

EXPOSURE

Journal of the Society for Photographic Education

VOLUME XI, NUMBER 3

AUGUST 1973



FROM THE EDITOR

This issue is timed to bridge the gap between your August vacation and the beginning of another school year. I hope you enjoy this issue and the direction it implies for EXPOSURE.

We planned that regular issues of this journal be 16 pages, but our contributors forced us to a 24 page issue. That is not a complaint. I'm delighted to receive more contributions.

Our fall issue already has several articles in preparation, but too has a lot of blank pages. Once, again, this is your publication so write something, send photographs, letters or whatever. **THE DEADLINE FOR THE NEXT ISSUE IS SEPTEMBER 15.**

I would personally to thank all of you who responded to the questionnaire and especially those who took the time to contribute to this issue.

Jim Alinder

EXPOSURE

EXPOSURE is a quarterly journal published by and for the members of the Society for Photographic Education (SPE). Letters, Articles, Photographs and other communication specifically for EXPOSURE should be sent directly to the editor: Jim Alinder, 4411 Kirkwood Drive, Lincoln, Nebraska 68516. All other inquiries, membership applications and the like should be sent to the Society at its New York address: P.O. Box 1651, F.D.R. Post Office, New York, New York 10022.

National Executive Officers:

Peter C. Bunnell, Chairman
Fred R. Parker, Vice-Chairman
Jim Alinder, Secretary
Wayne Lazorik, Treasurer

COVER PICTURE CREDITS

Front cover photograph is by Barbara Crane from her series on the people of Yellowstone National Park. Back cover photograph is by Frank Gohlke of his new environment in Minneapolis.

FROM THE CHAIRMAN

The response to the last issue of EXPOSURE was extraordinary, and I would like to thank Jim Alinder for his energetic and innovative editing of the issue. He has received many replies to his questionnaire and this interest on the part of each of you bids well for the future of the publication and the Society.

The Executive Committee, composed of the four officers, met in Lincoln, Nebraska from May 31st through June 2nd to discuss various matters developing out of the Albuquerque meetings. I would like to report to you briefly on two matters of specific import. After reviewing several proposals regarding the editorship of EXPOSURE, it was decided that Jim Alinder will continue as editor, at least for the remainder of this year. A Publications Committee was formed, to be chaired by Jim, and composed of five other members. Their names will be announced as soon as they all can be contacted. This committee will continue to study matters related to the publication and chart its future course.

Also at that meeting the important Steering Committee was formulated. Fred Parker, the Vice-Chairman, will head this committee, and the following members have agreed to serve for a period of two years: Carl Chiarenza, Ellen Landweber, Byron Shurtleff, and Dick Stevens. This committee has begun discussion of the organization and direction of the Society, and it has begun to gather data in addition to that developing out of the task force reports from Albuquerque. All members of the Society have now received a copy of our existing By-Laws and any of you who have thoughts on this document should correspond directly with Fred Parker. His committee will be working through the fall in preparation for the national meeting in the spring at which time specific resolutions will be offered to the membership.

The site of the annual meeting in 1974 was again discussed and investigation of the three proposed cities--Rochester, Boston, and New York--will continue. A formal announcement of the conference location and dates will be made in September.

Peter C. Bunnell

Kodachrome*

TRANSPARENCY

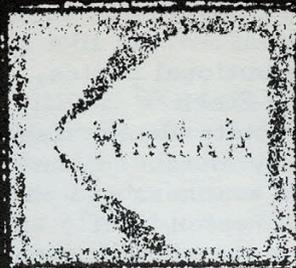
Kodachrome

They give us those nice bright colors
They give us the greens of summers
Makes you think all the world's
a sunny day
I got a Nikon camera
I love to take a photograph
So mama don't take my Kodachrome away

If you took all the girls I knew when I was single
And brought them all together for one night
I know they'd never match my sweet imagination
Everything looks worse in black and white

Kodachrome, etc.

PROCESSED
BY KODAK



From the million sellers of the summer of 1973, Paul Simon's smash hit, "Kodachrome" is reprinted here for those members who (a) didn't have their radios on, (b) are "too old" for popular music, (c) don't have teenage children, (d) are interested in the use of photographic terminology in popular culture, or (e) none of the above. And if you want to hear it, the album's called "There Goes Rhymin' Simon." And it's a good one.

J. A.

"... 'Kodachrome,' is a streamlined pop-rock production that uses the image of color photography as a metaphor for imaginative vitality." --Rolling Stone

*"Kodachrome" R is a registered trademark for color film.

© 1973 Paul Simon
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THE READERS REPLY

"Well, this is a couple of cuts better than what has gone before. Thank heavens." --Minor White

"EXCELLENT! (And at last--for nothing less should suffice for SPE.) Layout and content are appropriately professional. Biographies, regional reports and listing of photography workshops are exactly what interests us." --Harvey Fondiller

"Great!!! I needed that." --Fred Parker

"Since I could not be at the Albuquerque meeting, the publication was particularly welcome. . . ." --Joseph Jachna

"Hurray! It's beautiful! Finally readable--great photos." --Cheri Hiser

"Best issue by far--half tones add a great deal, don't like EXPOSURE in Italic caps (minor point), very impressed it got out so quickly, . . ." --Thomas F. Barrow

"Very good start, and I hope that this level will be repeatable." --Jamie Donaldson

"The inclusion of photographs marked an important advance for Exposure . . ." --John Fuller

"Our latest issue of EXPOSURE is a tremendous improvement over past efforts. The cover invited investigation of the contents which proved to be informative and well written. Would like less crowded layout and additional photos, though . . ." --Sonia Stern

". . . I feel the Society should also sponsor new writing by members, interviews with successful teachers and photographers . . ." --Weston Naef

"This is the best issue since I joined the Society. There is more vitality and a format that moves closer to what a graphically oriented organization should have . . ." --Lester Krauss

". . . good balance between looks and costs . . ." --Peter Dechert

". . . how about a random access column; . . . sort of a mini version of the Whole Earth Catalogue. . . ." --Bobbie Carrey

"Seems fine--generally too many lousy photographs." --Michael Smith

"Good start--but God man, not 8 times a year--it would kill a staff quickly . . ." --Bernie Freemesser

"Impressive, informative, long overdue! Finally we have some pictures in an SPE mailout! I will be glad to help in any way to continue a publication of this sort from SPE." --Donald Anderson

"I feel it was good and look forward to the next one which will obviously be a better test of its possibilities and your ideas." --Robert Heinecken

"Cover is really fun, but is Jerry Uelsmann going to become official cover photographer for all photo publications?" --Jim McQuaid

"Feels good, like the use of pix, information really accessible. Format and type more readable than before." --R. Flick

"Very pleased to see the promptness and thoroughness of the first issue. Allen Tellers workshop compilation is most helpful as is the accurate accounting of the annual meeting . . ." --Bert Yarborough

"Excellent! Absolutely the right direction." --Casey Allen

"I felt that there wasn't much point to most of the photographs--almost like a high school annual. . . . Overall, it looked pretty good." --Larry Bullis

"EXPOSURE is a good reminder that we are not an ephemeral organization. It is our voice." --Albert Sperath

THE HISTORY OF EXPOSURE

In its first decade the Society for Photographic Education had an infrequently published newsletter called EXPOSURE. This article is being included primarily as a service to libraries and such other members or groups which need this material and want the historical sequence. Back issues are not available, but the society is willing to supply xerox copies for anyone wanting back issues for the cost of the copies. Write to the SPE at the New York post office box indicating the issues desired for this service. There were 10 issues printed prior to the spring issue of 1973. There were no volume or issue numbers in these publications. For purposes of continuity, we are considering each one of them a volume, consequently the spring 1973, convention issue, is Volume XI, Numbers 1 & 2. This issue is XI:3 and the

winter issue will be XI:4. We hope now to be regularly published as a quarterly.

According to the records of the society, the issues of EXPOSURE (that specific title and as a publication of SPE) are as follows:

August, 1968, Dick Jaquish, Editor
October, 1968, Dick Jaquish, Editor
February, 1969, Dick Jaquish, Editor
May, 1969, Dick Jaquish, Editor
October, 1969, Dick Jaquish, Editor
March, 1970, Dick Jaquish, Editor
April, 1971, Harold Jones, Editor
Fall, 1971, Harold Jones, Editor
Spring, 1972, Harvey Himelfarb, Editor
Fall, 1972, Harvey Himelfarb, Editor
May, 1973, Jim Alinder, Editor
August, 1973, Jim Alinder, Editor

THE EXPOSURE QUESTIONNAIRE REPORT

Enclosed with the convention issue of EXPOSURE was a questionnaire indicating several directions of publications policy which input from the general membership was desired. The results below were taken from the 61 responses received before the end of June, 1973.

The first two questions were directed at the idea of EXPOSURE being one or two separate publications and to the frequency of the publications. Thirty-three per cent felt that two publications, a newsletter and a separate annual academic journal would be best. The 2/3 majority wanted to keep EXPOSURE as one publication. Of that group, 55 per cent felt it should be a quarterly, and 35 per cent opted for eight issues a year. Ten per cent had other answers.

"Do you feel that the editor should receive a salary?" This item gathered the greatest majority with 98 per cent of those responding indicating a "yes" answer.

"Do you feel that contributors should be paid?" The members voted this down with only a 30 per cent "yes" vote.

Ninety per cent of the respondents said that they would be willing to pay higher dues to support more frequent, better publications with a paid editor.

And as a great encouragement to the editor, 87 per cent said that they would be willing to write an article a year for EXPOSURE.

The final question related to the non-profit status of SPE. Ninety-three per cent indicated they desired the benefits of full non-profit organization for SPE.

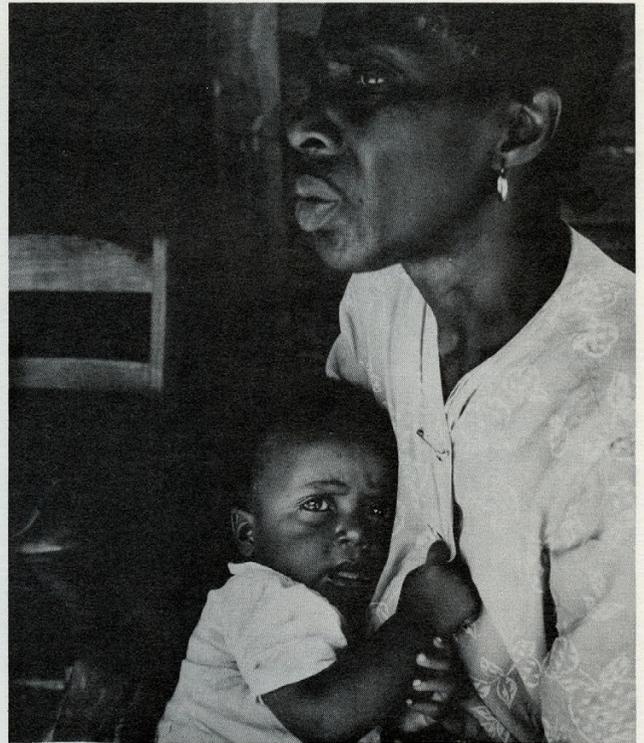
The Executive Officers of SPE at their June meeting in Lincoln responded to the members wishes. For the present, EXPOSURE will be a single quarterly publication. The editor will be paid \$200 per issue and contributions will be solicited on a voluntary basis. The dues were not raised at this time, but the board will consider that question with the new calendar year. After a full review, the board will move in the direction of full non-profit educational status.

Jim Alinder

TWO EARLY FALL WORKSHOPS

If you jump in your car right now you should be able to catch the second of Jay Dusard's large-format landscape photography workshops. Dates from August 12-25, limited to eight participants and cost is \$200. Write: Toehold Photography Workshop, Toehold Ranch, Inc., P.O. Box 11, Kirkland, Arizona 86332.

THREE WOMAN PHOTOGRAPHERS is the September 3-8 live-in seminar/workshop at Apeiron. Concerned with exploring the unique imagemaking concerns of the woman photographers, the session will include work with silver and non-silver processes and discussions on issues of historical and cultural relevance. The workshop will be given by Linda Connor, Bea Neattles and Anne Tucker. Cost is \$150 including room/board/chemicals and is limited to 18 participants. Write: Apeiron Workshops, Box 551, Millerton, New York 12546.



MARION PALFI—SOCIAL RESEARCH PHOTOGRAPHER

by Jim Enyeart

In April of this year the Witkin Gallery in New York and the Museum of Art of the University of Kansas opened simultaneous exhibitions of the work of a photographer who to the photographic world was practically unknown. The University of Kansas exhibition and the publication that accompanied it were titled "Invisible In America." The title reflects the public's lack of awareness of Marion Palfi and even more the subjects she chose to photograph. Marion Palfi is currently living in Los Angeles and teaches photography at the Inner City Cultural Center.

The unwillingness or inability of society to recognize those who perceive and reveal its essence is not uncommon in the annals of history. That innumerable artists have not lived to see the acceptance and recognition of their commitments is an all too common occurrence in the art world.

The enigma of Marion Palfi's non-recognition can be answered by the lack of concern society has shown for those people she has photographed; the poor, the lonely, and the victims of discrimination.

Marion Palfi's images were not made to adorn walls, entertain dilettantish viewers or stimulate the table-top, picture-book industry. Rather they have been made to benefit directly those whom she has photographed by inspiring change within the realm of the problem itself. The result has been that little time was left to appeal for recognition from our traditional socio-aesthetic institutions. Even more importantly, not until the last few years would the majority of these institutions have listened.

Her photographs have twice been used by Congress for the enactment of laws that have affected the poor and those subjected to discrimination. The NAACP, the Taconic Foundation, the United States Department of Justice, the Guggenheim Foundation, and numerous other organizations and government agencies have used Marion Palfi's photographs to stimulate change and progress.

In spite of all that she has accomplished, it would seem that Marion Palfi and the people she photographs remain invisible in America. Her invisibility, however, like "the emperor's new clothes," need only the desire for truth to be rendered visible. There have been a few unique leaders in our society that have

believed in Palfi and have, as a result, helped from time to time to assure the continuance of her work. Among the most diligent have been Eleanore Roosevelt, John Collier, Sr., Edward Steichen and Langston Hughes. Each of these people realized the significance of what Palfi was trying to bring to American consciousness. In 1962, for an exhibit of her work at the New School Art Center, the renowned sociologist, anthropologist and former U. S. Commissioner of Indian Affairs, John Collier, Sr. wrote the following statement:

"Marion Palfi is a great photographer. This exhibition will tell enough in that regard.

My own acknowledgement, instead, is that Marion Palfi is a first rate, creative social scientist. This I have known since I first knew her in New York a dozen years ago. She is a social scientist who, in the place of using statistics, reaches through empathy and human passion into the heart of social situations, perceives the life-space of individuals and groups, and builds out the perceptions through an art--photography--which as an art is becoming universal in the ways that music, painting and architecture are.

There are perceivers in subtlety and depth who communicate through words and thus enhance the word; one thinks of Henri Bergson and W. H. H. Hudson. There are others who communicate through mathematics, and through this medium change and enlarge the world; one thinks of Jules Henri Poincare and of Einstein. Marion Palfi would become embarrassed, would protest, if her own accomplishment was viewed as being akin to the accomplishment of such creators. Yet it is akin; for it is the passage of deep and loving intuitive perception into a masterly visual form. And the form is enhanced through the delivery into it of perceptions which are "new under the sun"--which are discoveries of the human reality."

Marion Palfi's approach is direct and honest. There is no sense of exploitation or exaggeration. Rather one can perceive in her work the presence of compassion and understanding. It is evident

in the faces that look directly into her camera that a definite rapport existed before the shutter was released.

Unlike the trend of today's artists to swathe themselves in an aura of ambiguity and silent self-importance, Marion Palfi knows quite well what her work is about, what it means and what effect she wants it to have:

"I don't call myself a documentarian--I am a social research photographer who is trying to combine an art form with social research. I don't want just to document. I want to know why something is upsetting and how it affects the person involved.

I want to make people aware--aware that a discriminator destroys himself; that the diversity of people in America is their strength.

I believe enormously in the truth. I don't believe you should over-emphasize; you should simply say it as it is. When I began to study the discriminator I tried to be as truthful as possible. I tried to think that perhaps to be a discriminator is a very healthful and good thing. I learned from my photographs, however, as I looked at them over the years that it is a very destructive thing to live a life of continual hate.

I search for the poignant moment, the significant character, the telling expression and faultless composition thus using the art of photography in its most effective manner.

I don't believe in gradualism. I believe what needs to be done should be done now. There are plenty of good people in the world if you let them be . . . good."

Marion Palfi was born of Hungarian parents in Berlin, Germany, on October 21, 1917. She grew up in Germany and began her photographic career there. When Hitler became chancellor Palfi was still in her teens. Never-the-less she moved to Amsterdam, Holland and opened her own portrait studio. In a world that was beginning to feel the effects of Adolf Hitler's mania it wasn't long until Palfi felt she wanted something more from photography than a portrait studio could

provide. So in 1940, at the age of twenty-three, Marion Palfi again gave up a successful, but seemingly meaningless, career and came to the United States.

She took a job at Pavelle Laboratories in New York City, a photo-finishing and processing firm, to earn a living. A couple of years later she gave it up to try to live by her photography. In the meantime she had continued on weekends and evenings to photograph for herself. It was during this time that the cumulative essay approach, which she has continued to use, was first conceived. She felt a need for something to be done on minority artists. In the process of working on this idea she met Langston Hughes, one of America's great Afro-American poets. Hughes became one of Palfi's most ardent supporters and worked with her on many occasions until his death in 1967.

The Council Against Intolerance in America decided to sponsor Palfi's study and in March, 1945, her first one-woman exhibition opened at the Norlyst Gallery in New York with the title "Great American Artists of Minority Groups and Democracy at Work."

In 1946 she received a Rosenwald Fellowship, the second ever granted by the foundation for photography and the only one ever given for photography in the category of race relations. The grant made possible a nation-wide study of children and youth which resulted in an exhibition, "Children In America" and a book, Suffer Little Children. It is this point in her life that Palfi feels her creative career began.

Between 1946 and 1972 Marion Palfi undertook dozens of her self appointed studies, each taking weeks, months, or years to complete. Along the way she has opened doors closed to most and pierced what seemed to be impenetrable social and bureaucratic barriers. In 1950 her exhibition, "Children In America," sponsored by the Children's Bureau of the Federal Security Administration, was shown in the Federal Security Building in Washington, D. C. It was the first exhibition the Bureau had ever sponsored. She photographed turpentine plantations in the South where even the FBI could not penetrate. She did the first cover for

Ebony magazine and was the first photographer since the turn of the century to be allowed by the Hopi to photograph their lives.

Palfi is currently at work on a new project, not waiting for the results of her last study to be published. In 1967 she received a Guggenheim Fellowship to do a study of the current life pattern of the American Indian. She lived with and photographed the Hopi and other tribes from 1967 to 1969. The result is a powerful study of the peaceful Hopi way contrasted with the government programs of "acculturation and relocation." As has always been the case with Palfi's work she is finding it hard to find anyone to listen or look at the Indian study.

The publication Invisible In America that accompanied Palfi's exhibitions last spring provides a thorough and comprehensive look at Palfi's work and can be obtained at the Witkin Gallery, the Museum of Modern Art, Light Impressions, World Wide Books and the Museum of Art of the University of Kansas.

Marion Palfi does not separate the goals of life and art but has successfully joined the two which, in the words of Edward Steichen, is "a magnificent crusade."

Jim Enyeart
Curator of Photography
Museum of Art
University of Kansas

ON MINICONFERENCES

by Michael Simon

At the recent National Conference in Abuquiu, there was some discussion about organizing small conferences to provide a forum for personal discussions among SPE members between the national and regional meetings. The midwest region has tried these "miniconferences" with varying success. While there has been considerable enthusiasm for the idea, it still is embryonic in its development as an important communication link for our members.

We did a "miniconference" at Beloit, Wisconsin in the autumn of 1972. The thoughts presented here are one man's opinion and will serve as a starting point for further exchange of ideas.

The needs of SPE members vary depending on their location. People who live in metropolitan areas are able to have contacts with colleagues, if they wish, without any formal organization. For those of us in the "provinces" this situation is different. There SPE members do not easily meet in groups and the "miniconference" as a way of getting together sounds rather attractive.

I believe that there are some simple reasons why more of these small meetings have not taken place. First, and I heard this mentioned several times, was the concern for the necessary organization. There is the notion that the arrangements would be time and energy consuming. My personal experience with the Beloit miniconference was quite the opposite. My whole organizational effort was the typing of a letter, Xeroxing it in 20 copies and mailing them out with a local map included. One telephone call was necessary to arrange a meeting room in the college library.

Another reason for shying away from organizing the meeting is the possibility of a scant response. What happens if only two or three people show up from the 20 invited? While that could be taken as personal rejection, I believe that we should be happy if anyone appears and if there are two or three other members present the conference can be fruitful. The purpose is to provide a forum, not a popularity contest.

Personally, I feel that we need such a forum for the exchange of ideas about our teaching and our work. That we have survived without such conferences should not be the reason for experimenting with this new tool. There is much research and inquiry going on that we can share when we sit around a table and talk. On the other hand, I do not believe that any idea, however good, should be propagated against the wishes of the members. The idea is simple, and its up to you. If along about November or February you're feeling that your the only one around who cares about photography, call a "miniconference" together.

Michael Simon
Professor of Photography
Beloit College

Photograph by Ellen Landweber



"REFOCUS," THE IOWA FESTIVAL

by
John Schulze

The photographic arts were creating a stir on the campus of the University of Iowa in the early sixties and as a result the various faculty members teaching these subjects were invited to consider how to give wider expression to the medium. It was then resolved that an annual celebration, including a national program in film, photography and television, be created. This staff meeting was held in February 1965 and by late March the first festival was held.

This first "Refocus" celebration included photographer Arthur Siegel and film maker Kenji Kanesaka. Each of these men stayed on campus for several days and showed their work along with conducting seminars, discussions, and lectures. Student films from the major centers were shown along with an exhibition of photography composed of work from students of Nihon University, Japan, and The University of Iowa. Coupled with these happenings was a special program of synchronized-sound slide shows.

"Refocus 65" lasted three days and established the basic pattern of all the following festivals. There was no doubt about it, the students and the general public were very interested in the photographic arts. Arthur Siegel filled the auditorium with over 800 people who wanted to hear his comments on color images.

The second year brought, as participants, Henry Holmes Smith from Indiana and Art Sinsabaugh from Illinois, along with the film maker, Charles Guggenheim from St. Louis. The leading comment on the invitation read as follows:

Photographs from the many participating schools on exhibit during 'Refocus' will represent a cross-section of a new kind of awareness emerging in our time. No longer is photography the handmaiden to storytellers, shutter-tripping travelers, and snap-shooting camera bugs. We can observe a new vision with responsibility to the

inner man and to the problems of civilization. This exhibit coupled with the moving slide shows to be seen on the final night, will echo the spirit of this generation and create the beginnings for an exciting art form.

It was at this time that the organization began to be student run and operated. This process was a natural extension of the Iowa Memorial Union Student Activities Center. A student organization meant that the project could be pursued as an important procedure throughout the year, making complex and subtle planning possible.

The third year, 1967, introduced the photographer and teacher, David Heath, and John Szarkowski, who helped establish a realistic basis for the photographic experience in higher education. By this time also, the festival had expanded to 6 days so that all of the activities which had proven valuable could be scheduled. A blurb on the announcement said: "The idea is to present a segment of the current creative scene in America." By this time, the publicity staff had discovered that advance information on "Refocus" throughout the U. S. was of the utmost importance. Consequently, the circle of attraction had expanded so as to include participating schools from both coasts and many international prize-winning films.

Later the invitation explained, "This composite program is the most unique in the nation because it explores the width and depth of the photographic arts." It also stated that, "We believe a new tradition is being started." This was 1968 and the year that Beaumont Newhall, then the vice director of the George Eastman House, gave the keynote lecture. This was also the year that Jerry Uelsmann spent an entire week with students and visitors to "Refocus." Besides having a much larger than usual invitational photographic exhibit the feature films were "Odd Obsession" and "Masculine-Feminine." Considering the number of activities scheduled throughout an entire week, the festival now was a very busy affair; it had become richer in offerings as the staff gained more experience.

Photographer Wynn Bullock came in 1969, along with film maker Stan Vanderbeck, and there was a host of films by Ingmar Bergman, Kenneth Anger, Bruce Conner, Andy Warhol, and Norman Mailer. The atmosphere was electric with images of the avant garde.

"Refocus 70," however, was the mint year because it combined "Refocus" with the National S. P. E. program as both meetings were held simultaneously in Iowa City. Over 50 colleges and universities participated in the exciting photographic exhibit and this brought over 300 student visitors from throughout the U.S.A. That was the year that Mike McLoughlin gathered a large busload of students which started in Connecticut. Also visiting were such people as Robert Frank, Bob Heineken, Margeory Mann, Beaumont Newhall, Peter Bunnell, Minor White, Aaron Siskind, Ralph Hattersley, Henry Holmes Smith, and a host of others. The special excitement which grew from this atmosphere was the combining of two programs which brought out an incredible array of personalities, concepts, and ideas.

The "Refocus 70" program was so jam-packed with lectures, demonstrations, films, exhibitions and social gatherings as to set a precedent for future festivals. Each day required all the energy one could muster to keep up. Peter Bunnell weakened and fell down a flight of stairs and left Iowa City, at the week's end, with the leg in a cast.

Feature speakers included Arthur Barron, head of Columbia University's film department, and Robert Frank, who first became known for his book, "The Americans." Documentary films such as "High School," by Frederick Wiseman and "Birth and Death," by Arthur Barron were shown along with a long list of excellent prize-winning films.

There were open forum discussions on basic concepts and current ideas being attended, not only by the senior members of S. P. E., but also by large bodies of students. Student participation was so strong as to dominate some of the discussions; this was, of course, the whole purpose of "Refocus."

The following statement was presented by the writer of this article as a reaffirmation of the festival's purpose:

A photography and film festival on the serious side was created for the purpose of stimulating ideas in the photographic arts. From its inception, this meeting evolved as a means of bringing the various university photographic areas together so as to enrich the community with their common, as well as diverse, understanding. The major problem in structuring a format of action was to create an intensely stimulating atmosphere while maintaining a balance of media emphasis.

When it all began in the spring of 1965, we were concerned with a name which would automatically indicate the spirit of this new idea. Our notion was to give a feeling of contemporary action and penetration. From focus we finally thought of "Refocus."

It has always been a close cooperative venture between the students and faculty members in the various departments. Consequently, it has always been the thought that whatever activity was to emerge, it should be an activity which raised the level of thinking--a constant barrage of stimulation and confrontation with the best work produced and available. Our idea was that a university should present nothing but the highest order of program structuring.

The basic element was to bring in films and photographs from students throughout the United States and intersperse this student work with the best of professional work available. This showcase was to be augmented by the best creative minds that we could find from year to year to lecture, cajole and give to the general action.

We have had five years of experience and have created national interest and participation. We are now on the threshold of a new era and our experience should lead us to some unusual possibilities. The 1970 "Refocus" will be held in conjunction with the National Society for Photographic Education Conference. This direct relation with a large number of professional activists should create a new atmosphere to start action in areas heretofore unknown.

Nineteen seventy-one can be marked as the year "Refocus" invited Life photographer, John Loengard, who brought his beautiful interpretations of many important stories. Loengard, as a practical man, was counter-balanced by the presence of Minor White, teacher and editor of Aperture magazine. Both men created a stir in the participating community made up of many visitors. Loengard, being a Harvard graduate and a man of exceptional taste, presented bountiful evidence that the photojournalist has a soul. On the other hand, Minor White opened up vistas of experience that generally are not known in the average setting.

Nineteen seventy-two brought Peter Bunnell, Todd Walker, Charles Swedlund, and Gene Youngblood, to mention only a few. Nineteen seventy-three was filled with Barbara Crane, Benno Friedman, Jim Alinder, Jeromir Stephany and film maker, Jonas Mekas, along with many others. Both years were filled with many activities and the atmosphere was electric with exciting personalities giving to the common cause. In retrospect, the decade ends with more joy than sorrow, and gains that cannot be measured. "Refocus" has acted as a catalyst by sensitizing the community to greater aesthetic and life-producing experiences in the medium.

There can be no doubt about the value of the presence of exceptional people to an educational system and "Refocus" has added this. Because of the recent explosive popularity attributed to photography, there is concern in some quarters that too many photographers are being produced, which could be like saying that too many people are able to write. One could project into the future and assume that a new kind of writing is beginning to emerge and that every available resource for causing this expressive medium to develop should be used and explored. At least we do know that a photographic exhibit causes a constant stream of people to visit and these numbers continue to increase. So it might be added that a stimulating environment is what an artist needs to grow, and "Refocus" is such an environment.

John Schulze
Professor of Photography
University of Iowa

GOOD READING ROUND-UP

If the summer left you time to catch up on your reading, here are a few more items which you might find of interest: The July-August 1973 issue of The Print Collector's Newsletter contains the article, "Photographs & Professionals: A Discussion." It is a "round table" discussion among Lee Witkin, Aaron Siskind, Harold Jones, Lucien Goldschmidt, and Ronald Feldman with Peter Bunnell as moderator. The article has some pointed opinions and raises some interesting questions for members. (Single copies of PCN are available at \$2.50 from Print Collector's Newsletter, Inc., 205 East 78th St., New York, N. Y. 10021.)

The June issue of Art Forum contains an article by Max Kozloff, "The Uncanny Portrait: Sander, Arbus, Samaras." Of particular interest to members is an article by Charles Hagen, "SPE: Trying To Make It Work," in the May issue of Afterimage. That publication comes out of the Visual Studies Workshop, 4 Elton St., Rochester, N. Y. 14607 and is doing an outstanding job in its first year of publication.

The story of the Museum of Modern Art and, in particular, comments by Newhall and Szarkowski in Russell Lynes' Good Old Modern is worth persuing. Weston Kemp's, Photography for Visual Communicators is now available. Published by Prentice-Hall, Inc., it is a new text book for photography classes. While we haven't had time to read it yet, a long glance turned up many fine photographs reproduced and chapters covering almost the full range including a student portfolio. This might be the text you've been waiting for.

The best was saved for last, and only time precluded a full review of John Szarkowski's Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art. Szarkowski has selected the photographs from the days of the daguerreotype to some rather contemporary work. The factors which make this book outstanding are not only the excellent reproductions and clean layout, but Szarkowski's frequently full page of comments about each photograph. While some of the writing is interesting, incisive and informative, much of it is

truly poetic. The hardbound edition is distributed by New York Graphic Society and the soft cover is available only through the Museum of Modern Art Book Service (11 West 53 Street, New York, N. Y. 10019). Szarkowski in this introduction calls it a picture book to provide material for simple delectation. I've ordered it as a required text for my history of photography class. Time for more delectation.

J. A.

\$1000. IN GRANTS-IN-AID AWARDED FOR 1973

The SPE Grant Committee has awarded \$1000 in grants-in-aid for research this year. From a total of seventeen applications the committee selected the proposals of six members for this year's grants. The committee consists of Sam Wang, Chairman, Jack Wilgus and Dick Stevens. We anticipate that the results of the research will be seen in upcoming issues of EXPOSURE. Receiving the grants were:

Stanley J. Bowman: Study of Contemporary Innovators and Processes (\$250.00) (Albuquerque, New Mexico)

Peter Bunnell: Gathering Pertinent Literature for Anthology of Writings on Photography (\$50.00) (Princeton, New Jersey)

Derrill C. Dalby: Exploration in Using Photography as a Performing Art (\$250.00) (Logan, Utah)

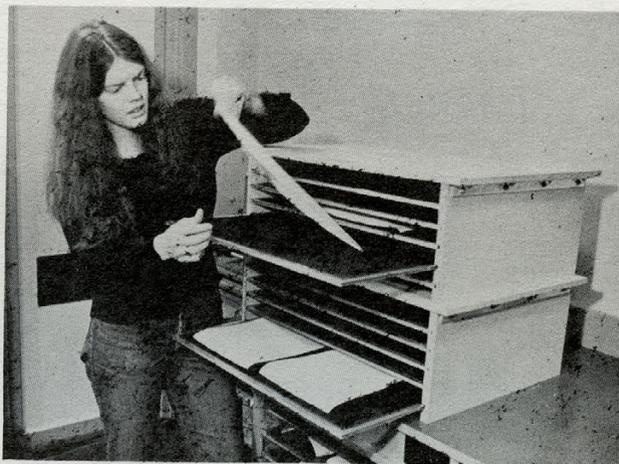
Martin S. Dworkin: Completion of a Critical Edition of Studies, Essays, and Significant Statements Dealing with Fundamental Philosophical Problems of Photography (\$150) (New York, New York)

Michael Simon: Collection and Distribution to the Membership Materials Pertaining to "Photographic Images as Recorders of History and Social Change" or "Photographs as Art and Record" (\$100.00) (Beloit, Wisconsin)

Bert Yarborough: Investigation of Photographic Language and Its Effect on Perceptual Attitudes (\$200.00) (Baton Rouge, Louisiana)

ESG MARKETS ARCHIVAL PRINT DRYER

In addition to their line of high quality film and print washers, the East Street Gallery is now manufacturing a new plastic screen dryer for all types of papers including resin coated B&W and color papers. Their stated objective was to provide a low cost print dryer which could handle large size (16x20) prints, fit into a small space, meet archival processing requirements, accommodate all types of papers and have drying surfaces which could be easily cleaned. Each dryer will dry five 16x20 prints, or ten 11x14, or twenty 8x10 prints. Price of the dryer is \$35.00 FOB Grinnell, Ia. For more information contact: East Street Gallery, 723 State Street, Box 68, Grinnell, Iowa 50112.



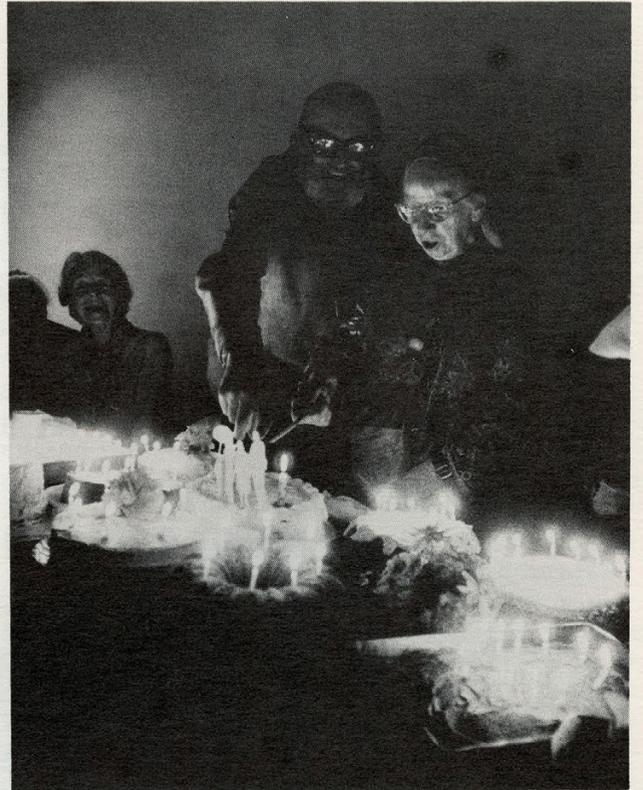
Two stacked ESG archival print dryers

WRITE IT TODAY!

THE DEADLINE FOR
THE NEXT EXPOSURE
IS SEPTEMBER 15TH...



Photos courtesy Friends of Photography



IMOGEN CUNNINGHAM'S NINETIETH BIRTHDAY



The setting was the opening Monday night of the Friends of Photography Easter workshop. After a dinner for the 118 friends of steak, etc., on paper plates, the lights were turned off and ten birthday cakes and a basket of birthday brownies with a total of 92 lighted candles (one for good luck and one for next year) provided the lumination for the honorary festivities and the photographs reproduced here. Imogen had Ansel Adams on her right and Brett Weston on her left, and the incredible lady has our love and best wishes for many more.



Imogen, 1967

Photograph by Jim Alinder

RESOLVING CONFLICTING GOALS IN PHOTOGRAPHIC EDUCATION

by
Richard Stevens

There are urgent needs at this moment in photographic education. As important as any, perhaps, is the need for educators in photography, professional as well as liberal, to come to a shared understanding about goals and procedures. This article is submitted as part of a continuing effort in this important inquiry. Determining goals for photographic education that are satisfactory to the photographic profession, to university educators, and to students is a task that has proved difficult indeed. It is time that the Society for Photographic Education direct some of its considerable energy to this fundamental concern.

Some light may be shed on the problems at hand if they are viewed in the context of the traditional debate between professional and liberal education. Historically, educational institutions have been asked to accomplish two more or less conflicting objectives: to prepare youth for service to society and to assist them in gaining a fuller understanding of life and themselves. Traditionally professions such as law, engineering, business, the military, and medicine have pressed schools to expend the more substantial proportion of their energy and resources on training students in areas of immediate practical utility to society. I shall call this attitude toward education a professional or vocational view of education. The educator who stresses professionalism usually holds that society provides the money and is thereby justified in demanding from schools a useful product, well trained young people, able and ready to serve society productively. Vocational educators do not hesitate to add that it is also in the interest of the student to be able to earn a living after graduation.

One problem with the professional-vocational view of education is the fact that substantial numbers of professionals, educators, and students do not share

it. Those who object argue that the interests of professions, of society, and of individuals are all better served by a less utilitarian approach to education. They argue that a strict professional or vocational approach does little more than satisfy a society's need for an available labor market provided at a relatively cheap cost to the employer. They object to the assumption inherent in the vocational position that the present order of things (practices, equipment, processes) will and should remain. They urge that professional needs change with changing circumstances in capricious and unpredictable ways and that individuals slavishly serve them at their own and society's peril, as the recent lay offs and shut-down in the space industry suggests.

Whether these criticisms of professional education are justified or not, and to what degree they damage the position will remain an open question. Whatever point of view one takes, one truth is certain, all citizens must contribute some share of work to their communities, and in a technological age this contribution depends on the acquisition of learned knowledge and skill, both of which have been traditionally imparted in schools.

The classical opponent of the position of vocational or professional education is the supporter of liberal education. This position can be and has been variously defined, but generally it holds that schools should educate persons, not workers. The liberal view holds that multifaceted personal developments, cultural awareness, disinterested knowledge, moral attitudes, and values are as crucial to social progress as they are to personal development. Liberal educators believe that education is reconstructive, that the school and the individual are both agents of change and progress. They believe the educational mission shapes individuals to serve society (as Einstein once pointed out) not as bees or ants in an unquestioning, slavish service, but rather as responsible and creative contributors. Liberal educators believe that the school must free students from uncritical acceptance of present thought and practice so that the quality of life, both personal and social may be enhanced and, contrary to what some students are prone to overlook, liberal educators insist on

critical examination of the presumptions and worth of the individual along with criticism of social and professional practice.

How do these two opposing views of education clarify the problems that afflict photographic education today? The question is complex and difficult to answer at all, especially when we consider that there are many spokesmen who see it from different points of view. In what follows I shall try to focus an answer that flows from my experience. Others are invited to respond.

The professional attitude toward photographic education can be seen when owners of sizeable commercial photographic establishments openly express their interest in an assured market of ready professionals. They make no beans about the fact that profits would improve if part or all of the cost of training could be transferred to professional education. The Professional Photographers of America have been openly looking for a university to endow with the responsibility of providing professionals trained to their specifications. The P. P. of A. Journal, genuinely if often misguidedly interested in the upgrading of the profession of photography, has frequently asserted that what the colleges are doing in photography is a disgrace. Their complaint has been that the schools too often ignore both professional discipline and the value of social service. They demand that something must be done soon, and that only a radical change in photographic education will serve. They murmur about setting up their own accrediting system which will make clear what kinds of products are coming from the various institutions presently engaged in photographic education. Such evidence makes it abundantly clear that vocationalism is alive and rampant.

Determining whether this vocational position is justified and whether its reforms are desirable requires an examination of what has been happening in the universities which engage in photographic education. Perhaps the most notable change in recent years has been the exponential growth in university offerings in photography. Hardly a university in the land exists which does not offer some

kind of photographic course of study. It is important to note the departmental placement of this growth, which has occurred primarily in departments of Art as opposed to departments of science, engineering, business, or journalism. Such departmental assignment provides a clue to the content of much of modern photographic education as well as the values pursued. What art departments are doing with photography may be variously described and pursued at different places, but it is probably not inaccurate to say that they have been concerned with teaching students to produce and appreciate creative and expressive photography. These values have been implemented across the land in introductory courses in photography courses which unselected students may elect for whatever reasons they choose. Another important development in university photography has been the growth of the "art major," a specialization in fine arts photography that does not necessarily conform to traditional professional and commercial concepts or requirements.

The rapid growth of photographic education in colleges has not been without its critics. Criticism (and it has come from within the university as well as without) has been directed toward programs whose graduates allegedly exhibit minimal control and, on occasion, limited awareness of fundamental photographic principles and processes. Master of fine arts graduates in photography are criticized for possessing mastery of only the small corner of photography they choose to exploit artistically. Graduate as well as undergraduate programs are criticized for offering an incomplete, frivolous, overextended, and useless education. Critics say that graduates of artistic programs don't, won't, or can't work. One professor refers to graduates of such programs as "the unemployables." Others point out the artistic photographer's ability to survive in the infant art-photograph market is below subsistence level, even for the best. And as for the art-photographer's ability to compete in the commercial market, some employers are quick to say they prefer to hire off the street.

It should be pointed out that such criticism is usually leveled at the relatively small number of university programs that give the baccalaureate or master's degree in photography to those who have had a preponderance of courses in expressive photography. It should also be noted that graduates of such programs are not without representation in the chorus of criticism. Finally, it is worth noting that elective introductory courses in photography, far and away the bulk of photographic course offerings, have been receiving little if any criticism.

How should the Society respond to these criticisms? I believe we should begin by recognizing that some are sound. Who can deny that some exploitation exists. There are some unprincipled college offerings and some irresponsible students who thrive on them, just as there is some exploitation present in professional (commercial) photographic education. If we grant as much, and if we take our mission as photographic educators seriously, we may then ask whether there is some resolution of the dilemma photographic education finds itself in--a dilemma in which there is a strong desire to upgrade the profession of photography, hopefully through better education, at a time when photographic education in the universities has become suspect.

A solution to the problem of what to do with photographic education may be more easily found if we can get a clearer grasp of what photography is today and what it means in present society. Exchange of insults and threats by various factions will not produce results. Both the liberal and the professional factions must become aware of what they can contribute and what they can not. It should become clear to the liberal that technical and professional education must be offered by some schools to satisfy society's need for competent professional service at all levels. But it should also be clear that not every school should provide strictly professional preparation of this type in every class bearing the name of photography. Growth in photographic creativity and artistic responsiveness requires discipline as demanding as any taught in the professional school. The teacher who comes from a liberal program of photographic education may be

as learned in his disciplines as the graduate of the most technical photographic school.

The confusion over goals and values in present photographic education is traceable, at least in part, to the fact that photography is a multifaceted phenomena. It is a complex of chemical, physical, and mechanical processes with vast technological implications. At the same time it is "the most available art." It does not take years of training and practice in the art of photography to develop a "hand" or "lip" in order to create an expressive product as it does in other arts. It is a fact that photography is the one art that allows relatively competent communication after but little training, often that which can be offered in an introductory course or two.

As we consider what colleges should be doing in photography we cannot afford to ignore either of the two dimensions of photography. If liberal courses in photography can facilitate rapid artistic understanding and development, if they can contribute to the liberation of large numbers of students from artlessness, visual illiteracy and indifference to expression, if they can help students to create powerful and meaningful images, certainly this kind of education is justified. Likewise, college programs in photography that prepare teachers to teach this kind of liberal, artistic photography are also justified.

At the same time, valuable as such artistic photographic education may be, it will not suffice by itself. Photographic education much as it may want to, cannot limit itself to the production of individuals who are photographically innovative and expressive. It must come to see that some schools may allow some students to "take" more artistic photography than may be good for them or society. Another way of saying this would be to say that some students may receive insufficient discipline in photography and other areas to effectively contribute to either their profession or to society. If schools do not question their own indifference to all the needs of students and society, others soon will. More and more, of late, one hears of the need for accountability.

Looking at it from the other point of view, one quickly sees that universities have no monopoly on "mickey-mouse" course offerings or practices of doubtful ethical and social value. A reading of any catalog offering "commercial and professional" courses in photography will quickly reveal lapses in concern for the much vaunted professional discipline or service to the society. Too often the courses are set up for the rapid accumulation of income from photographic practices of doubtful value.

If any critical conclusion by way of a solution can be drawn from all this, it may be that educators in photography of all stripes should make a careful examination of their goals and methods. They should consider whether a total education of a liberal kind can be achieved through photographic courses alone. Who has not been appalled by the poverty of education liberal as well as professional graduates often display? Students must come to accept the fact that universities do not exist to replace the world with a genial and supportive photographic environment. And, of course, employers must learn that schools do not exist to create tools for hire. The conclusion seems obvious: photographic education must exert itself to assure that its programs provide for professional competence, social contribution, and personal growth and development.

Our society (SPE) must begin to take steps to respond to the problems of photographic education. It might be well advised to begin with the problems attendant on goals and methods. My own belief is that our problems do not concern

courses but rather "programs" as they are presently designed within the university and without. Shall the growth in liberal education in photography as pursued by Art departments be encouraged? What form shall it take? It is clear that such education in photography has met many important needs that have been ignored in the past. Liberal courses in photography have brought photography to hundreds of campuses over the land and to hundreds of thousands of students. On the other hand, there must be examination of how best to meet the need for professional competence which society justly demands. There must be institutions whose programs are competent to do this. One conclusion is sure: neither the liberal or professional program stands to gain by ignoring the needs or the contribution made by the other.

There is dignity in both goals and a need for the accomplishment of both. Society needs it liberally educated individuals: its creative artists, its responsive public, its capable teachers of photography. It also needs its disciplined technicians and professionals.

Let me conclude with a plea that we join in understanding these needs and in meeting them with worthy and complementary programs. Doing this must become an important part of the activity of a group that calls itself the Society for Photographic Education.

Richard Stevens
Associate Professor
Department of Art
University of Notre Dame
Notre Dame, Indiana

RUBBER STAMP OF THE MONTH
Larry Stark Wins Again!

57 MUSEUM CURATORS
CAN'T BE WRONG

Pick The Winner Buy Art

IF IT'S NOT STARK, IT'S NOT ART

THE MONOCHROME CARBRO PROCESS

by Robert F. Green, M.D.
© Gallery 614, Inc., 1973

"CARBRO"

This technique which was developed in England a little over a century ago has been universally described as the most beautiful of all photographic processes.

It is a pigment process which transforms a silver image (the bromide print) into a pigment print. The process may be in monochrome with a variety of colors or in trichrome rendering a fully colored image. The final image may rest on virtually any substratum and be viewed either by reflected or transmitted light. In addition and in contrast to the ordinary photographic image, the prints are light-fast and will not fade. The very nature of the process renders a subtle three dimensional perspective which enhances the depth and beauty of the final creation.

Carbro printing has virtually disappeared in the last decade. It is a highly refined technique which requires more than a modicum of patience and intelligence as well as an esthetic eye. The pigment prints have an unsurpassed richness which to me are the visual equivalents of Blake's couplet:

"To see the world in a grain of sand
and heaven in a wildflower;
To hold infinity in the palm of your hand
and eternity in an hour."

Gallery 614 is attempting to revive this technique and enhance the pleasure of those who have a feeling for beauty.

TECHNIQUE

Make a bromide print on nonsupercoated bromide paper from a negative which has been properly exposed and which has a good tonal range. The print must be fully developed so that the tonal range is not lost. A white border of 1/2" must surround the print. It is advisable to develop the bromide in LPD or Amidol for the best results.

Develop the bromide for a full 2 minutes and then place in the stop bath for 30 seconds. Then immerse in plain hypo (hypo to which no hardener has been added) for about 5 minutes. During all of these steps, constant and uniform agitation is suggested. Wash for half an hour in water and then the bromide print may be either used at this time or dried and used at a later date. In the event the latter procedure is followed, the print should be soaked in water at about 70 degrees F. for about 30 minutes prior to use. This is to stretch the baryta fibers.

While preparing to sensitize the pigment tissue, it is advisable to soak the final support paper in water at 68 degrees F. for approximately half an hour before being used.

Immediately prior to sensitizing the pigment tissue, place the well-washed bromide on the plate glass and squeegee to the plate glass firmly in a north-south-east-west direction. This will help the bromide adhere to the glass prior to the tissue being squeegeed onto the bromide paper. Next, place water on top of the bromide print in liberal quantities so that the entire surface is covered. Leave this lay and proceed to the next step.

SENSITIZING

The pigment tissue which should be 1/2" larger than the bromide paper is then immersed in water at about 68 degrees F. for about 5 minutes prior to being used. Subsequent to this, it is placed in the sensitizing solution for at least 2 minutes and not more than 3 minutes. This solution must be between 45-50 degrees F. in order for the process to work effectively. The temperature is most critical.

When the time has elapsed, take the tissue from the sensitizing bath and put in intimate contact with the print by gently lowering it onto the bromide surface,

holding one end of the tissue with your fingers on the plate glass. Make certain that the bromide is fully covered with water and that no air bubbles are on its surface. Do not adjust or move the tissue on the print from now on or a double image will form. Squeegee the pigment tissue to the print in firm strokes. One stroke in a north-south direction and another stroke in the east-west direction.

Then place a piece of waxed paper larger than the tissue over the tissue-bromide print combination. Place a piece of 16x20 plate glass over this combination and allow the print and tissue to remain in intimate contact for 15 minutes. At the end of 15 minutes, remove the plate glass and waxed paper and place the tissue bromide print combination in a tray of water at about 68 degrees F. Remove the bromide print from the tissue by peeling it off in one easy sure motion, keeping the tissue under water at all times in order to avoid the formation of air bubbles.

In the event the tissue does show tiny air bubbles, they may be removed by gently brushing them away with one's hand, maintaining the tissue under water at all times. A better way of removing the bubbles is to move the tissue around vigorously under water without touching the pigment surface.

Bring the final transfer paper together with the tissue under water (again to avoid the formation of air bubbles), with the gelatin side face-to-face with the pigment tissue. Remove them together from the water and allow them to drain for about 15-20 seconds. This will remove most of the dichromate stain. Place them on a plate glass with the final transfer paper being next to the plate glass and the tissue on top. Squeegee together in the four directions - north, south, east, west, firmly and gently. Place a piece of waxed paper over the package and then place a 16x20 plate glass over the waxed paper and leave there for 30 minutes.

After 25 minutes prepare a tray or sink full of water at about 100-105 degrees F. After 30 minutes have expired, remove the plate glass and waxed paper and take the tissue transfer paper combination and place in the water, tissue side up. After a brief period, say of 30 seconds to 2 minutes, the pigment will

begin oozing from the interface, gradually becoming more profuse. At the appropriate time (judgment gained from experience will determine this), peel the tissue from the transfer paper in one continuous motion. Discard the tissue.

Once the tissue has been removed, it is advisable to turn the final transfer paper face down in the water (it will now merely look like an amorphous mass of pigment with no visible image.) At that point, it is imperative not to touch the pigment with your fingers.

With the pigment face down in the water, jiggle the tissue around, turn it over, gently immerse and remove it from the water by grasping the opposite diagonals, gradually an image will appear. Lave carefully until the wash water runs clean. The image will be visible in all its rich beauty in due time.

Immerse the transfer paper in a tray containing a solution of 30 grams of chrome alum in 1000 cc of water at about 65-70 degrees F. This will "clear" the transfer paper of the dichromate stain. While in this bath, allow the pigment image to gently be moved about, again avoid touching the delicate gelatin. After the image has cleared itself of the dichromate stain in the above bath, immerse the transfer paper in a tray of water at about 60 degrees F. and allow the gelatin to harden for about 5 minutes. Hang the transfer paper up on one diagonal and allow it to drain for about 5-10 minutes. (This prevents pooling of water or pigment material on the print.)

Finally, place the fully drained pigment print face up in a dust-free area and allow to dry for approximately 24 hours. After that the print may be retouched where necessary or dry-mounted as one would a bromide print. The bromide print may be redeveloped in your ordinary developer for the same time as originally developed, then washed for 1/2 hour in water. No hypo bath is necessary. This print may be used up to five times--gaining in contrast with each use.

MATERIALS

It is necessary to have the following materials:

1. LPD or Amidol Bromide Developer

2. Potassium Ferricyanide
3. Potassium Dichromate
4. Potassium Bromide
5. Succinic Acid
6. Potassium Alum
7. Chrome Alum
8. Nonsupercoated bromide paper
9. Pigment tissue which should always be cut larger than the bromide print by 1" or so.
10. Plate glass (2) 16x20
11. One 12" rubber squeege

SENSITIZING FORMULA

Potassium Ferricyanide, 16 grams
 Potassium Dichromate, 12 grams
 Potassium Bromide, 8 grams
 Succinic Acid, 2.4 grams
 Potassium Alum, 1 gram

This should be diluted in a liter of distilled water. In order to make a stronger print, you may dilute it in 1250 cc of water. This will increase the contrast. In order to flatten the contrast or make a less-contrasty print, dilute the above in 750 cc of water.

FAULTS

1. Tissue sticks to plate glass and to bromide print - Sensitizing solution above 50 degrees F.
2. Image washes off final support paper - Water too warm when tissue is placed in contact with final transfer paper. Temperature should be about 66 degrees F.
3. Frilling - insufficient white margin on bromide print.
4. Washed out areas on final print - Too vigorous washing, fingerprint contamination, or air bubbles.
5. Image too light (bromide print too light).
6. Lack of contrast in final print (see #5).
7. Final print has yellow stain - Incomplete removal of dichromate stain in chrome alum bath.

OUTLINE OF PROCESS

1. Place bromide print on squeege board face up.

2. Place sensitized tissue on bromide print and squeege into contact.
3. Cover with waxed paper and glass for 15 minutes.
4. Separate bromide paper and pigment tissue under water. Squeege pigment tissue to transfer paper. Cover with waxed paper and glass for 30 minutes.
5. Separate pigment tissue from transfer paper in water about 100-105 degrees F.
6. Wash to desired tonal range.
7. Place in chrome alum bath to remove dichromate stain.
8. Place in cold water 55-60 degrees F. to harden gelatin.
9. Hang up and drain.
10. Dry flat.

SUMMARY

In order to make a good monochrome print you must start with a good negative. Careful observation and practice of the above technique will render beautiful prints unmatched by ordinary photographic processes.

If you have difficulty with the process, please contact Gallery 614 immediately.

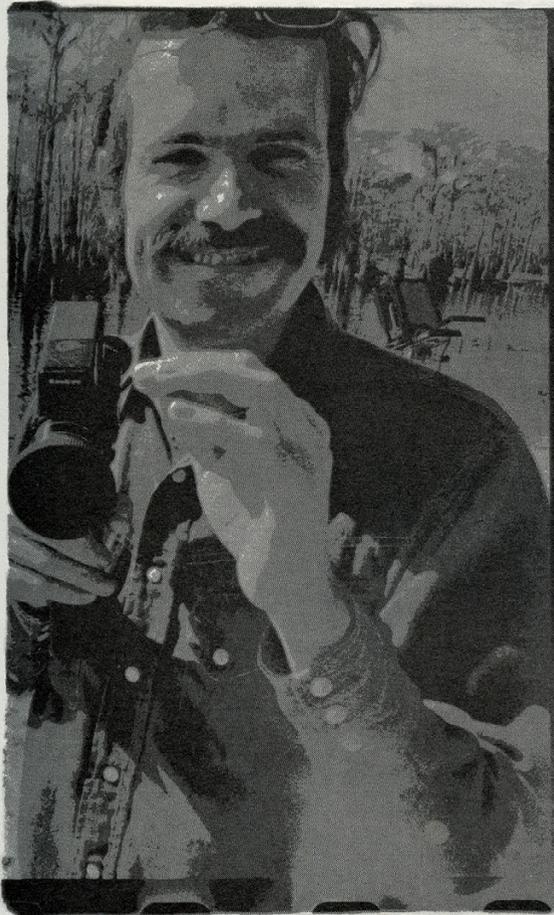
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REFERENCES: Focal Encyclopedia of Photography; Focal Press, London & New York. The British Journal Photographic Almanac, any issue up to 1947. The American Annual of Photography, any issue up to 1948. Das Silber-Pigment-Verfahren; Dr. Alois Heigl, Franz Hanfstaengl, Munich, West Germany.

Gallery 614 imports and distributes pigment tissues, transfer paper and other materials necessary for monochrome and trichrome carbro prints. They have a "sample kit" of materials available for \$34.95. Write them for prices of other materials.

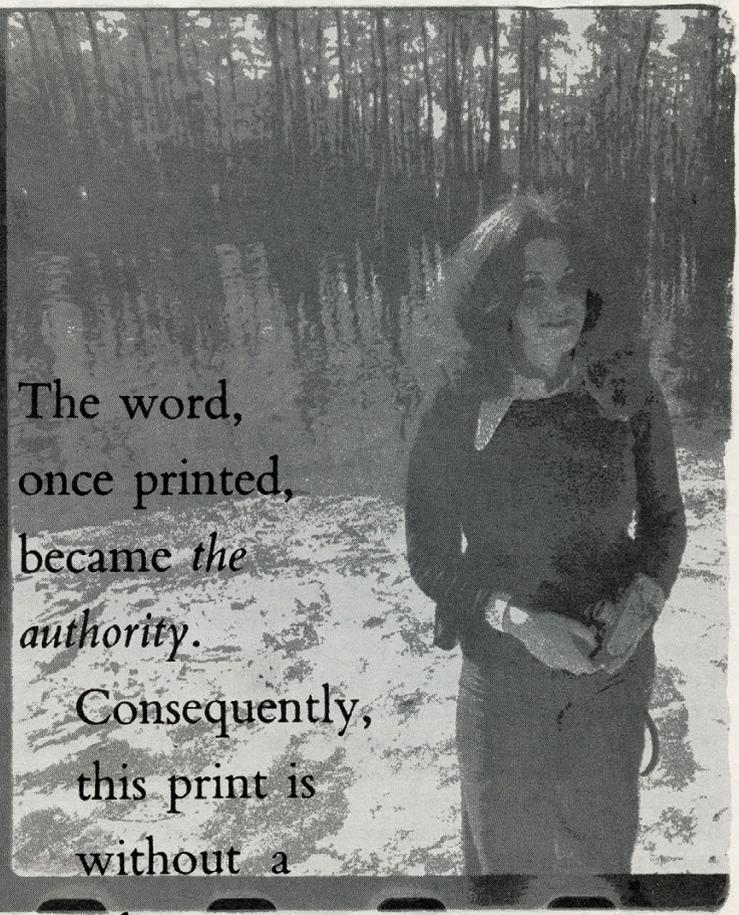
Gallery 614
 614 West Berry Street
 Fort Wayne, Indiana 46802

(Ed. note: The great beauty of the "carbro" process is seen only in original prints thus we did not attempt to reproduce one with this article.)



The word,
once printed,
became *the*
authority.

Consequently,
this print is
without a
title.



Screen print by Todd Walker

NEW PHOTOGRAPHICS/73

CONTEMPORARY WORK SLIDES AVAILABLE

New Photographics has now completed its third year of annual exhibitions. The national exhibit is open to all artists whose submitted work makes use of photographic imagery or processes. This is the only requirement. The work is juried on the basis of slides. After selections are made the artists are notified and are then invited to show a selection of their work of their own choosing. This year more than 300 artists submitted over 3,000 slides from which some 70 were selected from nearly 30 states. The

photographers include Heinecken, Hyde, Pfahl, Stone, Skoogfors, Steinhäuser, Sievers, Stuler, Swedlund, Teres, Traube, Wang, Sahlstrand, and many others. The exhibition at Central Washington State College, Ellensburg ran from May 7-18. Most importantly for SPE members is that a series of slidessets have been made of this very contemporary work. Prices are from 20 slides for \$15 to 240 slides for \$120. Direct orders and inquires to Roslyn Arts, Box 511, Roslyn, Washington 98941.

THOUGHTS ON BEING A CURATOR OF PHOTOGRAPHY

by
J. C. Maddox

Responding to the request of the editor for articles, I thought it might be interesting to some of the membership to have some idea of my approach to photography, and more specifically how I view the business of being a curator of photography. What follows is a series of more or less connected thoughts and notions, and I must emphasize that while they obviously have some connection with the way photography is dealt with in the Library of Congress, they are not official, and in the end must be considered only as my personal attitudes.

The profession of being a curator of photography is still a bit peculiar and relatively new within a field that is itself not too old. There is little in the way of tradition or experience to explain it, and so it is fair to ask how a curator of photography sees his job. What does he do? I think that depends ultimately upon the collection he works with. He cannot go to school and acquire a background which will prepare him for the situation he will actually work with. Beyond a knowledge of the history of photography and some awareness of how it is done, there is not much to be learned before beginning work. Instead, in most cases, the curator takes the collection he has and learns from it. His initial obligation is to make himself familiar with the collection and discover its strong characteristics. These may determine the curator's attitude toward cataloging, utilization and augmentation of the collection. Almost every collection has some orientation which can dictate a direction. This can be a drawback, of course, since if the curator has a small collection with no clearly defined qualities, he is left with great freedom to develop it as he wishes, and this can be a very satisfying experience. My own, however, is mostly with the already formed collection, and there are several forms of possible emphasis. A collection can be historical/technical, historical/documentary, historical/esthetic--or any

of these singly. Within a collection there may be specific groups of material which can direct the emphasis--for example in the Library of Congress, the Civil War photographs or those of the FSA. The curator works with (or perhaps in some cases, against) these forces. In either case they affect how he does his job. If the collection consists mostly of older historical material much of his time may be given to preservation problems. With documentary and esthetic collections the emphasis may shift to the development of the material, augmenting and expanding it. A large collection with well defined character may limit the interest in acquisitions to those items which will fit into an established structure. In the case of the small collection, the curator will usually have greater freedom in making additions--assuming he has the necessary funds. This is another important aspect to acquisitions policy which can vary greatly, but in my experience it is usually an important factor. What a curator recommends will frequently be conditioned by the means he has at his disposal. Assuming, as it seems to be in most cases, they are limited, then the curator is prone to think the money should be saved for something else, more important, of more interest, of greater rarity. Unfortunately, lack of funds can also be a convenient way of not telling someone you are not interested in his work.

Let us assume, however, that money is not a problem. In this case there are several factors which can now affect my judgements about photographs. For example, it makes a difference whether I am looking at something for the permanent collection, or judging work for a temporary exhibition outside the Library. When I consider work for the permanent collections, I am very conscious of a sense of history. I try to think of the overall nature of the collection and how the work being considered relates to this. I think of the work in terms of photograph in general: again, how does it relate?

Does the photograph show a significant step in a new direction? Is it an interesting experiment? A strong statement in an established style? Or simply a basic photograph, a classic (perhaps), well seen, well made?

If I know the photographer and his work, I find my standards are frequently more rigid. What I usually look for in these cases is conceptual evolution--and sometimes technical innovations. I try to decide if the work is more than a simple repetition of something already done.

In jurying work for a temporary exhibition, I have a more subjective approach. In this instance, it is frequently a question of whether or not I personally like the photograph. Some of the factors mentioned already may be used, but not always by any means. There is always the chance that a particular image can have a unique effect, completely out of context of a body of work. Criteria may be referred to, but if the photograph has a strong attraction, for whatever reason, then I would be more likely in this situation to ignore them.

In most of my judgments and considerations of photography, however, I try to subdue my prejudices and work with as much objectivity as possible. I frequently find this is difficult to do. I have certain concepts about photography which I have acquired through the years, from teachers and from work I have seen and studied. I am not at all certain that if I were to try and state these ideas that they would have any consistency or meaning except to myself. They do exist, however, and when I make decisions in my official capacity, I have to remind myself occasionally to be aware of them, and not let them interfere too much with what I do.

A different problem comes about when I am brought face to face with a photographer, the one who brings his work to show to me and asks me to look at it and comment upon it. Perhaps those of you who teach and are more or less continually making direct judgments and discussing them do not find this a problem. I think, however, that there is something different expected when a photographer shows his work to a teacher or a fellow photographer and when he shows

it to a curator. The curator can give a kind of official approval to the work, particularly if it is acquired for a permanent collection. It becomes a serious situation, involving income and reputation. So, what does the curator say when the work does not make a positive impression? It is often easier not to be direct, and I suspect that is the more frequent approach. Human nature being what it is, we avoid our true feelings. Moreover, in the mind of every curator should be the thought that he might be mistaken--or that future work will be something to acquire. One usually manages to say something, and I suppose no one is ever completely satisfied with what comes out. I do think, however, that whatever comments are made, the curator should avoid suggestions that might form or influence the photographer's approach to his work. A teacher is in the business of doing this, but a curator, because he is dealing with supposedly mature artists, is not supposed to form taste and style, but rather to note and attempt to understand it. Many curators do teach, but I do not, partly because I have no time for it, but also because I prefer not to. I feel my potential usefulness, particularly in conjunction with the collections I work with, lies in another direction. I feel an important aspect of being a curator is that of making the material one works with useful, and this means making it physically available to those who come to it. It is important to let students and teachers, and anyone else who is interested see the original objects, so they can know what a real print by O'Sullivan, Stieglitz or Weston looks like. I think the curator should also try to find out what those who use and look at the material already know and be ready to suggest other things they may not be familiar with. The curator should in theory know more about the objects under his care than anyone else, and one of his most important functions is making these objects and his knowledge about them available. His job is a kind of teaching, but almost always done on a personal, one to one basis.

A different kind of curatorial problem can arise when the curator himself is a photographer and is serious about his

work. He is in a position where it would be relatively easy for him to promote his own work. He comes into contact with other curators, with directors of museums, with dealers and gallery owners. Therefore, what does he do about his own work? Everyone will have different standards, but a curator, particularly in a publically supported institution, should ideally be neutral and objective. To do this it would seem that his own work must to some extent suffer, and perhaps even be hidden. I cannot go so far as to suggest that the curator not be involved at all with the actual making of photographs, for I feel that there is an understanding of the medium which comes of its practice that is essential for someone doing what the curator of photography does. There is a difficult balance to be maintained, and everyone will have his own conception of this balance. There is always a potential for abuse in this situation, and because of this I feel the cautious approach is better. The curator/photographer, if he is to do his job well (I think), must be more curator than photographer--at least most of the time.

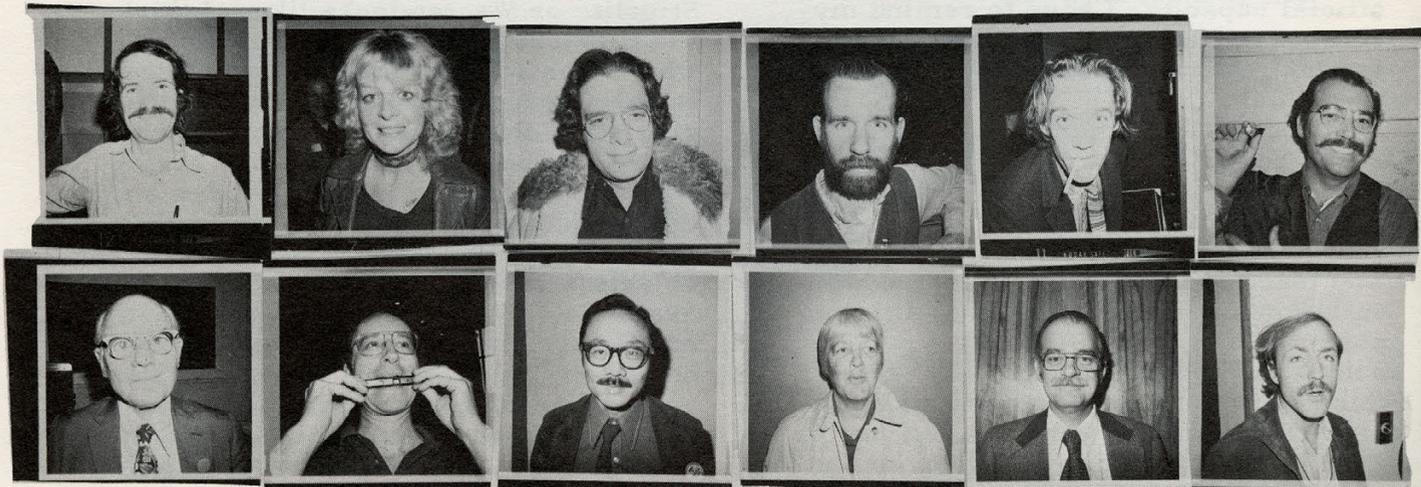
Looking back over what I have written I realize it has a precautionary tone that might make you ask why anyone would

really want to be a curator of photography. While there are things the curator must be aware of, the pleasures of the work more than make up for them. I will mention those that come to mind most easily: there is a fundamental pleasure that comes from the daily and repeated contact with photographs--the satisfaction of having a thorough familiarity with particular images. Other pleasures are found in the research and study that goes along with the care of the photographs, the discoveries that give these images dimension and reality. There is the satisfaction that comes with the realization that the collection is a dynamic organism, and that your work helps keep it going. Then, there is the opportunity to share this material, the good feeling that comes when you are able to bring someone to something they have not seen before, and experience with them their discoveries. The satisfactions I find in being a curator of photography are more than enough to make up for the problems I do encounter. I suspect that if I were given the choice I would continue to work at it even if I could do anything else I wanted.

Jerald C. Maddox
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"PLACE THE FACE" PHOTOGRAPHY CONTEST

When your editor ends up with 2/3 of a blank page he thinks fast. So we are now able to print the first annual "place the face" photography contest. The first member to correctly identify all the photographers below wins his choice of a used "as-is" Minox electronic flash unit or a three dollar gift certificate to McDonalds or a seed pod taken from E. W.'s place at Wildcat Hill. In the event that no winning entry is received by September 15, prizes remain the property of the editor.





Photograph by Cheri Hiser



