT showed us that it was a process - a way of seeing and interacting with the world.

McConnico also made clear the difference in approach to the purpose for the training he received at UT:

Many of us attended the workshops for young photographers….we would always meet more talented, stylistic photographers, or more savvy photographers with a lot more business sense, but more often than not, their pictures looked a lot alike. In other words, many of them were there not to develop a unique view of the world, but to sell a version of it which was likely to land them a job at one of the papers. And I can tell you none
of us from Austin walked away from the workshop with work lined up. I am not boasting of our inability to find work. But I think in the end, Dennis and JB's approach offered something you cannot really put a tag on. It was more a way of looking at life and finding yourself through your pictures. Photography just happened to be the vehicle.

McConnico declared the “success many of us have had is a direct result of what you gave to us and that should never be undersold.” McConnico did not “begrudge UT the opportunity to modernize and broaden the scope of its program” but he thought, “it would be a sad day indeed to not have some guarantee that some of those things will be preserved. It is not all about the business or finding ways to land a job. It is about finding your own way, and demonstrating to the rest of the world that photojournalism is a craft. And a craft to be defended vigorously” (January 18, 2003).

In a 2003 letter to Lorraine Branham, Director of the Department of Journalism, Colson wrote that he hoped those making the decisions regarding the fate of the program would “consider the issues involved in the broad terms appropriate for a major academic enterprise.” Colson stated that the fundamental goal of the program was to “move beyond the limits of what little thinking traditional photojournalism generated and place communication photography in a true academic context of study and exploration.” Colson adamantly declared that, “the need for that was and is great. Few schools have a solid, broadly based program in media photography conceived as an academic endeavor beyond training people in traditional ways for existing jobs.”

Colson observed that the program had “struggled for lack of resources over the years to some modest success” and had “put the medium of photography in the context of journalism”:

It emphasized photography’s essential nature as a medium of exploration and communication. It joined the crafts of photography with those of writing and design. It emphasized the reportorial function of the medium, especially documentary photography as grounded in the methodology of and ethics of ethnography.
It guided students to bring their personal backgrounds and concerns to the content of their images. It positioned photographic practice as an intellectual and creative challenge that demands the best education and effort students can muster. Including the history and criticism of the medium added academic strength and validity to the program. The results have been a foundation for students who produced a number of books, won major international prizes, and are enjoying careers, not only doing photography, but as historians, curators, professors and managers. This with a small staff, and until recent money from special student fees for equipment, very little financial support.

Teaching programs are easy to let go and hard to create. We have in place the facilities and the system for continuing an education effort with great promise. Considering these existing investments, past accomplishments of undergraduate photojournalism and great continuing need to understand a fundamental medium of communication as something more than a mechanical snap at reality, or a routine job for media corporations, it seems strange and unfair to curtail its operations. I am grateful for the opportunity to have pursued my interests in these matters for over thirty years at the University of Texas (correspondence to Branham, February 13, 2003).

Concerned responses continued to come into the Journalism Department advocating the continuance of the program. In June of 2003, Victor Caevano, a 1997 graduate and Associated Press photographer, wrote to Branham (See Appencix B) on behalf of photojournalists and photoeditors “who work for the world's leading news agencies and newspapers, have the pleasure to have graduated or to have taken a substantial number of courses from that program and we look with dismay at the news of its possible disappearance.” Caevano reminded Branham that the photojournalism program was considered “one of the leading undergraduate schools in that field” and had given him and others “the tools and inspiration to succeed in this highly competitive field.” Caevano stated that the elimination of the program “would be a tragedy to our School, the University and to photojournalism.” Caevano also reminded Branham of the Pulitzer Prize winners to have come out of the program and they all urged her “not only to save the program but to strengthen it....”
With the incorporation of video and sound technology and the appointment of Donna de Cesare and Eli Reed, both award winning faculty accomplished in multimedia and with superlative portfolios in the humanistic, documentary tradition, the program was able to sustain technical relevance and its core identity. Even with these adjustments, however, the program again is preparing for a rapidly arriving future. In September, 2007, it was announced that the College of Communications may become part of the proposed Belo Center for New Media at the University of Texas. The photojournalism program, with its roots in the “room fitted up for photography” in the School of Physics in 1885 and its accomplished identity as visual communication taught in the truest liberal arts tradition, may be absorbed in a multimedia documentary center.

The creation of the proposed Center may not only impact the photojournalism program, it could also greatly affect how journalism education, sourced in a fragile balance maintained between the professions and the liberal arts academy, may be defined and function as it adjusts to the more fluid and convergent means of global communications inseparable from corporate influence. According to Reese (1999), Director of the School of Journalism in 1999, the university should not “become a mere client of the corporate world or the professions”:

The university provides a valuable source of leadership for society and for journalism that cannot be replicated elsewhere. The value of the academy lies in providing an analytical distance in addressing social issues within an intellectual ethos and in providing a countervailing influence against short-term and parochial interests. Academia is a porous institution, absorbing the issues in the larger culture and providing a rigorous, open, and productive way of discussing them within and across the various disciplines...

The never well-defined profession of journalism, with all of its contradictions, is in transition. Before journalism—and, therefore, education for journalism—can fulfill its proper roles, we must carefully determine what skills and values most deserve preservation. Professionalism can be misused as an unexamined prop to support corporate information industries in a way that prevents questions of public interest from being raised. At the same time, it can be
valuably invoked to protect and guide the laudable goals of journalism to facilitate democratic life….We need to challenge the simplistic professionalism that assumes its own validity and prevents turning on itself the kind of questioning that journalism excels in directing at others. Journalism should be a model of a societally and professionally engaged field, bringing the best thinking of the social sciences and humanities to bear on its issues (p. 90).

Reese and Cohen (2000), further addressed the increasing appropriation of the “intellectual and teaching identity and initiative…by external spheres of influence” and that this left “untended” the “broader and sorely needed goal of scholarly professionalism.” Reese and Cohen felt that this situation was “a special irony for journalism with its wide potential for effective teaching of the liberal arts and civic engagement:

Missing is the guided deep reflection that may create a more meaningful learning experience….In the conflict between media professions and academy, we often lose sight of each institution’s purpose within the larger society….professionalism of scholarship will become increasingly important to guide this process, to ensure that students become citizens rather than consumers, thoughtful professionals rather than interchangeable cogs in a labor force, and that media industries are partners with academia rather than clients (Reese and Cohen, 2000, p. 225).

Within these issues for journalism education broadly lie the challenges photojournalism educators will face as well as they create courses of study and learning environments sufficient in practical multi media instruction, content quality compatible with the highest academic and professional standards, and consistently relevant to an ever-changing industry. John Long, Chairman of the National Press Photographer’s Ethics & Standards Committee, observed the irony of now having the best equipment ever combined with the uncertainty of its socially responsible use by future photojournalists:

Our entire industry is in a state of flux. We have been given the finest tools ever imagined by Daguerre and his contemporaries and just as we reach the apex in the area of cameras, we can’t cut through the fog to see if there is a
future for our profession. Newspapers are closing, being bought, downsizing, losing circulation, being dominated by bean counters, staffs are being laid off, and to document it we have the greatest cameras ever invented….The idea of concerned photojournalism, the passion to pursue honest photographs and serve the reader and to expose what is wrong in society and hopefully make a difference with our photographs, has always been the basis for our ethics..

We’ve weathered a digital revolution fairly well, but now we are…sailing into a fog bank of ethics. The kids will develop ways to maintain the integrity of their photographs and to communicate visually, honestly, in a world of liquid and ever-changing images. They have to. Our democracy, our very future as a free people, is based on access to accurate information, and they have to find ways to provide accurate visual information in this brave new world (Long, 2006, p. 12).

The ability of “the kids” to provide accurate visual information for a free people, to attain to the sense of themselves as journalists of the highest caliber, will depend largely upon their education. Photojournalism education in the past was motivated by the same purpose as journalism education: to lift the status of news workers from that of low level, dispensable tradespeople entrusted with a sacred task to that of educated, critically thinking citizens, able to serve the highest ideals of journalism and the perpetuation of a free republic. Journalism and photojournalism/visual communication education of the future, though privileged to use heretofore unimaginined technology, will also face the same challenge to ensure that students are not merely more educated “interchangeable cogs in the labor force” (Reese and Cohen, p. 225).

It is hoped that this history, broadly covering over one hundred years of a former era of print based journalism and photojournalism education, may illumine enduring principles useful to a new era of multi media. It is also hoped that a more specific investigation into the concerns germane to previous educators, as traced through the programs of Missouri and Texas, could hopefully translate to a broader application by those who will be forging their identities as educators in the
professional school in the liberal arts academy. Perhaps it can contribute to the legacy extending from press photography to visual communication of the importance of the educated photographer and the mind guided image to journalism. Perhaps those who continue the legacy in both academy and profession will not have to invest their energies in justification for their presence but may devote themselves to their calling as legitimate journalists.
APPENDIX A

Alumni from the University of Texas College of Communications Who Have Won Pulitzer Prizes in Photography

In alphabetical order:

Jean Mark Bouju: 1995 Associated Press, Feature Photography, coverage of ethnic violence in Rwanda

2004 Los Angeles Times, Feature Photography, Monrovia under siege.

Ron Cortes, B. S. 1966 1997 Philadelphia Inquirer, Explanatory Journalism, series coverage of critically ill patients who sought to die with dignity.


Journalism, series coverage of a woman recovering from drug abuse and three generations of her family who had also turned to drug abuse.


1985  *Philadelphia Inquirer*, Feature Photography, coverage of war-torn inhabitants of Angola and El Salvador.


Source:  [http://communication.utexas.edu/alumni/Pulitzers/DEV75_006952html](http://communication.utexas.edu/alumni/Pulitzers/DEV75_006952html)
APPENDIX B

From: "Victor R. Caivano"
Date: June 24, 2003 3:27:38 PM CDT
To: lbranham@mail.utexas.edu
Cc: d.darling@mail.utexas.edu, jb.mindzai@mail.utexas.edu
Subject: PJ program

Tuesday, June 24, 2003

Lorraine E. Branham
Director, School of Journalism
CMA 6.144
The University of Texas at Austin  > Austin, TX 78712

Dear Ms. Branham,

It has come to our attention that the Journalism School is considering terminating the photojournalism sequence of the Journalism bachelor degree. We, photojournalists and photo editors who work for the world's leading news agencies and newspapers, have the pleasure to have graduated or to have taken a substantial number of courses from that program and we look with dismay at the news of its possible disappearance.

As you know, our School's photojournalism program is considered one of the leading undergraduate schools in that field. The program, combined with hands on experience at The Daily Texan, gave us the tools and inspiration to succeed in this highly competitive field. Losing it would be a tragedy to our School, the University and to photojournalism.

Seven of us: Larry C. Price, Lucian Perkins, Erwin H. Hagler, Ron Cortes, Judy Walgren, Jean-Marc Bouju and John McConnico have gone on to win Pulitzer Prizes. We urge you not only to save the program but to strengthen it with new professors, visiting professionals and scholars, exchange programs with overseas universities and newspapers, scholarships and up to date digital technology.

Yours truly, In alphabetical order:
Jean-Marc Bouju, AP Photographer, Los Angeles.
Thomas Hartwell, SABA Photojournalist, Cairo, Egypt. Class of 1979.
Frank Miller, Publications Photographer, Willamette University, Salem, Or. Class of 1997.
John Moore, AP Photo Editor, Mexico City. Class of 1990.
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