



exposure

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Harry Callahan, Chicago 1961, Courtesy/Light.

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Cover photograph, **Cape Cod 1972**, by Harry Callahan, guest photographer at the 1976 SPE National Conference. Courtesy/Light.

exposure



Barbara Blondeau, **Untitled 1971**, acetate film with acrylic paint, print from the recent large memorial exhibition of Ms. Blondeau's work at the Philadelphia College of Art Gallery. Contributions are being solicited to allow the production of a catalogue as a fitting tribute and to allow a much larger audience to understand and appreciate her work. Checks should be made out to the Philadelphia College of Art, a non-profit, tax exempt institution. Contributions should be mailed to the Photo/Film Department, Attn.: Barbara Blondeau Catalogue Fund, Address: Broad & Pine Streets, Philadelphia, PA 19102.

INSTRUCTION

Richard Stevens
Education Editor

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*The six short articles appearing under the heading of **Instruction** this issue touch on some very basic concerns of SPE. They begin with philosophical speculation on the Society's future and end with a novel approach to teaching beginning photography. I would like to thank Dru Shipman, Lester Krauss, A. D. Coleman, Michael Smith and David Read for their contributions and at the same time solicit yours.*

*I received the following communication from Dru Shipman two days before the issue deadline. The article recounts part of a position she took at the Midwest S.P.E. meeting at Iowa this fall. I felt that in view of the controversial nature of the position the fairest way of dealing with it would be to include their points of view. As an alternative, I thought a new response by some other writer might also achieve a balanced presentation. But there really wasn't time for either. Normally I would regard it as ungracious and undesirable for an editor to respond critically to a contributor. Dru wrote in her cover letter "I hope that if you disagree with what I have to say you will publish it anyway, and then feel free to respond to it just as contentiously as you wish." Since the next issue of **Exposure** would come after the conference in Minneapolis and would be occupied with its business, and since I do feel strongly about the statement, both its content and its expression, I have accepted the invitation to respond—contentiously.*

THE IMPLICATIONS OF TEACHING PHOTOGRAPHY

by Dru Shipman

One question I think it is really impossible to back away from is that of the **kind** of photography we teach. However we phrase it, I think it's clear we—most of us, when we're successful—teach it as art. In this connection I've referred in the past to "a commitment to photography itself and to the teaching of photography on its own terms—not at a tool."

I maintain that the issue of teaching photography as art constitutes a fundamental problem facing S.P.E. Michael Simon has asserted that no burning issues exist and that as a result the sense of community in S.P.E. is minimal. But it seems to me that actually the reverse is true: that it is insofar as we do not act as a community that the burning issues intrinsic to teaching photography as art in this society go unchallenged by us. I believe that to increase our numbers by nominally embracing marginal, irrelevant or antithetical concerns would further prevent us from acting as a community.

It seems to me that the issues we're naturally presented with surface in such enterprises as the Visual Literacy movement, Pop Photography's "Photography as a Fourth R", and so-called Art Education in general. These enterprises represent concerns which are profoundly antithetical to my own as a photography teacher. Plainly stated, they trivialize photography and the visual dimension of reality, seeking to bring it within the jurisdiction of systems that are at best mediocre and at worst indoctrinational.

There was a time, during which S.P.E. was founded, when these systems rejected photography because it did not fit in with their goals. The brotherhood that was S.P.E. formed to oppose this rejection. The systems subsequently found that by certain means they could make use of photography, and in certain terms they withdrew their rejection. Thus, it would appear on the face of things that S.P.E.'s founding goals have been accomplished, and that S.P.E.'s sense of community, particularly as an embattled few, has been nullified.

Actually, however, this scenario presumes that S.P.E. wished only to surmount the systems' rejection of photography, not to oppose the principles (causes) on which the rejection was based. That is, this face

value scenario assumes S.P.E. members never had interests which differed from these systems' and that we sought incorporation into them, rather than seeking to challenge them.

This scenario, however, seems to me to be incorrect. It seems to me that on some substantial level S.P.E. members actually believed these systems were contrary to their concerns, believed the systems' rejection of photography was an expression of these unfortunate values, and argued against the systems' rejection of photography on the premise that a system which embraced photography would be a system with correct values and goals. This innocent premise ran aground of some deadly embraces.

If my alternative scenario is anywhere near true, then it is clear that the systems' attempt to alter photography, or use it in certain ways, to forward the same old rotten goals **does not** mean that S.P.E. has been victorious in its early mission. In fact, it means the opposite: that the systems have adapted, and intend to nullify the challenge by incorporation. Put another way, the acceptance of photography into American education may have the effect of bringing wield makers of wield pictures within the jurisdiction of mediocrity and empty tradition.

Given this analysis, it is clear that the antipathy between the interests of S.P.E. members and those of these systems has merely entered a new and more sophisticated phase. The rules of the current game are that the systems seek to disarm their opponents by drawing them into participation, and the success of the systems in institutionalizing mediocrity in photography will depend on the degree to which we accept participation.

Some among us may always have been in fundamental sympathy with these systems, and may in fact seek incorporation and participation. Others may have once opposed these systems, but have by now been drawn into its cycle of rewards and punishments, and are no longer really interested in challenging it; such attitudes may be the second level cause of the loss of community in S.P.E. For these people, S.P.E. could only function as an agency to affirm and capitalize on the systems' overtures.

But I am interested myself in an S.P.E. which stands in opposition to the use of photography in ways that trivialize it, that enforce mediocrity, and that serve to socialize and indoctrinate. I believe that opposition is what's meant by teaching photography as art. I believe many of the members of S.P.E. share these views, and that by declaring these views and explicitly disassociating ourselves from antithetical concerns—such as the Visual Literacy movement, "Photography as a Fourth R", and so-called Art Education—we will establish the basis for a real working community in S.P.E.

ON THE PROGRESS OF SPE AND PHOTOGRAPHIC EDUCATION

by Dick Stevens

I agree with the point of departure of the article above—perhaps there is one idea the majority of S.P.E. members share and that is: **Photography should be taught as an art, not as a tool.** But beyond this statement, whose complex meanings and relations are not classified, I find little substance I can agree with. I find the language, the rhetoric, even the approach to thought of the piece as questionable as its content.

Strangely, the terminology is full of hostile expressions characteristic of political or military warfare ("antithetical concerns", "embattled few", "surmount", "oppose", "victorious", "mission", "nullify", "challenge", "rules of the current game", "disarm their opponents", "systems overtures", etc.) The rhetorical structure appears to be based on a chain of implications which lead to negative but unsupported opinions ("The same old rotten goals", "systems that are at best mediocre and at worst indoctrinational") about an adversary (given no chance to speak) and terminates in a plea for action that is as patently ridiculous in its predictable effects ("establish a basis for a real working community in S.P.E.") as it is unfounded on the facts of the situation. The whole piece is conceived in terms of a dialectical opposition of forces (the "systems" against S.P.E.) which is developed through a series of intricate Machiavellian scenarios which are as doubtful as they are imaginative. The history it presents of S.P.E. is questionable (a brotherhood formed to oppose rejection) and the politics ("explicitly disassociating ourselves from antithetical concerns") is unconsidered, unprofessional, and self-defeating. Finally, the sense of photographic education is curious, unliberal, and based on a profound and irrational hostility ("I believe that opposition is what's meant by teaching photography as art.") In what follows I shall try to detail some of these criticisms.

The analysis, in my opinion, is one heavily laced with feelings of conspiracy and implacable opposition. Peace, compromise, joint growth by both parties through interaction do not seem a possible outcome of confrontation, only continued suspicion and conflict. Those representing different ideologies (for example the "system" of art education and teachers of photography as art) are conceived as diametrically opposing forces, unresolvable opponents, one right and good, the other wrong and evil. A good part of the article consists of "scenarios" detailing the dialectical interaction of their continuing war.

What are these scenarios and whence do they arise? The dictionary defines a scenario as an "outline of hypothesized events." We must remember that these scen-

arios are creations of one mind and are as valid and worthwhile as they are found to fit reality—as other minds know it.

An interesting problem with the scenarios is their preoccupation with hostility and antagonism between forces others may not find so antagonistic and bellicose. I for one do not find the visual literacy movement a serious threat (if one at all) to the teaching of photography as art. Nor do I see much evidence that there is a system of art education that is dedicated consciously or unconsciously to mediocrity, triviality, or visual meanness. On the basis of personal experience, based on my own education, that of my children, and of many students, I cannot give credence to such wholesale charges, made without substantiation, and of course, ultimately beyond substantiation. Who could prove such charges against a system so diffused, so various, so dependent on the individual gifts and predispositions of so many individual art teachers. I am led to wonder if "the system" has any existence outside of the febrile and fertile consciousness of the writer.

The scenarios are ingenious. The origin of S.P.E. is conceived in dialectical fashion as the product of an original rejection "because it did not fit in with their goals."

The brotherhood that was S.P.E. was formed to oppose this rejection. The systems subsequently found that by certain means they could make use of photography.

There follows, first one scenario, then another. The first recognizes that there has been success by S.P.E. and photographic education (there are now approximately 1000 college photo programs and S.P.E. has about 1000 members). This presents a dialectical difficulty, since it tends to undercut the idea professed that the opposition is strong and threatens victory. But note, success is not really success, as many members of S.P.E. might view it. In the "alternative scenario"

it is clear that the system's attempt to alter photography or to use it in certain ways, to forward the same old rotten goals, **does not** mean that S.P.E. has been victorious in its early mission. In fact, it means the opposite: that the systems have adapted, and intend to nullify the challenge by incorporation.

Later we find,

the rules of the current game are that the systems seek to disarm their opponents by drawing them into participation, and the success of the systems in institutionalizing mediocrity in photography will depend on the degree to which we accept participation.

At this point we have watched a lot of hypothetical outlines come down the road. There remain a few more implications, perhaps the most insidious. The writer says that some of those who feel and act differently may do so because they "have been drawn into (the systems)"

cycle of rewards." The attitude here seems to be that those who disagree with her values do so, not because of conviction based on different and possibly more creditable perceptions, but because they have sold out, (have been drawn into its cycle of rewards"). Clearly the attitudes of such people (the "capitalizers") on the future of S.P.E. or photographic education are not worth considering.

Dru ends her piece by telling us she is interested in an S.P.E. "which stands in opposition" to

the use of photography in ways that trivialize it, that enforce mediocrity, and that serve to socialize and indoctrinate."

Who wouldn't oppose evil distilled and photographic education so defined? But the problem here is whether the systems named are guilty of such a charge. I for one am not convinced they are. Nor can I accept her plea for alienation. I simply do not believe that "explicitly disassociating ourselves" from concerns such as the Visual Literacy movement, photography as a Fourth R, and so-called Art Education will accomplish anything. This form of obstracism is as futile as it is ultimately unprofessional, for what educators do with those who are in error is teach. They do not retire to their own intellectual ghetto.

And finally, I do not believe that such a withdrawal, such a convenient disassociation, can induce any genuine sense of mission or community in S.P.E. Learn, See, Prove where the ignorant or misguided are wrong, and your membership as well as the benighted system, will grow in understanding. But to resort to mindless alienation—that can lead to nothing but further suspicion, hostility, and ignorant condemnation.

My own belief is that S.P.E. will find its way to community by facilitating growth both within and without. It can do so by collectively disseminating in a spirit of goodwill its awareness of what it holds true and good in its increasingly successful publication. It can further spread the word by publication of individual work, both of art and of words. Finally it can best oppose the errors of "the system" by the force of individual example, by each of its members so interacting in his community that greater photographic light prevails. That is to say, its members should so teach that those who are ignorant or in error come to respect individual seeing and photograph-making for what they truly are and are worth. It might even be a proper action for an S.P.E. member, on occasion, to act in a manner characteristic of one who understands the social dimension of human existence—to see what others have seen, to feel what others have felt, and to understand what others have come to regard as valuable.

If I have gone beyond the bounds of acceptable contention, accept my apologies and good resolutions for the future.

OBSERVATIONS IN OUTLINE

by Lester Krauss

While I do not think that S.P.E. should become a group that concerns itself with primary and secondary levels of education to the neglect of college matters, there is value in being in touch with teaching photography at all levels. The vigor and quality of what is happening at the lower age levels is an important development of our time. In aiming at being direct and concise my opinions are presented below in outline form.

1. "Is S.P.E. to be an organization that strives to deal at the highest level with photography and with the teaching of it?"

Four questions are put under this heading:

- a) "Is there in practice a difference between an art-educator and an artist-teacher?"

Whether or not there is a difference an organization with a name and platform like ours should have room for both. Separating the two would require a rather delicate distinction. And in which hands would photographic education be dealt with at the highest level?

While a majority of our members are college teachers, a majority of our students are not even photo majors much less BFA candidates. Most of them are not even in advanced courses. They are students who take ONE introductory course. They are not all gifted. A great many seek only a modest means of self-expression, or a tool in connection with another discipline. But it is their numbers which justify the space and equipment that make it possible to offer advanced courses. Without them the places where advanced study of photography could exist would be few indeed.

And let us remember that a creative artist is not NECESSARILY a fine teacher.

Shall we set up a caste system in which all those classified as art-educators would be allowed to teach introductory courses, thus leaving advanced courses for the artist-teacher elite?

- b) "Is it necessary for us to concentrate on certain issues, assessing others as trivial or irrelevant?"

Certainly we should not spend our time on the inconsequential. I do not propose broadening our interests to include courses such as the use of process lenses for counterfeiting, or in dim light techniques for voyeurs. I have confidence that a group of mature, intelligent and sophisticated people can decide what is germane to our stated purposes without becoming too diffuse or too parochial.

- c) "Is substantive personal dialogue among members essential, and if so, can this coexist with involvement in many different areas of photography?"

This one does not leave much choice. If we deem dialogue non-essential and then distill our membership down to pure artist-teachers we could wind up with annual meetings where each member retires to a private cubicle for introspection. The second part of this question really rephrases question b. If we can refrain from overreaching ourselves on issues we can do the same for areas.

- d) "Is it possible to be involved in disparate areas of photography without ourselves becoming bureaucratized or coopted?"

The Society is not now a homogeneous group. Nor are we yet bureaucratized. This is a natural function of size. But we are already compartmentalized between croppers and negative carrier filer-outers. And think of the gap between followers of Evans and disciples of Sabattier. And you may have your choice of Evanses from among Walker, Frederick H. and Ralph M.

2. "What structural characteristics would enhance the organization's ability to achieve this goal?"

Under this heading we have four more questions:

- a) "Appeals to secondary educators as such, rather than to artist-teachers of whatever affiliation?"

This need not be an either-or matter. We should be concerned with what is being taught and how, regardless of level. To deal with photography at the highest level without taking note of what happens at lower levels is to build upon questionable foundations. The high schools are teaching photography in ever increasing numbers. How shall we teach the product of this instruction if we hold ourselves aloof from what they are doing?

- b) "Designedly increase size, rather than size naturally limited by specific program?"

Concern with size is tangential at this point. We can be vital or vacuous at any size. What is central is whether we want to maintain our present scope or alter it. We could limit our membership to artist-teach-

ers who have full time positions at accredited colleges and who regularly show or publish work that is free of all derivative influence. That would get us down to a chummy little group.

- c) "Planning of national meetings to service separate, individual needs, rather than fundamentally to enhance and intensify group presence?"

Reviewing the general record of recent times, one is tempted to substitute inbred traits for group presence. Are we dealing with photography at the highest level to foregather once a year in order to look at photographs made by ourselves and our students, talk about them a bit and then go home to receive a few issues of a publication struggling to be a scholarly journal on the budget possible to a membership of six hundred? This latter is not intended to detract from the fine job Jim Alinder has been doing. That some may supplement the annual meeting by participation in reciprocal exhibitions merely underlines the inbred character of our organizational existence.

- d) "Involvement in commercial/industrial programs and funding; or concentration on self-formulated and supported projects?"

The alternatives are not mutually exclusive. Fine arts grants do not usually stipulate style and number of masterpieces to be delivered. Support to a society such as ours need not be any more confining. The idea of compromising aesthetic and academic autonomy has more than one facet. How many great artists have accepted commissions which could be called commercial but which resulted in original and significant work? Rembrandt's group portraits, the stained glass church panels of Matisse, a ceiling by Michelangelo, to mention a few. Do we, as individuals, accept teaching positions in surroundings hostile to our convictions with the intent to conform to repugnant structures? In seeking a sympathetic environment do we ever find the ideal, or are we really speaking of the degree of compromise we accept and covering it with a veneer of free choice? In exhibiting, do we submit our work to antagonistic juries? In producing photographs and then selecting the shows to enter, are we able to completely isolate the two stages of the sequence? Autonomy and freedom of choice are relative things.

3. "Should the statement of purpose or title of the organization be revised?"

In a phrase, change our name or change our ways.

Dru was kind enough to send copies of letters by herself and Dr. Snider of NEA that deal with much the same things we are discussing here. I will conclude with a comment on those letters. At one point

Dru again refers to the danger of bureaucratization, no doubt thinking of it in the sense of excessive centralization of influence resting on a solid foundation of forms in triplicate. A bureaucracy can have positive connotations. It can be a service unit functioning as clearing house, expeditor and source of reference. Our positions-available-and-wanted section in *Exposure* is a nascent bureau. A bureau can be anything we want to make it. Even at many times its present size, any bureau created by S.P.E. is hardly likely to require computer terminals to speak with us.

At one point in his letter Snider calls for more attention to history, technology, American studies, learning theory, education, etc. This is rejected as, quote "antithetical to serious involvement in photography". Ah, semantics! We must have very different definitions of serious. I quote from an address by William Steinberg, a B.O.C.E.S.* teacher delivered at the New York region's conference at New York University last January. "In my teacher training I was never told that some students would bring knives and guns to class, some would pop pills, and some whom I had come to love would wind up committing suicide."

Many levels of teaching photography are serious.

Ben Fernandez has made a positive contribution by seducing slum kids away from the stereotyped paths of destructive behavior using doses of f stops and hypo administered in the idiom of the ghetto. Where is the ideal of a college teacher as one who does more than take money for working in a classroom; who is concerned with more than using the free time afforded by a teaching job to indulge in personal expression at the expense of a contribution to the community and society in general?

How shall we define fine arts? Is it to be limited to subjective statements intelligible, at most, to a small group who understands the same jargon? Closed systems may be fortresses of logic, but there is a world outside.

We are divided of opinion on all of this and I am probably in the minority group. I propose a solution that could be palatable to all. Change our name and statement of aims. Better yet, let us keep a perfectly good name and live up to its full implications. Anyone wishing a club of more exclusive character should form one and give it a name that describes it accurately. Let me know when you do. I'd like to belong to that one, too.

*Board of Cooperative Educational Services—a New York State system of special schools dealing with special problems at the secondary level.

A SOCIETY OF PHOTOGRAPHIC EGOS?

by A. D. Coleman

Recent breakthroughs in the technology of photographic image reproduction and transmission indicate that we are approaching a visual consciousness-raising of the highest magnitude. The simultaneous appearance of large-screen video projection equipment and video-disk playback devices are auguries of a daily encounter with still and motion photography on a scale undreamed of in our philosophies, especially when coupled with the advent of holography. Dismissed recently by Hilton Kramer of the *New York Times*—unable, as usual to see the forest for the trees—holography represents the very first photographically credible illusion of three-dimensionally not restricted to the surface of some object (a photographic print, a hand-held viewer, a movie screen) which inherently undercuts its illusion.

The processes of holography are not particularly arcane or dangerous, though at present the places where the necessary skills can be acquired are few and far between, the cost of equipment not inconsiderable. The next step will most likely be the invention of holographic equivalents of Instamatics, SX-70's and Super-8's. They are already making holographic movies.

Add to that such developments as portable video equipment, closed-circuit and public access television and quadraphonic sound, and it is hardly daring to predict that by the turn of the century we will be able to flick on our portable holographic projectors and sit in the middle of real or fictional events, even to put on our own holographic vacation slides and home movies. The people of that era may well look back at our two-dimensional image systems the way we look back at silent movies.

A quantum jump is about to be made in the level of sophistication of our visual communications systems. That jump will land us, most probably, in a position triangulated by 1984, *Brave New World* and *Fahrenheit 451*. The innovations will surely be exciting, but their implications are already frightening. There is little question that this change in technology will be accompanied by increasingly complex methods of thought manipulation on an even wider scale than presently exists. The heightened seductiveness of this right-lobe input will render us even more prone to such manipulation unless we are educated to perceive, interpret and respond to it as such. We will also be unable to utilize these new tools to their fullest potential if we lack training in their theory and practice.

The challenge of photographic education at this juncture is that of preparing our culture for the imminent metamorphosis of its modes of visual communication. The crisis which looms alongside that change can force the recognition of the necessity and urgency of across-the-board photographic education. So it was somewhat disconcerting to find that some members of the Society for Photographic Education, instead of grappling with that challenge, want to know "Who Put The E in S.P.E. and Is It Time To Take It Out?"

That was the topic of the main panel at the Midwest Regional S.P.E. conference, which this year was held in Iowa City in conjunction with the University of Iowa's semi-annual still/video/film festival, *Refocus*. The panel discussion took place at the same time as a demonstration of holographic methods a few rooms away, ironically enough; that coincidence pointed up the regressive nature of the questions quite clearly.

Neither of the questions got answered, regrettably. In part, this was due to the environment: *Refocus* (the largest student-run event of its kind in the country) is a sprawling, high-energy happening, not exactly conducive to the slow, painstaking analysis and evaluation which those questions require. In part, however, the planning was at fault: two hours is hardly sufficient time to raise these questions and their ramifications, much less to begin answering them.

Nathan Lyons attempted to answer the first question with his declaration, "I put the E in S.P.E., with the approval of its founding members in 1983." He then attempted to place the question in perspective by providing a history of the organization's inception and evolution. As a founding member and past National Chairman, he was in a unique position to do so. It was clear that many people inside and outside of S.P.E. lacked this background information. Unfortunately, Lyons' outline was never completed; chairperson Dru Shipman interrupted him early, insisting that the panel had to abide by the strict timetable she had unilaterally established for it. This deprived the panel—and the audience—of appropriate premises on which to consider the issue. Not unsurprisingly, though it ran (like Mussolini's trains) according to schedule, the meeting failed to resolve the issue and the other panelists—Charles Gold, Lester Krauss, and Michael Simon—barely managed to address themselves to a few of its many implications.

I hope that Lyons finds an opportunity—in print, ideally—to complete his history of S.P.E. I also hope that the debate does not conclude with what I anticipate will be the chairperson's habitually exhaustive report on what was essentially a non-event.

I found myself left wondering as to how the issue had arisen in the first place. There seemed to be two possible points of origin. One was a visible desire on the part of some members to disassociate S.P.E. from what was referred to repeatedly as "the Visual Literacy"

movement (a Kodak-sponsored project) and **Popular Photography's** "Photography as a Fourth 'R'" campaign.

It is true that the concept of visual literacy has become a bandwagon. It may also be true that Kodak and **Popular Photography** have jumped on board as a blatant, explicit tactic to legitimize the merchandising of cameras to children. One may certainly question their motives and methods; their results should be scrutinized not only with care but with suspicion. But that doesn't make it any less important to teach photography to children. Do we stop teaching them to read and write because book publishers and pencil manufacturers stand to profit thereby?

Taking the E out of S.P.E. is not the best way of disassociating that organization from those who would exploit the concept of photographic education to increase their capital gains. That disassociation can better be accomplished through the difficult long-term process of providing superior alternative understandings of what photographic education is about, and disseminating them as widely as possible. Taking the E out would instead disassociate the organization entirely from the issue itself. What would terminate would not be the relevance of that issue, but only the organization's obligation to address itself to it.

That, then, is the other impulse behind the desire to remove the E. It is clearly isolationist in essence. It would allow the organization's membership to concern itself exclusively with what Shipman calls "the teaching of photography on its own terms—not as a tool," whatever that may mean. The membership would thus be permitted to avoid the crisis generated by the surge of widespread, genuine interest in visual education and transmogrification of our visual communication systems.

This may meet the needs of some instructors—especially those for whom teaching is not a calling but a sinecure—who would like to have the burden of functioning as informed educators taken off their shoulders. That, of course, would decrease their responsibility to their students, and presumably leave them with more time for "their own work."

I would hope that the membership of S.P.E.—particularly the student membership—will take a close, hard look at the future. S.P.E. is in a unique position at this moment. It is the only broad-based national organization dedicated to photographic education. Its potential for shaping our culture's relationship to the medium of photography has barely been tapped. It is an invaluable tool to have at our disposal for the task ahead. Eliminate its function as such and it becomes only a fraternal order, a social club instead of a vanguard. I recommended that the membership of S.P.E. should seek in it "not peace, but a sword."

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Camera 35, Vol. 20, No. 1, February/March 1976*

ON TEACHING PHOTOGRAPHY

by Michael Smith

I find that there are two distinct approaches to the teaching of Photography as a Fine Art today. One approach is the traditionalist approach; the masters are revered, even placed on pedestals, and students are all too often encouraged to emulate their style. Judging by their work, students taught by this approach seem to be led down a path pre-ordained in scope. The other approach is the non-traditionalist approach; the masters are either not respected, or they are respected only in a far off distant sort of way, and students are led to an opposite direction. There is an, "If it has been done before, I don't want to see it" kind of attitude. The students are asked, commanded even, to "do their own thing".

This division into traditionalist and non-traditionalist approaches is intended only to indicate predominating attitudes. Most teachers, of course, combine elements of both approaches in their teaching, and I do not mean to imply that teachers can be classified as belonging purely to either category. But while these approaches can primarily be seen as expressions of attitudes in the Photography teachers, for the students these approaches serve as a foundation for their work, and frequently even determine the limits for their work. Curiously, I have found that it is usually the attitude of the first teacher which is the decisive influence. Those students whose first teacher has a strong non-traditional approach rarely develop interest in straight photography. Conversely, those students whose first teacher has a strong traditional approach rarely experiment with or do any manipulative or conceptual work.

Neither of these approaches is adequate, because neither truly encourages nor enables the students to have a full range of experience. Both approaches tend to choose paths for the students rather than allow them the freedom to make their own choices. Because I believe that this freedom is of crucial importance for a student's growth, I would like to present a few of my ideas about a direction for Photographic Education which would encourage this freedom of choice.

Before I can do this however, it is necessary to first ask, and then answer, two not unimportant and basic questions—"What can one teach in an Art class?" and,

"What is Art all about anyway?". I shall answer the second question with the simple, but not undisputed, I am sure, answer, that Art is about Life, and the producing, doing, or act of Art is a deep expression of an individual's response to Life, contained within a form of some sort. There are, of course, many other answers to the question of what Art is, but I don't want to get bogged down with that business here.

Now for the question—"What can one teach in an Art class?". Surely, one doesn't teach "Life", for Life is something that one learns about through living. One doesn't have to try to learn about life, just by living one is constantly learning. And one cannot teach others how to respond in a deep way to the world. I believe it is this that is meant when it is said that "Art cannot be taught". But what one can do by teaching is to help elicit the expression of an already existing deep response, and one can certainly teach about the form within which the expression is contained.

Helping bring forth expression of student's deep responses is one of the most important functions of a teacher. This requires a deep sensitivity to one's students as well as a thorough knowledge of oneself. This aspect of teaching I shall not deal with in this article.

The "form within which expression is contained", as I said, can be taught. This "form", though not part of the force behind expression, is part of expression. It consists of combinations of materials and processes which are used in a manner dictated by aesthetic judgments. When we teach about the form within which expression is contained, then, we teach about materials and processes and about attitudes governing their use.

Teaching about materials and processes primarily involves teaching about technical matters. All too often technical matters are taught as if they are totally separate from expression and involve only the mechanical manipulation of materials. Technique, however, is much more than that. For not only does it give form to expression, it also helps to shape and modify that expression.

I believe that students should have a knowledge not only of technical material directly related to their own work of the moment, but they should also have a knowledge of technical material based on other concerns than their own. Further, they should have a knowledge of the techniques used in previous years by other workers. In this way, by the time students have graduated, they would have the broadest possible base from which to continue their own explorations. I find that many students are familiar only with that technical material they need for their own work of the moment. This lack of knowledge and awareness of the technical side of the medium is appalling, especially when encountered in graduate students, who, one would think, would know more.

Students should also have a thorough knowledge of the history of photography, for this knowledge provides for a richer experience in the use of materials and in the making of aesthetic judgements. By understanding the past, we can more fully explore in the present. I have found that many advanced and graduate students have a wholly inadequate knowledge of the medium's history. They have certainly heard the names of most of the photographers, but for the most part, lack any in-depth feeling for and real knowledge of their work. With many students it is almost impossible to carry on a conversation about photography in which one refers to examples of past work. Their knowledge is limited to the few examples of work shown in their history of photography survey courses. Expecting students to have a greater familiarity with historical work is looked on as strange.

Now, let us consider that aesthetic judgements are formed by four components—personal, historical, technical and cultural. As I have suggested, the personal component essentially cannot be taught. It can only be elicited. In contrast, the historical and technical components can be taught. In fact, they must be consciously learned, because they do not come from daily living. The cultural component, on the other hand, does not have to be learned, because it develops naturally as a function of one's daily life and social interaction.

As I viewed student work with these considerations in mind, I realized that much of the work lacked technical and historical inputs—precisely those inputs which can best be learned in school. Consequently, such work, though often clever, was rarely very deep or moving. This work, composed primarily of personal and cultural components, was rationalized by the students with the attitude that they were "doing their own thing". This attitude was frequently encouraged by the teachers, especially by those who had a non-traditionalist approach. I'd like to add here, so as not to appear unduly biased, that I find that much of the student work which is dull and uninteresting comes from a strictly traditionalist approach, and contains only technical and historical inputs. But because the non-traditionalist approach, which is partly based on "doing your own thing", has an unusually strong influence today, I shall give it some further comment.

Now I certainly have no objection to anyone and everyone doing their own thing. But where does one's own thing come from? It comes from living one's own life. The more we live, the more we understand, even if that understanding sometimes consists in knowing how very little we really know. And of course, the more we understand, the more we can put into our own work—our own photographs. The point is that we shouldn't have to try to do our own thing, we should be able to do it naturally, as a function of living. Making one's

own statement as an artist is not a goal to strive toward, but is something which overtakes one in the course of living and working fully.

Along these lines, let us consider the idea of a period of early or imitative work versus the idea of "doing your own thing". In the history of the visual arts there have not been many young masters, as there have been in other fields such as literature and music. Historically, a majority of visual artists produced their lasting work after they had been working for many years. The first ten years or so of production is frequently looked on as immature "early work". We photography teachers tend to forget this. With the exception of beginning photography courses, we do not allow our students their period of early work, nor do we allow a period of imitative work.

"How can we deal with this photograph after Harry Callahan?", one photography teacher recently said while looking at a student photograph of high contrast weeds in snow. The implication of this comment was clearly that this was a type of photograph that had been done before and which shouldn't be attempted now, and that making photographs like this was a type of experience which was no longer valid. How unlike the attitude found in many painting classes, where students are encouraged to go to museums to copy the work of the masters. In these painting classes, the emphasis is obviously on learning the craft of art, rather than on "doing your own thing". It is interesting to note that this attitude on the part of photography teachers and students towards historical work and "doing one's own thing", seems to apply only when students work in a manner similar to that of the classical masters, such as Callahan, Siskind, Weston, etc. Work done in the manner of more recent masters, whether traditionalist or non-traditionalist, such as Arbus, Friedlander, Uelsmann, etc., is not considered to be an imitation of anything, but is considered to be "one's own thing".

This alone indicates that "doing your own thing" does not always mean what it says. I believe it is often just an excuse for not learning the technical and historical components of making aesthetic judgements. I also believe it is a rationalization for an approach to Photography which is to a great extent, based upon a reaction against classical values and traditions. Because it lacks a solid foundation and is largely based on a 'reaction against' rather than on an 'expression for', all too often this student work "burns out".

While I was sitting in a photography department office at one of the major universities writing the first draft of this paper, a student approached me with some basic questions about the use of his camera. He had just enrolled in beginning photography and had not even exposed one roll of film yet. As he was leaving, I said, "Hope you get some good ones". He answered,

"Oh, my pictures will probably look like one's made fifty years ago, but I'll get through that quick enough I hope". At more advanced student levels this superficial feeling for individuality is even more prevalent. What is the hurry? Everyone is unique. With a broad foundation in the medium and with continued work over a period of time, one's uniqueness will emerge. Of course, there will always be those whose uniqueness will emerge whether they have a broad foundation in the medium or not, but they are the exceptions.

Though I have stressed the teaching of the "form within which expression is contained" and the technical and historical components of making aesthetic judgements, I realize that the making of any fine photograph involves much more than this. But we do a disservice if we only encourage our students to "do their own thing". We should instead, provide them with the broadest possible foundation for their work. This would help give them the freedom to make their own statements as artists.

PHOTO ONE: LET ME TELL YOU ABOUT INSTAMATICS®

by Dave Read

I require all my first semester students to use Instamatic® cameras. 35mm isn't allowed—Nikons have to be put into storage until the students "earn" the right to use them (usually about half-way through the semester. If we were on the quarter system we'd use 126 the whole first quarter). I make a real issue of this: throw out 35mm film in the drying cabinet, hand out super cheap Instamatics (did you ever see the snapper? It's a lens with shutter that attaches to the front of a 126 cartridge) to those few who can't borrow one from a friend or relative, and give lectures about the "advantages" of this particular tool. I talk about how sensitive the Instamatic is. It won't work for you, you know, if you have a secret desire to be using your Nikon.

Teaching in an Art department, my students are required to take drawing and design prerequisites and I treat them as Art majors whether they want it or not. They're told that they're not here to learn Photography *per se* but to use Photography to deal with Art problems and Art ideas. That may not be the case but it sure helps get things steered in a direction that's more interesting for me.

Anyway, the whole thing is presented in terms of finding and using the **advantages** of this particular camera. The features of the instamatic that distinguish it from the Nikon (I use that word not as a brand name but in the generic sense, like "Kleenex") include fixed focus, fixed and rather slow shutter speed, and general lack of sharpness, all of which are generally considered weaknesses or disadvantages. My students are committed to treating these "weaknesses" as positive attributes and in the process they learn a lot about Photography.

For example: I sometimes give an assignment that requires that they photograph things nine inches from the camera. You know what happens, most Instamatics will be totally out of focus which means they're making pictures without content. The prints, if they're going to work, have to stand exclusively on qualities of tone and form. This may sound as if they're ignoring some aspects of Photography, and they are in this particular assignment, but at the same time they're dealing with something uniquely photographic. Before the camera was around there was probably no way to focus your eyes on an out of focus image—this is a visual experience special to Photography and exploring it seems to add something to an understanding of seeing. By the way, those negatives are difficult to print, and they have to be printed well to work. Not only are the students learning to see the print as an object in its own right (rather than a picture of something else) and to respond to the richness and subtlety of the grey scale, but they're learning a great deal about good old-fashioned technical printing from being in a situation where tonal relationships assume such importance.

We're all aware of some benefits of working with this camera. Beginners aren't intimidated by technical problems (when they're shooting 100% of their concentration should go into making an image) and the "pros" (usually victims of an overdose of camera magazines—I'm sure you get those too) are able to rely less on their technical expertise or pre-learned notions (formulas, preconceptions, prejudices) about what a photograph should or should not be.

However, at the beginning I do tend to push a more or less "straight" approach. Asking the student to make it work in the camera as opposed to manipulating the negative or print tends to push him into new territory. He can't do the same kind of things he might have done,

for example, in his drawing class. You have to be careful though, that this is done as a temporary gesture in the spirit of opening up possibilities, rather than imposing lasting narrow-mindedness. I do want these people to become responsive to everything the materials will do, and it seems to help if I can start by pushing them in directions that are generally unfamiliar to them.

The Instamatic helps encourage a free and open exploration with the camera. It also makes possible a division in the technical learning that takes place. For the first half of the semester all techniques (mechanics) are concentrated in the darkroom. Jerry Uelsmann might not approve—you do have to be careful not to foster an attitude about the darkroom as a strictly mechanical, non-creative situation. I try to guard against this by treating it all as a Printmaking endeavor, that is the camera is used to make negatives and negatives are useful in making prints, but the print is the real issue.

I've always struggled with the idea of learning to regard the print itself as a unique object. People seem to want to see the print as a substitute for being there, when as far as I'm concerned, little is going to happen until you begin to deal with what is being presented exclusively in that print. The photograph should show something you couldn't see or know if you were standing in front of the subject. I try to approach this by promoting the idea of becoming aware of how the camera transforms things. Hopefully my students are exploring (at least learning to recognize) the difference between reality in front of the camera and the reality that is the print itself. And that's where one of the most important advantages of the instamatic comes in. Instamatic prints have a particular "look", immediately distinguishable from Nikon prints. At the beginning I had no idea what a bonus this would be but I've really fallen for that slight lack of definition that happens when you enlarge these negatives. You don't lose the content but you do lose just enough detail to place emphasis on the surface quality of the print itself. You can't rely on a wealth of detail to make the print interesting, if you're going to respond to a texture it's going to be a combination of the look of the subject and of the grain structure of the film. We're really dealing with a photographic quality here—you can't treat these prints as a window on the world—any sensual response to the image has to involve a conflict or tension between objects depicted and the material itself. And this can be a tremendously rich experience. Things such as tonal/textural relationships between very different objects or simply the quality of light on a surface become increasingly more important. I'm convinced that this hastens recognition and appreciation of the unique qualities of the photographic print. Sensitivities are involved here that take some time and experience to develop, and I think the Instamatic camera helps me speed up that process.

1976 NATIONAL CONFERENCE PLANNED PROGRAM

Hosted by the Minneapolis College of Art and Design and the Minneapolis Institute of the Arts.

Conference Dates: March 17-21, 1976

Location: Minneapolis College of Art and Design, 2400 3rd Avenue South.

Registration: Wed., March 17, 4 to 9 P.M. and Thur., March 18, 9 to 10 A.M., in the lobby of the College.

Conference Fee: \$25.00 members; \$35.00 non-members. Conference fees will be paid at the time of registration.

Hotel reservations: Members are responsible for making their own reservations. The Fair Oaks Motel, (2335 3rd Ave. So., Minneapolis, MN 55404) is across the street from the conference center. The motel will hold only half of the anticipated participants. After the Fair Oaks is full, reservations will automatically be forwarded to the Curtis Hotel several blocks away.

Non-Conference Events: Richman Haire of the Minneapolis College of Art and Design is preparing a list of events and institutions in the Minneapolis-St. Paul area which members may wish to visit on an individual basis. This list as well as a list of eating establishments within the conference area will be available at the time of registration.

Exhibitions: During the Conference, the photographs of Harry Callahan and Wright Morris will be exhibited at the Minneapolis Art Institute. The Institute will also be showing a selection from their permanent collection of photography. "American Images: Documentary Photographs by the F.S.A., 1935-42" an exhibition of 130 prints will be showing at the Wallace Fine Arts Center of Macalester College, 1600 Grand Avenue, St. Paul.

Job Interviews: Arrangements are being made for employees to interview job candidates and for candidates to post position interests during the Conference. Employers with openings are requested to send information concerning the position to Richman Haire, Assistant Profes-

sor/Photography, Minneapolis College of Art and Design, 133 East 25th St., Minneapolis, MN 55404. Please indicate if a representative will be available.

Candidates should bring vitae and portfolios to the conference.

The following advance conference program will allow members to anticipate the sessions they wish to attend. The official program with times and locations of the sessions will be available at registration.

SESSIONS ON MARCH 18

Guest Photographer—The honored guest photographer at this year's conference will be HARRY CALLAHAN who will deliver a slide presentation of his work on the evening of the 18th.

Keynote Speaker—Douglas Davis will deliver the keynote on "Photography as Culture: Thinking Against the Medium". Mr. Davis, author and artist is also critic for *Newsweek* magazine. His most recent book, published by Praeger, is titled *Art in the Future*.

Welcome—Dr. Jerome Hausemann, president of the Minneapolis College of Art and Design will deliver the official welcome to members.

Image Makers Caucus—Led by Darryl Curran and Robert Fichter. The Image Makers Caucus will take place for three days, March 18, 19, and 20. The first day will be devoted to introduction, schedule, announcements and a series of presentations. The second day will introduce the "Swaporama". The third day will be devoted to individual folio presentations and open exchange and discussion.

Teachers Caucus—Chaired by Dick Stevens. The Teachers Caucus will take place for two days, March 19 and 20. The format of this session will be a seminar approach beginning with a general meeting to discuss the most pertinent issues and topics. Following the general meeting, those attending will divide into smaller groups with moderators to deal with the subjects decided upon. The main thrust of the Teachers Caucus will be to concentrate on the problems of teaching photography.

Carl Chiarenza—A slide lecture on "Notes on Aesthetic Relationships Between Seventeenth-century Dutch Painting and Nineteenth-century Photography".

Joel Snyder—A slide lecture on "Showing, Saying, and Seeing Photographically, or Of Darkness from Vain Philosophy". Joel Snyder is currently on the faculty of the

Department of Art and Humanities of the University of Chicago. He is also curator for the photography collection of the Exchange National Bank of Chicago.

Arthur Taussig—"Subliminal Sex in Advertising?" A slide presentation on the possibility of why advertising "sells" at a visual level. Techniques are traced from 1480 to the present.

Art Tsuchiya and visiting video artist—This session will offer members an opportunity to view a demonstration of video and electronic techniques. An attempt will be made to produce a finished work.

Doug Stewart—Reports on the activities of the PPA, PIA, and the Fourth R; an update report on the activities and concerns of these organizations in relation to SPE.

Charles Swedlund—"Reconstruction of Color: A Kwik Proof demonstration". A slide lecture and process demonstration.

Steven Cromwell—"Nonconventional Use of Color in Dye Transfer Printing and Related Processes". A slide lecture concerning both aesthetic and technical considerations. Emphasis will be placed on methods used.

SESSIONS ON MARCH 19

Martin Friedman—"Paintings and Photographs by Charles Sheeler". An informal discussion by Mr. Friedman on his research and recent publication on the work of Charles Sheeler. Mr. Friedman is Director of the Walker Art Center.

Bill Jay—"Fun, Facts, and Fantasies from Photography's History". A slide lecture on the strange tales, poems, unusual facts, cartoons, and misconceptions about the medium.

Anne Tucker—"Writing Contemporary History". A panel which will discuss the purposes and methods of interviewing. Topics for discussion will be purpose, procedure, copyrights, limitations, dissemination, equipment and editing.

Task Force on SPE Policy—An evening session devoted to individual task forces on future guidelines and policy for SPE. The membership will meet in general session to receive suggested topics and then will divide into individual groups with board members as moderators. Following the individual meetings members will regroup for a general session to assess the results. This meeting is separate and not related to the general business meeting.

SESSIONS ON MARCH 20

Ed Scully—"Why Fading Color?" A tutorial/panel discussion on the basics of fading color; collecting, conservation, and current technology. The following will comprise the panel: Ed Scully of *Modern Photography* Charleton Bard and George Larson from Eastman Kodak; Charlene Costello, Cibachrome specialist from Ilford; A representative from Polaroid; Ken Lieberman from K & L Photo lab, NYC; Alan Fern from the Library of Congress; and Henry Wilhelm from East Street Gallery.

Peter Bunnell and Jim Alinder—"Observations on the Art and Life of Wright Morris". A slide/tape lecture by Alinder discussing Morris biographically and in the context of a recent exhibition of Morris' photographs at the Sheldon Gallery, University of Nebraska where Morris was visiting artist for a semester. Bunnell will discuss Morris' photographs in relation to other photographers and their place in the history of the medium.

Doug Stewart—"Uncle Ed and All My Friends". A three screen slide presentation of a specific work with the above title.

Ted Hartwell—"Conservation and Preservation". This session will be a presentation, lecture and/or demonstration of contemporary methods used in black and white conservation by leading conservators in the field.

Nathan Lyons—This session will be a report and discussion by Lyons on a recent invitational meeting held at the Visual Studies Workshop concerning conservation, collecting and education.

Harold Jones—This session will be a slide and videotape presentation on the newly created Center for Creative Photography.

Contemporary Photographers—An evening session with six contemporary photographers giving slide presentations of their work. Those included are: Joe Jachna, Joan Lyons, Gary Hallman, Ellen Land-Weber, Frank Gohlke, and Ben Lifson.

Slides and Films—Provision will be made to project slides and films of student and faculty work at a specific time throughout the conference. Persons interested should contact Richman Haire, 205 East 27th, No. 4, Minneapolis, Minnesota 55404. Those bringing slides should do so in their own carousel trays.

This year's receptions will be hosted by Little, Brown, and Co. and the Minneapolis College of Art and Design.

What every student of photography needs to know

Photography

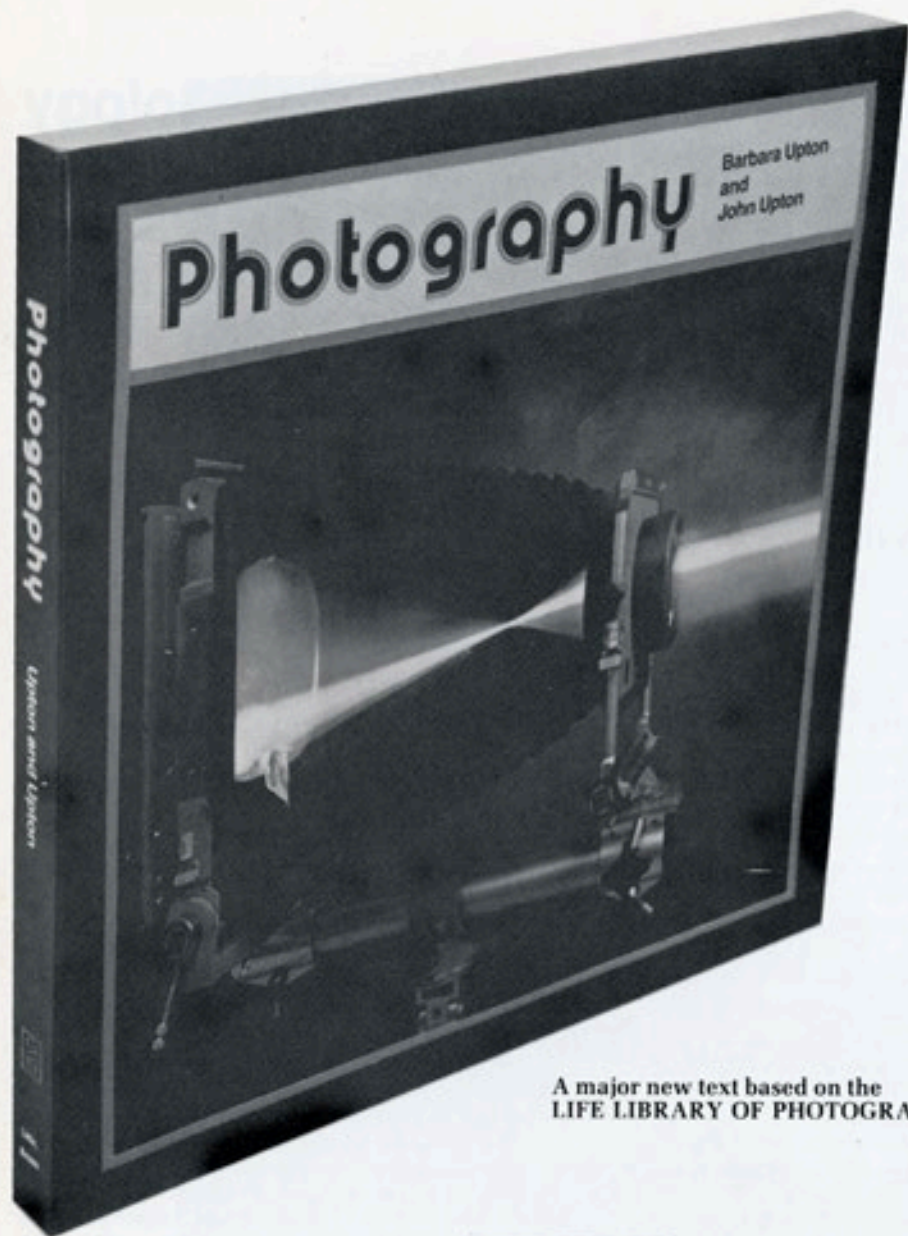
By Barbara Upton and John Upton

Photography is a stunning and comprehensive one-volume text based on the multi-volume LIFE LIBRARY OF PHOTOGRAPHY. The authors of this new book, well-known photographers and photographic educators in their own rights, provide introductory students with

- full coverage of the major elements of photography, including history, chemical processes, and the Zone System of exposure;
- important photographic processes demonstrated with sequential photographs;
- a gallery of the works of outstanding photographers, past and present;
- quality reproduction on coated stock, with more than 600 black-and-white photographs and 48 pages of full color.

Table of Contents

- | | |
|----------------------------|---------------------------|
| 1. History of Photography | 8. Finishing and Mounting |
| 2. The Camera | 9. Lighting |
| 3. The Lens | 10. The View Camera |
| 4. Light and Film | 11. Zone System |
| 5. Exposure | 12. Special Techniques |
| 6. Developing the Negative | 13. Color |
| 7. Printing the Positive | 14. Gallery |



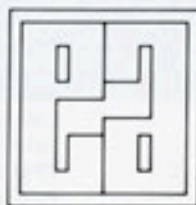
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Photography covers all aspects of the art and science of photography—types of cameras, film developing, printing, lighting, exposure, color, mounting, etc. An entire chapter—clearly and carefully written—is devoted to the concepts and techniques of the Zone System of exposure. Technical explanations are clearly presented, and, by using step-by-step photographic sequences, the authors are able to demonstrate visually such important processes as developing, printing, and mounting. Throughout the book, the Uptons have adopted the style and format of the Time-Life series, maintaining an easy and interesting reading level.

This may be the most beautifully produced textbook of its kind. It may be the most handsomely designed textbook of its kind. But, above all it is certainly the most useful photography text available.

Barbara Upton is an Instructor of Photography at Saddleback College in California and has produced numerous educational filmstrips. John Upton is Chairman of the Photography Department at Orange Coast College in California and is a member of the Board of Trustees of the Society for Photographic Education.

Examination copies available in early Fall
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WRIGHT MORRIS: An Introduction and Photographic Chronology

(Ed. Note: Jim Alinder and Peter Bunnell will present, "Observations on the Art and Life of Wright Morris" to the 1976 National Conference)

by Jim Alinder

While Wright Morris is clearly a central figure in American letters, as the critical acclaim to his seventeen novels attest, it is his work as an artist/photographer and the seminal achievements he has made in combining words and pictures that concern us here. It has previously been impossible to discover more about Wright Morris, photographer, than you could glean from the dust jackets of his photo-text books.

The principal body of his photographs were made during the decade of the 1940's. When the passage of time allows us a clear historical perspective, it is my belief that Wright Morris will rank as the best documentarian of that decade. More than a personal extension of the F.S.A. project, Morris goes beyond the sociological record to consider the humanistic attributes of structures and artifacts. In a number of his prints I find, too, a powerful surreal element.

While the genius of his photography would be sufficient to allow him a place in its history, he became the first, and still the only, person to combine his own words with his own pictures on an equally high plateau. The photo-text books are milestones in the history of photography/literature/publishing. The first photo-text, **The Inhabitants**, was published in 1946 by Scribners. It was produced as an art book on the best varnished oatmeal colored paper available in that post-war era and sold for \$3.75. The second of the photo-texts, **The Home Place**, was published by Scribners in 1948. In a continuing effort of creative publishing, the book was done in the format of a novel. The considerably smaller size of the book lessens the impact of what are some of Morris' finest images.

In the mid-1960's Wright Morris turned back to the photographs made some two decades earlier. While he felt strongly about the earlier photo-text books, Morris knew that the intervening time had seen an evolution in his writing. What would happen if the photographs were combined with a new text? He began writing and the result was **God's Country and My People** published by Harper and Row in 1968.

Perhaps because books are central to his life, Morris' work has been seen only in reproduction, not as original prints. Indeed, the only original print on view has been one in the "permanent" photography exhibition at the Museum of Modern Art. The Morris' retrospective exhibition at the Sheldon Art Gallery in 1975 will travel and allow greater numbers to appreciate the original prints. Morris has recently decided to make his prints available to collectors.

Morris and his wife, Jo, make their home in Mill Valley, California.

PHOTOGRAPHIC CHRONOLOGY

- 1910 Born January 6th, in Central City, Nebraska.
1919 Moves to Omaha.
1925 Moves with father to Chicago, attends LakeView high school.
1926-27 Trip by car to California and back to Chicago. Passengers recruited to share "expenses."
1929 On Uncle's ranch near Hereford, Texas. First vivid impression of the plains (the Panhandle) and foreboding of the dustbowl.
1930 Goes to California to attend Pomona College.
1933 Leaves college for year of travel in Europe. Buys first camera in Vienna.
1934 Returns to California determined to become a writer.
1935 Purchases Rolleiflex camera. Begins with pictorial cloud photographs but quickly shifts to alleys, structures, and artifacts.
1936 Begins writing short prose paragraphs, poetically dense, which anticipate the text of **The Inhabitants**.
1938 Moves from California to Middlebury, Conn. Photographs in summer on Cape Cod, and in nearby New England, with first view camera. (3¼x4¼ Graphic). Sees first Walker Evans photographs.
1939 Conceives of photo-text possibilities, begins actively combining photographs and prose passages. Shows them to Jay Laughlin, of **New Directions**, who agrees to publish a selection. Has interview with Roy Stryker of FSA.
1940 **New Directions** publishes a selection of **The Inhabitants**. Museum of Modern Art buys two prints (a Photo Contest.) First exhibition of pho-

to-text (**Inhabitants**) at new School for Social Research in New York.

- 1940-41 Nine months of travel through the South, mid-west, and southwest (to California) and back to New York, expanding collection of "Inhabitants". Back in New York prepares first draft of photos and texts.
1942 Receives Guggenheim Fellowship to complete work on **The Inhabitants**. Returns to California via Nebraska and Home Place. (Near Norfolk.)
1943 Leaves California once more for Bryn Mawr, Pa. Takes photographs in Colorado and Cahow's Barber shop, in Chapman, Nebraska.
1946 **The Inhabitants** published by Scribners.
1947 Travels to Nebraska in May & June with 4x5 View Camera to make photographs for **The Home Place**, on second Guggenheim Fellowship.
1948 **The Home Place** published by Scribners.
1954 On third Guggenheim travels to Mexico. Plans to photograph are put aside to concentrate on writing.
1962-75 Professor of Creative Writing, California State University, San Francisco.
1967 Conceives of photo-text using pictures from previous books (and others) with new writing. (At this time **The Home Place & The Inhabitants** were long out of print.)
1968 **God's Country and My People**, a third photo-text book, published by Harper & Row. **The Home Place** reprinted by University of Nebraska Press, a Bison Edition.
1971-72 Publication of **Love Affair: A Venetian Journal**, with the photographs in color. New edition of **The Inhabitants** published by DaCapo Press. (This edition has two new photographs, replacements for two not available.) Make new prints of **Inhabitants**, & **Home Place** negatives while visiting professor at Princeton University.
1975 Two hundred print retrospective exhibition of photographs at Sheldon Memorial Art Gallery, while Distinguished Visiting Professor at the University of Nebraska-Lincoln. Exhibition book, published, **Wright Morris: Structures & Artifacts, Photographs 1933-1954**, distributed by the University of Nebraska Press.



Grain Elevator and Lamp Post, Nebraska, 1940



The Home Place, near Norfolk, Nebraska, 1947



The Home Place, near Norfolk, Nebraska, 1947



Eddie Cahow's Barbershop, Chapman, Nebraska, 1947

PUBLICATIONS

Dru Shipman

Book Review Editor

10 Railroad Avenue, Apt. 1D
Haverford, Pennsylvania 19041

REVIEWS:

WOMEN ARE BEAUTIFUL

Garry Winogrand

New York, Light Gallery with Farrar, Strauss and Giroux, 1975

95 pages, 85 reproductions
6.95 SB, 15.00 HB

The title of this book would have us believe it is "about" women, and that the comment on women that is provided by it is that they are "beautiful". Wrong on both counts, of course. The ridiculous assertion implicit in the title—that Winogrand's pictures are illustrational and ideological—embodies a kind of reverse snobbism, a cavalier contradiction of all that his work actually is. Viewed as if they were illustrations, a more apt title would have been "Tits and Self-deception are 'Beautiful'". Helen Gary Bishop says in her introductory essay that "with the unerring instinct of the artist (Winogrand) has caught the conflict of the feminine creature: the body as object vying with the self as person." I don't believe it. Viewed as ideology, which Bishop presumes to do, the truth is that the pictures amount to a snide and adolescent prurience. But photographs are **not** productively viewed as illustrations or ideology, and Winogrand's pictures themselves are incisive and trustworthy things to be seen.

By the "pictures themselves" I mean those things that can in fact be seen, those things of which items of subject matter are not the important common denominator. What these pictures have notably in common as pictures which "define the subject" (according to Szarkowski's accurate formulation), as versus what the title clumsily asserts they have in common as instances of predefined "subject matter", is a really stunning visual authority and completeness based on the presumption of chaos. Part of the presumption of chaos (i.e., lack of intentional organization and inner meanings) which the viewer of Winogrand's pictures contracts instantly, like a fine disease, stems from their apparent simple justification as pictures of intriguing things. Hence, it is no coincidence that women who represent sophomoric stereotypes seem to be stuck in the middle of so many of them. Such versions of womanhood are the ones we find intriguing in this culture.

Someone thought this was the basis for a woman-theme book, and by way of introduction Winogrand himself even asserts that "'Women Are Beautiful' is a good title for this book because they are," even though he also stipulates that he is concerned with women "I react to positively" not "as a man getting to know a woman, but as a photographer photographing." This book constitutes a test, like Friedlander's party pictures, of our ability and willingness to give pictures themselves our attention, or to acknowledge that they are attracting our attention. Putting these pictures together, like watching a rapid fire slide show of Friedlander's party pictures (which are consistently built out of the parts of "ludicrous, decadent New York types"), raises the level of presumptive chaos to a point from which the only return is the most primitive and most complex viewing.

It may seem curious to affiliate well-worn subject matter with chaos. The connection is that "subject matter" is prior and independent to pictures, part of the world whose reality, outside of art, is a function of overlapping and contradictory ideas people by the millions have, and change, and invent for themselves. People often believe implicitly in ideas, crediting them with the meaning of, among other things, the looks of the world. This delusion is the essence of chaos.

So Winogrand's pictures begin by making us feel we merely observe something fascinating that once happened. We casually search the surroundings, wiping our mouths and getting ready to leave the table, but characteristically we hesitate, with the chair half pushed back, held by something stronger and more complete than our **ideas** about things that happen. It is not, as in another kind of well-built photograph, that relationships between the "event" and the "background" gradually dawn on us, but that we lose track of our allegiance to the event, the idea, and begin to trust and be rewarded and reproved by the picture itself entire. A Winogrand picture is, in a phrase, built like a brick shithouse, and the ones in this book are no exception. But the women are immaterial.

BRETT WESTON: VOYAGE OF THE EYE

Afterword: Beaumont Newhall

Millerton, Aperture, 1975

103 pages, 79 reproductions
12.50 SB, 20.00 HB

Aperture's predictably impeccable presentation of Brett Weston photographs, dated from the 1920's through the 1970's. This selection makes it hard to escape the judgment that a determined taste and control handicapped this photographer in producing an authentic body of work.

COMMUNION IN SOLITUDE: MEXICO FROM THE CORNER OF AN EYE

Michael Bradley

San Francisco, Scrimshaw, 1975

96 pages, 83 photographs
16.95 HB

Curious and touching color photographs which border now on gruesome subject matter, now on the chokingly picturesque, always held in compositions well this side of offense, and splendor, and candor.

GETTYSBURG: A JOURNEY IN TIME

William A. Frassanito

New York, Scribners, 1975

248 pages, 193 reproductions
12.95 HB

A close examination of the "Gettysburg series" of photographs, from the point of view of historical veracity, eschewing their presentation as "works of art, forced to make their own quiet and unsupported statements" and as mere "illustrations, serving the written word." Rather, each photograph is to be provided with "the proper support necessary for the comprehension of its visual tale." It is revealed that many captions have mis-attributed authorship and subject matter, and that some photographs were "faked" (e.g., an anachronistic firearm planted, a corpse moved).

But, in a crucial sense, it is difficult to understand how the "real nature" of these photographs in visual terms can be revealed to be other than what they have always looked like.

THE NEW INDUSTRIAL PARKS NEAR IRVINE, CALIFORNIA

Lewis Baltz

New York, Castelli, 1974

106 pages, 51 reproductions
20.00 HB

Regal snaps, severe and precise, which may be called documentary, not because indirection and pretense were deemed irrelevant (the usual case) but because the exorcism of indirection and pretense was deemed essential. Whether or not this constitutes pretense of a kind, "classical" and "formal" do not seem to be applicable terms.

BORNE ON THE WIND: THE EXTRAORDINARY WORLD OF INSECTS IN FLIGHT

Stephen Dalton

New York, Reader's Digest Press/Dutton, 1975

160 pages, 85 reproductions
18.95 HB

In which it is revealed that bugs on the wing are imbued with a mission, with finesse and character, unmatched by Porter's Belted Kingfisher, let alone Karsh's Churchill. The scale and speed of insects conceals this from the naked eye, as well as the more general habit of ignoring what most things look like. I commend to you "Melolontha melolontha" (Plate 48), a spectacle beyond description.

GYPSIES

Josef Koudelka
Millerton, Aperture, 1975
135 pages, 60 reproductions
22.50 HB

Rude and deathly lyrical photographs, sobering, staggering, dense and unforgiving.

OTHER PUBLICATIONS RECEIVED

As usual, many of the books listed below will be reviewed in future issues. The majority of monographs will appear in the Review of Monographs, now tentatively scheduled for issue 14:3.

ANDREAS FEININGER / Text: Ralph Hattersley / Dobbs Ferry/Morgan and Morgan/1973/160 pages/121 reproductions/14.00 HB.

THE AMERICAN SITUATION: THE CAMERA'S CENTURY/William Hayes Ackland Memorial Art Center/Chapel Hill/U. of North Carolina Press/1976/93 pages/84 reproductions/9.95 HB.

ANSEL ADAMS/Editor: Liliane De Cock/Hastings-on-Hudson/Morgan and Morgan/1972/160 pages/117 reproductions/14.00 HB.

A PRIMER OF VISUAL LITERACY/Donis A. Dondis/Cambridge/MIT/1973/194 pages/19 reproductions/4.95 SB.

BUCKS COUNTY: PHOTOGRAPHS OF EARLY ARCHITECTURE/Aaron Siskind/New York/Horizon/1974/112 pages/86 reproductions/12.95 HB.

BY SHAKER HANDS/June Sprigg/New York/Knopf/1975/224 pages/no reproductions/7.95 SB, 15.00 HB.

THE CAMERON COLLECTION: AN ALBUM OF PHOTOGRAPHS BY JULIA MARGARET CAMERON PRESENTED TO SIR JOHN HERSCHEL/New York/Van Nostrand Reinhold/1975/144 pages/118 reproductions/30.00 HB.

CIVIL WAR LETTERS OF GEORGE WASHINGTON WHITMAN/Jerome M. Loving/Durham/Duke University/173 pages/5 reproductions/11.75 HB.

CREATIVE CAMERA INTERNATIONAL YEAR BOOK 1976 /Editors: Colin Osman and Peter Turner/London/Coo Press/1975/236 pages/212 reproductions/20.00 HB.

THE SERTAO—PICTURES FROM THE BRAZILLIAN NORTHEAST CATTLE COUNTRY/David Vestal/Portfolio in edition of 10/500.00 for 6-print version, 600.00 for 7-print version (estimated)/David Vestal, 1700 Shadowood Lane, Meadow Acres, Route 2, Espanola, New Mexico 87532.

8X10 / Lewis C. Thomas / San Francisco / Not-For-Sale Press/1975/48 pages/29 reproductions/NFS? (SB).

FIGMENTS/Abe Frajndlich/Boston/self published/1975/64 pages/60 reproductions/8.95 SB.

IMAGES AND ENTERPRISE: TECHNOLOGY AND THE AMERICAN PHOTOGRAPHIC INDUSTRY 1839 to 1925

/Reese V. Jenkins/Baltimore/Johns Hopkins/1976/371 pages/73 reproductions/20.00 HB.

IN A SACRED MANNER WE LIVE: PHOTOGRAPHS OF THE NORTH AMERICAN INDIANS BY EDWARD S. CURTIS/Barre/1972/152 pages/118 reproductions/5.95 SB.

IN THIS PROUD LAND: AMERICA AS SEEN IN THE FSA PHOTOGRAPHS/Roy Emerson Stryker and Nancy Wood/Boston/New York Graphic Society/1975 (SB Edition; the HB Ed. orig. pub. 1973)/189 pages/198 reproductions/8.95 SB.

JAMES VAN DER ZEE/Editors: Liliane De Cock and Reginald McGhee/Dobbs Ferry/Morgan and Morgan/1973/160 pages/108 reproductions/14.00 HB.

JULIA MARGARET CAMERON: AN ALBUM/Washington/Lunn Gallery-Graphics International/1975/61 pages/57 reproductions/price, if any, unknown.

JULIA MARGARET CAMERON: HER LIFE AND PHOTOGRAPHIC WORK/Helmut Gernsheim/Millerton/Aperture/1975 (rev. ed. of 1948 pub.)/200 pages/99 reproductions/12.50 SB, 20.00 HB.

KIPTON KUMLER: PHOTOGRAPHS/Boston/Godine/1975/86 pages/57 reproductions/10.00 SB, 20.00 HB.

LANDSCAPE/Paul Caponigro/New York/McGraw-Hill/1975/91 pages/74 reproductions/7.95 SB.

LANDSCAPE/Marcia Resnick/New York/self published/1975/64 pages/31 reproductions/6.00 SB.

LEARNING PHOTOGRAPHY: A SELF-DIRECTING INTRODUCTION—REVISED EDITION/Walt Craig/Columbus/Grid/1975 (orig. pub. 1970)/154 pages/no reproductions/price unknown/SB.

MINAMATA: THE STORY OF THE POISONING OF A CITY, AND OF THE PEOPLE WHO CHOOSE TO CARRY THE BURDEN OF COURAGE/W. Eugene Smith and Aileen M. Smith/New York/Holt, Rinehart and Winston/1975/192 pages/151 reproductions/10.00 SB, 20.00 HB, 40.00 Deluxe HB.

MUYBRIDGE: MAN IN MOTION/Robert Bartlett Haas/Berkeley/U. of California/1976/207 pages/114 reproductions/18.50 HB.

NEW TOPOGRAPHICS' PHOTOGRAPHS OF A MAN-ALTERED LANDSCAPE/Editor: William Jenkins/Rochester/IMPGEH/1975/48 pages/27 reproductions/price unknown/SB.

THE NEW WEST/Robert Adams/Boulder/Colorado Associated University Press/1975/133 pages/55 reproductions/15.00 HB.

PAUL STRAND: A RETROSPECTIVE MONOGRAPH/Millerton/Aperture/1971/382 pages/298 reproductions/50.00 2-vol. HB.

PATERSON/George Tice/New Brunswick/Rutgers/1972/108 pages/66 reproductions/9.00 SB, 17.50 HB.

THE PHOTOGRAPHERS' CHOICE: A BOOK OF PORTFOLIOS AND CRITICAL OPINION/Editor: Kelly Wise/

Danbury/Addison House/1975/215 pages/211 reproductions/Essays by: Harold Jones, Max Kozloff, William Jenkins and John Upton/12.95 SB, 25.00 HB.

RAG THEATRE: THE 2400 BLOCK OF TELEGRAPH AVENUE, 1969-1973/Nacio Jan Brown/Berkeley/Great Star Press/1975/75 pages/67 reproductions/8.95 SB.

ROCKWOOD'S PHOTOGRAPHIC ART-ILLERY MANUAL AND INFANTRY TACTICS, 1874-75/New York/Harvey Zucker Publications (13 Dongan St., Staten Island, NY 10310)/1971 (orig. pub. 1874-75?)/24 pages/no reproductions/2.50 SB.

SEE/Marcia Resnick/New York/self published/1975/72 pages/35 reproductions/5.00 SB.

SEEING WITH THE MIND'S EYE/Mike Samuels and Nancy Samuels/New York/Random/1975/331 pages/no reproductions/9.95 SB.

TAHITIAN EVE/Marcia Resnick/New York/self published/24 pages/9 reproductions/2.00 SB.

SIXTY PHOTOGRAPHS/Alfred A. Knopf/New York/Knopf/1975/70 pages/62 reproductions/5.95 SB, 10.00 HB.

TOPICS IN AMERICAN ART SINCE 1945/Lawrence Alloway/New York/Norton/1975/283 pages/no reproductions/4.95 SB, 10.00 HB.

VICTORIAN PHOTOGRAPHS OF FAMOUS MEN AND FAIR WOMEN/Julia Margaret Cameron/New York/A & W Visual Library/1975 (reprint of 1973 Godine reprint; orig. pub. 1926)/123 pages/44 reproductions/6.95 SB.

VISIONS IN STONE: THE SCULPTURE OF WILLIAM EDMONDSON/Text: Edmund L. Fuller, 11 photos: Edward Weston/Pittsburgh/U. of Pittsburgh Press/124 pages/119 reproductions (11 by Weston)/14.95 HB.

WAR/Text: Albert R. Leventhal/New York/A & W Visual Library/1975/252 pages/199 reproductions/7.95 SB.

WE CAN STILL HEAR THEM CLAPPING/Marcia Keegan/New York/Avon/1975/159 pages/83 reproductions/6.95 SB.

THE WEST: AN AMERICAN EXPERIENCE/Editor: David R. Phillips/New York/A & W Visual Library/232 pages/214 reproductions/7.95 SB.

WILLIAM H. JACKSON/Beaumont Newhall and Diana Edkins/Essay: William L. Broecker/Dobbs Ferry/Morgan and Morgan/1974/159 pages/99 reproductions/14.00 HB.

THE WORLD OF ATGET/Berenice Abbott/New York/Horizon/1974/266 pages/179 reproductions/25.00 HB.

WYNN BULLOCK—PHOTOGRAPHY: A WAY OF LIFE/Text: Barbara Bullock-Wilson/Dobbs Ferry/Morgan and Morgan/1973/160 pages/145 reproductions/14.00 HB.

THE YEARS OF BITTERNESS AND PRIDE/FSA Photographs 1935-43 / New York / McGraw-Hill / 1975 / 94 pages/85 reproductions/4.95 SB.

POSITIONS AVAILABLE

The positions available listing is provided as a service and at no charge to the institution. All listed institutions are stated to be Affirmative Action/Equal Opportunity Employers. A/D indicates application deadline.

ARIZONA STATE UNIVERSITY. Photographer. Rank and salary open. Fall 1976. Teach use of various non-silver processes as well as other darkroom-oriented procedures; also teach intermediate and advanced aesthetically oriented classes employing more traditional black-and-white materials; supervise maintenance of laboratory facilities. MFA required; knowledge handmade book production helpful. A/D Mar. 15. Clyde W. Watson, Chr., Art Dept., Tempe, AZ 85281.

ARIZONA STATE UNIVERSITY. Photographer. Rank and salary open. Fall 1976. Tentative. Teach grad and undergraduate studio. MFA, knowledge history of photography and contemporary related fields (painting, printmaking, film, etc.) required; gallery or museum experience helpful. A/D Mar. 15. Clyde W. Watson, Chr., Art Dept., Tempe, AZ 85281.

ATLANTA COLLEGE OF ART. Photographer. Instructor. Salary open. Aug. 15, 1976. Tentative. Teach basic and advanced levels; knowledge non-silver processes helpful. MFA or professional equivalent. A/D Mar. 15. William J. Vocs, President, 1280 Peachtree St., NE, Atlanta, GA 30309.

BETHANY COLLEGE, Photographer, Instr./Asst. Prof. \$9,800. Fall 76, 1 yr., also teach drawing, art.ed., Write: Daniel Mason, Art Dept., Box 111, Lindsborg, Kansas 67456.

BUCKS COUNTY COMMUNITY COLLEGE, Photographer, rank and salary open, Sept. 1976, MFA—teaching, A/D March 30. Write: Bruck Katsliff, Dept. of Fine Arts, Swamp Road, Newton, PA.

COLUMBIA COLLEGE, one full-time, possible second full-time or multiple short term visiting artists. M.F.A. or equivalent professional experience. Areas wanted: commercial studio, history and criticism, generative and mixed-media processes. Person to teach at least one of above and foundation course. Salary open. Send resumes only to: Charles H. Traub, Chairperson, Department of Photography, Columbia College, 540 N. Lake Shore Drive, Chicago, Illinois 60611.

HERRON SCHOOL OF ART, INDIANA UNIVERSITY, Photographer, lecturer, \$10,000, 1 yr. appt. with possible renewal, Teach basic and intermed to designers. Aug. 76. Write: Arthur Weber, 1701 N. Pennsylvania St., Indianapolis, IN 46202.

INDIANA UNIVERSITY, Artist/Photographer, Rank and Salary open, fall 1976 teach photosilkscreen. MFA or equivalent, 1 yr. appt. Write: Eugene Kleinbauer, Dept. of Fine Arts, Bloomington, Indiana 47407.

INTERNATIONAL MUSEUM OF PHOTOGRAPHY AT GEORGE EASTMAN HOUSE. Conservator. \$12,000-\$15,000. Immediate opening. Training in paper conservation, undergrad chemistry required. Experience desirable. Background in photography and photographic conservation would be ideal. To organize and direct a new fully equipped conservation lab, also supervise one post-grad intern and a darkroom technician. Andrew Eskind, Asst. to the Dir., 900 East Ave., Rochester, NY 14607.

MAHARISHI INTERNATIONAL UNIVERSITY. Photographer/Graphic Artist. Rank and salary open. Teach all aspects, and serve as campus photographer and designer. Proficiency in video and film. MFA or equivalent, college level teaching experience. A/D as soon as possible. Michael Cain, Chr., Art Dept., Fairfield, IA 52556.

MINNEAPOLIS COLLEGE OF ART AND DESIGN, Photographer, rank and salary open, Teach basic, Tentative, Write: Lee Bjorklund, Dept. Basic Studies, 133 East 25th St., Minneapolis, MN. 55404.

MOORE COLLEGE OF ART, Photographer, visiting lecturer, to \$10,500, fall 1976, 1 yr. appt. with possible renewal, basic photo plus color and non-silver, MFA, Write: Leif Skoogfors, Dept. Fine Arts, 20th & Race Sts., Philadelphia, PA 19103.

PENN STATE UNIVERSITY, Photographer rank and salary open, Sept. 1976, Tentative, 1 yr. appt. Teach intro. courses. A/D March 15. Write: Lanny Sommese, Arts Dept., 102 Visual Arts Bldg., University Park, PA 16802.

SALISBURY STATE COLLEGE. Photographer. Instructor. Salary open. Tentative. Aug. 15, 1976. 12 semester hours of classroom and darkroom instruction in basic b&w procedures and techniques. Possibility of expansion into advanced b&w. MA or MFA by Sept., 1976. A/D Dec. 19, 1975. Kent N. Kimmel, Chr., Art Dept., College and Camden Aves., Salisbury, MD 21801.

SCHOOL OF THE ART INSTITUTE OF CHICAGO. Artist. Instr./asst. prof. Sept., 1976. Teach photo-mechanical processes. Expertise darkroom methods for photo-mechanical processes as well as conventional black-and-white photography; teaching knowledge photo and basic silkscreen techniques; photo and conventional stone & plate lithographic techniques, photo etching (color and black-and-white); non-silver processes. Terminal degree, 3 yrs teaching experience university or art school level. A/D Feb. 15. Michael Miller, Chr., Printmaking Dept., Undergrad Div., Michigan at Adams, Chicago, IL 60603.

SCHOOL OF THE ART INSTITUTE OF CHICAGO. Photographers (2). Rank and salary open. Sept., 1976. 1-yr. appt. Positions for (1) major emphasis on extended media photography, and (2) major emphasis on color photography and one extended media class. Masters degree or equivalent professional experience; some teaching experience; portfolio should include samples of involvement in specified areas. A/D Feb. 15. Joyce Neimanas, Undergrad Div., Michigan at Adams, Chicago, IL 60603.

SLIPPERY ROCK STATE COLLEGE, Photographer Instr./Asst. Prof., salary open, Jan. 77, teach beg. and adv. photo, MFA, teaching experience required. A/D Mar. 1, one semester only. Write Jon D. Wink, Art Dept., Slippery Rock, PA 16057.

SOUTHERN METHODIST UNIVERSITY. Photographer. Instructor. \$10,000. Aug. 25, 1976. Teach primarily photography but also qualified to teach plate and stone lithography. A/D Jan., 31, 1976. Eleanor Tufts, Chr., Div. of Fine Arts, Dallas, TX 75275.

STEPHENS COLLEGE. Photographer. No rank system. \$10,000-\$11,500. Sept. 1, 1976. Tentative. Teach basic & advanced black-and-white and documentary or journalistic photography; possibility for developing color course. MFA required, teaching experience preferred. Broad approach stressing visual literacy and personal expression, must also be able to teach in related area, emphasis on teaching ability. Gardiner McCauley, Head, Art Dept., Columbia, MO 65201.

UNIVERSITY OF CALIFORNIA, LOS ANGELES. Photographer. Lecturer. Salary open. Fall, 1976. 1 to 2 yrs. Raymond Brown, Act. Chr., Art Dept., 405 Hilgard Ave., Los Angeles, CA 90024.

UNIVERSITY OF HAWAII. Artists (2). Rank and salary open. Aug. 1, 1976. Positions for (1) Designer; teach basic through advanced (2-and 3-D) and possibly beginning photography, and (2) Photographer; teach basic through advanced, plus cinema, multi-media and eventually video; new program, therefore administrative ability desired. Both require MFA and 2 yrs. teaching or professional experience. Send portfolio, resume, 3 letters recommendation, and brief statement of teaching philosophy. A/D Mar. 8. Prithwish Neogy, Art Dept., 2535 The Mall, UH at Manoa, Honolulu, HI 96822.

UNIVERSITY OF ILLINOIS, CHICAGO CIRCLE. Artist. Rank and salary open. Sept. 1976. MFA or equivalent, 3-5 yrs. college teaching experience. Teach design, photography, and foundation. A/D Feb. 15, 1976. Edward Colker, Head, Art Dept., College of Architecture & Art, Box 4348, Chicago, IL 60680.

UNIVERSITY OF MINNESOTA. Photographer. Asst. prof. From \$11,268. Sept. 15, 1976. Teach beginning and intermediate photography. Opportunity for grad instruction, extension evening classes and undergrad independent study supervision. MFA or equivalent, practicing and exhibiting artist, some experience in color and non-silver preferred. A/D Mar. 1. Gary Hallman, Chr., Search Comm., Studio Arts Dept., 208 Studio Art Bldg., Minneapolis, MN 55455.

UNIVERSITY OF NEVADA, LAS VEGAS. Photographer. Asst. prof. \$11,000-\$14,000. Tentative. Fall 1976. Highly qualified technician with interest in relating photography to other disciplines. MFA. A/D Feb. 1, 1976. Michael McCollum, Chr., Dept. of Art, 4505 Maryland Pkwy, Las Vegas, NV 89154.

UNIVERSITY OF NEW MEXICO. Photography. Asst./assoc. prof. Salary open. Fall 1976. Specialist in photography. MFA or equivalent, substantial teaching experience, professional recognition. Teach intermediate, advanced and grad courses. Asst. prof. 3-yr. appt. w/possible renewal; assoc. prof. probationary status w/possible leading to tenure. A/D Feb. 15. Nicolai Cikovsky, Jr., Chr., Art Dept., Albuquerque, NM 87131.

UNIVERSITY OF SOUTH DAKOTA, Graphic Designer/Photographer, rank open, \$2000 for 6 week appt., Mid Oct. 1976, work with letter press, process camera, photolab. Write: Mr. A. Duckworth, Chm., Department of Art, Vermillion, S.D. 57069.

UNIVERSITY OF SOUTH FLORIDA. Photographer. Rank and salary open. Sept. 1976. Tentative. Teach all levels plus work with grad students. MFA or equivalent, teaching experience, evidence of personal professional achievement required. Experience with non-silver and mixed media applications of photography desirable. A/D Mar. 1.

UNIVERSITY OF SOUTHERN CALIFORNIA. Position in photography, photographics, and printmaking. Rank and salary open. Fall 1976. MFA or equivalent, 2 yrs. full-time teaching experience, substantial exhibition record. Send C. V. only, to Charles D. Weber, Acting Associate Dean, Department of Fine Arts, Watt Hall 104, Los Angeles, California 90007.

UNIVERSITY OF TEXAS AT SAN ANTONIO. Photographer. Rank and salary open. Sept. 1, 1976. Tentative. Teach grad and undergraduate studio courses and history of photography. A/D Feb. 15. Charles Field, Div. Art & Design, San Antonio, TX 78201.

POSITIONS WANTED

The positions wanted listing is provided as a service and at no charge. SPE assumes no responsibility for the accuracy of the descriptions provided.

CHRIS ALLEN—BA, English, Beloit, MA & MFA art, (photography studio) Fellowship, University of Iowa. Portfolio includes lithography, drawing. Four archaeological seasons in Sicily and Yugoslavia illustrating for University of Illinois, Princeton, and Boston University. Currently engaged in private sector R&D in archaeology/photography, and part-time instruction at Jr. College level. Seeking position teaching at university level with duties in academic and/or physical photographic research. Chris Allen, 1206 State St., Alton, IL. 62002. ac618/462-5001.

REX BAKER—MFA, University of Florida, Spring 1976. Seeking full-time college teaching position. Experienced in silver and non-silver photo processes. Prepared to teach photo history with collection of 2500 slides. Teaching experience on all levels, exhibits, awards, etc. Resume, slides, and portfolio on request. Rex Baker, 369-7 Maguire Village, Gainesville, FL 32603.

DIANA HULICK—A.B. English, cum laude, Bryn Mawr. M.F.A., photography, Ohio University. 3 years developing program and photography major at Stephens College. Taught most aspects of photography, including art history. Personal collection of 3000 photography slides. Research in archival work and exhibition design. Many solo and group shows. Seeks teaching position or museum work. Address: Art Dept., Stephens College, Columbia, Mo. 65201.

CHRISTOPHER P. JAMES—B.F.A., Mass College of Art in graphic design; M.A.T., R.I.S.D. in photography/education. 5 years teaching intro/advanced/tutorials on college level. Professional experience. Many one man and group exhibitions. Publications and books inc. CAMERA 35, PHOTOGRAPHY ANNUAL, LIGHTWORK, The Nude in Photography. Looking for growth position in photo. as asst. prof., prefer east coast unless offered a job.

RICHARD JAQUISH—BFA, desires teaching position in photography. Currently in ninth year teaching at Maryland Institute College of Art. Address: 820 Evesham Ave., Baltimore, Maryland 21212.

JACK KAPSA—May 1976 Notre Dame M.F.A. Graduate in Art with Photo concentration. B.S. degree from Indiana University in Art 1971. Seek position to teach photography. In addition can teach Design and Painting. Portfolio includes work of large and small format, black and white, and color. Have four years teaching experience. Jack Kapsa, 57047 Poppy Road, South Bend, Indiana 46619.

ROBERT LINDERMAN, JR.—MA in Photography, San Francisco State University, 1975; several one-man and group exhibitions, favorable reviews in *Artweek*; published in *California Living*; two years as teaching assistant; seeking teaching position in photography. Address: 4772 Laura Drive, Concord, California 94521.

DAVID MANDEL—MFA, photography, University of Nebraska, 1976. BA, psychology, Brandeis University, seeks teaching position in photography. Experienced in all aspects of black and white photography, photolithography, silkscreen printing, aesthetics, perception theory, and the history of photography. Familiar with blue-printing, gum printing, and tintype. Three years teaching experience in 2-dimensional design, beginning and intermediate photography. Please write: David Mandel, 1018 S. 35th St., Lincoln, Nebraska, 68510.

JIM McQUAID—MFA Photography, (BA-Political Science) Co-author, *Photography: Source & Resource*, currently teaching at Western Michigan University (sabbatical replacement only). Seeking teaching position; B&W and Color photography / history of photography (including personal slide collection of 2000 slides). For resume etc., write 907 Cambridge Drive, Kalamazoo, MI 49001.

NANCY REXROTH: For Fall, 1976; MFA, Ohio University; NEA Grant; Publications (*Snapshots*); Exhibitions . . . Light, 1975; Collections . . . (MOMA); Smithsonian Internship in Platinum Printing; currently Instructor, Ohio University Extension; Box 91, Albany, Ohio 45710; 614-698-7821.

JOANNE RIJMES—MS in Photography, Institute of Design, IIT 1965. AB with major in art. Taught photography in high school for six years, looking for college position. Joanne Rijmes, 820 Evesham Ave., Baltimore, Maryland, 21212. Ph. 301/323-0072.

TEACHING ASSISTANTS

WESTERN MICHIGAN UNIVERSITY, One GTA in photography, \$3,000 stipend, teach bgn photo, resident tuition, assistants receive studio and darkroom, deadline March 15. Write: Jim McQuaid, Art Department, Western Michigan University, Kalamazoo, MI 49008.

UNIVERSITY OF NEBRASKA, three GTA's in photography, \$3,200 stipend, resident tuition, free summer tuition, 2 GTA's to teach bgn photo, 1 to direct lab, assistants receive studio and darkroom. Must have B.F.A. in photo or equivalent. Write: Dr. Robert Spence, Chm., Graduate Committee, Art Department, University of Nebraska, Lincoln, NE 68508.

CURRENT MUSEUM ATTITUDES IN THE COLLECTION OF COLOR PHOTOGRAPHS

by Linda Troeller

While it is clear that there are problems involved in the non-archival nature of most color photographs, an important and growing number of artist/photographers are choosing to add to the black and white vocabulary. The current policy and philosophy of museums concerning the purchase and conservation of color photographs is the subject of this article.

Research was done through a questionnaire, printed below, which was sent to 80 museums. Twenty-five museums responded.

The Questionnaire

Museum

1. Do you have a photography Curator? yes..... no.....

Name and title

2. Do you collect contemporary photographs? yes.... no....

3. Do you collect color photographs? yes..... no.....

If yes, what is your philosophy on the problems of possible fading of color photographs? For example, if the photographer/artist feels he/she wants to make color images (despite the non-archival nature of color prints) and share images now—do you purchase to show now? and if it fades not worry? or do you make dye-transfer prints or keep in low humidity conditions for preservation?

If no, do you know that a 3 black and white color separation negative can be made inexpensively and will always allow you to have the image reprinted by the dye-transfer process if it fades in 40 years?

4. Have you any contemporary handmade photographic books in your collection?

5. What philosophy do you hold concerning buying contemporary photographer's photographs?

The questionnaires demonstrated that collecting color photographs has become a topic of concern to 2/3rds (15 of 25) curators. Many museum curators thanked me for the archival information and indicated they would look into improving their storage facilities and preservation policy. But, another group, expressed they had avoided collecting color photographs rather than get involved in the hassle and additional costs of proper storage. The University of Nebraska-Lincoln Art Galleries answered that they "collect color with the understanding of impending impermanence."

Only three curators, Charles Hetsell, University of Minnesota Univ. Gallery, James Enyeart, The Univ. of Kansas Museum of Art, and Ronald Todd, New Orleans Museum of Art, wrote specifics on their good, up-to-date-working systems of color storage and exhibition.

David Featherstone, Curator of Photography, University of Oregon, Library, wrote a perspective on the color storage problem that is amusing and to the point.

"A comment about the use of dye-transfer by curators. Archivaly it is obviously a good idea, but I wonder if this doesn't mean that the library, museum etc., is archivaly housing second-generation "reproduction" rather than original work, and allowing originals to decay. Wouldn't it be better for the artist to produce the dye-transfer separations and produce these for collectors under direct supervision.

I cringe at the thought of future art-history arguments over an artist's intent based on ten dye-transfer examples of the same work made by ten different museums . . ."

Joe Coltharp, Curator of Photography, University of Texas, Humanities Research Center, answered

"In response to the number three question, we have acquired a few color photographs and have never exactly discriminated against color prints. We do feel that more color prints could be sold if the photographer would include in his/her sale a set of color separation negatives, which would be more nearly like the original since they would be under the control of the photographer making the original print."

The general trend of the curator's responses concurred with Featherstone and Coltharp. It appears that teachers of photography should include instruction in techniques of color separation when teaching color photography courses.

At the Midwest SPE, a representative from East Street Gallery gave a lecture on color preservation based on findings of his new book on the subject. The lecturer convinced the audience that there is much to learn about the preservation and stability of color photographs. It is becoming more and more evident that color photographers need to educate themselves on the storage of the medium. Then, they could educate curators (East Street Galleries New book (Spring 1976) on color preservation is recommended).

Though many of the curators did not answer the question regarding their philosophy on contemporary photographs, James Enyeart, Kansas Museum of Arts and Program Chairman for S.P.E. '76, wrote,

"Contemporary is the future past perfect of was! All images are subject to life experience and cognitive analysis. Life experience begins with each beat of the heart and cognitive analysis with each breath."

In summary, there needs to be an efficient and vital interchange between the making of the photograph and the housing of the image for preservation and exhibition.

The Responses

Museums and Curators

	collects contemporary photographs	collects color photographs	has photographic handmade books in collection	Policy and Philosophy
Cincinnati Art Museum Eden Park Cincinnati, Ohio 45202 Kirsten L. Spangenberg, Curator of Prints, Drawings and Photography	YES	NO	NO	"Interested in Cincinnati area"
The Cleveland Museum of Art 11150 E. Boulevard at Univ. Circle Cleveland, Ohio 44106 Yom Hinson, Assistant Curator of Modern Art in charge	YES	YES	N.R.	Museum is building a small but representative collection containing major examples of styles and artists past and present.

The Responses

Museums and Curators

	collects contemporary photographs	collects color photographs	has photographic handmade books in collection	Policy and Philosophy
The Evansville Museum of Art & Science 411 S. East Riverside Dr. Evansville, Ind. 47713 No Photography Curator—Send correspondence to Kathleen Kelly, Assistant Director	NO	NO	NO	
Everson Museum of Art Harrison St. Syracuse, New York 13210 Jeanne Kellard, volunteer acting as Curator of Photography	YES	policy for collecting color photographs being established	N.R.	"Because of the inevitable lack of perspective when considering a contemporary photograph for acquisition, one must try to determine how that work will stand the 'test of time.'"
Florida Center for the Arts Univ. of South Florida Tampa, Florida Oscar Bailly, Prof. USF Art Dept. photography advisor	collects major contemporary photographs	NO	NO	
Fogg Art Museum Harvard Univ. Cambridge, Mass. 02138 Davis Pratt, Curator of Photography	YES	NO	NO	"Our philosophy is absolutely open ended as we have a very contemporary collection and encourage serious photographers (usually out of school) to send us a selection of their prints. Slides are out. They are too far removed from the original in every way."
J. B. Speed Art Museum 2035 S. Third St. P.O. Box 8345 Louisville, Kentucky 40208	NO	NO	NO	
Kalamazoo Institute of Arts 314 S. Park St. Kalamazoo, Michigan 49066 No Photography Curator Harry Greaver, Director in Charge	YES	YES	NO	"Feel the contemporary photographs should be acquired and supported because of budget limitation and large number of students in this institution's photography classes. Prefer single prints over a portfolio by one person."
Reva and David Logan Foundation 228 N. La Salle St. Chicago, Ill. 60601 Reva and David Logan, Curators of Photography	YES	NO	"haven't collected handmade photographic books yet but we should"	(1) We set aside a specific budget for this purpose. (2) If we like it and have money in budget we buy it.
Menil Foundation, Inc. 3363 San Felipe Houston, Texas 77019 Kathryn Davidson, Curator of Photography	YES	YES	NO	
Museum of Fine Arts 255 Beach North St. Petersburg, Fla. 33701 Alan Du Bois, Assistant Dir.	YES	YES so far only dye-transfer prints	NO	
The Museum of Fine Arts, Houston P.O. Box 6826 Houston, Texas 77005	YES	NO	NO	
New Jersey State Museum 205 W. State St. P.O. Box 1868 Cultural Center Trenton, New Jersey 08625 Zolton Buki, Curator of Fine Arts	YES	YES	YES	

The Responses
Museums and Curators

	collects contemporary photographs	collects color photographs	has photographic handmade books in collection	Policy and Philosophy
New Orleans Museum of Art P.O. Box 19123 City Park New Orleans, Louisiana 70179 Ronald Todd, Curator of Photography	YES	YES	YES	Interested in young photographers work and in historic images. Presently has funds for expanding their collection.
Portland Art Museum Southwest Park and Madison Portland, Oregon 97205	YES	NO	NO	
Oakland Museum 1000 Oak Street Oakland, California Terese Heyman, Senior Curator Art Dept.	YES	YES	YES	"Stays within regional area of Oakland."
University Art Museum University of California Berkeley, California 94720	NO	NO	N.R.	"Do show photographs in our exhibit program and invite a small selection of slides for curatorial review."
The University of Chicago The David and Alfred Smart Gallery Cochrane-Woods Art Center 5550 S. Greenwood Ave. Chicago, Ill 60637	NO	NO	NO	"We have not established a policy for collecting photographs as we are a new museum."
The University of Kansas Museum of Art Lawrence, Kansas 66045 James Enyeart, Curator of Photography	YES	YES	YES	
Univ. of Minnesota Univ. Gallery 110 Northrop Memorial Auditorium Minneapolis, Minn. 55455 Charles Helsall, Curator of Photography	YES	YES	NO	
Sheldon Memorial Art Gallery The University of Nebraska-Lincoln Lincoln, Nebraska 68508	YES	YES	NO	
University of Oregon The Library Eugene, Oregon 97403 David Featherstone, Curator of Photography	NO	NO	NO	
The University of Texas Office of the Librarian Humanities Research Center Box 7219 Austin, Texas 78712 Joe Coltharp, Curator of Photography	YES	NO	NO	
Wellesley College Museum Jewett Arts Center Wellesley, Mass. 02181 Ann Gabhart, Acting Chairman of Photography	YES	has bought two dye-transfer prints	NO	"Collect photographs on the basis of our assessment of quality and not 'trendiness'."
Yale University Art Gallery 2006 Yale Station New Haven, Conn. 06520 James D. Burke, Curator of Photography	YES	NO	NO	"1. Find \$. 2. Find artist (we're always looking for money)"

SPE/NYR SYMPOSIUM

The New York Region is planning a symposium on Teaching Beginning Photography to be held in New York City April 3 and 4. More complete information will be available in March. Contact Jean Locey, 21 Prince Street, New York, New York 10012, 212-966-2794.

STIEGLITZ STAMP PROPOSED

Senator Thomas J. McIntyre has proposed to the Postal Service the issuing of a commemorative stamp honoring Alfred Stieglitz.

Letters of support for the proposal should be sent to Stevan Dohanos, Chairman, Citizen's Stamp Advisory Committee, United States Postal Service, Washington, D.C. 20260.

BICENTENNIAL PHOTOGRAPHY PROJECT

The American Bicentennial Photographic and Film Project, as reported in the last **Exposure**, would provide money for various state-sponsored projects, administered and funded through the National Endowment for the Arts. This bill is an extension of the Emergency Jobs and Unemployment Assistance Act of 1974, and the intent of the bill is to fund projects involving unemployed photographers and film makers. This may be of interest to some SPE members.

As of mid-January, the bill was before the Senate Subcommittee on Employment, Poverty, and Migrant Labor. Senator Mondale's office (he proposed the bill) reported they expected the bill would be in subcommittee for more than a month. At this point, the bill has some opposition and could use your support. Of course, the most effective support is writing to your senators.

Whether the SPE member could benefit directly from the project or not, supporting this bill could lead to the creation of a significant body of fine contemporary photography, in the manner of the monumental FSA photographic project.

—John H. Horton

COUNTRY PHOTOGRAPHY MOVING WORKSHOP TO MINNEAPOLIS

The Country Photography Workshop will be moving to Minneapolis in spring, in order to become a year-round facility. They will have a new name and a new address, both of which are not now certain. They will continue the summer six-day concentrated workshops, and add to them a series of public lectures given by the workshop teachers. During the fall and winter months the workshop will offer classes on all levels of photographic interest, lectures, seminars, gallery shows, and credit programs.



Edward Stanton

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