

University of Montana

ScholarWorks at University of Montana

Graduate Student Theses, Dissertations, &
Professional Papers

Graduate School

1981

Pictorial history of photography in the Missoula Montana Missoulia from 1873 to the beginning of World War II

David L. Lee
The University of Montana

Follow this and additional works at: <https://scholarworks.umt.edu/etd>

Let us know how access to this document benefits you.

Recommended Citation

Lee, David L., "Pictorial history of photography in the Missoula Montana Missoulia from 1873 to the beginning of World War II" (1981). *Graduate Student Theses, Dissertations, & Professional Papers*. 5064. <https://scholarworks.umt.edu/etd/5064>

This Thesis is brought to you for free and open access by the Graduate School at ScholarWorks at University of Montana. It has been accepted for inclusion in Graduate Student Theses, Dissertations, & Professional Papers by an authorized administrator of ScholarWorks at University of Montana. For more information, please contact scholarworks@mso.umt.edu.

COPYRIGHT ACT OF 1976

THIS IS AN UNPUBLISHED MANUSCRIPT IN WHICH COPYRIGHT SUBSISTS. ANY FURTHER REPRINTING OF ITS CONTENTS MUST BE APPROVED BY THE AUTHOR.

MANSFIELD LIBRARY
UNIVERSITY OF MONTANA
DATE: 1981

A PICTORIAL HISTORY OF PHOTOGRAPHY
IN THE MISSOULA, MONTANA, MISSOULIAN
FROM 1873 TO THE BEGINNING OF WORLD WAR II

By
David L. Lee
B.S., Florida State University, 1970

Presented in partial fulfillment
of the requirements for the degree of

Master of Arts
University of Montana
1981

Approved by:


Chairman, Board of Examiners


Dean, Graduate School

Date 6-3-81

UMI Number: EP40528

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



UMI EP40528

Published by ProQuest LLC (2014). Copyright in the Dissertation held by the Author.

Microform Edition © ProQuest LLC.

All rights reserved. This work is protected against unauthorized copying under Title 17, United States Code



ProQuest LLC.
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346

6-10-81

ABSTRACT

Lee, David L., M.A., June 1981, Journalism

A Pictorial History of Photography in the Missoula, Montana, Missoulian from 1873 to the Beginning of World War II (189 pp.)

Director: Warren J. Brier **WJB**

This study traces the use of photography in the daily Missoulian from 1873 to 1941.

The first, section, a brief history of photojournalism, places the Missoulian in a historical perspective and provides information about the development and refinement of photography and its use in newspapers.

The second section chronicles the period from the Missoulian's establishment in 1870 as the Missoula and Cedar Creek Pioneer to the beginning of World War II, which would bring major changes in photojournalism. All issues of the Missoulian from Sept. 15, 1980, to Dec. 18, 1941, were studied, and photographs were selected as being representative of technological changes, shifts in editorial policy, changes in society and for historical significance.

The Missoulian was representative of small-circulation dailies during the period studied. When the Missoulian was founded, photography--a scientific curiosity--was incompatible with print. When World War II began, a technological revolution in photography was under way. Throughout the period, illustration played a major role in changing the appearance of all newspapers.

Readers' demands for more and better pictures outweighed the opinions of editors who preferred columns of type. The Missoulian, like other newspapers, seemed to resist the change. But just before the war, that change was markedly apparent. Photographs had become a legitimate and necessary part of American journalism.

TABLE OF CONTENTS

	<u>Page</u>
ABSTRACT	ii
INTRODUCTION	1
SECTION I BACKGROUND	
Chapter 1. From Pictographs to Photojournalism...	3
Chapter 2. The Technology of Preserving Latent Images.....	23
Chapter 3. Halftone Images: Photomechanical Bar Mitzvah.....	30
Chapter 4. Tools of the Trade.....	39
Chapter 5. Delivering Pictures with the News.....	47
SECTION II SURVEY OF A SMALL CIRCULATION DAILY	
Chapter 6. The <u>Missoulian</u>	58
Chapter 7. Summary.....	174
SELECTED BIBLIOGRAPHY.....	176

INTRODUCTION

From the earliest cave drawings to TV satellites, pictures have defied language barriers to serve as a universal means of communication.

Man first described his life by adorning the walls of his cave with crude depictions of daily activities. In time artists corroborated written historical accounts, and improved printing methods facilitated wide dissemination of written and pictorial accounts.

In 1839 a new form of illustration, photography, was invented by Louis Jacques Mande Daguerre. But even before photography, newspapers envisioned the advantage of combining illustrations with written copy. By 1843 the year-old Illustrated London News had more than doubled its circulation by liberal use of woodcut engravings.

It was not until 1880 that a means of reproducing the tonal gradations of photographs in conjunction with one-tone printed type was perfected. But a combination of factors--the development of a successful negative/positive photographic process, the perfection of the halftone process, and the introduction of a plastic-based roll film--merged about 1890 to lay the cornerstone of modern photojournalism. Then the immediacy, literal description, and convincing presentation of reality embodied in photographs became a part of the newspaper industry.

The achievements of early news photographers with cumbersome and by modern standards primitive equipment are almost beyond comprehension by today's photographers. But that crude beginning has resulted in photojournalism becoming the major interest that it is in the newspaper industry.

This study examines one Montana daily newspaper from its founding until the beginning of World War II. The Missoula Missoulian was established shortly before the emergence of the halftone as a general feature of American newspapers, so its start conveniently coincides with the developmental stages of photojournalism. All issues from January 1873 to December 1941 were reviewed. Photographs were chosen because they are representative of a period or a particular technological development. All photos in this manuscript are reproductions from original Missoulian pages taken with a Mamiya C220 2¼-square format camera on Kodak Plus-X Professional film. Some of the earliest photos were taken from microfilm, for bound volumes of the earliest Missoulians are not available. Some loss of detail is apparent because an enlarged halftone dot pattern is the result of photographs made from previously screened photos.

The study ends at the beginning of World War II because of the increased technological sophistication that resulted from the war effort. Further study during the war years and to contemporary times is recommended.

SECTION I

Chapter 1

History: From Pictographs To Photojournalism

Although photojournalism is relatively young, the concept of telling news of events pictorially goes back as far as the history of man. The earliest pictographic records of events (hunts, birth, death, war, etc.) in the lives of prehistoric man predate the alphabet by thousands of years. More than 25,000 years ago inhabitants of rock shelters in Spain depicted hunting scenes and other aspects of their life with wall paintings. Within the next few thousand years the cave dwellers in France and Spain similarly adorned their cave walls. Bas-reliefs dated about 3,000 B.C. record kings' conquests and other historical events, including in one instance a governor carrying a brick basket (the Babylonian equivalent of laying a cornerstone).¹

The beginning of an "illustrated press" appeared in early illuminated manuscripts of the ancient Egyptians. These led craftsmen to experiment with woodcuts, which resulted in a type of news sheet--one-page, one-shot

¹ The Complete Book of Press Photography (New York: National Press Photographers Association, Inc., 1950), p.8

illustrations that recorded the story of an event. As engravers became more proficient, these illustrated news accounts grew in popularity.²

Ironically, the beginning of photojournalistic renderings and social comment in illustrations evolved not from these early pictorial records but from the artistic interpretations of two eighteenth century artists, William Hogarth and Francisco Jose' de Goya y Lucientes. Hogarth (1697 to 1764), a London painter during an era when prettiness and pomp were fashionable, introduced blunt honesty into his paintings as commentary on the English social structure and its morals. Lucientes (1746 to 1828), a Spanish artist, achieved his fame soon after Hogarth by documenting the brutal life and times of the war-torn and corrupt Spain in which he lived.³

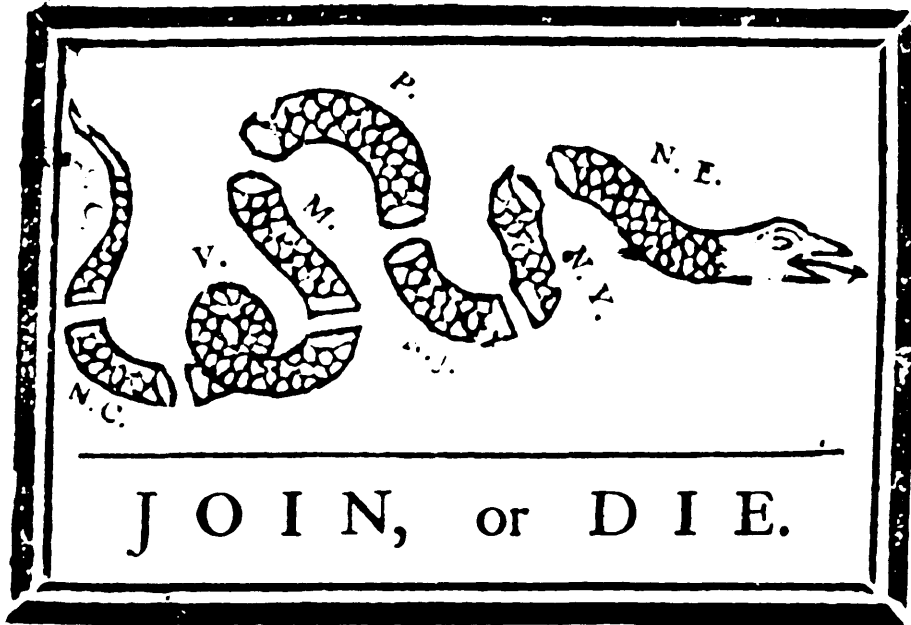
Newspapers did not wait for the coming of photography to illustrate their pages. Cartoons and drawings were used to a limited extent in the early English and American Colonial press.⁴

² Clifton C. Edom, Photojournalism Principles and Practices (Dubuque, Iowa: William C. Brown Co., 1976), p.1.

³ Milton Feinberg, Techniques of Photojournalism (New York: Wiley-Interscience, 1970), p.3.

⁴ Robert B. Rhode, Floyd H. McCall, Press Photography: Reporting With A Camera (New York: Macmillan Co., 1961), p.19.

A humorous example of that period appeared in a 1724 issue of Parker's London News. A woodcut illustration showed a step-by-step diagram of an eclipse of the sun. In the illustration the sun is characterized with smiling, dimple-faced human features.⁵ Ben Franklin's famous "Join or Die" political cartoon appeared in the Pennsylvania Gazette in 1754.⁶ Franklin included the illustration with his editorial to heighten the effect of his call for a united common defense in a presumed war with France.⁷



Benjamin Franklin. *The Pennsylvania Gazette*, May 9, 1754.

8

⁵ The Complete Book of Press Photography, p.9.

⁶ Rhode and McCall, p.19.

⁷ Oliver Gramling, AP: The Story of News (New York: Farrar and Rinehart, Inc., 1940), p.330.

⁸ Richard Spencer, Editorial Cartooning (Ames, Iowa: Iowa State College Press, 1949), p. 37.

In 1770 Paul Revere depicted five coffins to illustrate the Boston Gazette's account of the funeral of the victims of the "Boston Massacre."⁹

Though those early illustrations did little to enliven the drab pages of early newspapers, the political cartoon was the mainstay of the illustrated press through the first half of the nineteenth century when the "artist on the spot" began to publish depictions of newsworthy events.

One of the first efforts (although probably not consciously) at news illustration was a lithographic print, "Ruins of the Merchants' Exchange N.Y. After the Destructive Conflagration of Dec. 16 & 17, 1835," produced by Nathaniel Currier, a struggling young lithographer in New York, who offered copies of this print for sale four days after the fire. The speed with which the print was made was something of a sensation for that time and established Currier's local reputation.¹⁰

Historians acknowledge a two-column woodcut in the New York Herald of the same fire to be the first indirect use of photography to illustrate the news since the cut was purportedly engraved from a photograph of the scene.¹¹

⁹ Rhode and McCall, p.19.

¹⁰ Rhode and McCall, p. 19.

¹¹ Gramling, p. 331.

Currier continued to transform sketches of events that caught his fancy into plates for his lithographs but he apparently never forgot the success of his Merchants' Exchange "news lithograph," for in January 1840, the steamboat Lexington burned in Long Island Sound and Currier, obviously recognizing the news value, promptly produced a lithograph of the tragedy accompanied by a seven column story describing the wreck. His news sheet, distributed three days after the disaster, attracted national acclaim. Currier quickly made these "spot news" lithographs his specialty and later formed a widely known partnership with James Merritt Ives.¹²

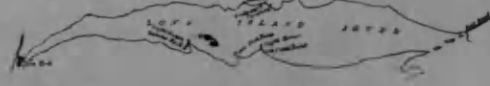
By now the artist, recording with sketches events of the day, was accepted as the eyes of news reports. But mechanical difficulties incidental to the reproduction of picture illustrations in daily newspapers stifled further progress in the illustrated press until late in the nineteenth century. Most metropolitan daily newspapers in the mid-nineteenth century were printed on type-revolving presses from type held in curved containers; it was impossible to print the flat-surfaced woodcuts on the same presses, so at least two press runs were required for illustrated news sheets. It was left to the illustrated

¹² Russell Crouse, Mr. Currier and Mr. Ives: A Note On Their Lives and Times (New York: Garden City Publishing Co., Inc., 1936), p. 4.

THE EXTRA SUN.



Awful Conflagration of the Steam Boat **LEXINGTON** in Long Island Sound on Monday Eve, Jan 13th 1840 by which melancholy occurrence, over 100 PERSONS PERISHED



THE LEXINGTON

On the 13th inst. the Lexington, a 200-ton steamer, was on her way from New York to Albany, when she was overtaken by a heavy fog. The vessel was unfortunately struck by a fire which broke out in the fore-cabin, and in a few minutes the vessel was in flames. The fire spread rapidly, and in a short time the vessel was a mass of fire. The crew were ordered to abandon ship, and many of them were killed. The vessel was wrecked on the rocks of Long Island Sound, and the remains were seen for several days. The fire was caused by a spark from the engine, and the vessel was completely destroyed. The loss of the Lexington was a great calamity, and the death of the crew was a great sorrow. The vessel was insured, and the insurance company was ordered to pay the amount of the policy. The fire was a great warning to the shipping world, and it is hoped that it will lead to the adoption of more stringent regulations for the safety of steamships.

The Lexington was a fine vessel, and she was well equipped for her service. She was commanded by Captain [Name], who was a man of great experience and ability. The crew was composed of men of all nations, and they were all well trained and brave. The vessel was on her way to Albany, and she was expected to arrive there in a few days. The fire was a great disaster, and it was a great loss to the shipping world. The vessel was insured, and the insurance company was ordered to pay the amount of the policy. The fire was a great warning to the shipping world, and it is hoped that it will lead to the adoption of more stringent regulations for the safety of steamships.

The fire was a great calamity, and the death of the crew was a great sorrow. The vessel was wrecked on the rocks of Long Island Sound, and the remains were seen for several days. The fire was caused by a spark from the engine, and the vessel was completely destroyed. The loss of the Lexington was a great calamity, and the death of the crew was a great sorrow. The vessel was insured, and the insurance company was ordered to pay the amount of the policy. The fire was a great warning to the shipping world, and it is hoped that it will lead to the adoption of more stringent regulations for the safety of steamships.

The fire was a great calamity, and the death of the crew was a great sorrow. The vessel was wrecked on the rocks of Long Island Sound, and the remains were seen for several days. The fire was caused by a spark from the engine, and the vessel was completely destroyed. The loss of the Lexington was a great calamity, and the death of the crew was a great sorrow. The vessel was insured, and the insurance company was ordered to pay the amount of the policy. The fire was a great warning to the shipping world, and it is hoped that it will lead to the adoption of more stringent regulations for the safety of steamships.

The fire was a great calamity, and the death of the crew was a great sorrow. The vessel was wrecked on the rocks of Long Island Sound, and the remains were seen for several days. The fire was caused by a spark from the engine, and the vessel was completely destroyed. The loss of the Lexington was a great calamity, and the death of the crew was a great sorrow. The vessel was insured, and the insurance company was ordered to pay the amount of the policy. The fire was a great warning to the shipping world, and it is hoped that it will lead to the adoption of more stringent regulations for the safety of steamships.

The fire was a great calamity, and the death of the crew was a great sorrow. The vessel was wrecked on the rocks of Long Island Sound, and the remains were seen for several days. The fire was caused by a spark from the engine, and the vessel was completely destroyed. The loss of the Lexington was a great calamity, and the death of the crew was a great sorrow. The vessel was insured, and the insurance company was ordered to pay the amount of the policy. The fire was a great warning to the shipping world, and it is hoped that it will lead to the adoption of more stringent regulations for the safety of steamships.

Nathaniel Currier's first news lithograph,¹³ an engraved depiction of the burning of the Lexington in Long Island Sound accompanied with a detailed description of the fire.

¹³ Crouse, opposite p. 12.

weeklies, with extended preparation time, to further the use of pictures with the news.¹⁴

On May 14, 1842, Herbert Ingram published the first issue of what came to be considered one of the great picture weeklies, The Illustrated London News. On the staff of the News was Frank Leslie, an apprentice wood engraver, who eventually left the News, moved to New York, worked on several papers, and, on December 15, 1855, founded the first of his major publications. Frank Leslie's Illustrated Newspaper was a weekly tabloid which depicted events with large, striking woodcut illustrations about two weeks after their occurrence.¹⁵ Leslie's illustrated stories with "a promptitude in news illustration never before known in America and not matched by any competitor until after the Civil War."¹⁶

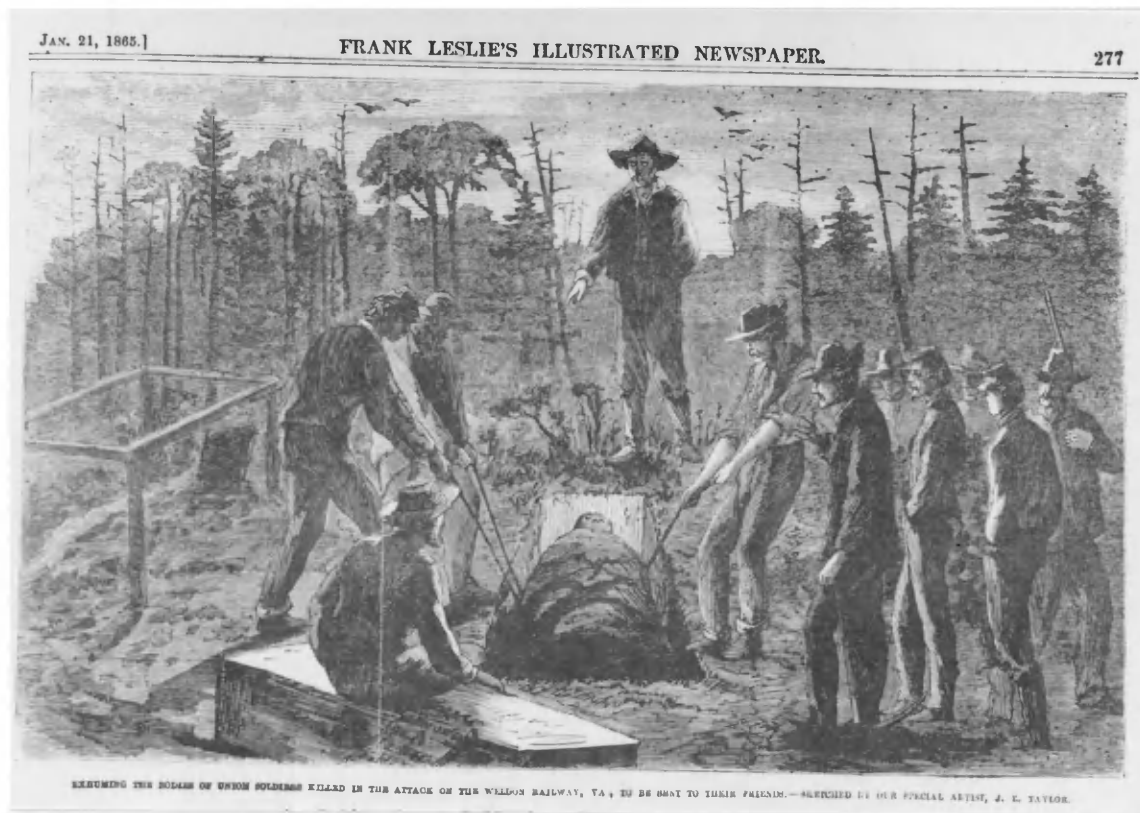
Though early illustrated weekly newspapers labored under real difficulty in the rapid production of woodcuts, Leslie is credited with devising a team engraving system that markedly reduced production time. After the design was sketched on it, the engraving block was cut into smaller pieces and distributed to a team of engravers. When the

¹⁴ Lloyd F. Whiting, "The History, Development and Function of Illustration in the American Press" (thesis, Montana State University, 1940), p. 38.

¹⁵ Robert Taft, Photography and the American Scene: A Social History 1839 - 1889 (New York: Macmillan Co., 1938), p. 419.

¹⁶ Whiting, p. 46.

engravers completed their work, the pieces were assembled and bolted together into the finished woodcut. In this way a large engraving of single-page size, which would have required one engraver three weeks to produce, could be completed in a day.¹⁵



A woodcut engraving from Leslie's showing the separation lines that indicate the block was cut in pieces for team engraving.¹⁸

¹⁷ Taft, p. 420.

¹⁸ "Exhuming the bodies of Union soldiers killed in the attack on the Weldon Railway, Va., to be sent to their friends." Frank Leslie's Illustrated Newspaper, January 21, 1864, p. 277.

In 1857, following Leslie's success, Fletcher Harper began publishing Harper's Weekly on the notion that including pictorial news of the day, especially of those events close to the lives and experiences of the readers, would increase circulation.¹⁹ This proved to be true, for Harper's became one of the most popular illustrated newspapers of that period.

In 1873 the first daily newspaper in the United States to use illustrations regularly, the New York Daily Graphic, was founded. Bedeviled by mechanical and financial difficulties directly related to pictures, the paper survived only 16 years.²⁰

The costs claimed by Harper's in 1865, \$30 per engraving, and Leslie's in 1873, \$4,000 per week for artwork, indicate the expense of illustrating.²¹

Joseph Pulitzer's experience with the New York World, which he bought in 1883, best exemplifies the public's increasing demand for pictures with the news. The following quote is from an 1885 story about the World's success:

It is the woodcuts that gives [sic] the World its unparalleled circulation. When Joseph Pulitzer went to Europe he was a little undecided about the woodcuts. He left orders to gradually get rid of them, as he thought it tended to lower the dignity

¹⁹ Taft, p. 419.

²⁰ Ibid., p. 427.

²¹ Whiting, p. 56.

of his paper, and he was not satisfied that the cuts helped in its circulation. After Pulitzer was on the Atlantic Col. Cockerill began to carry out the expressed wishes of its editor and proprietor. He found, however, that the circulation of the newspaper went with the cuts, and like the good newspaper general that he is, he instantly changed his tactics. He put in more cuts than ever, and the circulation rose like a thermometer on a hot day, until it reached over 230,000 on the day of Grant's funeral. This ought to be conclusive as to the influence of woodcuts on the circulation of a newspaper.²²

The popularity of woodcuts notwithstanding, increased technological sophistication resulted in the marriage of engraving to photography and diminished the role of the artist.

Although the newspaper was yet to witness its first halftone photograph, experimenters discovered a light-sensitive liquid emulsion that could be spread on engraving blocks to allow a picture, either line work or photograph, to be reproduced directly onto the engraving block without the time-consuming and difficult task of manually drawing the picture in reverse on the block. An emulsion-coated block also facilitated enlargement or reduction of the original picture.

The collodion process, first used about 1855 and in common use by 1866, also marked the beginning of the resistance by sketch artists and engravers to photography.²³ W.J.

²² Taft, pp. 427-428.

²³ Taft, p. 422.

Linton, a noted artist and wood engraver of that period, attacked photography in his book Wood Engraving, A Manual of Instruction. He wrote, "It [photography] was invented by or for artists who could not draw on wood.... Beware of photography...."²⁴

Scribner's Monthly for March 1880, (interestingly, the month and year of the first halftone to appear in a newspaper) countered Linton's attack with this comment:

Where we have liked the new style, it has not been because of the technique, but of the results.... The very men whose experiments Mr. Linton decries may yet prove that, even with his methods, better results are obtainable than his school has yet produced.²⁵

Century Magazine preferred not to become embroiled and conceded that the ultimate would be a combination, as practiced by Eric Pape, of halftone photoengraving and hand engraving.²⁶

Aside from technical problems and aesthetic differences of opinion, editors and publishers also resisted using photography because in that formative period the quality of reproduction could not match detailed woodcuts.²⁷

While controversy raged in the back shops and editorial offices of newspapers, photographers were making monumental

²⁴ Edom, p. 6.

²⁵ Ibid., p. 8.

²⁶ Ibid, p. 12.

²⁷ Ibid., p. 6.

strides in the development and acceptance of photojournalism. Though the sketch artist still dominated in news illustration, many of the woodcuts were based on views provided by photographers. One of the earliest examples of a photojournalistic effort was the coverage in 1855 of the Crimean War by Roger Fenton for Agnew's, a lithographic print publishing firm.²⁸ The Illustrated London News based many of its woodcuts on Fenton's photographs as well.²⁹

The static scenes depicted by Fenton contrast markedly with the action shots in the two world wars, but this early initiative laid the foundation for the beginnings of realistic photo documentation. The American Civil War provided an opportunity for photographers to record news and history. Matthew Brady's coverage of the War in all its horror has been termed "one of the greatest achievements in the annals of photography."³⁰ Brady and his crew compiled an impressive collection of more than 7,000 negatives though few were reproduced in newspapers because the halftone screening process was not yet perfected. This feat remains a benchmark of photojournalistic enterprise.

²⁸ Michel F. Braive, The Photograph: A Social History (New York: McGraw-Hill Book Co., 1966), p. 225.

²⁹ Edom, p. 2.

³⁰ Rhode and McCall, p. 15.

The rewards for these early documentary efforts were few, if any. Fenton contracted cholera, so returned, exhausted and ill, to England after more than a year of work at the Crimean front only to give up photography in 1862 and spend the rest of his life as an attorney.³¹

Brady, one of the country's foremost portrait photographers at the outbreak of the Civil War, invested \$100,000 to employ, train and outfit 20 war photographers. He assembled an extensive pictorial record, which he presumed the government would want to purchase. But as hostilities subsided, everyone wished only to forget the brutality of war. Interest in his project quickly faded.

In 1871 a proposal was made that the Library of Congress buy the Brady National Collection, which included, in addition to the war negatives, about 1,000 portrait negatives of prominent people of that period, but no action was taken. Finally, in 1874, in default of storage payments, 6,000 of the approximately 8,000 negatives were sold at auction. The U.S. War Department acquired them for a token sum. Brady eventually was awarded \$25,000 by Congressional appropriation for copyright to the 6,000 negatives, but by

³¹ Beaumont Newhall, The History of Photography From 1839 To The Present Day (New York: The Museum of Modern Art, 1949), p. 222.

this time he was so far in debt that this sum did little to pull him out of his impoverished state. He died in the poor ward of a New York hospital.³²

The courtship of engraving and photography was far from a blissful one. Three major obstacles had to be overcome before photography was useful to the engraver. The collodion film had to be modified or improved so it did not peel up from the engraving block, thereby destroying the image to be copied. The light-sensitive silver nitrate used in the film emulsion had to be kept from sinking into the wooden block because it turned black when exposed to light and prevented the engraver from seeing his work. And warping and absorption of moisture by the wood in coating the block had to be prevented.³³

Though the first step in the photomechanical reproduction of pictures was taken, the camera did not conquer journalism as speedily as its own technical development might have permitted. The first daily newspaper to be exclusively illustrated with photographs did not appear until January 7, 1904, when The (London) Daily Mirror was founded. But as early as 1840 photographers were treating the dominance of the artist as recorder of public ceremonies

³² Helmut and Alison Gernsheim, The History of Photography From The Earliest Use of the Camera Obscura in the Eleventh Century up to 1914 (London: Oxford University Press, 1955), pp. 208-209.

³³ Whiting, pp. 55-56.

and events. The first news photo, a daguerreotype of the ruins of Hamburg after a four-day fire in May 1842, was taken by Friedrich Stelzner and Hermann Biow, coincidentally at the same time that the first issue of the first illustrated (by woodcut) newspaper, The Illustrated London News, went to press. The News published a woodcut engraving of the fire unaware of the work of Stelzner and Biow.³⁴

Montana history, in a roundabout way, contributed to the historical development of photojournalism. An 1848 daguerreotype depicted noted Irish revolutionary Thomas Francis Meagher with William Smith O'Brien, fellow leader of the abortive insurrection by the Young Ireland movement while the pair was incarcerated in the Clonmell Jail. The daguerreotype was subsequently lithographed and distributed as one of the first pieces of photographic propaganda as nationalists played on public sympathy for Meagher and O'Brien. Public opinion was effectively swayed as the influential and widely respected activists' death sentence for high treason was commuted to transport to Tasmania for life. O'Brien was subsequently pardoned in 1854 and Meagher escaped to America to serve as a Union Army Brigadier General in the Civil War.³⁵

³⁴ Gernsheim, p. 203.

³⁵ Ibid., p. 203

Following the war Meagher was appointed Territorial Secretary of Montana in 1865, but almost immediately upon his arrival in Montana he found himself acting as territorial governor until July 1866 in the absence of Sidney Edgerton.³⁶ Meagher again acted as governor from October 1866 until June 1867 when Green Clay Smith traveled to Washington, D.C., in an effort to secure statehood for Montana.³⁷ Meagher's colorful life ended with his apparent drowning July 1, 1867.³⁸

³⁶ Ralph C. Henry, Our Land Montana, 2d Ed., (Helena, Montana: State Publishing Co., 1963), p. 271.

³⁷ Ibid., p. 274.

³⁸ Henry gives the following account of Meagher's death in Our Land Montana (p. 275):

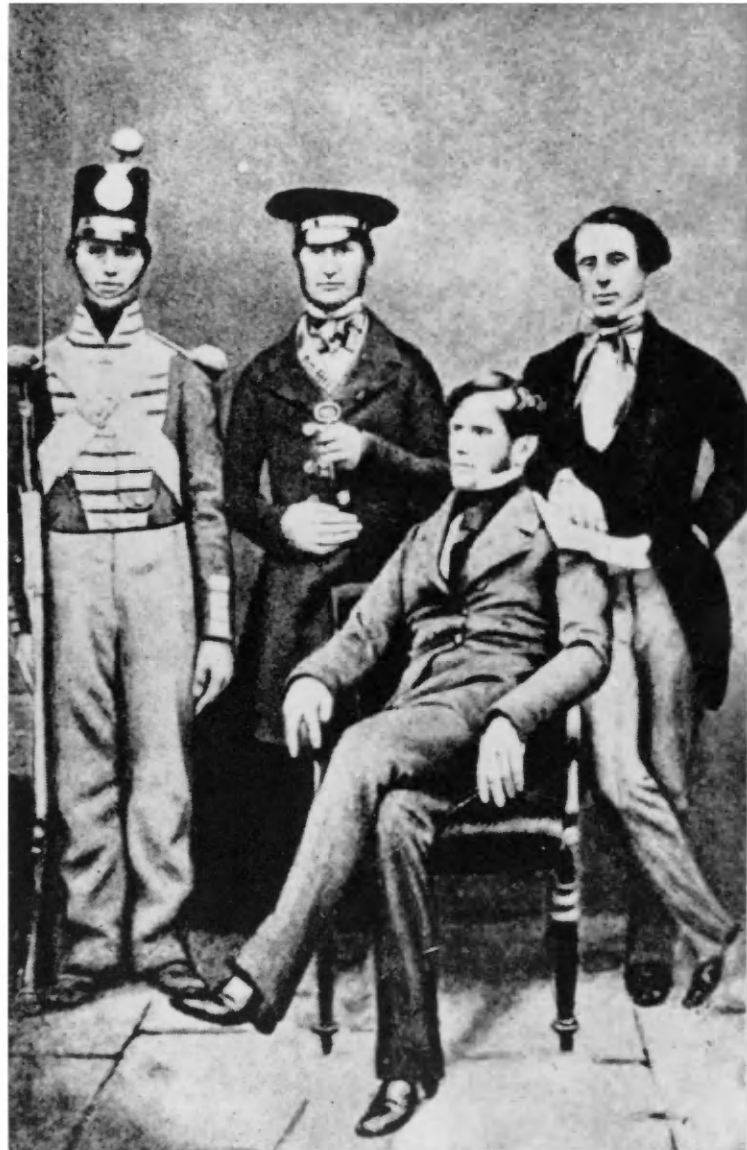
"... Here a long-time friend, Johnny Doran, pilot of the river boat G.A. Thompson just up from St. Louis and tied on the Fort Benton dock, appeared. The two men shook hands and Meagher, breathing hard, told Doran that someone was out to kill him.

"Doran suggested that Meagher spend the night in a stateroom on the river boat....

"At midnight a sentry on the boat heard a noise at the stern, glimpsed a white figure. An officer out for a breath of air, he thought, and turned his back. Then, above the flow of the river, he heard a splash. He turned and ran back, shouting the alarm. 'Man overboard!' He thought a couple of dim figures skulked away into the shadows, but he was not sure.

"Meagher's stateroom was empty when Doran reached it. It may be that this man, who fought so successfully, had deliberately drowned himself; it may be that he had accidentally fallen overboard; or it may be that those vague figures the sentry glimpsed were assassins.

Photographic reporting became more in evidence after 1863. Enterprising individuals sold news photos in the form of photographic prints, lithographs, stereoscopic slides and postcards. But a distinction must be made between photos



Thomas Francis Meagher, standing, right, and William Smith O'Brien, seated, while³⁹ incarcerated in the Clonmell Jail

³⁵ (Continued)

"Or it may be that Thomas Francis Meagher had decided to seek a new field, a new life--that he swam ashore, managed to leave the country, sought under a new name a new life on some other continent."

³⁹ Gernsheim, plate 160.

made on the spur of the moment (spot news) and those that were prearranged, the most common news photo until relatively recently.⁴⁰

The growth in popularity of photographs can be directly attributed to the use of illustrations in the press, but engravings and photographs long continued to be regarded as interchangeable and served the same end until two critical photographic improvements, although years apart, led ultimately to the use of photographs in newspapers. In 1840, soon after the introduction of the daguerreotype, William Henry Fox Talbot, a pioneer in photographic technology, developed a practical, workable method of producing a negative from which prints could be made. Forty years later Stephen H. Horgan finally facilitated the use of photographs in newspapers with the introduction of a halftone process that made possible quick and cheap reproduction of photographs in conjunction with words set in type.⁴¹

"Before the halftone, most people's knowledge of what was going on in the world depended upon the accuracy or fallibility of writers and sketchers and imagination.

⁴⁰ Ibid, p. 344.

⁴¹ Arthur Rothstein, Photojournalism: Pictures for Magazines and Newspaper (New York: American Photographic Book Publishing Co., Inc., 1956), pp. 1-3.

Printed photographs confirmed the accuracy and exposed the fallibility of writers, and superseded sketches and the imagination with reality."⁴²

Early news photographers worked anonymously and were handicapped by unsympathetic editors and reporters who regarded them as a "necessary evil" tolerated only to meet competition.⁴³ Nearsighted editors, unable to perceive the important role of photography, thought of pictures as static story illustrations useful as a means of breaking up gray columns of type.⁴⁴ But this outlook changed with the coming of World War II. Fewer than 50 years after the first use of photographs in the press, the war was photographed so extensively and photos reproduced so widely and so well that the man on the street came to think of the war in terms of pictures and pictures in terms of news.⁴⁵

Today we take for granted photography as a regular feature of the press: "The photograph is not the newest but it is the most important instrument of journalism which has been developed since the printing press."⁴⁶ The camera,

⁴² Rhode and McCall, p. vii.

⁴³ Edom, p. 26.

⁴⁴ Rhode and McCall, p. 6.

⁴⁵ The Complete Book of Press Photography, p.9.

⁴⁶ Taft, p. 449.

like the automobile, has made the world a smaller place and has helped people in all parts of the world to understand people from other parts of the world. The fact that photography conveys its information visually lends itself to several inherent advantages--the image is comprehended quickly because the brain has to complete only one mental step, the visual image knows no language barriers, and a photograph can usually be understood by even the least literate person.⁴⁷

⁴⁷ The Complete Book of Press Photography, p. 11.

Chapter 2

Photography: The Technology of Preserving Latent Images

Although the principle of reflected light creating an image when projected through a tiny opening dates at least from the time of Aristotle in the fourth century B.C., the first practical application, and its first relationship to photography, occurred when the sixteenth century Italians described an aid to artists called the "camera obscura," a box with a pinhole projecting lens which faithfully recreated scenes directed through it for reproduction by the artist.¹

Until about 1822 it was not possible to capture the image permanently other than through the artist's pen. At this time Joseph Nicephore Niepce, a French inventor, had some success in permanently fixing in light-sensitive silver salts the camera's image. At about the same time as Niepce's discovery, Louis Jacques Mande Daguerre, unbeknownst to Niepce, was conducting similar experiments in another part of France. Daguerre heard of Niepce's success and initiated a "polite but distrustful" correspondence.²

¹ John Hedgecoe, The Book of Photography (New York: Alfred A. Knopf, Inc., 1976) p. 18.

² Rhode and McCall, p. 11.

Three years later Niepce and Daguerre formed a partnership that ended with Niepce's death in 1833. Daguerre continued with the experiments and on January 7, 1839 (the generally accepted beginning of photography), revealed the daguerreotype process to the French Academy of Sciences.³

The daguerreotype was made on a copper sheet plated with highly polished silver. The plate was sensitized by being placed in a box, silver side down, over a container of iodine crystals. The rising vapor from the iodine reacted with the silver plating, producing the light-sensitive compound silver iodide. Exposure was accomplished by placing the plate in a camera where the light reflected from an object or scene through the camera's lens created a "latent image" on the plate. The plate was then removed from the camera and developed to reveal the image. Development was accomplished by again placing the plate silver side down in a box over a container of heated mercury. The vapor from the heated mercury reacted with the exposed areas of the plate--wherever light struck the plate mercury vapor formed a frostlike amalgam, or alloy, with the silver; where no light struck the plate, no amalgam was formed and when

³ Barbara and John Upton, Photography (Boston: Educational Associates div. of Little, Brown and Co., 1976), pp. 3-4.

washed with sodium thiosulphate the unaffected silver iodide was dissolved and the remaining amalgam was "fixed" into the plate in the form of an image.⁴

But the mysterious, miraculous daguerreotype had three major disadvantages: 1) each plate was unique, and a plate could not be reproduced since a positive metal plate was the end result of the daguerreotype process; 2) the exposures required were long, especially in contrast to the fraction-of-a-second exposures common today;⁵ 3) the poisonous mercury vapor could be lethal in the hands of an inexperienced or careless individual.⁶

It wasn't long before one of the disadvantages was overcome. In 1840 William Henry Fox Talbot, an English scientist, announced the perfection of a technique for making a negative from which positive prints could be derived.⁷ His process, variously called talbotype or calo-

⁴ Ibid., p. 4.

⁵ Rhode and McCall, p. 11.

⁶ Upton, p. 4.

⁷ The English astronomer Sir John F.W. Herschel proposed the words "photography," "negative," and "positive" and laid the basis for photochemistry in his studies of what he described as "actinochemistry," the

type, was immediately compared to the daguerreotype. Viewers were disappointed with the calotype's misty, faded image caused by the paper fibers' softening effect. The public judged the calotype to be of inferior quality to the daguerreotype and Talbot's pioneering initiative was not the harbinger of prolific photographic publishing.⁸

The next step in photographic technology, also based on a negative/positive process, made the daguerreotype a collector's curiosity. In 1851 an English architect, Frederick Scott Archer, introduced the collodion wet-plate process, which virtually all photographers came to use until the development of the gelatin dry-plate about 30 years later.⁹

To make a wet-plate the photographer coated a uniformly transparent and chemically inert glass plate with an even layer of collodion, to which an iodide or bromide had been added. The plate was then soaked in a bath of silver nitrate to form light-sensitive silver iodide or silver bromide.

⁷ (Continued) reaction of light-sensitive material to invisible and visible radiation. He also invented several types of photographic printing papers and suggested to Talbot that he use $\text{Na}_2\text{S}_2\text{O}_3$ (hyposulfite of soda, hence "hypo") instead of table salt to fix his images. The Encyclopedia of Photography, 1974 ed., s.v. "Sir John F.W. Herschel," by Beaumont Newhall.

⁸ Upton, p. 6.

⁹ Ibid., p. 8.

The plate, still wet, was placed in a light-tight holder which was put in the camera. After exposure the plate was developed immediately in pyrogallic acid or ferrous sulphate.¹⁰

When developed, the collodion plate with no backing produced a negative from which prints could be made. But backings of black velvet, black paint or black paper transformed the negative into a positive called an ambrotype (imitation daguerreotype), if the same collodion emulsion was coated onto an enameled metal plate, a tintype resulted.

The collodion process combined the sharpness of the daguerreotype with the reproducibility of the calotype, and a more sensitive emulsion allowed relatively "short" exposures of five seconds. However, the cumbersome, fragile glass plates and the inconvenience of the whole procedure proved to be serious disadvantages.

Coating a plate required nimble fingers, flexible wrists and practical timing. A mixture of collodion and potassium iodide was poured onto the middle of the plate. The photographer held the glass by the edges and tilted it back and forth and from side to side until the surface was evenly covered. The excess collodion was poured back into its container. Then the plate was sensitized by being dipped in a bath of silver nitrate. It was exposed for a latent image while still damp, developed in pyrogallic acid or iron sulfate,

¹⁰ Robert B. Rhode and Floyd H. McCall, Introduction to Photography, 3d ed. (New York: Macmillan Co., 1976), p. 3.

fixed, washed and dried. All this was done right where the photograph was taken, which meant wherever the photographer was able to lug a complete darkroom.¹¹

Because of the loss of sensitivity of wet plates as they dried and because excess silver nitrate crystallized on the surface of the plates when the collodion dried, thereby spoiling the plates, the search for an alternative continued. In 1871 R.L. Maddox, a British physician and amateur photographer, made a light-sensitive emulsion with gelatin instead of collodion. Silver nitrate crystals also collected on the gelatin as it dried, but these could be washed off without ruining the light-sensitive properties of the emulsion. A serendipitous advantage of the gelatin emulsion was reduced exposure time because of increased light sensitivity caused by heating the emulsion after washing. Another outgrowth of the gelatin emulsion was the ability to spread the emulsion on paper to make prints and, because of the increased sensitivity, enlargements by artificial light. Experiments continued and by 1879 the first dry plates were available commercially. Manufactured plates were purchased by photographers, exposed and often

¹¹ Upton, p. 8.

returned to the manufacturer for processing. But negatives were still possible only on the fragile glass plates.¹²

Finally, the breakthrough that turned photography into a national pastime and facilitated its common use in newspapers occurred in 1884 with the introduction of roll film. George Eastman and W.H. Walker discovered a means of spreading the gelatin photo emulsion onto a role of paper that could be wound into a camera to be exposed.¹³ A few years later, Hannibal Goodwin invented a transparent, flexible cellulose film base similar to that used today. Cellulose roll film, combined with Eastman's Kodak snapshot camera, made it possible for anyone to be a photographer. When Eastman introduced the Kodak camera in 1888, it was an international sensation. The small, hand-held camera was pre-loaded with enough film for 100 pictures. After these were exposed the camera was returned to the Eastman firm, where the film was processed, the camera re-loaded and returned to its owner.¹⁴

Undoubtedly, the speed and efficiency associated with roll film and dry gelatin emulsion did much to speed the use of photography by the press.

¹² Rhode and McCall, Press Photography, p. 18.

¹³ Ibid.

¹⁴ Upton, p. 16.

Chapter 3

Halftone Images: Photomechanical Bar Mitzvah

The use of illustrations evolved from the development of a number of relatively simple photomechanical printing processes.

The stereotype was commonly used until the early 1850s. It was made by pressing a block with a relief engraving of the illustration to be reproduced into a clay or wax bed, then pouring molten metal into the impression left by the engraving. The metal cast was locked into the chase and inked in preparation for printing. Akin to the stereotype was the electrotpe, which employed the same procedure except that before the impression was made the wax or clay was coated with carbon and metallic copper was deposited on the wax or clay electrolytically. When the copper deposit was stripped from the wax and backed with type metal, the illustration was ready for the printing press. The electrotpe superseded the stereotype with the introduction of the electric dynamo, which made electrotpe production much quicker and easier than stereotype production.¹

¹ Taft, p. 422.

The zinc etching was originated by a Paris lithographer, Gillot, in 1859. A zinc plate was coated with a mixture of egg white (albumen) and light-sensitive potassium bichromate. A mirror image negative of the line drawing was placed against the plate, then exposed to light. After exposure the plate was lightly inked and washed in cold water. The washing dissolved the coating where the light could not penetrate the negative (light area in positive original), leaving hardened lines of the coating where the light was transmitted through the transparent parts of the negative (black lines in the original). The plate was inked again and washed with acid that attacked the uncoated portions of zinc, leaving a relief image suitable for printing when backed on wood. The zinc etching also could be bent to fit the contour of the rotary press, which facilitated the use of illustrations on the metropolitan dailies' high-speed presses.²

The most popular method of printing illustrations in the early 1880s was the swelled-gelatin method, or Levy-type, developed by Louis E. Levy and David Bachrach Jr. The illustration to be reproduced was copied in reverse by photographing a mirror image of the original. The negative was placed over a heavy glass plate coated with a mixture of

² Ibid., p. 423.

gelatin and bichromate. Like the albumen mixture for a zinc plate, the bichromated gelatin hardened after exposure to light. Upon washing in cold water, the unexposed portions of the gelatin absorbed water and swelled, but the exposed lines of the drawing did not. A relief was obtained by pouring a plaster of Paris paste over the plate. When this hardened it was used to obtain a wax impression from which an electrotpe relief could be made.³

Other methods of platemaking occasionally used by the newspapers but mostly confined to the book trade included the chalk plate process and Woodburytype and Albertype methods. All were limited to specific types of paper on special presses, representative of the problems that had to be overcome before photography was widely used in the news press. Not only did the industry have to devise plates that were compatible with high-speed rotary presses and news print, but a method of reproducing the tonal variations in photographs had to be developed before printed photographs became a reality. The manually engraved woodcuts had an advantage over the early photomechanical methods, for the illusion of tone could be created by varying the number of relief lines or dots in the engraving.⁴

³ Ibid., p. 426.

⁴ Ibid, pp. 427, 430-432.

As early as 1852 Henry Fox Talbot had obtained a patent for a halftone process. He placed silk gauze between the photographic negative and a light-sensitive surface that eventually was to become the printing plate, but his hope of achieving the necessary reticulation to reproduce tonal values was unsuccessful.⁵

In 1865, R.W. Von Eggloffstein obtained the first U.S. patent for a photo-engraving process that employed a screen, a glass plate with 300 ruled lines to the inch, which was placed against the negative from which a printing block would be made.⁶

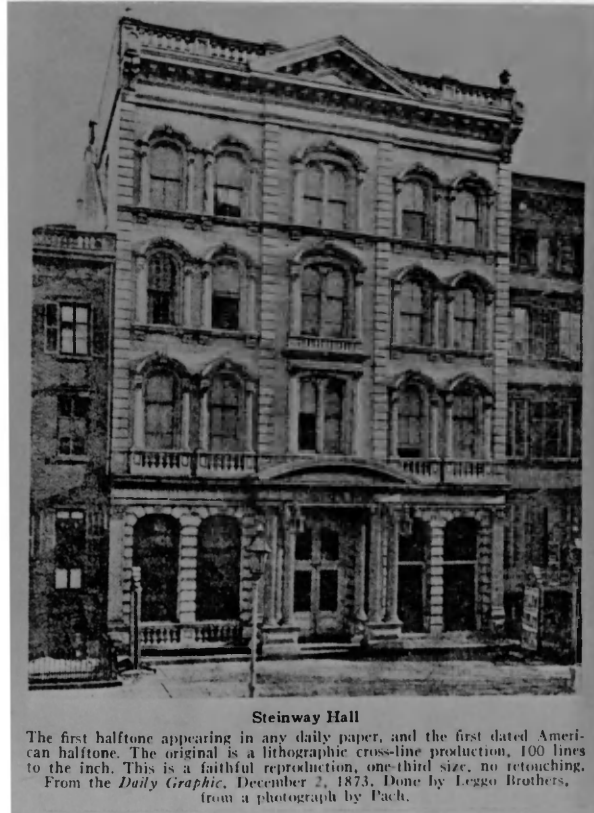
In the December 2, 1873, New York Daily Graphic, a halftone illustration was reproduced by William A. Leggo, an American pioneer in photomechanical reproduction. He used a modification of the Albertype method of platemaking to reproduce "Steinway Hall," but this is not generally accepted as the "first" halftone reproduction, for that issue of the paper required two printings--one for the print and one for the photograph.⁷

⁵ Ibid., p. 436.

⁶ Ibid.

⁷ Ibid., p. 433 (footnote).

Historians credit another New York Daily Graphic employee, Stephen H. Horgan, with devising a screening process for the "first" halftone print of a photograph in an American newspaper. An early notebook of Horgan's reveals that as early as 1875 he was experimenting with perforated cardboard screening to reproduce tonal gradations in photographs.⁸



9

In 1874 Horgan, a noted illustrator and wood engraver who had served his apprenticeship in a tintyper's gallery and with New York photographer Abraham Bogardus, went to work for the New York Daily Graphic as a photographer. He soon became manager of the extensive photomechanical department. Horgan continued his halftone experiments and

⁸ Edom, p. 16.

⁹ William Innes, "The Truth About the Halftone Process," Inland Printer, June 1927, pp. 422-424, cited by Whiting. p. 174.



"Shantytown"

This print has been widely but erroneously advertised as "the beginning of halftone" and "the earliest dated halftone." It is a single-line lithographic print from the *Daily Graphic* of March 4, 1880, made by Stephen H. Horgan to show one of the different lithographic methods which had been used by that magazine. Arranging editorial content does not claim this to be the first appearance of the process. "Steinway Hall" had appeared over six years before.

10

on March 14, 1880, successfully published Henry J. Newton's photograph "Shantytown."¹¹

Horgan obtained a printing block by interposing a screen of fine parallel ruled lines between a negative of the photograph and a light-sensitive surface of bichromated gelatin spread on a printing block. The screen was made by photographing slightly out of focus on a wet collodion plate mechanically ruled parallel lines. After exposure and development, the collodion emulsion was stripped from the glass plate and used as the screen.¹²

¹⁰ Ibid.

¹¹ Taft, pp. 416, 437.

¹² Ibid., p. 436.

Because of the cumbersome screen-making procedure and the resistance of printers who scoffed at the possibility of ever applying the halftone process to the fast rotary presses, wide use of halftone photographs was delayed many years and as late as 1890 the woodcut remained the mainstay of press illustration.¹³

No definite record of halftones exists from the first in 1880 until 1894, when the Boston Journal published a stereotype halftone. Mechanical difficulties prevented further use of halftones in that paper.¹⁴

On February 21, 1893, Max and Louis Levy patented a screen-making process that was to change the appearance of newspapers. A few years after the Levy brothers introduced their glass crosshatched screen, halftones became a regular feature of the daily press and the Levy name became noted as the mark of quality in screen manufacturing.¹⁵

According to the Levy technique, furrows were etched into a glass plate and filled with an opaque substance. Two etched plates were placed together with opaque lines facing inward and crossing at right angles to create a crosshatched

¹³ Ibid., p. 440.

¹⁴ Ibid., p. 446.

¹⁵ Ibid., p. 440.

halftone screen which, when used in making the image reproduction for the plate, created tonal gradations.¹⁶

The emergence of the halftone as a regular feature in American newspapers is generally accepted as January 21, 1897, when the New York Tribune ran a front-page halftone illustration of the newly elected senator from New York, Thomas C. Platt. Within the next two months the Tribune used two-dozen halftones. A few papers followed the Tribune's lead, but it took another ten years, primarily because of conservative publishers who opposed illustration in any form, before the halftone was commonly adopted by the press.¹⁷

Stephen Horgan, also was responsible for the halftone of Senator Platt used by the Tribune. In the early 1890s Horgan was lured away from the New York Daily Graphic by a job offer from James Gordon Bennett Jr., publisher of the New York Herald. Bennett apparently offered Horgan a position as art director for life in an attempt to recover circulation losses caused by competition from the extensively illustrated New York World. Everyone on the staff of the Herald opposed the halftone process proposed by Horgan. In fact, Horgan was fired after only two years because a senior pressman reportedly told Bennett that any

¹⁶ Edom, p. 20.

¹⁷ Taft, p. 446.

man who thought a halftone could be printed in the daily newspaper was crazy. After leaving the Herald, Horgan went to work for Whitelaw Reid, New York Tribune publisher, who supported Horgan's experiments. Horgan eventually developed a means of using halftone stereotypes on the Tribune's high-speed web perfecting presses.¹⁸

In its infancy the halftone was no match for quality wood engraving, but economy and speed of production were the key factors to its success. For example, a full-page woodcut cost from \$75 to \$250 and required three to four weeks for a single engraver to complete. A similar halftone could be completed in an afternoon for \$9 to \$12.¹⁹ In addition, the public's partiality to illustrations forced publishers to convert to halftones.

The invention and perfection of the halftone process paralleled a technical revolution in photography. Dry plates, flexible film, anastigmat lenses and hand-held cameras made it possible to produce good quality negatives of a greater variety of subjects more quickly and easily than ever before.

¹⁸ Whiting, p. 90.

¹⁹ Ibid., p. 64.

Chapter 4

Cameras and Flash: Tools of the Trade

Cameras

The camera name most often associated with early photojournalism is, without question, the Graflex. This camera was the standard by which all others in the profession were judged in the early twentieth century. The Graflex, first offered in 1902, came in either a 4-by 5-inch negative size or a 5-by 7-inch. From 1907 until 1923 the 5 by 7 Press Graflex was the most widely used news camera. Until 1915, when cut and sheet film were added as options, glass plates were standard.¹

In 1910 a German camera, the Icatrix, was introduced. Fitted with a Zeiss 4.5 lens, it was purported by its manufacturer to be the most popular news camera.² But Graflex, Inc., introduced, in 1912, the Speed Graphic, which Graflex claimed 94 percent of press photographers used.³ Regardless of manufacturers' boasts and trade names, the press camera revolutionized photojournalism.

The press camera had numerous advantages: its negative was large and easy to handle; the negative could be processed

¹ Rhode and McCall, Press Photography, p. 26.

² Whiting, p. 108.

³ Rhode and McCall, p. 26.

quickly; good quality enlargements were the rule from such a large negative; a variety of film types (sheet, film packs, glass plates, roll and Polaroid when it was invented) was compatible with the camera, and lenses were easily interchangeable with compensating tilts, swings and shifts for perspective control. Since early news photographers had no choice, the press camera's major drawback, the 9-pound bulk and large size, was accepted without question.⁴

In the 1920's a German firm, Franke and Heidecke, began manufacturing a lighter, more compact, easier-to-handle camera with a negative still large enough to preserve good quality. The Rolleiflex 2¼-inch square camera became extremely popular as a news camera.⁵

At about the time the Rolleiflex was introduced, another German manufacturer, Ernst Leitz Optical Co., assigned Oskar Barnack to develop a "miniature" camera.⁶ The specialty camera was to be used in testing 35mm motion picture film, but because it could produce negatives under difficult lighting it became acknowledged as a still camera and was introduced at the 1925 Leipzig Fair as the "Leica," the world's first 35mm camera. But the "miniature" camera didn't immediately meet with the popularity enjoyed today.

⁴ Ibid., pp. 34-36.

⁵ Ibid., p. 37.

⁶ Feinberg, p. 3.

Disadvantages of grain and slow processing combined with the introduction of flash, which seemed to obviate the need for the fast lenses of the 35mm, outweighed its size and weight advantages.⁷

Today the 35mm camera is the workhorse of news photographers. Faster films and improved developers have overcome the early technical deficiencies of the small-format camera, and its lighter, more portable size has allowed the photographer to achieve better photo angles. Cost considerations also contributed to acceptance of the smaller format cameras. In 1958 when the Associated Press switched from large-format press cameras to 2¼-inch-square cameras, film expenses dropped by more than 50 percent. Savings were also apparent in chemicals, film holders and magazines. The AP's reasons for the change included better picture quality because of lenses of greater depth of focus; lighter, more portable equipment allowing the photographer to get in more advantageous shooting positions and shoot more frequently; time saved in processing, and an overall cost advantage.⁸

United Press International made photojournalistic history in 1958 when a team of seven of its photographers

⁷ Rhode and McCall, Press Photography, p. 40.

⁸ James L. Collings, "UPI's Experiment; AP's Big Switch," Editor & Publisher, October 18, 1958, p. 46.

covered the World Series using only 35mm cameras. This was the first time any picture agency had relied on the "miniature" camera exclusively to cover a news event.⁹

The future should include more use of half-frame cameras because of a silver shortage and increasingly sophisticated technology. Half-frame cameras provide 72 exposures from a conventional 36-exposure 35mm roll of film. In one instance a small-circulation daily, the Beverly (Mass.) Times, successfully used the super small format for more than a year under an experiment conducted by Boston University's School of Public Communications.¹⁰

Experts also predict news cameras of a subminiature design with film closely akin to videotape.¹¹ The latest prediction is for electronic transmitting units that will send images via radio waves to the newspaper office where receiving units will translate the electronic signals into pictures.¹² At the RCA Corporation, predictions have evolved into the design stage as H.R. Krall directs efforts to develop a picture-taking device that will rely on

⁹ Ibid., p. 46.

¹⁰ Harris Smith, "Daily Experiments with the Half-Frame," Editor & Publisher, March 12, 1966, p. 48.

¹¹ Edom, p. 277.

¹² Rhode and McCall, Press Photography, p. 46.

an electronic scanner to record the image and a computer memory to preserve the image until the operator is ready to transform it into a print. Krall claims the camera will be able to take black-and-white or color pictures in any kind of light, even at night, without flash or artificial light.¹³

Flash

With his many contributions to photography, William Henry Fox Talbot is credited with taking the first photograph exposed by the light from a "flash." In 1851 he made a stop-action photograph of a page from the London Times attached to a turntable and rotating at high speed. The light for the exposure was supplied by a spark gap flashed from a Leyden jar.¹⁴ "Enough light was created, even for the very low speed glass plates of that time, by an air spark in close proximity to the subject."¹⁵

Fox's progressive experiments were not pursued and the next development in artificial lighting was flash powder, which, when ignited, created a burst of light sufficient for exposure. For all its benefit, flash powder was dangerous and inconvenient. It was common practice for photographers to fill the flash pan with many times more powder than was

¹³ "Filmless Camera Design Pressed by RCA, Others," Communication Notes, April 1979, p. 2.

¹⁴ The Complete Book of Press Photography, p. 69.

¹⁵ Bob Astra, "'Doc' Edgerton speaks about you-know-what, deep sea work and 'Nessie' at New England," Technical Photography, November 1978, p.50.

needed to insure adequate light, so burns, bruises and, in one instance, a lost hand were not uncommon. In addition to the danger, the burning powder created a blanket of smoke which meant the photographer had just one chance to get his shot.

Photographers had three choices, depending on the speed desired, in flash powders. The Excel Fire Works Company manufactured a red-labeled can, the fastest flash (for sports); a yellow-labeled can, slower than red but a brighter light, and a blue-labeled can, the slowest but brightest flash (for portraits).¹⁶

Smokeless flash powder was the next refinement, but not until 1925 was a superior method of lighting found. Paul Vierkotter patented the flash bulb, a glass bulb containing an inflammable mixture of gases which were ignited by a weak electric current.

Although the flash bulb was an improvement and preferable to the smoky, noisy, dangerous flash pans, it was still inconvenient for press photographers because of the bulb's size (some as large as a football), spontaneous firings caused by static electricity and electromagnetic energy, and the inconvenience and delay of replacing the bulb after each shot.¹⁷

¹⁶ Kenneth Kobre, Photojournalism: The Professionals' Approach (Somerville, Mass.: Curtin & London, Inc., 1980), p. 19.

¹⁷ Ibid., p. 20.

Nonetheless, news photographers were the first to put the flash bulb to practical use.

In the early days of speedlights, every published photograph had a long discussion of the short exposure in the caption. The idea behind each photograph seemed to be to portray the marvelous new photographic method and to emphasize the briefness of exposure.¹⁸

The abandonment of this practice with a Joseph Costa photo of the Louis/Gordon heavyweight title fight in 1940 seemed to indicate the acceptance of flash as a regular part of news photography. In fact, a count of the number of photos exhibited at the annual show by the Press Photographers Association of New York in 1940 indicated 27 percent had been taken with the brilliant "speedlight."¹⁹

The idea of using an electronic burst of light to expose photographs was resurrected more than 80 years after Fox's first effort when Dr. Harold E. Edgerton, a researcher at the Massachusetts Institute of Technology, developed in 1937 a repeating flash strobe light for studying electric motors, his engineering specialty. Following the suggestions of a colleague, Edgerton successfully photographed other objects with his strobe light, and electronic flash was born.²⁰

¹⁸ The Complete Book of Press Photography, p. 68.

¹⁹ Ibid., p. 69.

²⁰ Astra, p. 51.

Edward Farber, a Milwaukee Journal photographer, was responsible for design refinements which made it possible for electronic flash to be conveniently used by news photographers. He designed a flash that could be synchronized with any camera's shutter, a feature lacking in Edgerton's early efforts, and through a series of design modifications honed the weight of the unit from 90 pounds down to 13 by 1941. He powered the unit with a lightweight battery pack or household AC.²¹

Electronic flash was refined further as a result of World War II. Giant flash equipment was required for night aerial photography in scouting missions. The largest installation was a 57,600 watt-second unit in a B24 reconnaissance airplane. The two-ton unit was so powerful its illumination allowed night photographs at an altitude of 20,000 feet.²²

²¹ Kobre, p. 21.

²² The Complete Book of Press Photography, p. 70.

Chapter 5

Photo Distribution: Delivering Pictures With the News

Preserving the timeliness of news has for the most part been more of a problem for photojournalists than for reporters. During the Franco-Prussian War in 1871, undeveloped film was sent from the front by carrier pigeon. Early Chicago Times photographers also used pigeons to rush their film to the office.¹

As the illustrated press thrived and the demand for photographs grew, it was simply a matter of time before efforts would be made to consolidate the work of photographers to allow distribution of pictures to all newspapers, not just the large dailies able to afford photo staffs. George Grantham Bain, a man of vision far beyond his time, saw such possibility early in the growth of photojournalism and formed the first photo agency, Bain News Picture Service, in 1895.² He is also noted for hiring the first woman news photographer, Francis Benjamin Johnston, in 1900. Bain, recognizing Johnston's talent after she sold some photos to the newly formed picture agency, hired her as the firm's representative in Washington, D.C.³

¹ Edom, pp. 25-16.

² Whiting, p. 107

³ Kobre, p. 10.

Bain News Pictures charged \$5 for an ordinary news photo, with increases based on the importance of the news event.⁴

After 1900, following Bain's early success, competitors began to appear in this new "industry." Underwood & Underwood started in 1901, International News Photos (subsequently acquired by UPI) began in 1909, Wide World Picture Service was started in 1919 by The New York Times, and the Daily News initiated Pacific and Atlantic Photo Syndicate (later to merge with Acme Newspictures) in 1922.⁵ The Associated Press was somewhat more conservative in its approach to photography and didn't begin its AP News Photo Service until 1927. At the 1926 Board of Directors meeting, General Manager Kent Cooper suggested that the news service distribute photographs to its subscribers. "It is my feeling that The Associated Press should do anything that is a proper news activity--whether it be in pictures or in written news." Cooper concluded: "I visualize the day we will be sending pictures over our own leased wire system, just as we now send the news."⁶

Cooper's vision would become a reality, but not immediately. The 1926 meeting approved a mail photo service.

⁴ Whiting, p. 108.

⁵ Ibid., pp. 108-109.

⁶ Gramling, p. 334.

In initiating the additional service AP President Frank B. Noyes stated: "We are going to recognize frankly that the whole trend in newspaper work is toward making the picture a news medium. There will be developments all along and we ought to be prepared to meet them."⁷

The AP News Photo Service began by furnishing one-column cuts of prominent persons to accompany biographical information. It initially had 450 subscribers. In 1927 the AP arranged with Paramount News Service to receive "clips" (individual pictures) from Paramount newsreels to supply subscribers to its photo service. Next came a photo mat service that provided a full page of news photos to subscribers. Unfortunately, this service took five days to reach the West Coast from New York, but subsequent additional distribution facilities in Chicago, Atlanta and San Francisco saved considerable time.⁸

The visionary statements of Cooper and Noyes were correct in their assumption of further developments in photographic distribution. As photographic technology became more sophisticated, competition became more intense. While telephone and telegraph wires carried the news, auto-

⁷ Gramling, pp. 334-335.

⁸ Whiting, pp. 109-110.

mobiles, motorcycles, trains and airplanes rushed photographs to newspaper offices in a vain attempt to keep pace. It soon became apparent that if pictures were to accompany news stories, some form of electronic transmission would have to be developed.

But the crude beginning of photographic transmission by wire actually predates the photo syndicates. In June 1875 the New York Tribune reported the results of a rifle shooting match in Dublin between American and British teams by using descriptions received by telegraph to mark targets printed in the following morning's paper.⁹ Twenty years later, as a result of more advanced technology, the Chicago Times-Herald became the first American newspaper to transmit a line drawing of a system it called "Teleautograph."¹⁰ These pioneering efforts did not presage rapid advancement in photo transmission, however. A long history of experimentation and numerous failures marked the perfection of electronic photo transmission.

One of the early transmitters was the "Telestereograph" demonstrated by a French scientist, Edouard Belin. In 1920 a group of newspaper executives and scientists gathered in the offices of the New York World while a similar group gathered at the St. Louis Post-Dispatch to witness the

⁹ Ibid., p. 111.

¹⁰ Ibid., p. 112.

exchange of pictures over Belin's apparatus. Many other experiments were conducted, but the most successful means of transmitting facsimile pictures at the time was a crude but simple method employing two people and a telephone. The sender placed a transparent grid over the photo to be sent, then described the image and shading in relation to the grid to the person on the other end of the telephone conversation. As the sender described the photo, the receiver drew and shaded an identical grid in corresponding fashion.¹¹ This method, although primitive, sufficed for many years before AT&T began its photo-transmission service.

The AT&T (Bell System) photo service was the forerunner of the Associated Press Wirephoto System. AT&T transmitted a 5-inch by 7-inch photo from Cleveland to New York in four minutes thirty-seven seconds on May 19, 1924. A wire picture was transmitted June 9, 1924, from the Republican National Convention in Cleveland to The New York Times, which printed the photo the next day.¹²

On August 29, 1924, considered the beginning of "pictures by wire," AT&T sent a memorandum, "Notes on Photo-elegraphy," explaining its experiments in photo transmission

¹¹ Ibid., p. 115.

¹² Ibid.

¹³ Edom, p. 27.

by wire and expressing its interest in the commercial aspects of the process.¹³ As a result, AT&T initiated a manuscript facsimile and halftone transmission service in 1926.¹⁴

By June 1933, after \$2.8 million had been spent on the system, it was discontinued because of insufficient patronage as a result of poor quality transmission reproductions, delays caused by "first come, first served" use of telegraph lines, and an ever-improving airplane delivery service. Nonetheless, the corporation continued its experiments in electronic transmission of photographs and by October 1933, it announced an improved, faster, better-quality system of transmission. The Associated Press, already a well-established news service and eager to expand its photo service, bought the wire system in 1934 and was ready to initiate "Wirephoto" service January 1, 1935.¹⁵

With the purchase of the Bell telephoto equipment, the AP, backed by 46 of its subscribers, formed the first news-photo network, stretching over a 10,000-mile circuit and covering 24 cities. For the AP it was just the beginning. Two years later in 1937 the news service revealed the possibility of worldwide spot news photo reporting and unlocked unlimited capabilities for rapid distribution with

¹⁴ Whiting, p. 115.

¹⁵ Ibid., pp. 119-121.

the introduction of portable transmission units.¹⁶

Wirephoto service was followed by UPI's Telephoto and Sound Photo (originally the trade name for International News Photos). The wire service technology made it possible to send and receive picture and word coverage of spot news stories almost simultaneously.

The next refinement in photo and word transmission relied on sound waves traveling through space. When the technique to transmit pictures by radio via satellite was perfected, instantaneous global news coverage became a reality.¹⁷

RCA demonstrated the possibility of transmitting a photo by radio waves in 1927,¹⁸ but historians do not recognize this as the first radio transmission of a photo. More than a quarter century later, in 1960, the "first" radio photo, a photo of President Dwight D. Eisenhower and President Arturo Frondizi arriving in Bariloche, Argentina, was transmitted by radio 7,000 miles from Bariloche to New York by United Press International.¹⁹ Later that year, the Associated Press, working with the Collins Radio Company, bounced a radio signal off Echo I, a satellite 1,000 miles

¹⁶ Ibid., p. 124.

¹⁷ Edom, p. 26.

¹⁸ Whiting, p. 116.

¹⁹ "Photo History Made by UPI," Editor & Publisher, March 5, 1960, p.68.

in space, and a photo of President Eisenhower was sent from Cedar Rapids, Iowa, to Richardson, Texas. The transmission moved with about the same speed that an AP Wirephoto could be handled by AP's transcontinental network--about one minute per inch of photo width. Though some distortion from noise interference resulted, it is still recognized as the first satellite transmission.²⁰

Improved picture quality and transmission speed have resulted from ever-increasing technological sophistication, and the major wire services continually update and improve services to subscribers. One of the most significant recent innovations has been the AP's Laserphoto service, unveiled April 23, 1973. In the research stage for more than two years by MIT Professor William F. Schreiber, the system not only shows improved picture quality but also delivers dry, cut and stacked 8x10 glossy prints quickly and almost automatically.

Laserphoto was introduced because of a major shift to offset printing by most newspapers and the subsequent demand for better photo reproduction. The space-age system simplifies picture transmission greatly, increases quality because a pure photo is received, not just a facsimile copy,

²⁰ "AP Bounces Photograph Off Echo I," Editor & Publisher, August 27, 1960, p. 16.

and saves time because photos can be transmitted and received in two minutes instead of eight.

A laser beam is used to expose dry silver paper, which is processed by heat. The unit has a 500-foot capacity paper cassette. After a section is exposed, the print is developed in a roller processor, cut and stacked. To transmit, all that is required is to insert the photo into the machine. A scanner "reads" the image and sends a digital code over telephone lines. Because telephone lines are crowded with traffic and noise interference distorts transmission, thereby causing irregularities, it was determined that number codes, rather than levels of sound, would be used to signify the black-and-white tones of the photograph. A small "step wedge" of available tones is transmitted before each photo to serve as a built-in quality-control device.

In announcing the new system, Wes Gallagher, President and General Manager of the AP, stated: "The research we have done has paid off with a revolutionary device that delivers pure photographs, breaking out of limitations of facsimile methods."²¹

Belying Noyes' vow "to be prepared to meet" developments in photo service, the Associated Press has established

²¹ Mark Mehler, "AP Unveils Laserphoto," Editor & Publisher, April 28, 1973, p. 54.

itself as the leader in news photo dissemination. It again made history with the introduction of its "Electronic Darkroom" on March 14, 1978.²² Mating television with a computer and replacing chemicals, safelights and enlargers with laser scanners and solid-state circuits, eight years of AP-sponsored research at MIT gave birth to a button-pushing fantasyland of news-photo technology.

Laser beams convert ordinary photographic prints into electrical signals that can be instantaneously transmitted to receiving stations anywhere in the world. At the receiving station the photo is called up from the computer's memory and displayed on a cathode ray tube (CRT), which resembles a television screen. A technician punches computer terminal buttons to instantly crop, boost contrast, enhance the picture's resolution, reduce or enlarge its size, or lighten or darken its tone--in other words, perform all routine darkroom improvements. Pushing a few more keys at the terminal puts the photo into the Laserphoto network, where it will appear in newsrooms around the country.²³ Or it can be stored in the computer indefinitely and instantly recalled for transmission.²⁴ All this is accomplished by

²² "Electronic Darkroom Tests Are Successful," AP Log, April 10, 1978, p. 1.

²³ Stan Augerten, "AP's High-Technology Darkroom," Darkroom Photography, March/April 1980, pp. 23.24.

²⁴ AP Log, p. 1.

one person pushing no more than 12 CRT terminal keys. What previously took several workers 35 minutes is completed in a few minutes by one operator.²⁵

²⁵ Augerten, p. 24.

Section II

Chapter 6 The Missoulian

When photography was invented in 1839, the valley in which Missoula would be conceived was a part of the American frontier seen thus far by a handful of trappers, traders and explorers. It was Flathead Indian country, virgin land which ignited the pioneer spirit in people all over the settled part of the continent. The Easterners read about the spacious unsettled land to the west and dreamed of making a new life there, well-intentioned missionaries aspired to civilize the nomadic tribes who claimed the land, and the lawless looked to the seemingly endless wilderness as a place of refuge.

It was an exciting land and exciting times, especially for those who recorded its history. Photography was still experiencing the pains of infancy when the Missoula and Cedar Creek Pioneer, predecessor to the Missoulian, began publication in 1870 at Cedar Creek, a prosperous mining camp at present-day Superior, 57 miles west of Missoula.¹ The railroad had not yet traversed the Great Divide, but photographers, owing either to an inexplicable compulsion to practice their trade or an inherent desire to record

¹ "Missoulian Ownership Changed Hands Often," Daily Missoulian, July 27, 1960, sec. A, p.24.

history, accompanied the earliest pioneers to the verdant valley and left a visual documentation of the infant town.

The earliest records were, of course, kept by writers and sketch artists, but soon the photographic records were accepted as historically accurate accounts of the developing frontier. Although photography had not yet teamed with news reporting, it nonetheless recorded the heritage of Missoula with pictures of the Higgins and Worden trading post, the first business established by the first permanent residents of Missoula;² Chief Victor, the Flathead leader who refused to move his people from their homeland in the Bitterroot Valley to a reservation in the Jocko Valley,³ and the first Missoula water system.⁴



Early Store of Higgins and Worden at Hell Gate

This small structure with its sides of hewn logs served as a store for Francis L. Worden and Christopher P. Higgins at Hell Gate before the two moved their operations east to the present site of

Missoula. Seated at the corner of the building is Frank H. Woody, who came with the two from Walla Walla as a clerk. (Courtesy of Mrs. James Thompson, Victor)

BAND IN 1870

It was about 1870 that Missoula had its first band. The leader of the seven- or eight-piece group was Bob Peasey, according to early day residents.

² Daily Missoulian, July 27, 1960, sec. A, p. 30.

³ Ibid., sec. A, p. 11.

⁴ Ibid., sec. A, p. 6.



Rare Photograph of Chief Victor



This Was Missoula's First Water System

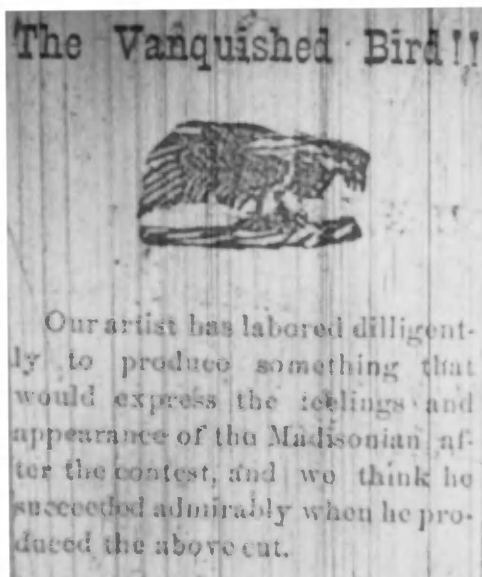
Riding the cart is One-Eyed Riley, an Indian boy, and standing holding the buckets is his partner, another Indian, in Missoula's first water system in the 1860s and early 1870s.

About 30 years after the Missoula and Cedar Creek Pioneer was purchased in 1873 by Frank Woody and T.H. Chisolm, moved to Missoula and renamed the Missoulian,⁵ technology would allow photographs to corroborate the reporters' testimony. But until then, the public would rely on the sketch artists' woodcut reproductions for illustrated news accounts. The Missoulian, unacquainted with the technology of the eastern newspapers, was late in its first use of woodcuts--the first crude attempt appearing August 13, 1874,⁶ to accompany a story about an election to determine Montana's territorial capital.⁷ The cutlines depict the levity with which the affair was reported.

⁵ Ibid., sec. A, p. 24.

⁶ "Capital Removed," Weekly Missoulian, August 13, 1874, p. 22.

⁷ The first Territorial Legislature, which met at Bannack, named Virginia City as the first capital, but Helena also drew strong support. Much squabbling ensued and the issue regularly surfaced in the Legislature until a state-wide vote was authorized in 1874. Irregularities in handling the ballots resulted in the election results being taken before the Supreme Court of the United States before the issue was decided in favor of Helena. Henry, pp. 279-81.



Following this initial woodcut in the news pages (engravings were first used in advertising), the paper began using what appear to be professionally engraved illustrations apparently provided by an engraving service. On May 5, 1875, the Weekly Missoulian featured two large five-column etchings of buildings at the site of the great International Centennial Exposition to be held at Philadelphia in 1876.⁸ The next engraving in the news columns did not appear until July 17, 1889, when a front-page cut of the Montana Hotel in Anaconda was used.⁹ The engraver's credit is not decipherable, although the engraving appears to have been provided by a professional engraving service. A cut of

⁸ "The Centennial Building," Weekly Missoulian, May 5, 1875, p. 4.

⁹ "Anaconda's Magnificent Hotel--The Montana," Weekly Missoulian, July 17, 1889. p. 1.

St. Francis Xavier Church credited "Levytype" appeared October 12, 1892, under the headline "The New Catholic Church."¹⁰

During that period engravings were simple front elevation drawings of buildings or head-and-shoulders portraits of newsworthy people or public officials. But on September 14, 1892, an American Press Association copyrighted feature about the dangers of sunstroke included an animated cut purportedly "sketched from life in New York."¹¹



These engravings were the forerunners of halftone photographic reproductions in the Missoulian. Compared to industry standards, (see p. 36) the newspaper exhibited a progressive stance when it published on December 21, 1892, what appears to be a halftone portrait of "Sheriff Houston"

¹⁰ "The New Catholic Church," Weekly Missoulian, October 12, 1892, p. 2.

¹¹ "An Army of Invalids," Weekly Missoulian, September 14, 1892. p. 12.



with a story about the hanging of John Burns, convicted murderer of Maurice Higgins.¹² The story was illustrated with woodcuts as well, but no credit was given for story, engravings or photo.

Similar one-column head-and-shoulders halftone portraits of E.D. Matts, state senator, David J. Bailey, county treasurer, and John D.

Matthus, county commissioner ran on the front page of the Morning Missoulian with woodcuts of the Honorable Frank H. Woody, judge of the fourth judicial district, S.G. Ramsay, sheriff, Michael Gorman, assemblyman, Frank W. McConnell, clerk of the district court, and James Burke, clerk and recorder.¹³ In the April 11, 1893, Evening Missoulian,¹⁴ and the April 19 Weekly Missoulian,¹⁵ a head-and-shoulders photograph of "Mayor-elect McLaughlin" was used.

¹² "John Burns Dead," Weekly Missoulian, December 21, 1892, p. 1.

¹³ "The New Broom," Morning Missoulian, January 1, 1893, p. 1.

¹⁴ "Same Old Story," Evening Missoulian, April 11, 1893, p. 4.

¹⁵ "Same Old Story," Weekly Missoulian, April 19, 1893, p. 8.

Although the newspaper seemed to be using photo portraits with some regularity, the sketch artist still was relied on for feature and spot-news illustrations.

"File photos" of political luminaries were especially popular. Senator Thomas H. Carter graced the Weekly Missoulian January 9, 1895;¹⁶ the portrait of McLaughlin used in 1893 was run again May 8, 1895, this time as "Ex-Mayor McLaughlin,"¹⁷ and the Carter portrait was subsequently used February 27, 1896.¹⁸

The Daily Missoulian modified its mug shot routine on August 11, 1896, when it ran a front-page feature about gold mining at Quartz and Meadow Creeks which included five two-column-by-approximately-three-inch photos.¹⁹ No credit for photos or story was given.

Woodcuts, by then not as prevalent as earlier, certainly were not forgotten, especially to illustrate an important national news story such as the inauguration of President McKinley. The Daily Missoulian's front-page spread featured woodcuts that appear to have been engraved from photographs, a common practice at that time.²⁰

¹⁶ "Just a Few of 'Em," Weekly Missoulian, January 9, 1895, p. 8.

¹⁷ "With Bowed Necks," Weekly Missoulian, May 9, 1895, p. 8.

¹⁸ "Makes No Apologies," Daily Missoulian, February 27, 1896, p. 1.

¹⁹ "Quartz and Meadow Creek Placers," Daily Missoulian, August 11, 1896, p. 1.

²⁰ "Grove's Clover Field," Daily Missoulian, February 27, 1897, p. 1.



The first woodcut with an identifiable artist's signature appeared on the cover of a "Holiday Supplement." The full-page cut of Santa Claus was signed by Mae F. Gilbert.²¹

For the most part, the head-and-shoulders portrait, usually uncredited, was the mainstay of photographic reproduction. But on December 17, 1898, the Daily Missoulian reprinted, with permission, a story from the Mining and Scientific Press of San Francisco about Butte's mining operations.²² The photos that accompanied this feature were of exceptionally fine quality, considering the limited reproduction technology at that time. Subsequently, the

²¹ "Hail to Father Christmas," Daily Missoulian, December 24, 1897, holiday supplement, p. 9.

²² "The Greatest on Earth," Daily Missoulian, December 17, 1898, pp. 1,2, 6.



Photo by Gunderson, St. Paul.

MINNESOTA'S FIGHTING GOVERNOR, SAMUEL R. VAN SANT.

Governor Van Sant of Minnesota, who is trying to prevent the big railroad combine from operating in his state according to the terms of the recent agreement, is, as can be seen from his picture, a very determined sort of gentleman. He comes from Dutch ancestry and is a veteran of the civil war.

newspaper ran front-page photos of University of Montana buildings on February 24, 1899,²³ and a supplement to "highlight Missoula," which comprised 16 pages with photos, on November 29, 1900.²⁴ The first individual photo credit, to a Gunderson of St. Paul, appeared under a front-page portrait of Minnesota Governor Samuel R. Van Sant on December 15, 1901.²⁵

In the same issue, a photo of the opening of Congress appeared. The picture seems to be a legitimate, unstaged news photo, but no credit was given.²⁶

²³ "Buildings Dedicated," Missoulian, February 24, 1899, p.1.

²⁴ "Thanksgiving Number," Daily Missoulian, November 29, 1900, pp. 1, 4, 5, 6, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 20.

²⁵ "Minnesota's Fighting Governor, Samuel R. Van Sant," Missoulian, December 15, 1901, p.1.

²⁶ "The Opening of Congress--Senator Hanna and Friends Approaching the Capitol," Missoulian, December 15, 1901, p.4.



THE OPENING OF CONGRESS—SENATOR HANNA AND FRIENDS
APPROACHING THE CAPITOL.

Although photos were beginning to appear with some regularity, most were of no local interest and had little if any news value. It seemed the newspaper was running feature photos provided by syndicates or press agents just to have photographs. But a departure from this practice occurred June 5, 1902, when the front page

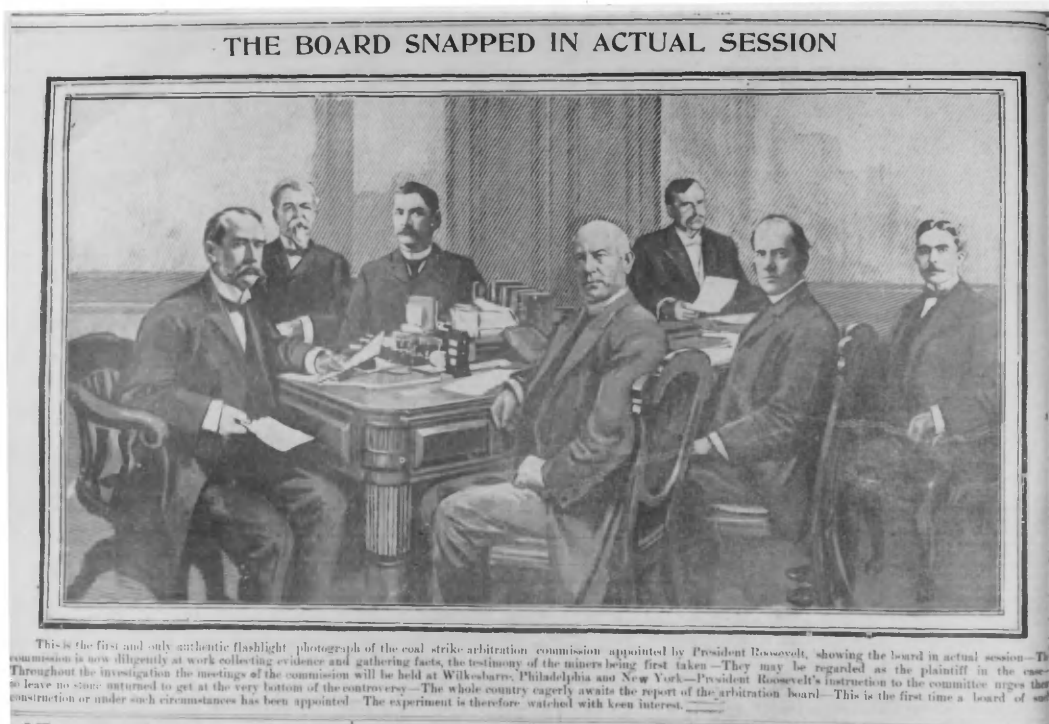
featured "Graduates of Montana State University,"²⁷ (now the University of Montana), indicating that the newspaper sensed a responsibility to try to publish photos of local interest.

By August 1902 spontaneous news photographs from the syndicates were beginning to appear. Photographers, apparently aware of the importance of timely photojournalism, began to emphasize the immediacy of the photos in their cutlines. For example, a photograph of President

²⁷ "Graduates of Montana State University," Missoulian, June 5, 1902, p.1.

Theodore Roosevelt riding a horse included in its cutline the statement that it was the "Latest Snapshot of President Roosevelt."²⁸

The November 2, 1902, Missoulian featured its first "authentic 'flashlight' photo."²⁹ (See pp. 43-44.) The six-column picture had obviously been liberally retouched by hand engraving.



On November 12, the Missoulian ran the following woodcut which seemed to capture the spontaneity of a news event much more effectively than did the posed photo used two weeks earlier.³⁰

²⁸ "President at Oyster Bay--Latest Snapshot of President Roosevelt Taken During His Summer Vacation," Missoulian, August 10, 1902, p. 1.

²⁹ "The Board Snapped in Actual Session," Missoulian, November 2, 1902, p. 10.

³⁰ "His Last Day in Court," Missoulian, November 12, 1902, p. 1.

The paper ended 1902 with a chamber of commerce-like supplement about Missoula, illustrated with file photos of Missoula homes, buildings and landmarks.³¹ The use of such file photos dominated the illustration efforts throughout 1903. In that year most of the photos were run in Sunday editions, and no local or spot news photos appeared until October 18, when the newspaper printed a photo of Walter Jackson, who was lynched as the accused murderer of Fannie Buck, a Bitterroot boy.³²

HIS LAST DAY IN COURT



The above sketch was made by our special artist during the last day of the great Molinex trial in New York. Our artist has chosen the moment when the jury has retired to consider the verdict, and old General Molinex and his friends are bidding the wretched prisoner be of good cheer as he has a splendid chance of acquittal.



WALTER JACKSON,
Lynched at Hamilton, Tuesday, Oct. 13, 1903.

³¹ "Missoula, The Garden City of Montana," Missoulian, December 21, 1902, special sec., 20 pp.

³² Missoulian, October 18, 1903, p. 7.



In 1904, syndicate war photos, mostly pictures of military leaders, expected battle sites, and ships, predominated. The same photo mats to illustrate different news stories obviously were used during that period.

A departure from this trend occurred May 28, 1904, with war photos, credited "Photographs by staff correspondent of World."³³

³³ "Japanese Forces Are Now Knocking at the Back Doors of Port Arthur," Missoulian, May 28, 1904, p. 1.

CARNAGE IN ODESSA STREETS DURING RIOTING



COSSACKS SHOOT DOWN REBELLIOUS RUSSIANS WHO HAVE DECLARED WAR.

On June 2, 1904, the newspaper printed three more war photos, credited to "Wm. Dinwiddie," apparently a photographer for one of the syndicates.³⁴

Throughout the remainder of 1904, the newspaper ran local features illustrated with file photos, and on January 1, 1905, a supplement featured a full-bleed front cover photograph of "A Flathead Christmas Stocking," a papoose among birch trees.³⁵ The 54-page tabloid supplement was compiled exclusively from previously used file photos.

Generally, except for some like the one above,³⁶ fewer photos illustrated the drab news pages during that period.

³⁴ "Scenes Incident to Port Arthur's Investment," Missoulian, June 2, 1904, p.1.

³⁵ "A Flathead Christmas Stocking," Daily Missoulian, January 1, 1905, holiday edition p.1.

³⁶ "Carnage in Odessa Streets during Rioting," Daily Missoulian, July 9, 1905. p.9

until November 19, 1905, when a photo "boilerplate"³⁷ of pictures "From Near and Far" appeared.³⁸ These Sunday features seemed to be the mainstay of photographic efforts into 1906.

In April 1906, the Daily Missoulian ran an extra to provide coverage of the San Francisco earthquake and fire, but technological limitations did not permit simultaneous photo coverage.³⁹ In its followup coverage the Missoulian still used no pictures except "stock" architectural photographs.⁴⁰ Even more puzzling, the paper subsequently did not run photos of the quake damage, though such photos were available.

³⁷ "The word 'boilerplate' was coined many years ago to describe material supplied to small weekly newspapers which could not find enough news in one week to fill their pages. The editorial material consisted essentially of feature articles and small novelty items covering a very broad range of interest....

"In the earliest days the material was distributed as metal plates which could be used in printing (hence the name 'boilerplate'). Later the material was shipped in 'mat form' or as a newsprint paper which had one printed side and one blank side for local news and advertising.

"In recent years, as local printing facilities have improved, most 'boilerplate' is distributed as 'mats' (which can be cast into letterpress type) and 'slicks' (which can be reproduced by an 'offset' process). Lawrence W. Nolte, Fundamentals of Public Relations: Professional Guidelines, Concepts and Integrations (New York: Pergamon Press, Inc., 1974), p. 417.

³⁸ "From Near and Far," Daily Missoulian, November 19, 1905, p.11.

³⁹ Daily Missoulian, extra 12:30 o'clock edition, April 19, 1906.

⁴⁰ "Desolation Is Now Almost Complete," Daily Missoulian, April 20, 1906, pp. 2, 5.

Through 1906 the Missoulian ran syndicate and mat service portraits of newsworthy people, fashion plates and photo features as well as a few portraits of local luminaries. One exception occurred May 13, when a story about the forthcoming Montana Interscholastic Track Meet at the University of Montana appeared with "action pictures" from the previous year's meet.⁴¹ A followup story included a posed photo of Joe Horn, distance runner, the same one used May 13.⁴²

Through 1907 the newspaper continued to run mat service features or mug-shot biographies. Any local photos apparently came from the Missoulian's files, such as the appearance in 1907 of one of the track photos used in 1906.⁴³

This same type of photo use persisted until May 1908, when, for about a week, the newspaper ran local features accompanied by local scenic photos. But the flooding of the Missoula Valley from the swollen banks of Rattlesnake Creek, the Clark Fork River and the Bitterroot River on June 5,

⁴¹ "Athletes of the High Schools Will Meet This Week on Montana Field," Daily Missoulian, May 13, 1906, p. 2.

⁴² "First Honors go to the Anaconda Team," Daily Missoulian, May 19, 1906, p.1.

⁴³ "Teton County Makes Highest Score on First Day of the Track Meet," Daily Missoulian, May 17, 1907, p.1.

1908, ended that trend and news photos of the flood ran, uncredited, on June 16⁴⁴ and 22.⁴⁵

THE WEATHER
TODAY - Part
Bismarck - Part

THE DAILY MISSOULIAN

THERE'S MONEY
In every advertising
line that is put into it

VOL. XXXV. NO. 58
MISSOULA, MONTANA, MONDAY MORNING, JUNE 22, 1908.
PRICE FIVE CENTS

RETROSPECTIVE GLANCE AT WORST FLOOD IN HISTORY OF WESTERN MONTANA

THE RAILROAD RESIDENCE DURING THE HIGH WATER PERIOD.

**REIGN OF TERROR OF 1908
WILL LONG BE
REMEMBERED**

It seems more than two weeks since the Missouri river and the Yellowstone valley, having become some more headwaters, causing bridges, and the very railroad level and other things, had it as yet a fortnight since the great of the flood passed. The disaster by which Bismarck was almost totally washed the surrounding part of the Yellowstone valley will long be remembered by Missoula and the surrounding country. The conditions of the river were such that they had not only washed the Bismarck and the surrounding country, but also the surrounding country. The conditions of the river were such that they had not only washed the Bismarck and the surrounding country, but also the surrounding country. The conditions of the river were such that they had not only washed the Bismarck and the surrounding country, but also the surrounding country.

THE RAMPANT RATTLESNAKE.

**SECRETARY IN TAFT LEAVES
NEAR WRECK**

ENGINE PULLING TAFT'S TRAIN
BREAKS PISTON ROD AT
HIGH SPEED.

ESCAPE IS MIRACULOUS

Fireman Escaped Near Carbon
Fire, City Before Successful Accident
Shannon-Engineer, Grading Assistant
of Escaper to Guard Look and Next
Moment to Suffocate.

NO CHOICE OF CHAIRMAN

Republican Confirms Authority for
Bellevue That Belongs of Con-
gress Manager Will Be Believed
Secretary to Have Headquarters in
Congress.

HOME OF O. S. O. DR. UNDERMINED AND SURROUNDED BY THE SWOLLEN STREAM.

ALL QUIET AT OYSTER BAY

PRESIDENT ATTENDS CHURCH
AND SPENDS AFTERNOON AT
SABOROCK HILL.

BASEBALL IS TAFT

AMONG MANY MESSAGES OF CON-
GRATULATION IS ONE FROM
FAMOUS PLAYER.

LOEB IS ALMOST HERO

Secretary to Roosevelt Starts to Re-
turn to Bismarck, but is In-
terrupted at Station of National
Chairman's Question of Acute
Enlargement.

WANTS TO SEE GAME

Progressive President Takes Time to
Assert Interest in National Sports-
De Journey to Bismarck Political
Situation with Political Reform
to His Campaign.

On November 1, 1908, the Missoulian printed a story and three photos about the purported killing of a state game

⁴⁴ Daily Missoulian, June 16, 1908, p.1.

⁴⁵ "Retrospective Glance at Worst Flood in History of Western Montana," Daily Missoulian, June 22, 1908, p.1.

warden in the Swan Valley by Flathead Indians.⁴⁶ The photographs were credited to E.H. Boos, manager of the Missoula Mercantile's advertising department and a skillful photographer.

A feature about recent additions to Missoula's electricity source, the Milltown Dam at the confluence of the Blackfoot River with the Clark Fork River, included three static photos.⁴⁷ Neither story nor photos were credited.

The Missoulian began 1909 with a full-page spread, including five pictures, about the reconstructed Higgins Avenue Bridge.⁴⁸

On April 3, 1909, stories about recent hangings in Butte and Kalispell included photographs of the victims.⁴⁹ The informal portrait of Frederick LeBean was credited to "Grant Studio"⁵⁰ (Mabel E. Grant, a Kalispell commercial

⁴⁶ "Indians Tell Graphic Story of Holland Prairie Tragedy," Daily Missoulian, November 1, 1908, p.5.

⁴⁷ "Twenty Years of Notable Development in the Lighting of a Prosperous City," Daily Missoulian, December 27, 1908, p.6.

⁴⁸ "Through January Snowstorm and Sunshine Engineering Hastens the New Bridge," Daily Missoulian, January 17, 1909, p.9.

⁴⁹ "Fearlessly Meets Death on Gallows," and "Hayes Hanged in Prison Yard," Daily Missoulian, April 3, 1909, p.1.

⁵⁰ Ibid.

photographer) while the photo of William A. Hayes, hanged in Butte, had no credit.



PHOTO BY Grant S.

FREDERICK LE BEAU.

FEARLESSLY MEETS DEATH ON GALLOWS

With Steady Step and Nonchalant Air, Frederick LeBeau, Convicted of Murdering the Yoakums, Walks Upon the Death Trap Alone, Speaks a Few Boasting Words, Declares He Is Not a Murderer, Helps Adjust the Noose About His Neck and Dies Without a Quiver.

Special to The Daily Missoulian.
Kalispell, April 2.—Without apparent fear of the death that awaited him, with a steady step and a nonchalant air, Frederick LeBeau walked upon the gallows this morning, spoke a few boastful words to the spectators, examined the rope, helped adjust the black cap and noose, then calmly waited for Sheriff O'Connell to pull the lever that sent him into eternity in explanation of the crime of murdering the Yoakums, father and son.

Standing upon the gallows the condemned man surveyed the curious crowd gathered about and reiterated the boast often made in his cell, that they would see one of the greatest hangings they had ever witnessed. With the assertion on his lips that he was not a murderer, he met death without a quiver. Probably 200 persons witnessed the execution.

the greatest hanging they had ever heard of, again proclaiming that he was not a murderer.

One Man Faints.
Pete Dibrow fainted in the audience and had to be carried out. Senator Long responded to LeBeau's last call and shook hands with him, bidding him good-bye. As the black cap was adjusted and the rope placed around his neck he insisted on having it tighter. With a wave of the hand Sheriff O'Connell grasped the lever that sent LeBeau into eternity. After all was over it was learned that he had torn up the manuscript that he had worked so constantly upon, having destroyed it just after awakening this morning. He gave as his reason for destroying it that he was afraid that they would trace his relatives and meet a disgrace upon them.

HAYES HANGED IN PRISON YARD

HANGMAN BUNGLES HIS WORK AND WEIGHT FAILS TO BREAK NECK OF PRISONER.

CONDEMNED MAN NERVOUS

Man Convicted of Being an Accessory to the Murder of Guard John Robinson, Last Year, Pays Penalty for His Crime by Forfeiting His Life on Gallows—Makes No Statement.

Butte, April 2.—William A. Hayes, accessory to the murder of Guard John Robinson at the state penitentiary, March 2, 1908, was executed at the prison this morning at 9 o'clock. The hangman bungled miserably. Hayes' neck was not broken by the fall, and he hung for eight minutes slowly straining to death, in the presence of a large crowd of invited guests. Wardens McTague and Conley made Hayes' last hours as pleasant as possible, and his smallest wish was granted. Tom McTague visited the condemned man yesterday and when he made a request for fruit McTague went down town and purchased the best the market afforded.

McTague made a last request of Hayes. He asked him if anyone but



WILLIAM A. HAYES.



SHERIFF WILLIAM H. O'CONNELL.

GOMPERS CHAMPIONS CLUB ENTERTAINED THE BOYCOTT

PRESIDENT OF AMERICAN FEDERATION OF LABOR DEFENDS RADICAL METHOD.

New York, April 2.—President Gompers of the American Federation of Labor defended the use of the boycott today before the New York council of the National Civic federation. Addressed by Professor Frederick J. Stimson of Harvard and Professor John Bates Clark of Columbia stirred him to speak.

Professor Stimson referred to the recent proceedings against Mr. Gompers and others in Washington. "A blacklist is unlawful," he said, "but a white list, which commends, is lawful. In the Gompers case there

CLUB ENTERTAINED BY HAMMOND

SECRETARY OF THE LEAGUE OF REPUBLICAN CLUBS GIVES ELABORATE BANQUET.

New York, April 2.—John Hays Hammond, secretary of the League of Republican clubs, gave a dinner tonight at the Waldorf Astoria in honor of the Rocky Mountain club, of which he is president. One hundred and fifty members of the club were present and listened to some interesting speeches.

Senator Francis G. Newlands of Nevada, in discussing the energy of the American people, said that energy should be applied to regulating the government instead of concentrating it all upon the railroads.

The public should own its own rail-

The first copyrighted photos appeared May 2, 1909, when a feature spread of "President Taft's Cabinet" carried a Waldon Fawcett credit and copyright.⁵¹

On May 21, 1909, a long and fruitful association between R.H. McKay and the Missoulian began with the

⁵¹ "President Taft's Cabinet," Daily Missoulian, May 2, 1909, p.9.

publication of photos credited to McKay with a news story about the driving of the final spike, 50 miles east of Missoula at Gold Creek, in the Milwaukee Railroad.⁵² Credit and copyright appear in the photos' cutline.



In the fall of 1909, the Missoulian, for the first time, began a regular sports page. Many of the mat service photos used during that period were legitimate sports action pictures, which perhaps explains why the newspaper began a regular page.

⁵² "Scenes at the Completion of the New Railway," Daily Missoulian, May 21, 1909, p.1.

The reconstructed Higgins Avenue Bridge was still considered newsworthy enough on December 5, 1909, to warrant a full-page feature, as "Told by Camera and Pencil," documenting the newly built bridge from before the 1908 flood, during high water, and the flood's aftermath.⁵³ No credit was given for story or photos.

One of the earliest "spot news" photos in the Missoulian via a mat service was a picture of a train wreck in Green Mountain, Iowa.⁵⁴ The blurred images of the rescue workers indicated the photo's spontaneous nature. Though



⁵³ "Story of Bridge Told by Camera and Pencil," Daily Missoulian, December 5, 1909, editorial section, p.1.

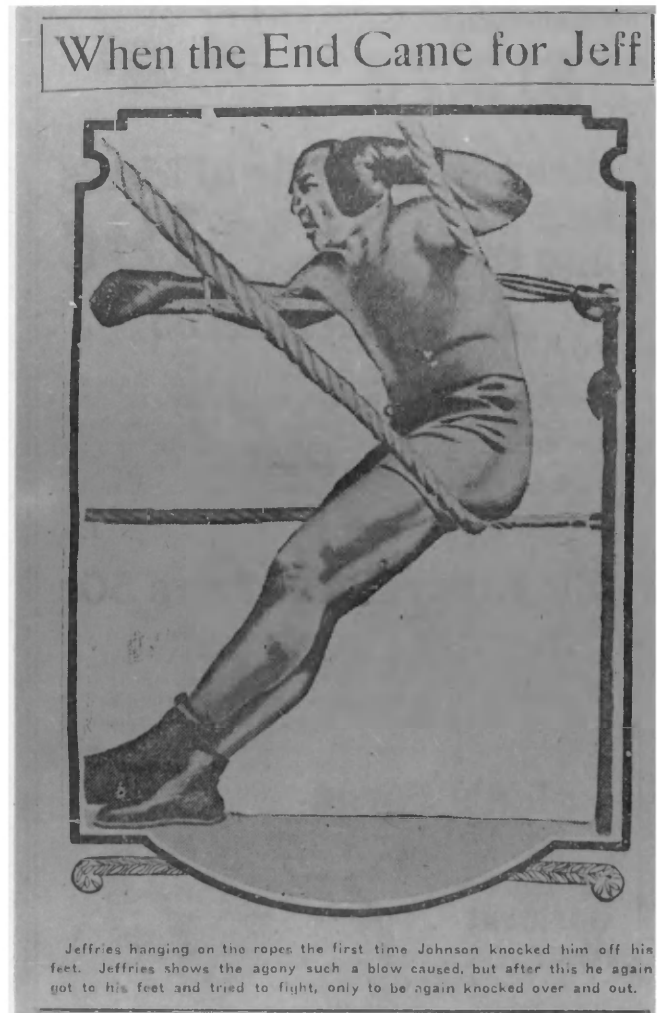
⁵⁴ "Scene at Fatal Wreck in Iowa," Daily Missoulian, April 17, 1910, editorial section, p. 1.

the photo was taken at the mishap, the time of the wreck was not mentioned, so it is impossible to determine the timeliness of the mat service distribution or the newspaper's use of the photo.

The 1908 flood photos, featured for the past two years, were used again June 8, 1910.⁵⁵

A posed "flashlight" photo of boxers before an exhibition bout appeared June 12, 1910.⁵⁶ Technological

advances in artificial lighting, such as the "flashlight," forerunner of the flash bulb and electronic flash, revolutionized sports coverage. It allowed pictures to be taken in inadequate light and facilitated "stop-action" coverage.

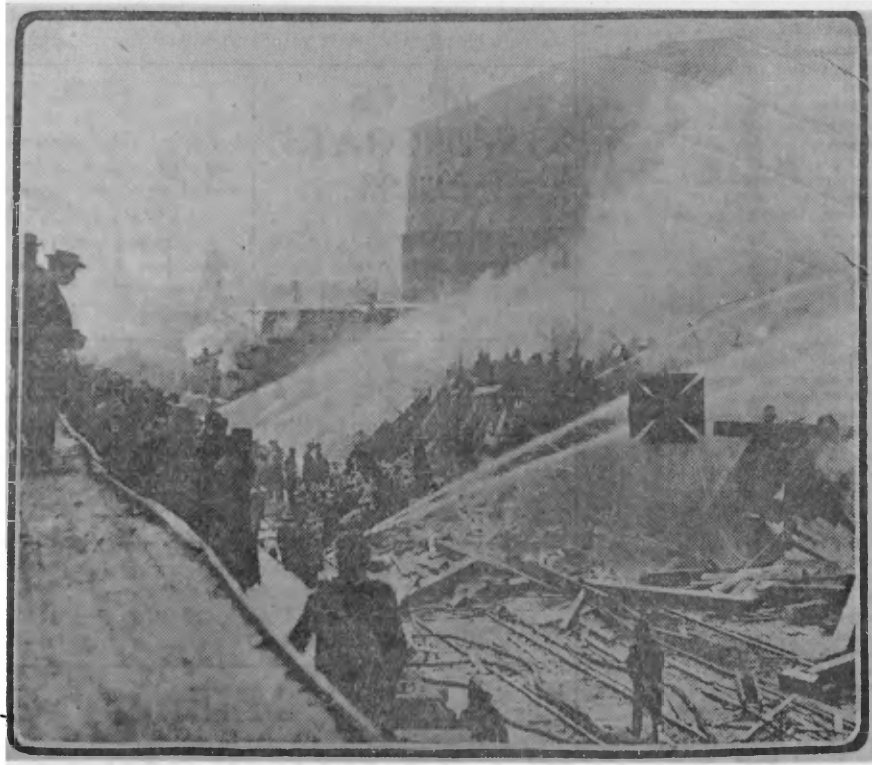


⁵⁵ "Coming of June Brings Memory of Days of Flood that Once Befell Western Montana," Daily Missoulian, June 8, 1919, p.9.

⁵⁶ "Jeffries Looks More Like a Fighter," Daily Missoulian, June 12, 1910, editorial section, p. 12.

The first photos of the Jeffries-Johnson heavyweight title fight (July 4, 1910) did not appear until July 17.⁵⁷ Since the background is opaqued out, and there is no apparent referee, the photo could have been made in the corner of any ring at just about any fight and of almost any fighter.

Although a story and photos that appeared December 28, 1910, refer only to "last week," the spontaneous nature of the pictures indicated they were taken with concern for the timeliness of news photographs.⁵⁸ Note the "X" to mark the spot where 31 firemen were burried when a wall collapsed.⁵⁹



⁵⁷ "When End Came for Jeff," Sunday Missoulian, July 17, 1910. p. 4.

⁵⁸ "Seifertich Succeeds Horan as Chicago's Fire Marshal," Daily Missoulian, December 28, 1910, p.1.

⁵⁹ Joseph Pulitzer's New York World first used the "X" in an October 17, 1883, front-page diagrammatic illustration of a murder scene. Taft, p. 427.

Following this, the news photo agencies seemed to be more conscious of the importance of preserving the timeliness of news in their photo coverage. On February 8, 1911, the Missoulian ran a syndicate-supplied picture of a freight car devastated by an explosion as its cargo of dynamite was being unloaded.⁶⁰ The story noted that the explosion occurred February 1--the first overt statement relating time of occurrence of the event to the date of publication.

Local photographers had a field day Tuesday, April 11, 1911, when Teddy Roosevelt passed through Missoula in his campaign train. The following photo appeared April 16.⁶¹ Morton J. Elrod, professor of biology at the University of Montana and an extremely competent amateur photographer, had the first of many of his photos published at that time.

On the third anniversary of the 1908 flood, the Missoulian again used the pictures that had appeared in 1908.⁶²

Two months later, M.J. Elrod's byline appeared with a feature about Glacier National Park.⁶³ Although the five pictures with the feature were not credited, Elrod probably

⁶⁰ "The New York Explosion," Daily Missoulian, February 8, 1911, p.7.

⁶¹ Daily Missoulian, April 16, 1911, ed.sec., p. 1.

⁶² "Just Three Years Ago This Month and Week Missoula Was In Throes of Great Flood Tide," Daily Missoulian, June 11, 1911, ed.sec., p. 10.

⁶³ "Trip to Explore Wonders of Sperry Glacier is Delightful Outing in Montana's Big Park," Daily Missoulian, August 13, 1911, ed.sec., p.1.

MISSOULA, MONTANA, SUNDAY, MORNING, APRIL 16, 1911.

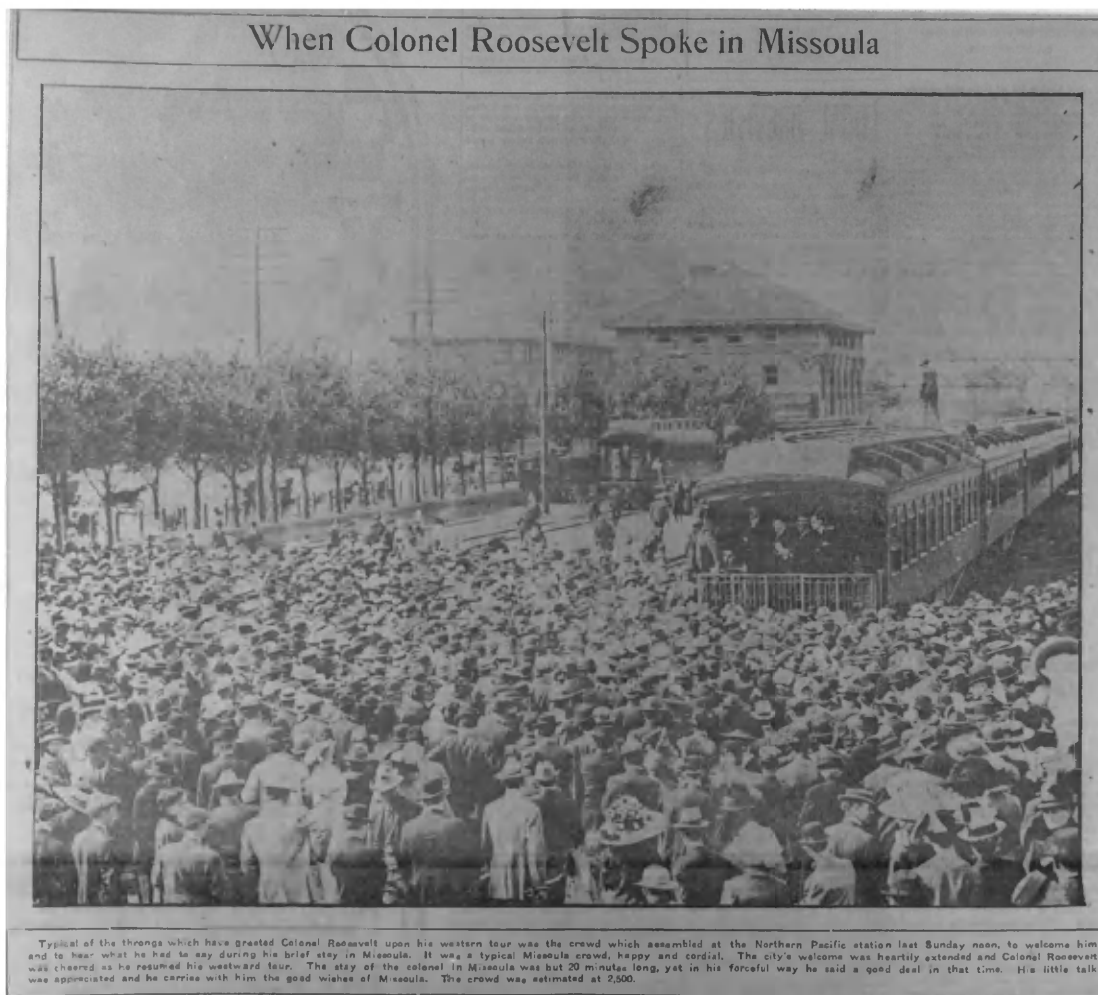


(Photo by A. J. Bird.)

A PICTURE OF THE CROWD WHICH HEARD THEODORE ROOSEVELT'S AFTERNOON SPEECH IN MISSOULA TUESDAY AFTERNOON IN FRONT OF THE MONTANA BUILDING. MR. ROOSEVELT ESTIMATED THE AUDIENCE AT 16,000.

took them, for the park was one of his favorite subjects. In fact, a similar feature the following summer carried Elrod's byline.⁶⁴

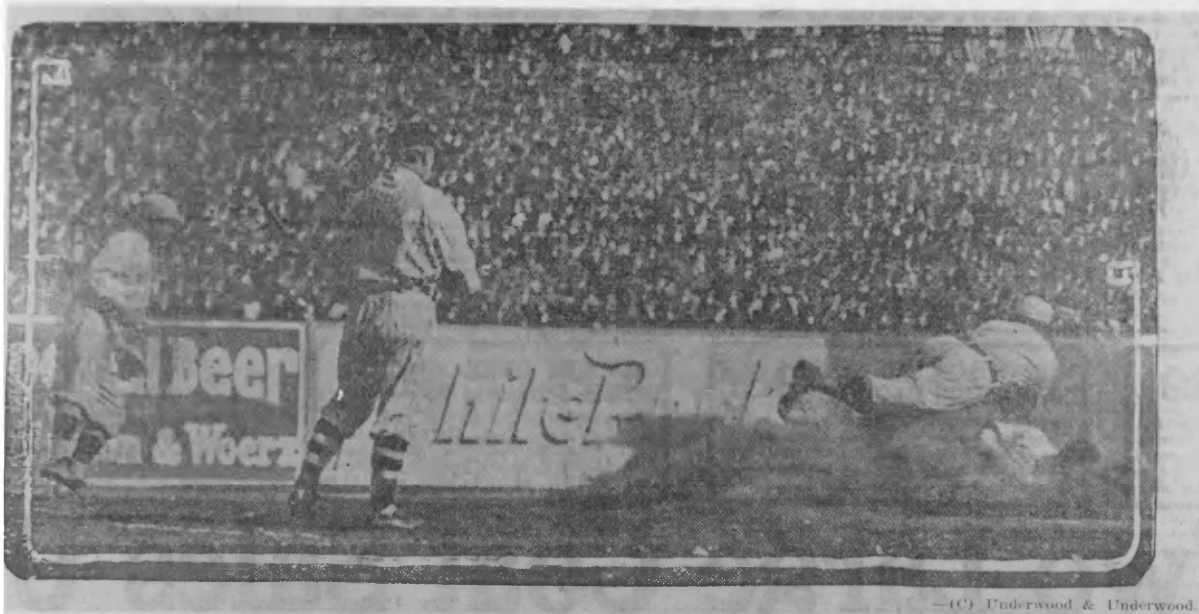
A large uncredited photo of Teddy Roosevelt speaking to a crowd at the Northern Pacific depot was featured on the front page one week after Roosevelt passed through Missoula September 8, 1912.⁶⁵



⁶⁴ "Exploring Glacier Park," Daily Missoulian, June 16, 1912, ed.sec., p. 12.

⁶⁵ "When Colonel Roosevelt Spoke in Missoula," Daily Missoulian, September 15, 1912, p.1.

The World Series attracted photo coverage for the first time in 1912. In addition to posed shots of players,⁶⁶ the Missoulian ran action photos provided by Underwood & Underwood.⁶⁷



Two night photos depicting how well newly installed street lights illuminated Higgins Avenue appeared October 20, 1912.⁶⁸

Though technological advances were constantly being made, occasional photos serve as reminders of the difficulties yet to be overcome. For example, a November 1, mat

⁶⁶ "Giants Win the Third Game When Devore's Great Catch Stops a Ninth-Inning Rally," Daily Missoulian, October 11, 1912, p.1.

⁶⁷ "Marquard is Winner Against the Red Sox," Daily Missoulian, October 15, 1912, p.6, and "Giants Get To "Smokey Joe" For Six Runs in the First," Daily Missoulian, October 16, 1912, p. 8.

⁶⁸ "With Magnetite Arc Lamps on Ornamental Poles Higgins Avenue is Best Lighted Street in World," Daily Missoula, October 20, 1912. ed. sec., p.1.

service photo was run with the following explanation of the poor quality:

The accompanying picture gives a good idea of the tremendous speed attained in motorcycle races this summer. The racers speed around the track so fast that it is impossible to get a clear picture of them in action.⁶⁹

After the Florence Hotel at the corner of Higgins Avenue and Front Street burned January 10, 1913, the Missoulian, although apparently not able to provide spot news photo coverage, at least recognized the importance of visual support for a major news story and on January 11 ran with the fire story an architectural file photo of the structure.⁷⁰

Soon after that major news event, David Van Blaricom, a Northern Pacific Railroad coaldock foreman, provided the newspaper with photos of an avalanche rescue attempt near Saltese, 94 miles west of Missoula. The following series of photos appeared February 3, 1913,⁷¹ eight days after the avalanche.

⁶⁹ "Motorcyclists Defy Camera," Daily Missoulian, November 1, 1912, p. 10.

⁷⁰ "This The Flames Destroyed Yesterday," Daily Missoulian, January 11, 1913, p. 5.

⁷¹ "Brave Men Rescue Bodies From Under The Snow," Daily Missoulian, February 3, 1913, p.1.

Brave Men Rescue Bodies From Under the Snow



THE RESCUE PARTY.



THE SLIDE.



IN THE CABIN WHERE THE BODIES WERE FOUND.

—Photos by D. Van Herkorn.

June seemed to prompt an annual reminiscence of the 1908 flood. Like each previous year since the flood, the Missoulian in 1913 ran a full-page photo spread.⁷²

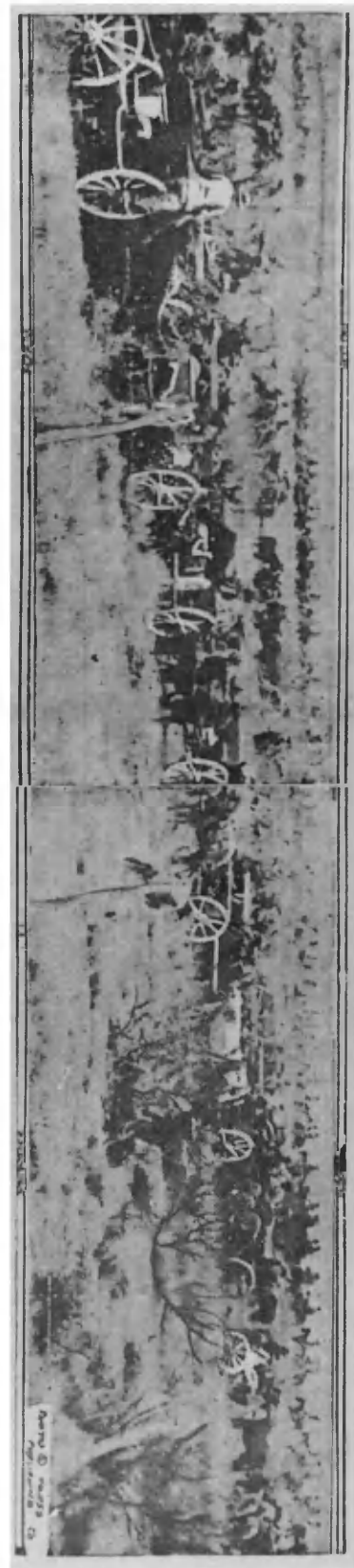
The interval between the occurrence of a news event and the date of publication of photos became shorter about this time, for a spot news picture of a New Haven Railroad accident in which 23 people were killed Tuesday, September 2,

⁷² "Unusual High Water and Damage It has Done Recall the Strenuous Time of Five Years Ago," Daily Missoulian, June 1, 1913, ed.sec., p. 5.

was run Sunday, September 7⁷³ --a delay of only five days for a syndicate-supplied national news story.

Another national spot news photo, of the Missouri Athletic Club fire, was used by the Missoulian six days after it occurred.⁷⁴

An unusual six-column panorama front-page photo from the Press Publishing company, apparently created by butting two pictures



⁷³ "Somebody is to Blame for this Awful Wreck," Daily Missoulian, September 7, 1913, p. 1.

⁷⁴ "Twenty-Six Bodies Found in Ruins of Great Blaze," Daily Missoulian, March 15, 1914, p. 4.

edge-to-edge, was used April 12, 1914.⁷⁵

The first indication of one newspaper attempting to distribute photos occurred with photos of sniper scenes in Vera Cruz credited to the "Chicago Tribune Photo Bureau, E.F. Weigle."⁷⁶

Perhaps the most timely spot news photo up to that time appeared June 25, 1914, when the Missoulian ran the following uncredited photo of the wrecked Butte Miners' Union Hall after an explosion June 23.⁷⁷ An identification in the



THE WRECK OF MINERS' UNION HALL

⁷⁵ Daily Missoulian, April 12, 1914, p. 1.

⁷⁶ "Here Are Pictures and Dispatches That Reveal the Real Situation," Daily Missoulian, May 5, 1914, p.1.

⁷⁷ "Mayor Threatens to Return Today," Daily Missoulian, June 25, 1914, p. 1.

WHO IS TO BLAME FOR THIS WRECK



RUINS OF NEW YORK TENEMENT (TAKEN JUST AS UPPER STORIES COLLAPSED) IN WHICH FOUR WERE KILLED BY DYNAMITE BOMB.

photo is indecipherable.

The mat service continued to provide timely spot news photos. The preceding photo of a New York tenement destroyed by dynamite appeared July 10, 1914.⁷⁸

On April 14, 1915, the Missoulian ran a poor picture of the Jack Johnson-Jess Willard heavyweight title fight in Havana April 5.⁷⁹ The photo apparently was an attempt at aerial photography to show the large crowd. The ring and fighters appeared very small in the lower right. The cut-line says the photo was taken in the 26th round, just before Willard KO'd Johnson.

The sinking of the Lusitania inspired an artist's depiction with a photo-inset of Captain William T. Turner.⁸⁰ Given the technological limitations of that period, it was perhaps the most effective means of visually illustrating the German aggression. But on May 29, 1915, the following bogus picture was run.⁸¹ The "photo" was actually a composite montage of at least three different photographs. It

⁷⁸ "Who is to Blame For This Wreck," (sic) Daily Missoulian, July 10, 1914, p. 1.

⁷⁹ "First Photo of Big Black's Defeat," Daily Missoulian, April 14, 1915, p. 6.

⁸⁰ "How Giant Ocean Liner Went Down Carrying Hundreds to Death," Daily Missoulian, May 12, 1915, p. 8.

⁸¹ "German Submarine Claimed Her Loved One, But Spared Life of this Woman Passenger on Ill-Fated Lusitania," Daily Missoulian, May 29, 1915, p.1.

GERMAN SUBMARINE CLAIMED HER LOVED ONE, BUT SPARED
LIFE OF THIS WOMAN PASSENGER ON ILL-FATED LUSITANIA



BEREAVED WOMAN PASSENGER TALKING WITH LIEUTENANT ALLAN.

The photo shows a typical scene before the black-curtained morgue in Queenstown. Lieutenant Allan of the British army, whose mother was among those rescued from the Lusitania, is seen conversing with another survivor, in deep mourning for a loved one who was drowned. This picture, just received, is one of the first taken after the Lusitania accident to reach America.

was a fake--needless sensationalism of legitimate and tragic news. The cutline compounds the crime by saying the photo "shows a typical scene before the black-curtained morgue in Queenstown."⁸² The picture may have depicted a "typical scene," but the composite was a false representation and the Missoulian, if aware of the chicanery, should not have used the picture.

Underwood & Underwood, a major photo syndicate, perpetrated the deception.

THE WEATHER
Thunder—Showers.

THE DAILY MISSOULIAN

THE WEATHER
Thunder—Showers.

VOL. XLII. NO. 90.

MISSOULA, MONTANA, THURSDAY MORNING, JULY 29, 1915.

PRICE FIVE CENTS

Steamer Eastland Lying in Chicago River After Turning Turtle



This photo of the overturned Eastland was taken from the top of a nearby building shortly after the tragedy in which fifteen hundred persons lost their lives. Victims are seen on the boat's side, clinging to wreckage from the vessel's hold.



This wreckage photograph was taken from a distance within a few minutes after the Eastland turned turtle in the Chicago River last Thursday morning. He was about to land the boat as it started to list. Victims are seen struggling to stay afloat in the river, which, within hours, was covered with the scene.



This picture was taken on the steamer Eastland in Chicago River shortly after the vessel overturned. Hundreds of bodies were saved from the vessel's hold, the vast majority of whom were dead.

EASTLAND OWNERS, OFFICERS ACCUSED OF MANSLAUGHTER

Federal Inspector and Lawyer of Treacherous Excursion Steamer, You Are Charged by Coroner's Jury in Night Session.

PASSENGERS HELD FREE OF BLAME FOR ACCIDENT

Grand Jury and Federal Investigators Suspended Sessions Till Today—Whole City Mourns by Processions During Funerals.

Chicago, July 28.—A coroner's jury tonight returned a verdict placing the blame for the loss of hundreds of lives by the capsizing of the steamer Eastland in the Chicago river Saturday on its men.

William H. Hall, general manager of the Chicago-St. Joseph Transportation Company, owners of the Eastland, Captain Harry Professor of the Eastland.

J. M. Erickson, engineer.

Robert Reed, federal inspector of citizenship, who gave the Eastland license to carry 2,500 passengers, July 2.

J. C. Eckhoff, federal inspector of steamships.

W. K. Greenbaum, general manager of the Indiana Transportation Company, owner of the Eastland.

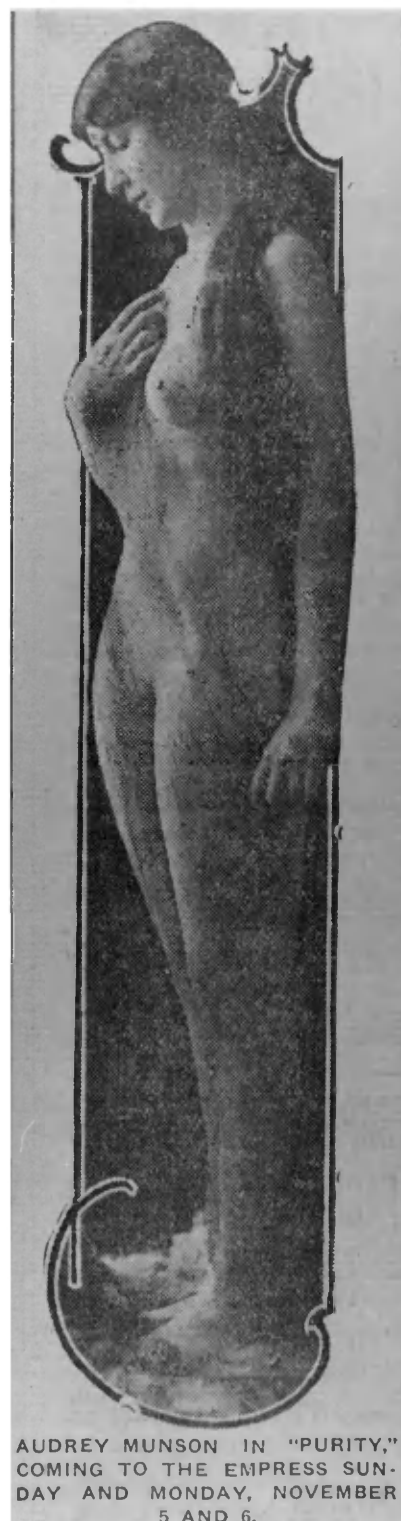
BRITISH ROW OVER NEEDS

Summary of War's Progress

82 Ibid.

Another disaster occurred July 24, 1915, when the Chicago River Steamer Eastland capsized. The July 29 Missoulian ran three excellent spot news photos,⁸³ none was credited, although one cutline says that the photo was taken by "an amateur."⁸⁴

An unusual promotional photo ran in the Missoulian on November 3, 1916.⁸⁵ The full-figure nude (with pubic area air-brushed) of Audrey Munson, star of the motion picture Purity, also accompanied a November 5 review that said that there was "...nothing in the picture of 'Purity' that could offend the most puritanic person, even though all of the scenes in which



AUDREY MUNSON IN "PURITY,"
COMING TO THE EMPRESS SUN-
DAY AND MONDAY, NOVEMBER
5 AND 6.

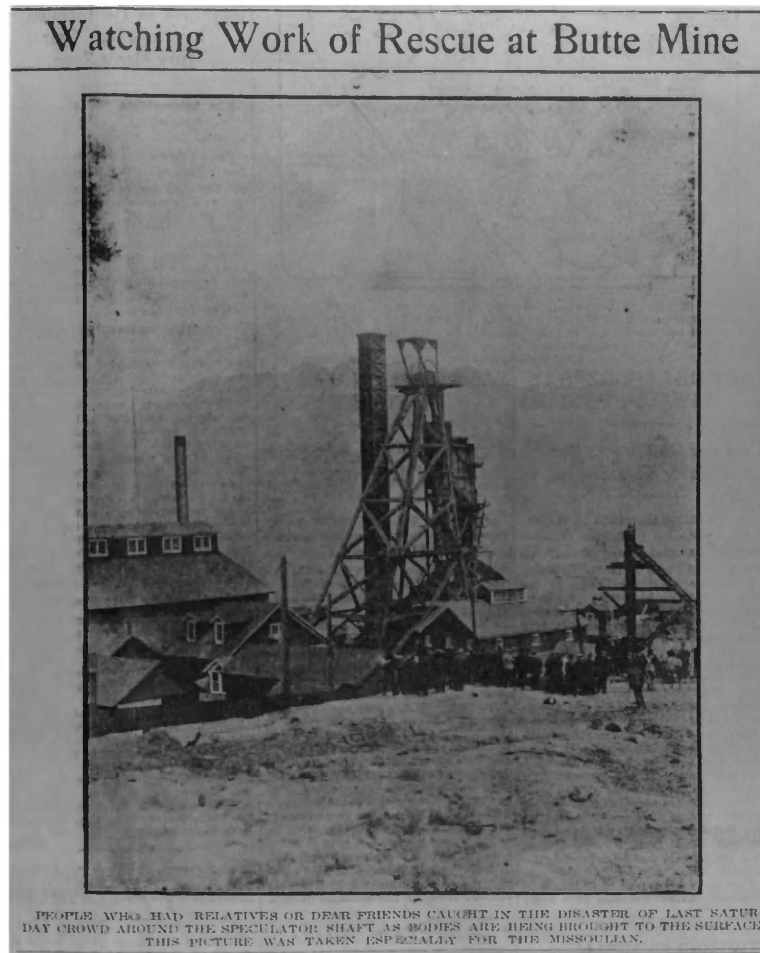
⁸³ "Steamer Eastland Lying in Chicago River After Turning Turtle," Daily Missoulian, July 29, 1915, p.1.

⁸⁴ Ibid.

⁸⁵ Daily Missoulian, November 3, 1916, p. 6.

Miss Munson poses are posed by her in the nude."⁸⁶ The "review" was a paid advertisement.

A five-day interval was apparent with two June 14, 1917, photos of the Speculator Mine disaster in Butte.⁸⁷ Though the one on the front page (below) was taken "especially

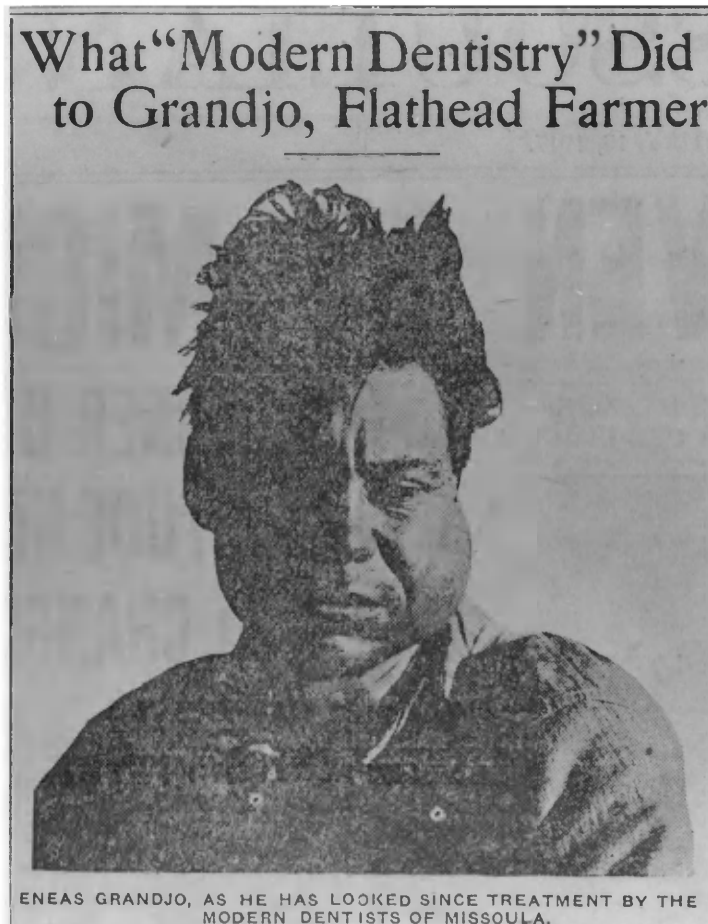


⁸⁶ "The Empress," Daily Missoulian, November 5, 1916, ed.sec., p. 3.

⁸⁷ "Watching Work of Rescue at Butte Mine," Daily Missoulian, June 14, 1917, pp. 1,3.

for the Missoulian,"⁸⁸ the photos had no credit. The time lapse is significant, for the news event occurred only 120 miles from Missoula.

On July 16, 1917, the Missoulian published an expose' of the malpractice of a firm of "dental surgeons," "Modern Dentists," owned by Mrs. Nona Monsch, a woman who admittedly knew nothing about dentistry.⁸⁹ The following photo illustrated the story.



⁸⁸ Ibid., p. 1.

⁸⁹ "What "Modern Dentistry" [sic] Did to Grandjo, Flathead Farmer," Daily Missoulian, July 16, 1917, p.2.

That seemed to inspire the newspaper to increase its illustration efforts on local stories. For example, four photos used July 21 showed the ruins of a devastating fire in Drummond.⁹⁰ According to the cutline, the photos were taken four days earlier, but no credits were given.

During 1917 the Missoulian ran a number of war-related photos, apparently provided by the mat services. Most depicted troops in training or the aftermath of battle.

In early 1918 the newspaper began publishing fewer and smaller photographs, and by mid-year many issues did not have photos. Apparently news space was limited because of United States involvement in World War I. But by the end of 1918, after the war ended, the Missoulian used more photos--though not often--through 1919. However, certain distinctive photographs indicated noteworthy advances in technology. For example, photos of the Dempsey-Willard heavy-weight fight July 4, 1919 ran only four days later.⁹¹ The paper again demonstrated that it recognized the importance of illustrating local news by publishing a photo of a street scene in Stevensville to illustrate a September 27, 1919,

⁹⁰ "Pictures of Ruined Area in Drummond, Daily Missoulian, July 21, 1917, p.5.

⁹¹ "The First Knockdown in Fourth Fight," Daily Missoulian, July 8, 1919, p. 6.

story about a fire that burned the buildings in the photographs.⁹²

Photo use in 1920 paralleled that of 1919--pictures were mostly of people, not events; spot news was almost nonexistent; few sports photos appeared. But some exceptions to that pattern did occur. For example, the following photo, taken "by James Hare⁹³ the World's Most Famous Press



⁹² "Buildings Destroyed at Stevensville," Daily Missoulian, September 27, 1919, p.2.

⁹³ Jimmy Hare was one of the most colorful pioneer photojournalists. He covered nearly every major news event during his career, from the destruction of the U.S. battleship Maine in Havana during the Spanish-American War in 1898 to the closing days of World War I in Europe. His ingenuity and no-holds-barred attitude for getting pictures set the standard for the new profession.

The son of a London camera manufacturer, Hare came to New York and freelanced, supplying Illustrated American magazine with most of its photos from 1896 to 1898. He then went to Collier's Weekly where he was assigned to cover the Maine in Cuba.

Hare was innovative in his use of folding cameras and roll film instead of the popular 5 by 7 Graflex. Kobre, p.9.

Photographer," appeared July 14, 1920.⁹⁴

The first photos of a Wall Street bomb explosion in which 35 people were killed appeared in the Missoulian five days after the blast.⁹⁵



A followup woodcut, apparently engraved from a photograph, was run September 28.⁹⁶

⁹⁴ "Poles In Trenches Facing Bolshevik Hordes," Daily Missoulian, July 14, 1920, p. 8.

⁹⁵ "Caring for the Wounded Following New York Explosion," Daily Missoulian, September 21, 1920, pp. 1,4.

⁹⁶ "No Closed Packages in N.Y. Customs House," Daily Missoulian, September 28, 1920, p.1.

The Missoulian returned to local picture coverage April 3, 1921,⁹⁷ with a special "Acquaintance Edition" that featured biographies and thumbnail portraits of Missoula's "live-wire" people. It looked like a chamber of commerce production, and since most of those depicted were Missoula businessmen, that may have been the case. Most of the photos were credited to Paschal Studio in Missoula.

Again, on May 29, 1921, 13 years after the fact, the 1908 flood was revisited with the original photos.⁹⁷

During the early 1920s, the development of smaller cameras, more sensitive film, and faster lenses made it possible for any newspaper to provide photographic coverage, but in 1922 the Missoulian failed to provide pictures of the National Editorial Association's annual convention in Missoula July 19 to 22. Reportorial coverage began July 11⁹⁹ with subsequent stories filed by a "staff correspondent,"¹⁰⁰ who apparently accompanied the group on an

⁹⁷ Sunday Missoulian, April 3, 1921, acquaintance edition, 8 pp.

⁹⁸ "What Happened to the Bridge," Daily Missoulian, May 29, 1921, p. 1, and "Scenes From Missoula's Flood of 1908," Ibid., p.4.

⁹⁹ "Editors are Coming; Reach State Today; Two Special Trains," Daily Missoulian, July 11, 1922. p. 1.

¹⁰⁰ "Masked Bandits Capture Cars Bearing N.E.A. Visitors West," Daily Missoulian, July 12, 1922, p.1.

excursion train across Montana. However, the only photos were a shot of the N.E.A. party at Miles City¹⁰¹ and front-page mug shots (obviously file photos) of the new N.E.A. officers.¹⁰²

On October 15, 1922, despite a six-page N.E.A. section devoted to the "One Million Lines of Priceless Publicity,"¹⁰³ the Missoulian ran only file photos of sites and communities visited by the editors with excerpts of stories about Missoula written by convention delegates.



101 "Group Photograph of Some of the Editors Who Arrived Here This Morning-Arriving at Miles City," Daily Missoulian, July 19, 1922, p.1.

102 "Newly-elected N.E.A. Officers," Daly Missoulian, July 22, 1922, p.1.

103 "One Million Lines of Priceless Publicity," Sunday Missoulian, October 15, 1922, N.E.A. sec., pp. 1-6.

An example of the technology present at the time is apparent in the preceding photo of former President Woodrow Wilson, which appeared October 12, 1922.¹⁰⁴ The cutline notes that "the picture was snapped from another car traveling at 30 miles an hour."¹⁰⁵ To take a photo under those conditions, a fast shutter speed and fast emulsion film were required.

On January 31, 1923, the Missoulian's long affiliation with the Associated Press photo service began with the appearance of the first photo credited "to that agency."¹⁰⁶ However, the news service didn't officially enter the photo-journalism field until 1927 (see pp. 48-49), so this early appearance is inexplicable.

An interesting photographic comparison of the University of Montana's 1923 student body and faculty with that of 1899 appeared on the newspaper's front page February 11, 1923.¹⁰⁷ The following day the Missoulian ran a caption

104 "Wilson As He Looks Today," Daily Missoulian, October 12, 1922, p.8.

105 Ibid.

106 "Anti-Saloon Head Accused," Daily Missoulian, January 31, 1923, p.1.

107 "Pictures of 1899 and 1923 Show How the University Grew From a Small School to its Present Importance," Sunday Missoulian, February 11, 1923, p.1.

Campus Gets Shot

Model "Oil Derrick" Used
to Snap Smiling Faces



What is believed to be the largest group picture ever taken in Montana was snapped on the university campus Tuesday morning when Charles Jennings, commercial photographer, snapped the entire student body of 1,350 and 75 members of the faculty. Prints of the picture will be shown the state legislature by President Clapp to give them an idea of the size of the institution.

The picture was taken from a high wooden stand, erected for the purpose. Classes were dismissed a half hour early that the photograph might be secured.

story under a photo of the unique setup used by Charles T. Jennings to photograph the 1923 class.¹⁰⁸

The Missoulian carelessly overlooked local photo coverage of the Jack Dempsey-Tommy Gibbons heavyweight championship fight in Shelby, Montana, just 228 miles from Missoula. One would expect that because of the proximity and the newspaper's inherent responsibility to report major news events completely, the Missoulian would have capitalized on this major sporting event to become a national news source.

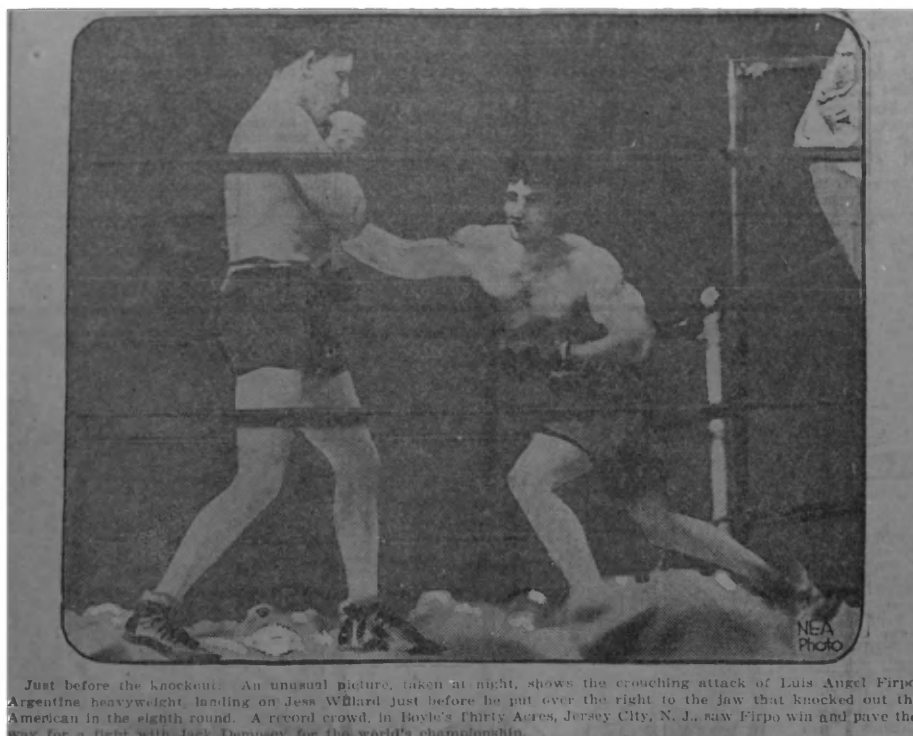
Though the newspaper did not provide local photo coverage, it did send sports reporters Ray Rocene, French

Ferguson, and Martin Hutchens for complete written coverage. Unfortunately, photo coverage was limited to a pre-fight picture taken by Newspaper Enterprise Association photo-

¹⁰⁸ "Campus Gets Shot," Daily Missoulian, February 12, 1923, p. 2.

grapher Bob Dorman,¹⁰⁹ another N.E.A. pre-fight photo,¹¹⁰ and an uncredited picture of the crowd that greeted the champ July 4.¹¹¹

Increased sensitivity of film emulsions became apparent with night photos provided by the mat services. On July 17, 1923, the Missoulian ran N.E.A. night pictures of the Willard-Firpo fight.¹¹²



Just before the knockout. An unusual picture, taken at night, shows the crouching attack of Luis Angel Firpo, Argentine heavyweight, landing on Jess Willard just before he put over the right to the jaw that knocked out the American in the eighth round. A record crowd, in Boyle's Thirty Acres, Jersey City, N. J., saw Firpo win and pave the way for a fight with Jack Dempsey for the world's championship.

109 "Jack Sure Treats 'Em Rough," Daily Missoulian, June 29, 1923 p.6.

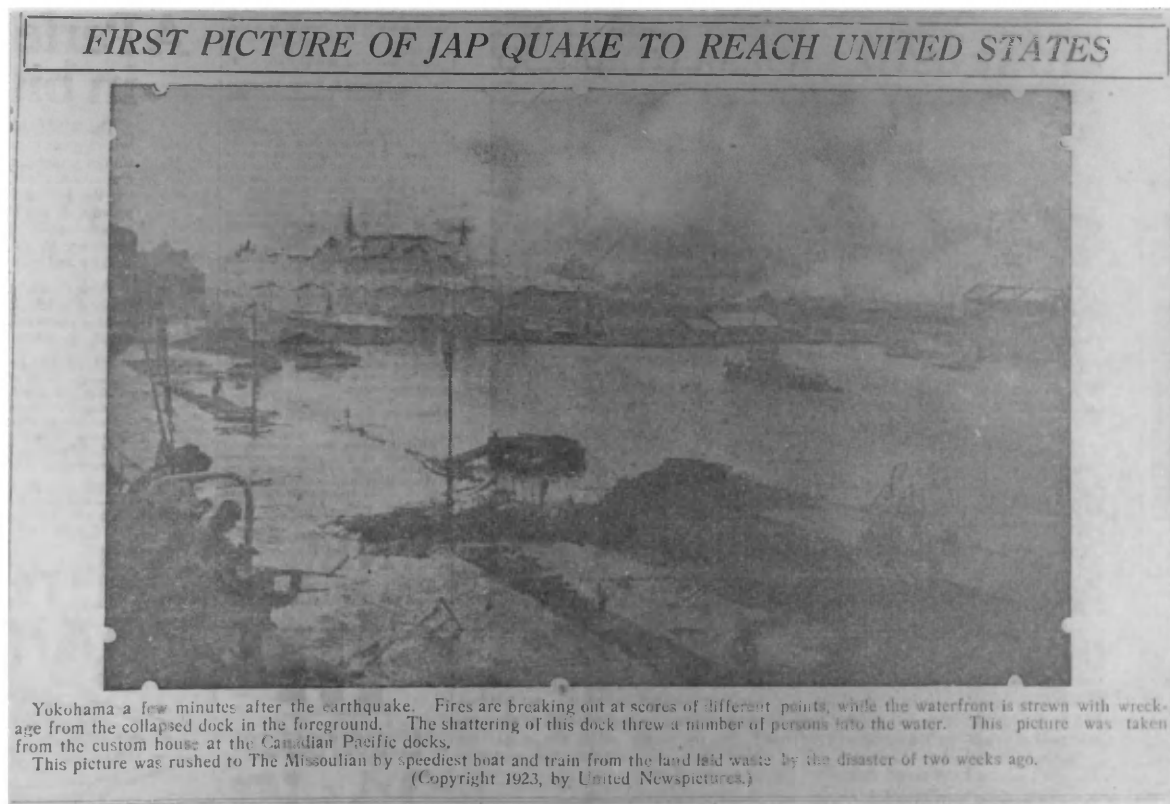
110 "Dempsey Sparring With Negro," Sunday Missoulian, July 1, 1923, p.11.

111 "Crowd at Shelby Station Greet's Champion," Daily Missoulian, July 6, 1923, p.1

112 "Two Pictures of the Willard-Firpo Fight," Daily Missoulian, July 17, 1923, p.6.

Twelve days later another night boxing picture appeared.¹¹³

Speed was the catchword as the photographic medium became more sophisticated. The cutline for photos of the massive earthquake in Japan in 1923 boasted of the speed with which the pictures were "rushed" to the Missoulian,¹¹⁴ though more than two weeks elapsed until the photos, of poor quality, appeared. (Front page photo below.)



113 "Tendler Hangs On To Avert A Knockout," Sunday Missoulian, July 29, 1923, p. 10.

114 "First Picture of Jap Quake to Reach United States," Daily Missoulian, September 18, 1923, p.1.

M'DONALD AT HISTORIC SPOT



Photo by Duboise.

This picture shows the discoverers of the site of the famous Kullyspell house, the first trading post in the northwest, established in 1805 by David Thompson, famous pioneer and explorer, for whom Thompson Falls is named. The standing figure is that of Duncan McDonald of the Flathead,

well-known western Montana character and son of Angus McDonald, early day trader. Kneeling beside him is Alex Kai Too, aged and blind brother of Chief Merchalle of the Kalispell tribe. The old Indian remembered the site. The Stars and Stripes were raised there August 29 of this year, after 114 years.

Of local interest at that time was a photo of Duncan McDonald, a Flathead Indian, and Alex Kai Too, brother of Chief Merchalle of the Kalispell tribe, at the site of Kullyspell House, the first (1809) Northwest trading post established by David Thompson, pioneer explorer for whom Thompson Falls is named.¹¹⁵ The photo is credited to Duboise.

¹¹⁵ "McDonald at Historic Spot," Sunday Missoulian, September 16, 1923, ed.sec., p. 1.

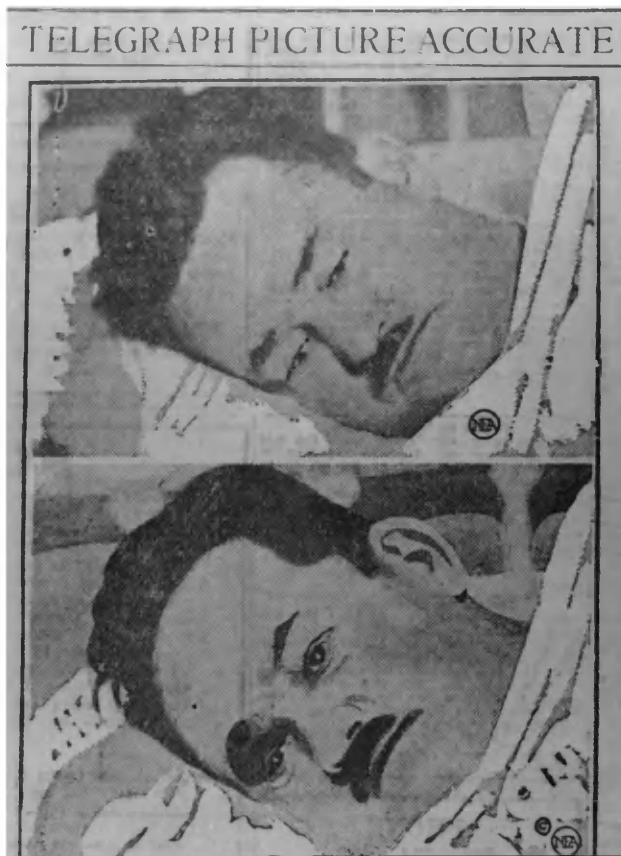
A full page of N.E.A. photos of the Dempsey-Firpo heavyweight title fight appeared in the Missoulian September 19, 1923, five days after the match.¹¹⁶

News photographers not only took advantage of more sensitive film emulsions during that period but also began experimenting with specialized equipment. On November 25, 1923, the Missoulian ran an NEA photo taken with a telephoto lens, the first such photo to appear in the newspaper.¹¹⁷



¹¹⁶ "Dempsey-Firpo Fight is Told in Pictures," Daily Missoulian, September 19, 1923, p. 7.

¹¹⁷ "A Remarkable Photograph of Wild Life," Sunday Missoulian, November 25, 1923, ed. sec., p.1.



The first photograph transmitted by telegraph appeared in the Sunday Missoulian January 20, 1924.¹¹⁸

Radio, soon to be used in transmitting photographs, was used to broadcast the opening game of the 1924 baseball

season. The N.E.A. considered this worthy of photo coverage, and the May 4 Missoulian ran a photo of the announcer and radio operator.¹¹⁹



¹¹⁸ "Telegraph Picture Accurate," Sunday Missoulian, January 20, 1924, ed.sec., p. 10.

¹¹⁹ "Radio at Baseball Opening," Sunday Missoulian, May 4, 1924, ed. sec., p.5.

As late as 1924 wood engravings still were being used. An engraved portrait of a former Bitterroot resident appeared May 13,¹²⁰ and a news woodcut depicting James D. Phelan nominating William C. McAdoo at the Democratic National Convention was run June 26.¹²¹ Though technology did not allow next-day photo coverage, the June 25 Missoulian nonetheless ran a photo the day after the opening of the convention with this misleading outline:

Here is Senator Pat Harrison delivering his keynote speech at the Democratic national convention. The picture was taken a few days previous to the first session while the senator was trying out his voice in the convention hall. Note the amplifying horns, which carry the voices of the speakers to all parts of the hall, and the microphone which takes the speeches out to the world by radio.¹²² (Emphasis added.)

That effort to establish the same immediacy for photo and written coverage indicates that the industry recognized the importance of simultaneous news and photo reports. However, since simultaneous coverage was impossible, the first photo of the opening of the convention did not run until four days after it had begun.¹²³ The outline noted

¹²⁰ "Mrs. Allis in Court," Daily Missoulian, May 13, 1924, p.1.

¹²¹ "Phelan Makes Speech Nominating M'Adoo," Daily Missoulian, June 26, 1924, p. 4.

¹²² "Senator Harrison Scores Republican Party," Daily Missoulian, June 25, 1924, p.1.

¹²³ "Democrats Assembling for Opening Session," Daily Missoulian, June 28, 1924, p.5.

that the photo was "rushed by automobiles, fast express trains and airplanes to all parts of the United States by the N.E.A. Service."¹²⁴

The telegraph increasingly became a part of picture dissemination. For instance, an aerial photo of the destruction caused by a tornado at the Illinois-Missouri border noted in its cutline that the picture was "wired to the Pacific coast by the American Telephone and Telegraph Company, and sent to this newspaper by N.E.A. service."¹²⁵

Newspapers continually reminded their readers of the effort put into distributing photographs. The following excerpt from the cutline for a photo of the Shenandoah dirigible crash near Ava, Ohio, is a good example:

... This exclusive picture was rushed to this city by auto, airplane and fast mail through special arrangements¹²⁶ made by N.E.A. Service and The Missoulian.

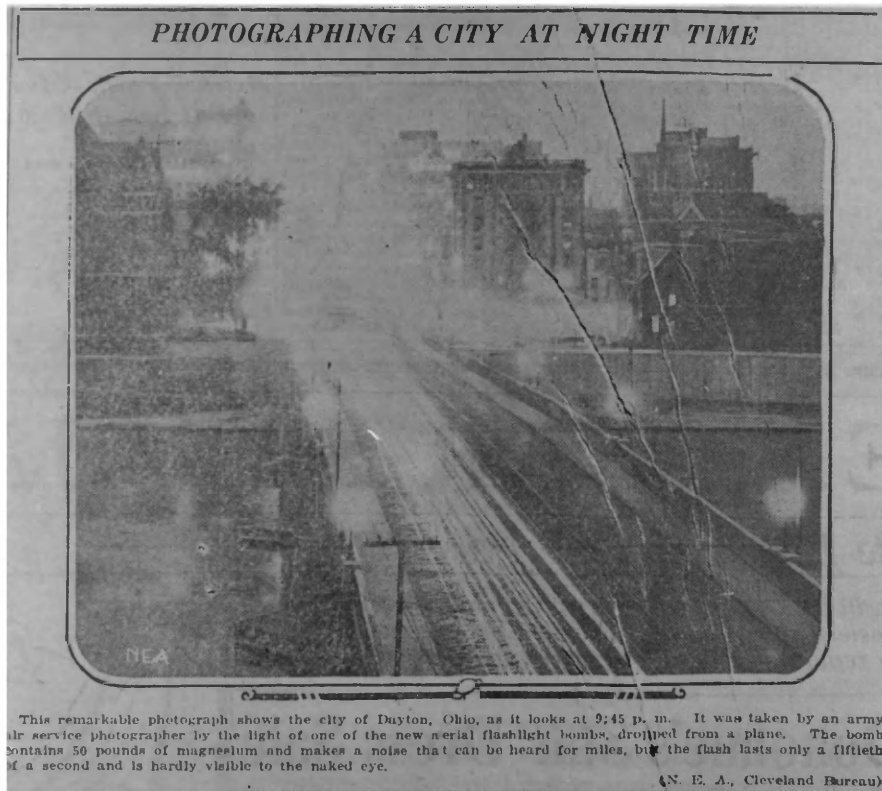
Evidently, about 1926, the N.E.A. established a network of bureaus, or at least tried to give that impression, because on May 4, the first of a series of human-interest feature photos credited to an "N.E.A. Service bureau"

¹²⁴ Ibid.

¹²⁵ "Telephoto of Destruction Wrought by Storm," Daily Missoulian, March 24, 1925, p.1.

¹²⁶ "First Picture of Shenandoah After Crash, Killing 14," Daily Missoulian, September 7, 1926, p.1.

appeared.¹²⁷ On June 11, 1926, the photo was an aerial view of Dayton, Ohio, taken at night with the light from an aerial flashlight bomb developed by the Army. That photo was credited to the N.E.A. Cleveland bureau.¹²⁸



The next step in speedy photo dissemination employed radio. The first use of a radio-transmitted photo in the Missoulian occurred August 12, 1926, when an N.E.A. photo of extremely poor quality, a problem that bedeviled radio photos from the first, showed Gertrude Ederle preparing to

¹²⁷ "Mount Vesuvius Erupts," Daily Missoulian, May 4, 1926, p.1.

¹²⁸ "Photographing a City at Night Time," Daily Missoulian, June 11, 1926, p. 4.

swim the English Channel.¹²⁹ The cutline said the picture "...was radioed to New York and rushed to The Missoulian by airplane and express train."¹³⁰



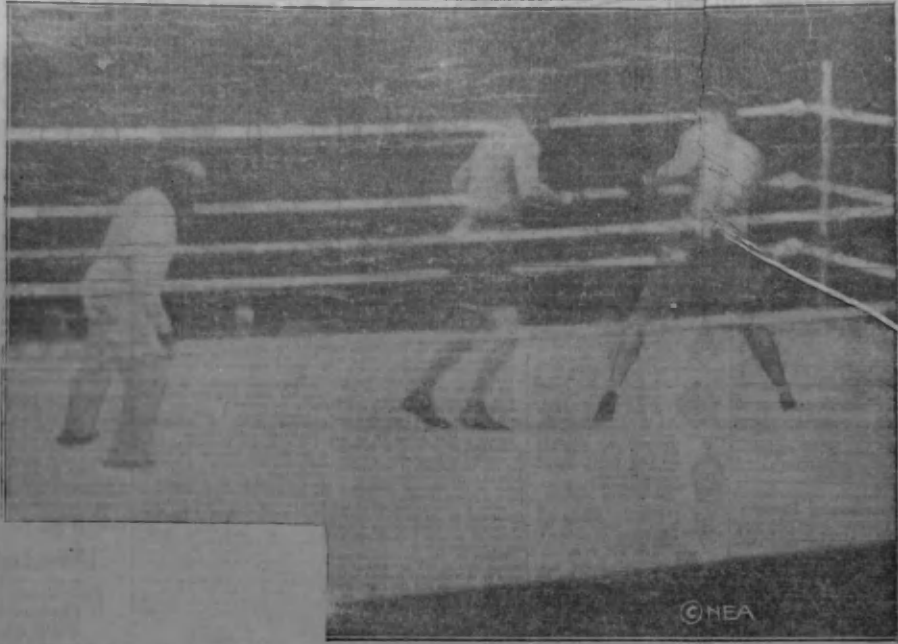
129 "Start of Epic Swim," Daily Missoulian, August 12, 1926, p.5.

130 Ibid.

Telegraph and radio transmission did not, however, immediately alter the standard interval for photo dissemination. For example, the first pictures of Gene Tunney ending Jack Dempsey's seven-year reign as the world heavyweight


THE GREAT MISSOULIAN, BUSINESS BUSINESS

First Pictures of World's Heavyweight Championship Fight Reach Missoula Over Telephoto and Air Mail From Ringside




©NEA

PHOTO RUSHED TO THE MISSOULIAN BY NEA SERVICE OVER TELEPHOTO WIRE SHOWS FIRST ACTUAL FIGHT SCENE WITH TUNNEY (LEFT) LEADING SHORT ARM JAB AT DEMPSEY, WHO IS SEEN RETREATING BEFORE ONSLAUGHT. (TELEPHOTO COPYRIGHT 1934, BY NEA SERVICE, INC.)



©NEA

Dempsey's seven-year reign as heavyweight champion is ended. Intended to knock out Eugene Tunney, the ex-champion is knocked by NEA Service, Inc. in The Missoulian shows Dempsey being led out across the ring at the end of the Philadelphia fight to give the belt champion. (Telephoto copyright, 1934, by NEA Service, Inc.)



©NEA

The fourth round was almost the same story as the third in the Dempsey-Tunney fight. This action picture, telephoned across the continent in 1934

boxing champion were not run until four days after the fight.¹³¹

But even local photos required three days to appear, if the following picture of Rumania's Queen Marie, taken when her train stopped at Missoula, is used as an example.¹³²



Again, in late 1926, the artist with his sketch pad emerged to supplement photo coverage. On November 28, Vincent Massey "sketched from a photograph" Canada's envoy to the United States.¹³³

131 "First Pictures of World's Heavyweight Championship Fight Reach Missoula Over Telephoto and Air Mail From Ringside," Daily Missoulian, September 27, 1926, p.8.

132 "Queen Marie and Children Welcomed to Missoula," Daily Missoulian, November 5, 1926, p.1.

133 "Canada's First Envoy to U.S. Diplomatic, Rich and Talented," Sunday Missoulian, November 28, 1926, ed.sec., p.4.

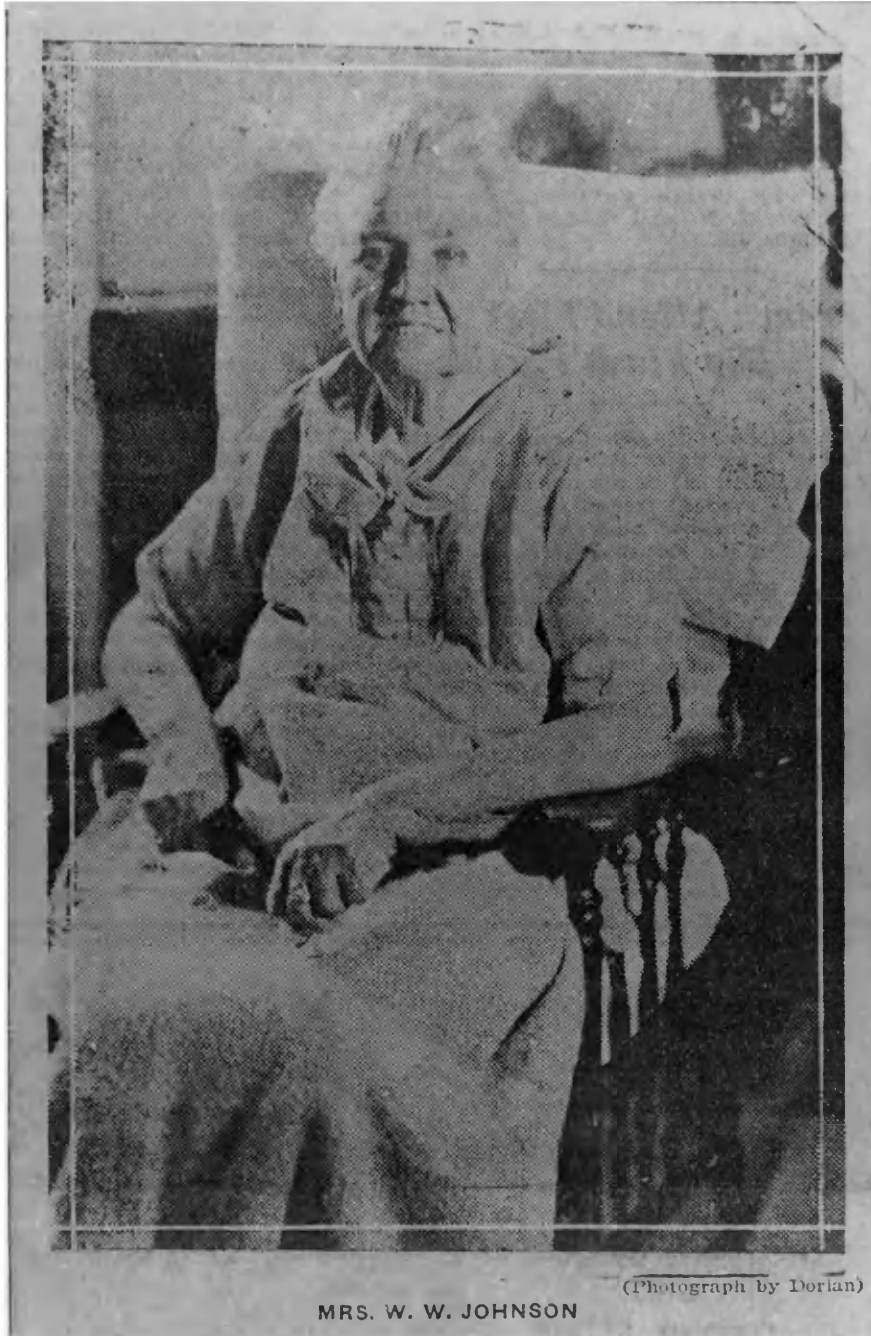
By 1927 local photos appeared with less delay, but it seemed to be due to the efforts of ambitious local photographers rather than the Missoulian. A transcontinental train derailed 40 miles west of Missoula on January 6, and the Missoulian printed a McKay-credited photo January 8.¹³⁴



Though the newspaper itself initiated few photographic advances, it apparently recognized the importance of visual support for the news, for it used more local photos in 1927 than in previous years. Most were credited to McKay or Dorian.

¹³⁴ "Photograph Showing the Rear Car of the Transcontinental Train Wrecked 40 Miles West of Missoula Thursday Morning," Daily Missoulian, January 8, 1927, p. 1.

A remarkably fine-quality photo of Mrs. W.W. Johnson, a Bitterroot resident who once sat in Abraham Lincoln's lap, was published March 27, 1927, credited to Dorian.¹³⁵



¹³⁵ "She Sat on the Lap of Lincoln as a Little Girl in Illinois," Sunday Missoulian, March 27, 1927, p.1

Though the cutline for the "First Picture of [the] Burning of Pinedo's Plane"¹³⁶ states that the photo was delivered to cities 3,000 miles away within 24 hours, the Missoulian printed it four days after the crash, which occurred at Roosevelt Dam, Arizona.¹³⁷

Soon after that, a photo of the start of the Paris-to-New York flight of Captain Charles Nungesser demonstrated a significant reduction in distribution time.¹³⁸ Although the quality was poor, the international news photo was published just three days after the event. The cutline said the photo broke all records "for the speedy transmission of newspictures."¹³⁹



¹³⁶ "First Picture of Burning of Pinedo's Plane, Daily Missoulian, April 12, 1927, p.3.

¹³⁷ Ibid.

¹³⁸ "'Radio-Telephoto' Shows Start of Paris-to-New York Flight," Daily Missoulian, May 13, 1927, p. 4.

¹³⁹ Ibid.

"RADIO-TELEPHOTO" SHOWS START OF PARIS-TO-NEW YORK FLIGHT

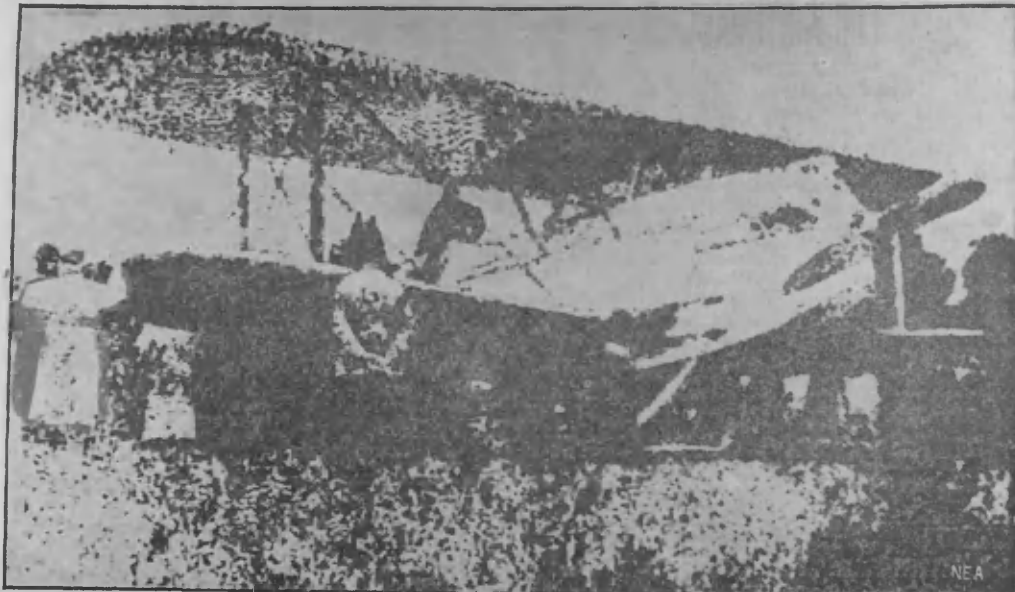


Photo Copyright, 1927, N. E. A. Service, Transmitted by Radiophoto and Telephoto. N. E. A. radiophoto-telephoto picture above shows the start of Captain Charles Nungesser's attempt to fly from Le Bourget, France, to New York City, a distance of approximately 3,600 miles. The picture shows Nungesser crawling into the cockpit for the take-off while French soldiers are guarding the biplane. All records for the speedy transmission of news pictures were broken by N. E. A. Service in getting this picture to The Missoulian of May 8. This picture, taken just before the plane roared off toward America, was rushed to London and there transmitted to New York by the N. E. A. Corporation of America. It reached New York in approximately 15 hours after the flight started and then was placed on the A. T. & T. telegraph for distribution over the country. It was on the Pacific coast before the two intrepid flyers were scheduled to reach New York.

To underscore the rapid transmission, cutlines provided detailed descriptions of the effort required to speed photos to readers. A typical example was the cutline for the N.E.A. photo of souvenir hunters scavenging Lindbergh's plane, America, as it was pulled from the water near Ver-sur-Mer, France.

These photos were sent to N.E.A. Service on the liner Awaitania. A Chris Craft speedboat traveling 45 miles an hour brought them into New York from the liner's anchorage at Quarantine.¹⁴⁰ From New York they were rushed to The Missoulian.

In addition to a number of file photos used in 1927, Dorian was credited with a special track and field section

¹⁴⁰ "America, When It Is Pulled Out of Water Near Ver-Sur-Mer, Is Attacked by Souvenir Hunters," Daily Missoulian, July 13, 1927, p.1.

May 6, 1928. The section, published before the 25th interscholastic track meet, features action photos from the previous year's meet.¹⁴¹

Radio and telegraph transmission didn't seem to aid photo coverage at the 1928 Republican National Convention. Pictures of the opening in Kansas City June 12 didn't appear in the Missoulian until June 17, a return to the five-day interval.¹⁴²

But locally, the Missoulian, surprisingly, provided photos of a disastrous \$1½ million fire in Helena just two days after it occurred.¹⁴³

The first photo credited to "Associated Press Telephoto" appeared in the Missoulian August 12, 1928,¹⁴⁴ about a year-and-a-half after the photo service was initiated. (See p. 48)

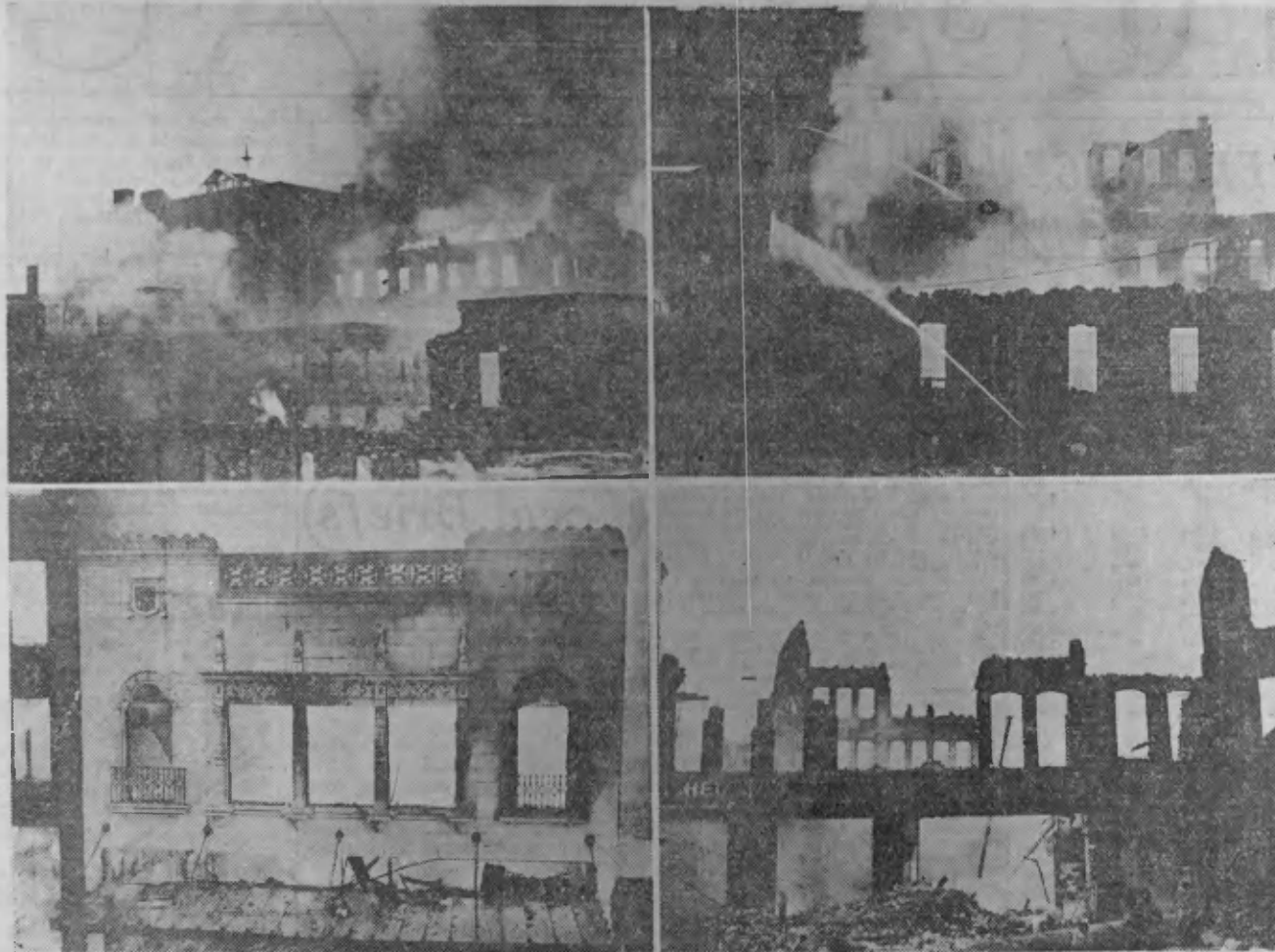
¹⁴¹ "University's Twenty-Fifth Meet," Sunday Missoulian, May 6, 1928, track and field sec., pp. 1-8.

¹⁴² "Opening of Republican Convention in Kansas City," Sunday Missoulian, June 17, 1928, p.9.

¹⁴³ "Fire Destroys \$1,500,000 in Helena in Three Hours," Daily Missoulian, July 18, 1928, p. 9.

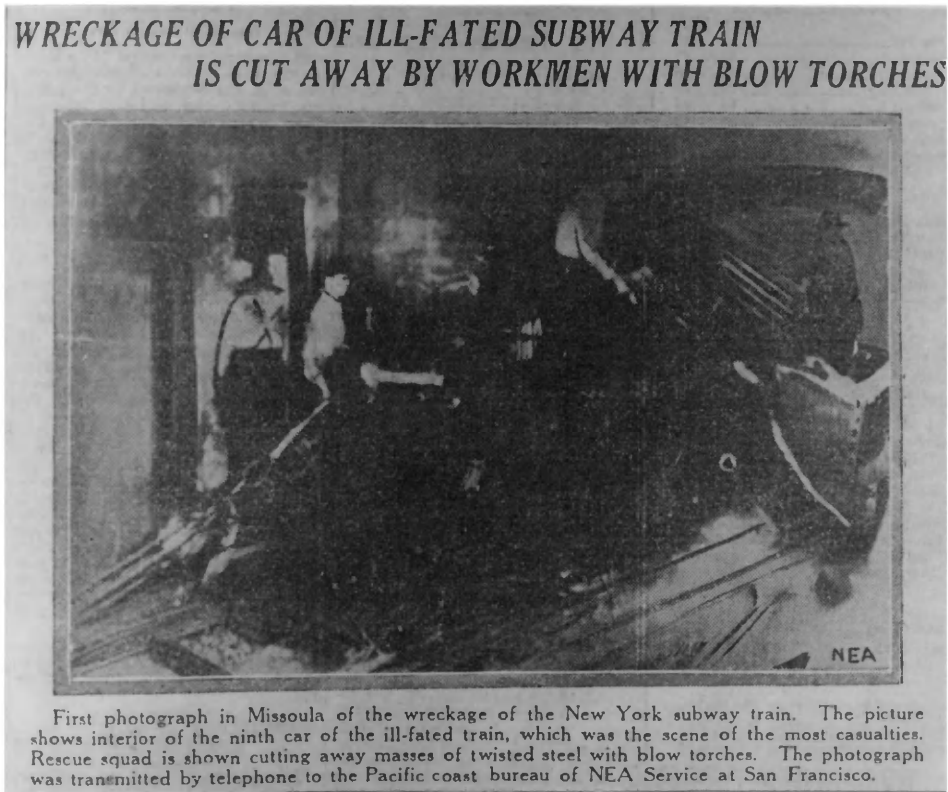
¹⁴⁴ "Society Girl is Engaged to Wed Gene Tunney, Retired Titleholder," Sunday Missoulian, August 12, 1928, p.1.

FIRE DESTROYS \$1,500,000 IN HELENA IN THREE HOURS



Upper left—The Power block on fire where the Helena fire department checked the blaze. Upper right—Remains of the New York store from the rear, fighting for the Power block and Curtin building. Lower left—New York store front. Lower right—Looking through rear of Budd-Fisher Drug company, "Nifty Bill" and Sheehan Cigar company at about 5 o'clock Monday morning.

This was followed by a timely national spot news photo just three days after the wreck of a New York subway train.¹⁴⁵ Unfortunately, because of poor quality, the photo would be indistinguishable without cutline information.



The Missoulian persistently took undue credit for photos provided by syndicates. For example, a January 26, 1929, spot news picture of a train-bus collision in Bellevue, Ohio, contained this cutline statement: "...graphic photograph taken by cameraman for The Missoulian and N.E.A.

¹⁴⁵ "Wreckage of Car of Ill-Fated Subway Train is Cut Away by Workmen With Blow Torches," Daily Missoulian, August 27, 1928, p.1.

Service."¹⁴⁶ In this instance, the newspaper even took priority over the agency that provided the picture.

On May 5 the newspaper ran an action photo as a buildup to the 1929 interscholastic track meet.¹⁴⁷ Although the newspaper didn't mention it, the photo also had been used to illustrate the 1928 meet and, in fact, was taken year's previously by Dorian.

Beginning about mid-1929, an interval of three days or fewer seemed to be normal for syndicate-supplied photos. On May 18, the Missoulian printed four spot news photos of firemen removing patients from a hospital in Cleveland following a May 15 explosion.¹⁴⁸ Three were credited to the N.E.A. and one was supplied by the "Associated Press Photo, by telephoto from Cleveland, Ohio."¹⁴⁹

The following AP photo appeared September 1, just two-and-a-half days after a collision at sea.¹⁵⁰

146 "Nineteen Persons Meet Death in Crossing Accident When Interurban Car Hits Bus Near Bellevue, Ohio," Daily Missoulian, January 26, 1929, p.1.

147 "Interscholastic Meet Makes This a Gala Week," Sunday Missoulian, May 5, 1929, sports sec., p. 7.

148 "Scene of Disaster That Claimed 125 Lives When Explosion and Fire Wrecked Cleveland Clinic," Daily Missoulian, May 18, 1929, pp. 1, 2.

149 Ibid., p. 2.

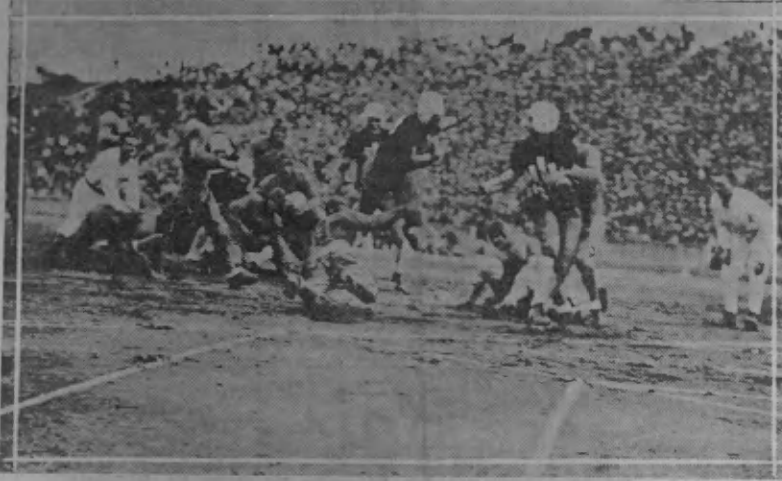
150 "Sea Tragedy Near San Francisco Costs Sixty-Eight Lives; Two Ships Collide South of Golden Gate," Sunday Missoulian, September 1, 1929, p.5.



As the speed of distribution increased, cutlines began to mention the time of the news event. The Missoulian ran a local sports action picture Thursday, October 10, 1929, in which the cutline stated that the action occurred "last Saturday."¹⁵¹ Although the picture had no credit, it probably was taken by a local photographer.

¹⁵¹ "When Montana Tied Washington in Gridiron Upset at Seattle; Clyde Carpenter Dashes to Touchdown," Daily Missoulian, October 10, 1929, p.1.

**WHEN MONTANA TIED WASHINGTON IN GRIDIRON UPSET
AT SEATTLE; CLYDE CARPENTER DASHES TO TOUCHDOWN**



Clyde Carpenter, Montana halfback, sprinting and twisting through a hole in the Washington line to earn six points for the Grizzlies in the game with the University of Washington at Seattle last Saturday. On Carpenter's left are Ray Lewis, taking out a Husky back, and Reid Harmon, on the ground, blocking off a big Washington tackle. Peterson is directly behind Carpenter, shielding him from rear attacks. Walker is to be seen in a heap of Huskies, who he has spilled. Geehan, Washington quarterback, is directly in the center foreground, making a flying dive in

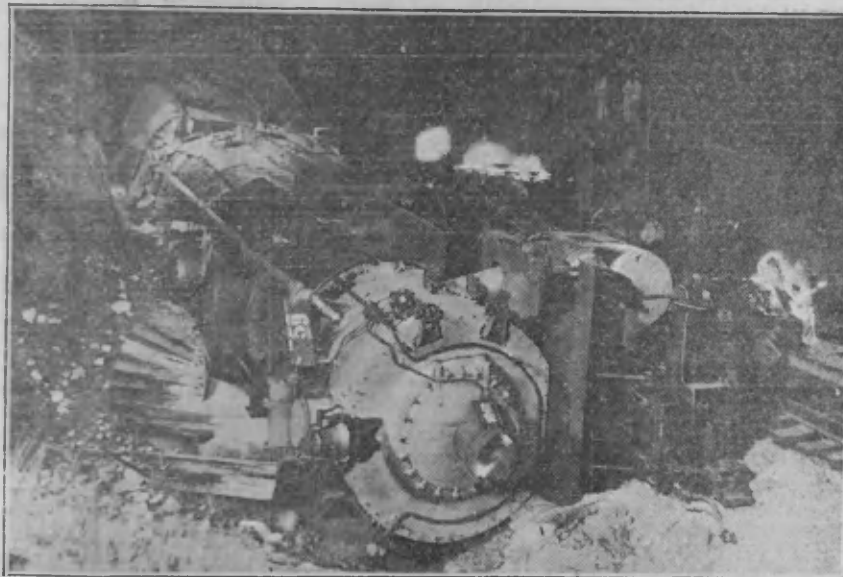
The syndicates also began to include the time of the news event in their photo information. For example, on Friday, October 11, 1929, photos from the opening game of the World Series "on Tuesday"¹⁵² appeared.

By late-1929 flash was no longer a curiosity to news photography. An uncredited front-page photo of a train derailment near Saugus, California, obviously was exposed with the aid of artificial light, but no mention of the method used to achieve the picture was made in the cutline.¹⁵³

¹⁵² "Here's the Way the Opener Looked," Daily Missoulian, October 11, 1929, p.9.

¹⁵³ "Bandits Wreck Train to Hold Up Passengers, Engine Turns Over, Engineer Seriously Injured," Daily Missoulian, November 13, 1929, p. 1.

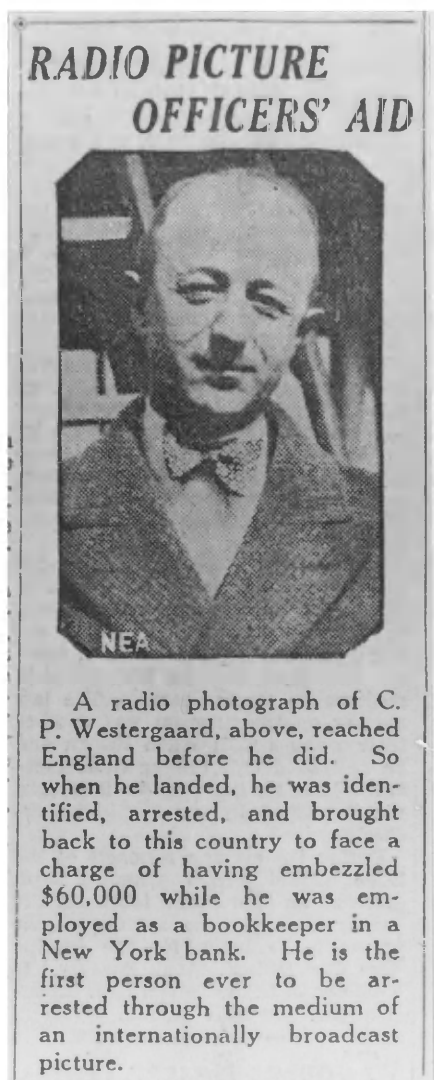
**BANDITS WRECK TRAIN TO HOLD UP PASSENGERS
ENGINE TURNS OVER, ENGINEER SERIOUSLY INJURED**



Derailed Southern Pacific locomotive near Saugus, Cal., after it was wrecked by bandits who later robbed passengers. Engineer R. C. Ball was seriously injured.

By 1930 it seemed as if Missoulian editors were emphasizing the newsworthiness of photos, perhaps because of the more timely manner in which they could be published. For example the headline "Storm Hampers Effort to Recover Bodies of Movie Tragedy Victims"¹⁵⁴ appeared over two mug shots January 6. The cutline told of the collision of two airplanes over the ocean off Santa Monica while filming a movie. Hollock Rouse, pilot, and Kenneth Hawks, director, were two of the seven victims still missing. Earlier coverage of a similar event probably would have included the pictures under simple label heads.

¹⁵⁴ "Storm Hampers Effort to Recover Bodies of Movie Tragedy Victims," Daily Missoulian, January 6, 1930, p.1.



But the Missoulian seemed, at one point, to be straining to establish a news peg. On January 15, it resurrected a file photo of a Corvallis football team in front of the schoolhouse to run with a story about the destruction of the school by fire.¹⁵⁵ The cutline said the picture depicted "one of the football teams which brought fame to the valley ... posed in front of the structure which is in ruins."¹⁵⁶ Fortunately, the photo was small.

Rapid transmission of radio photographs apparently entered the forensic field in 1930 when a

suspected embezzler was apprehended based on the following photograph, radio-transmitted from New York to England.¹⁵⁷

155 "Bitter Root Schoolhouse Destroyed by Fire Tuesday," Daily Missoulian, January 15, 1930, p.1.

156 Ibid.

157 "Radio Picture Officers' Aid," Daily Missoulian, March 21, 1930, p.1.

A photo of the North Coast Limited, a new Northern Pacific pullman, being showered with apple blossoms in the Orchard Homes area of Missoula was run with a cutline that said the photo was taken by "a Northern Pacific photographer."¹⁵⁸ And two similar public-relations-type photos of Frank M. Kerr, then vice president and general manager of the Montana Power Company, being adopted as a member of the Kootenai Tribe appeared June 3.¹⁵⁹



Charles Augustus Lindbergh Jr., soon to be the subject of more serious news reports, appeared in a lighthearted

158 "Orchard Homes Blossoms Bombard Locomotive Bringing New North Coast Limited Into City," Daily Missoulian, May 15, 1930, p.1.

159 "When a Montana Power Company Official Became a Member of Kootenai Indian Tribe," Daily Missoulian, June 3, 1930, p.2.

photo July 11, 1930, as the most popularly photographed baby in the United States.¹⁶⁰



On September 20, 1930, the Missoulian printed an AP photo of the Ruth Alexaner airplane crash. The photo was received in Missoula fewer than 36 hours after the mishap. The cutline said "The speed was made possible through the facilities of The Associated Press even though Missoula has no airmail service."¹⁶¹

¹⁶⁰ "Charles Augustus Lindbergh, Jr., Best Known Baby in United States, Has Posed for His First Picture," Daily Missoulian, July 11, 1930, p.1.

¹⁶¹ "Photos of Airplane Tragedy in Which Girl Flyer Met Death Received In Missoula Less Than 36 Hours After Accident," Daily Missoulian, September 20, 1930, p.1.

**PHOTOS OF AIRPLANE TRAGEDY IN WHICH GIRL FLYER MET DEATH
RECEIVED IN MISSOULA LESS THAN 36 HOURS AFTER ACCIDENT**

The accompanying Associated Press photographs, showing the wreckage of the airplane in which Ruth Alexander was killed Thursday, were delivered to the office of The Daily Missoulian last evening, less than 36 hours after the tragic ending of the girl flyer's attempt to set a new transcontinental speed record for women. This speed was made possible through the facilities of The Associated Press even though Missoula has no airmail service. Insert is recent photo of Miss Alexander.



**WESTERN MONTANA
FAIR NOW HISTORY
RECORDS ARE SET**

Last Day's Crowd Keeps
Up Standards Set Dur-
ing the Week.

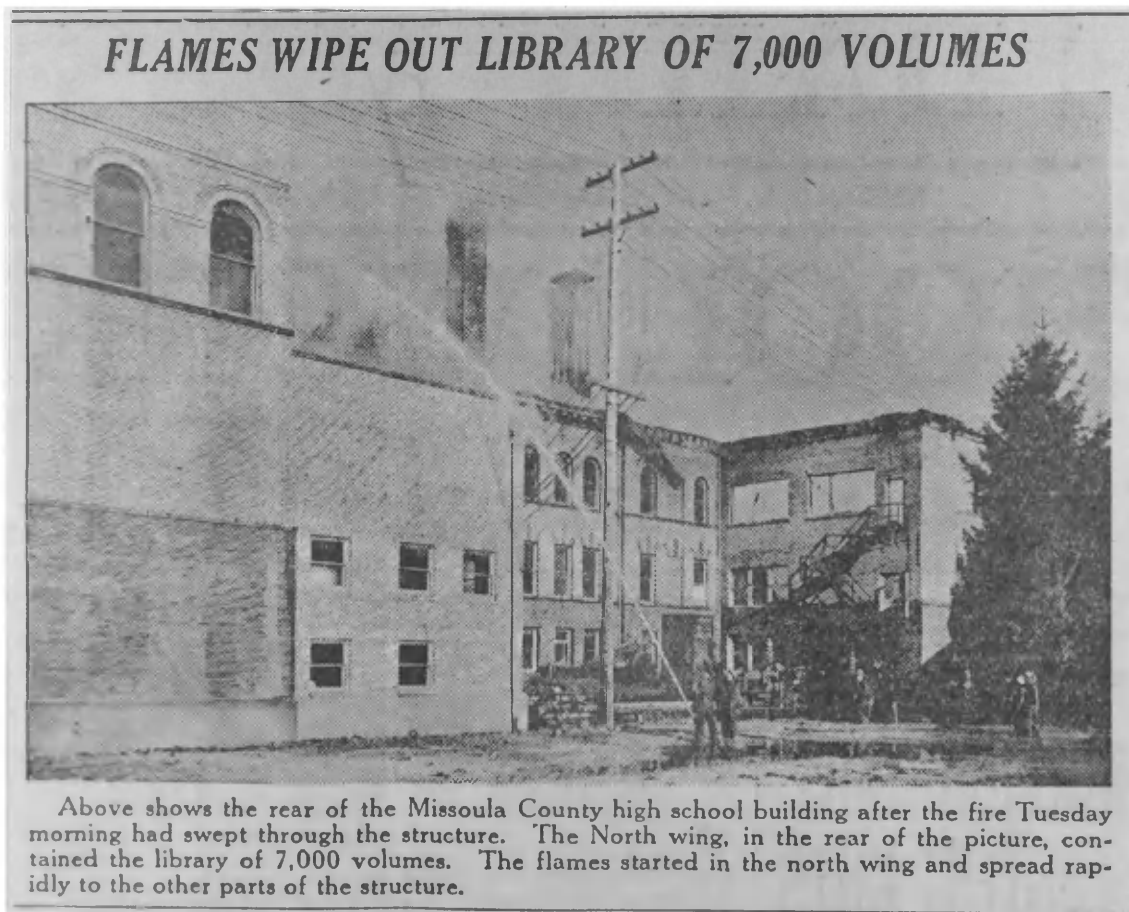
The Western Montana fair passed into history last night as the best attended fair ever held in Missoula, according to announcement made by the management.

The daily attendance records were shattered each day of the fair. The total figures on the paid admissions to the grounds were not available last night for the day and night shows, but when the gates opened yesterday morning more than 1,000 more persons had entered the grounds than on the third

Though Missoula didn't get airmail service until 1934 when Northwest Airlines scheduled a stop between Minneapolis and Spokane, an October 20, 1930, photo of a gas explosion in Los Angeles boasted that the picture was "Rushed by airmail to The Daily Missoulian."¹⁶²

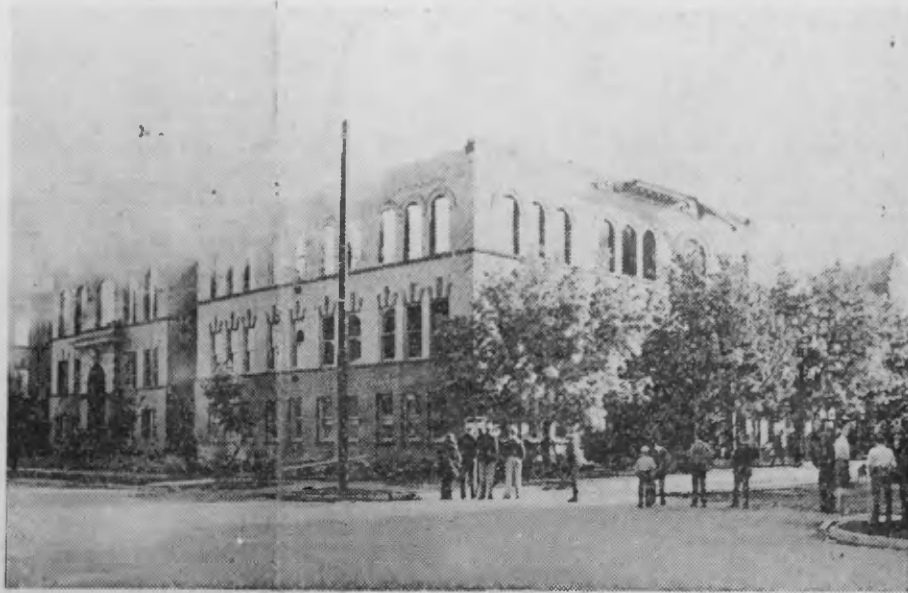
¹⁶² "Fifty Injured When Gas Explosion Wrecks Eleven-Story Los Angeles Garment Capital," Daily Missoulian, October 20, 1930, p.1.

A September 6, 1931, photo of the new addition to Missoula County High School was followed by the school's burning early September 15. The Missoulian provided unprecedented next-day photos of the fire.¹⁶³ In addition to photographing the event, the film had to be processed, a print made, then plates for the printing press had to be etched and engraved. The newspaper awarded no credit for this remarkable achievement.

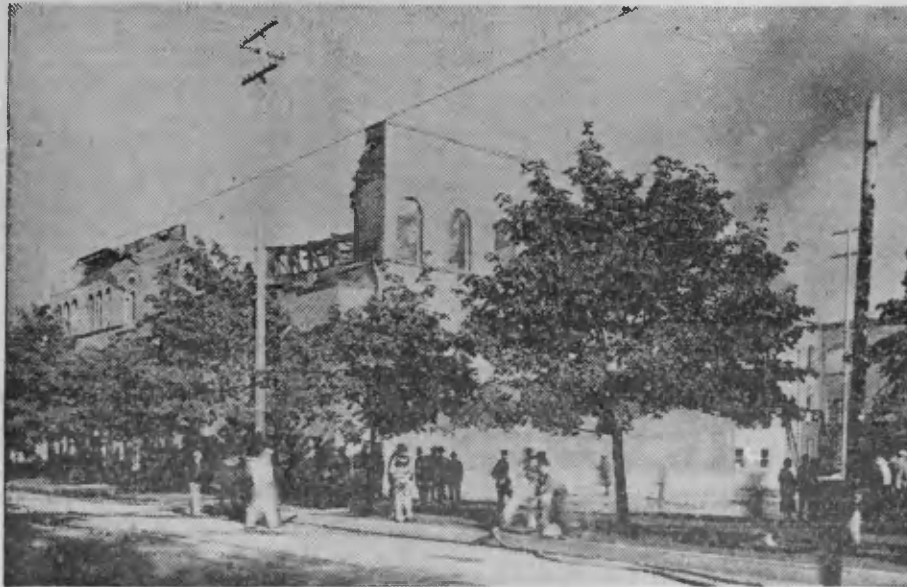


163 "Missoula High School Building Mass of Ruins Gaping Walls Are All That Remain After Fire," Daily Missoulian, September 16, 1931, p.1.

**MISSOULA HIGH SCHOOL BUILDING MASS OF RUINS
GAPING WALLS ARE ALL THAT REMAIN AFTER FIRE**



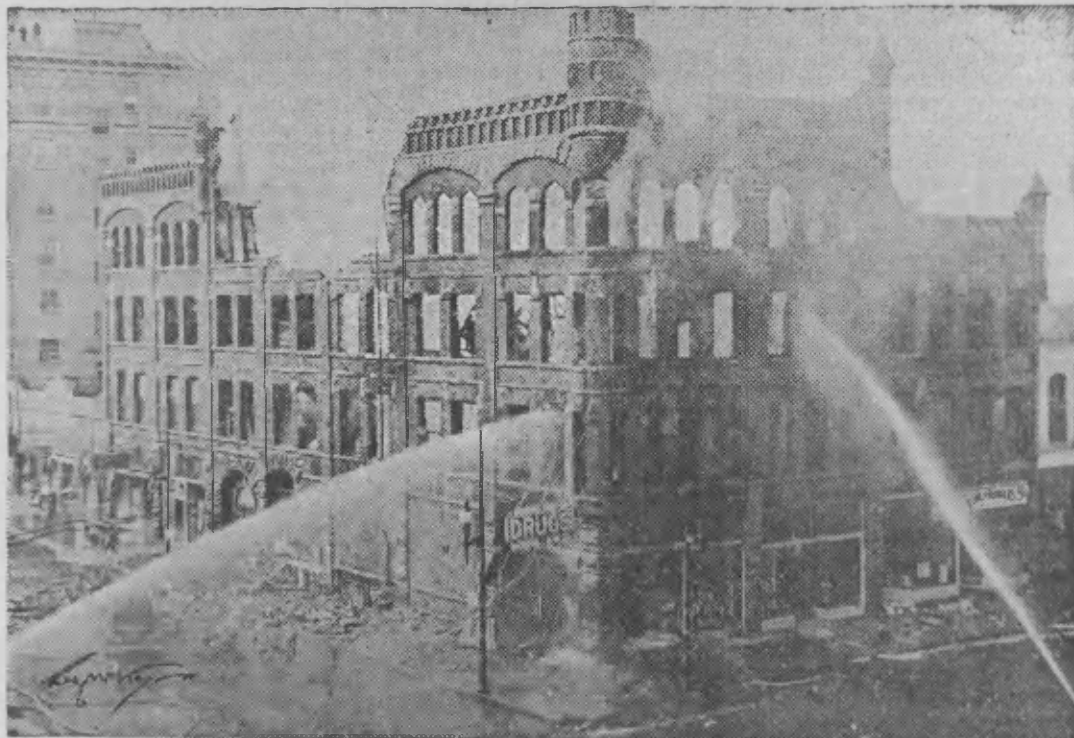
The above picture shows the damage caused by fire which destroyed the Missoula County high school building Tuesday morning. The new wing, which was opened at the beginning of the present school term, is in the foreground.



Above is the southeast corner of the new wing of the high school building, showing where a section of the brick wall fell.

Fire destroyed another Missoula landmark Sunday, October 9, 1932--the Hammond Building. But the newspaper didn't publish a photo until the following Wednesday.¹⁶⁴ Oddly, the photograph was credited to United Press, indicating again that the Missoulian may have relied solely on outside sources for its picture coverage.

AS FLAMES DESTROYED HAMMOND BUILDING, MISSOULA LANDMARK FOR 40 YEARS, IN SUNDAY MORNING BLAZE



—Courtesy of United Press.

Photo shows the destruction of the Hammond building, constructed on one of Missoula's most important corners in 1890, in Sunday morning's blaze. Only the shell of the building remained after the flames were subdued.

¹⁶⁴ "As Flames Destroyed Hammond Building, Missoula Landmark for 40 Years, In Sunday Morning Blaze," Daily Missoulian, October 12, 1932, p.1.

The Depression undoubtedly affected photo news coverage, but attempts still were made to advance the trade and technology. On April 3, 1933, the Missoulian ran two N.E.A. "trick" photographs on the sports page.¹⁶⁵ Wide-angle shots no longer are considered trick photography, and the lens is accepted as a valuable tool available to every photographer.



A "smuggled" photo of the persecution of Jews by Nazi forces appeared April 13, 1933.¹⁶⁶

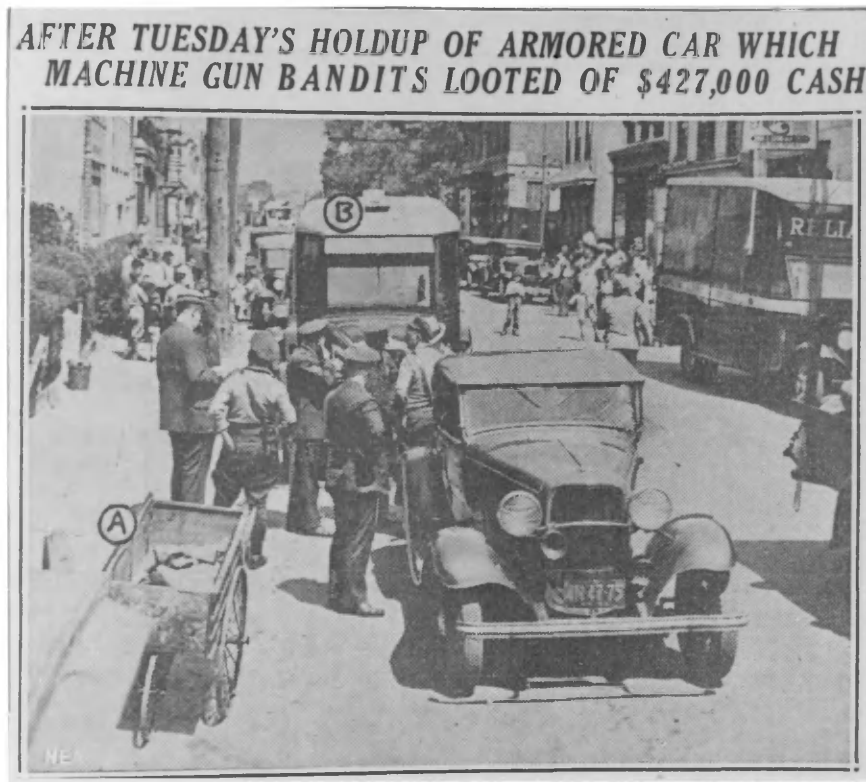
Illustrating graphically the persecution of Jews in Germany by Adolf Hitler's armed Nazis, this picture, smuggled out of Germany, shows Jews at Chemnitz, Saxony, forced to do menial labor. Jewish citizens there were rounded up and forced to clean up the town. This group is whitewashing a wall. The picture was smuggled into Czechoslovakia by a refugee. N.E.A. photo¹⁶⁷

¹⁶⁵ "Maybe It's That 3.2 Per Cent," Daily Missoulian, April 3, 1933, p.6.

¹⁶⁶ "As Nazis Humiliated Germany's Jews," Daily Missoulian, April 13, 1933, p.2.

¹⁶⁷ Ibid.

Distribution speed seemed to advance in 1934 when the Thursday, July 12, Missoulian included two action photos of the All-Star baseball game just two days after it was played.¹⁶⁸ This was followed by a two-day-old spot news photo on August 23.¹⁶⁹

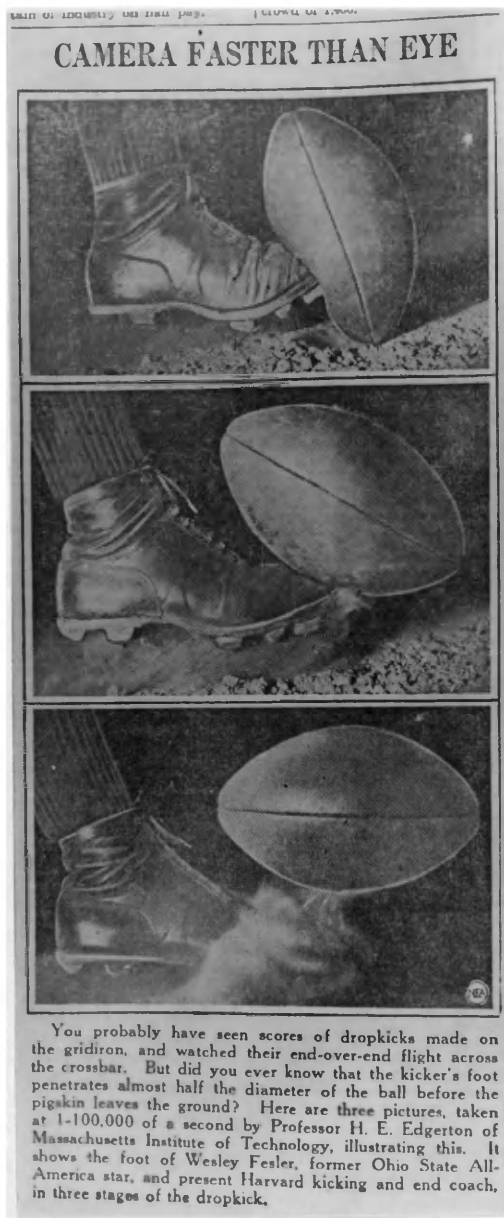


"Trick" photos continued to appear in the news pages. On December 10, 1934, the Missoulian, ran a photo¹⁷⁰ taken

168 "Action Pictures From Tuesday's All-Star Game," Daily Missoulian, July 12, 1934, p.8.

169 "After Tuesday's Holdup of Armored Car Which Machine Gun Bandits Looted of \$427,000 Cash," Daily Missoulian, August 23, 1934, pp. 1, 2.

170 "Camera Faster Than Eye," Daily Missoulian, December 10, 1934, p.6.



as a result of Harold Edgerton's experiments with electronic flash.¹⁷¹

A two-day-old photo of the Kerns Hotel fire in Lansing, Michigan, was credited to the Associated Press December 13, 1934.¹⁷²

The ever-increasing technological sophistication of photography during that period was indicated by these portraits of the Key brothers, taken by each other in their airplane.¹⁷³

¹⁷¹ See Harold E. Edgerton and James R. Killian, Jr., Flash! Seeing the Unseen by Ultra High-Speed Photography (Boston: Charles T. Branford Co., 1954, 2nd ed.) p.95.

¹⁷² "Approximately Two Score Persons Perish When Flames Destroy Lansing, Mich., Hotel Early Tuesday Morning," Daily Missoulian, December 13, 1934, p.1.

¹⁷³ "Brothers Take Own Pictures," Daily Missoulian, July 2, 1935, p.1.

The Missoulian published an extra August 16, 1935, to report the deaths of Will Rogers and Wiley Post in a plane crash in Alaska.¹⁷⁴ The photos that buoyed the floundering AP Wirephoto service and lifted it to a dominant position in news photography¹⁷⁵ appeared the following Tuesday, August 20,¹⁷⁶ and photos of their funerals were run August 24.¹⁷⁷ Oddly, AP Wirephoto was not mentioned.

Brothers Take Own Pictures



AL KEY



FRED KEY

The above pictures of the Key brothers were taken by themselves in the "Ole Miss" shortly after they had broken the official endurance record Thursday and were roaring toward the unofficial mark which they smashed Monday before landing.

¹⁷⁴ "Will Rogers, Wiley Post are Killed in Far North," Daily Missoulian, Extra, August 16, 1935. p.1.

¹⁷⁵ See Gramling, pp. 95-97.

¹⁷⁶ "First Photos of Rogers-Post Death Scene in North," Daily Missoulian, August 20, 1935, p.1.

¹⁷⁷ "Genius in Two Fields Honored at Funerals," Daily Missoulian, August 24, 1935, p.1.

First Photos of Rogers-Post Death Scene in North



Here are Associated Press photos of the wreckage of the swift red monoplane of Will Rogers, noted humorist, and Wiley Post, famous flyer, killed in the desolate ice-clad wastes of Northern Alaska. The upper picture shows the spot 15 miles southwest of Point Barrow where on August 15 the blithe vacationists died. In the foreground is the tent of the Eskimo whaler which Post saw from the air and near which he descended to ask his way to Point Barrow. Beside the tent are Eskimos in their native garb keeping watch over the pitiful wreck. In the background is the plane itself. The central picture is a close-up of the jumble of wood and metal, with the great pontoons folded over the top of the overturned ship. The view is of the front of the ship. Below is a view of the dismal shore of the Arctic, with natives warming themselves by a campfire. The plane is at the upper left of the lower picture. The floe-strewn Arctic ocean is in the background.

Though the newspaper industry could use as fine a photographic talent as Bourke-White, the sketch artist continued to be useful when a spot news photo was not available. An example was the assassination of Huey Long in Louisiana.¹⁷⁹ The engraving was credited, "Sketch by E.H. Gunder, N.E.A. and Missoulian Staff Artist."¹⁸⁰ The Missoulian still thought it had a right to make false claims about credit.

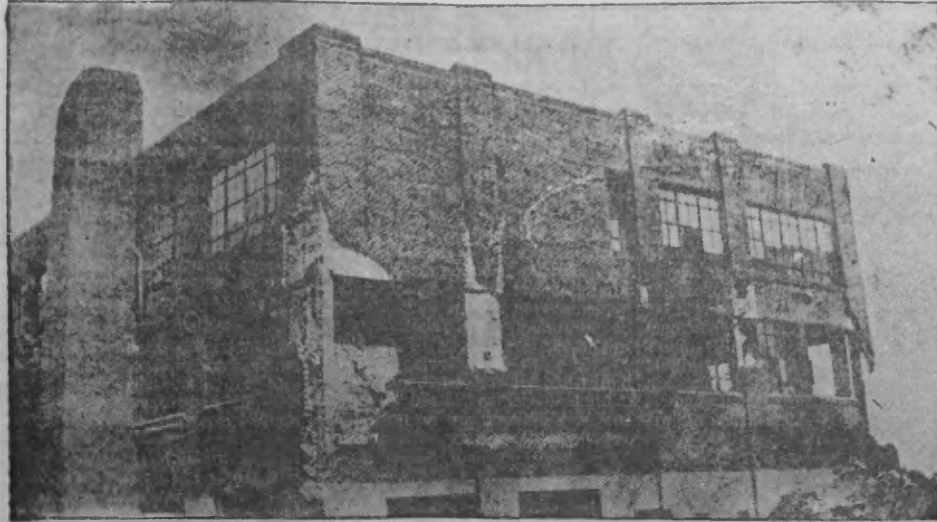


179 "Artist's Version of Scene in Statehouse as Huey Long Fatally Wounded by Weiss; View of Assassin and Widow," Daily Missoulian, September 11, 1935, p.1.

180 Ibid.

Two days after the severe Helena earthquake on Friday night, October 18, 1935, the Sunday Missoulian featured two uncredited photos of damaged buildings.¹⁸¹ After a quake

Two of Buildings Worst Hit by Disastrous Earth Shocks Friday Night, Which Took Lives of Two Men

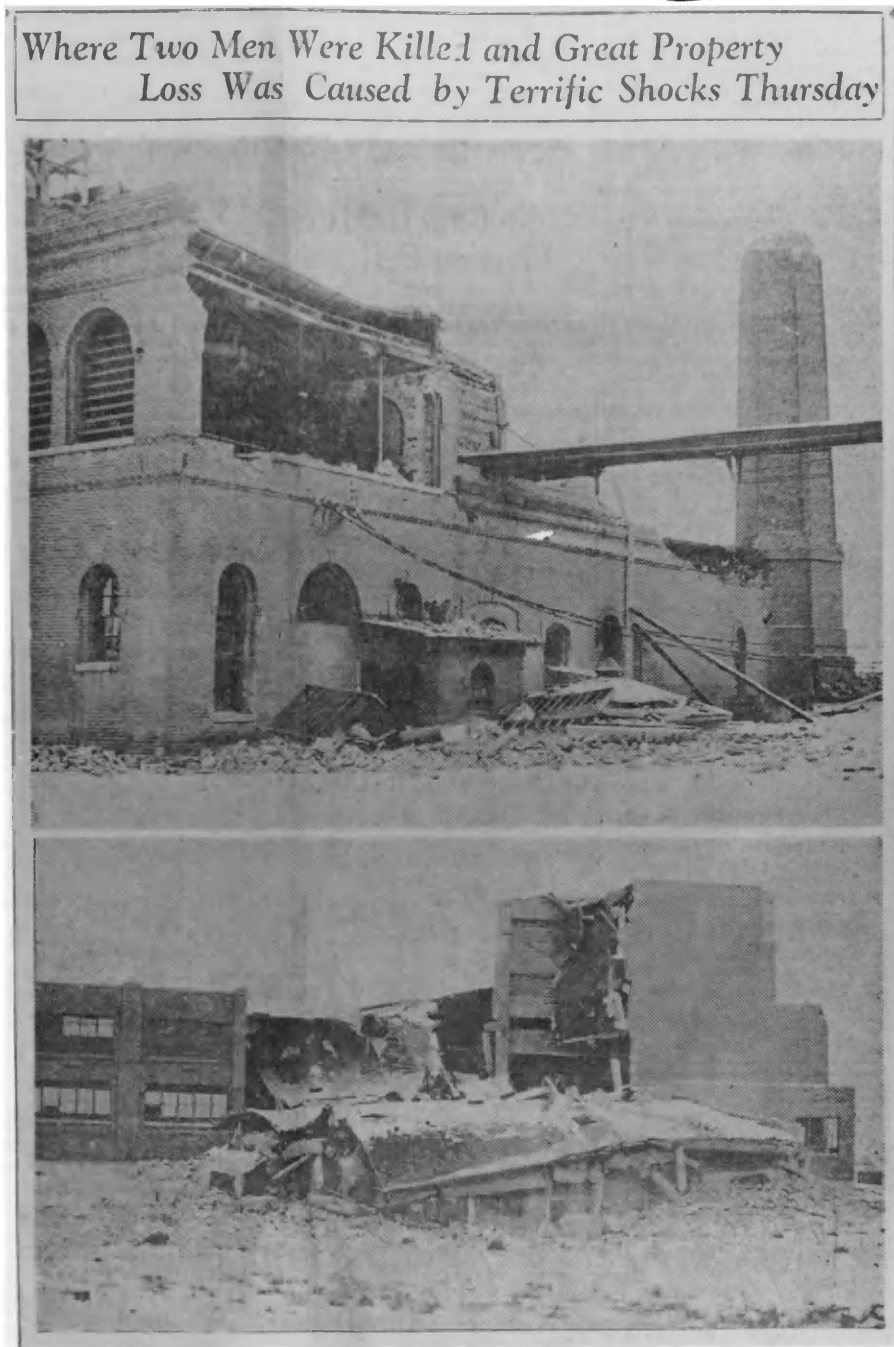


Helena's new half-million dollar high school, completed only two months ago, was irreparably damaged in Friday night's quake. The upper picture shows how the east wall of the auditorium crumpled from the shocks. The south wall of that wing also was badly damaged. Contractors who built the building said that it would be impossible to repair the damage to the auditorium and that portion of the building must be torn down. School authorities announced abandonment of the building.

The lower picture, of the National Biscuit company warehouse, illustrates how older Helena buildings collapsed from the repeated shocks. The chimney of this building fell through the roof in the first quake, a week ago. Friday night's tremblor completed the destruction.

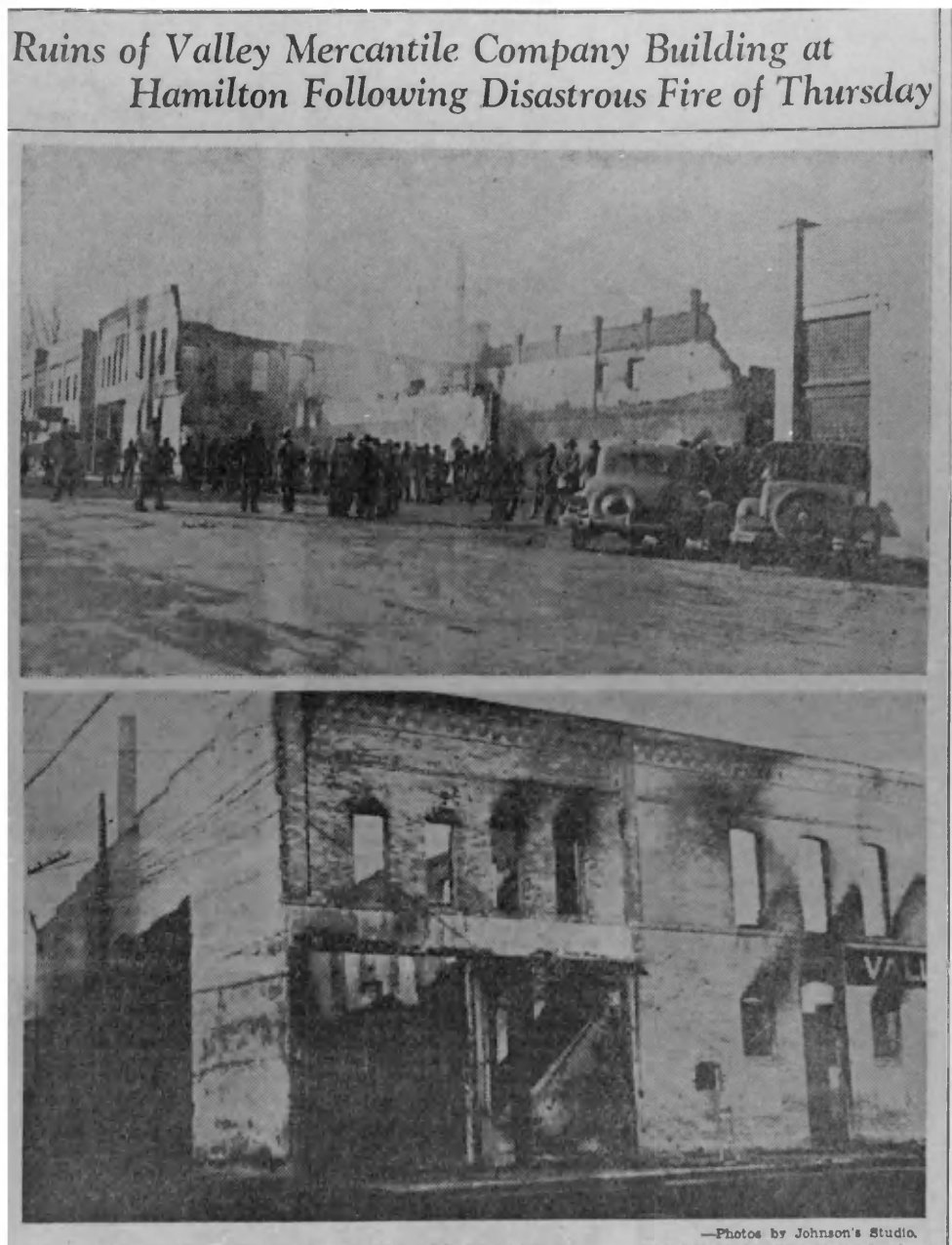
181 "Two of Buildings Worst Hit by Disastrous Earth Shocks Friday Night, Which Took Lives of Two Men," Sunday Missoulian, October 20, 1935, p.1.

October 31, the newspaper ran photos November 2.¹⁸²



182 "Where Two Men Were Killed and Great Property Loss Was Caused By
Terrific Shocks Thursday," Daily Missoulian, November 2, 1935, p.1.

On March 5, 1936, fire destroyed the Valley Mercantile Company in Hamilton. On March 9, the Missoulian ran photos, credited to Johnson's Studio,¹⁸³ on an inside page under the heading, "News of Western Montana and the State in



183 "Ruins of Valley Mercantile Company Building at Hamilton Following Disastrous Fire of Thursday," Daily Missoulian, March 9, 1936, p.5.

General,"¹⁸⁴ a feature that seemed to be the origin of the newspaper's regional emphasis still apparent in 1981.

The newspaper ran two "Remarkable Photographs"¹⁸⁵ of a mine rescue just two days after it took place. They appeared to have been taken with the aid of artificial light. (one below)



184 Ibid.

185 "Remarkable Photographs of Actual Release of Scadding and Dr. Robertson From Mine Tomb in Which They Were Imprisoned With Dead Companion," Daily Missoulian, April 25, 1936, p.1.

Gangster Who "Would Never Be Taken Alive" Submits Meekly



Alvin Karpis, generally considered public enemy number one, is shown as he covered his face shortly after his capture in New Orleans. Belying his boast that he would never be taken alive, Karpis meekly surrendered to Federal officers as he walked out of an apartment with a man and woman. This photo was mailed from Chicago at 5 o'clock Saturday morning, a few hours after the arrest, and arrived in Missoula less than 24 hours following the capture.

The effort to distribute photos speedily was apparent in the cutline for a picture of a gangster who "would never be taken alive."¹⁸⁶ The next-day national spot news picture had no credit.

Similar speed was apparent in the first photo of the heavy-weight fight in which Max Schmeling KO'd Joe Louis in the fourth round of their Friday night bout. The photo appeared in the Missoulian Sunday.¹⁸⁷

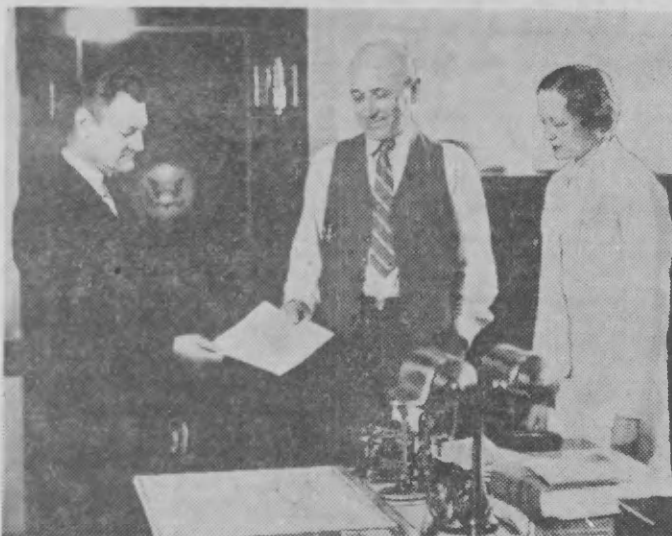
By 1936 the idea of local photo coverage seemed to have finally caught on at the Missoulian. The following posed uncredited picture of Mayor Ralph Arnold appeared July 17, 1936.¹⁸⁸

¹⁸⁶ "Gangster Who "Would Never Be Taken Alive" [sic] Submits Meekly," Sunday Missoulian, May 3, 1936, p.1.

¹⁸⁷ "As Schmeling Battered Louis Down-And Out," Sunday Missoulian, June 21, 1936, p.8.

¹⁸⁸ "Mayor Arnold Purchases First Oregon Stamps at Post-office," Daily Missoulian, July 17, 1936, p.16.

*Mayor Arnold Purchases First
Oregon Stamps at Postoffice*

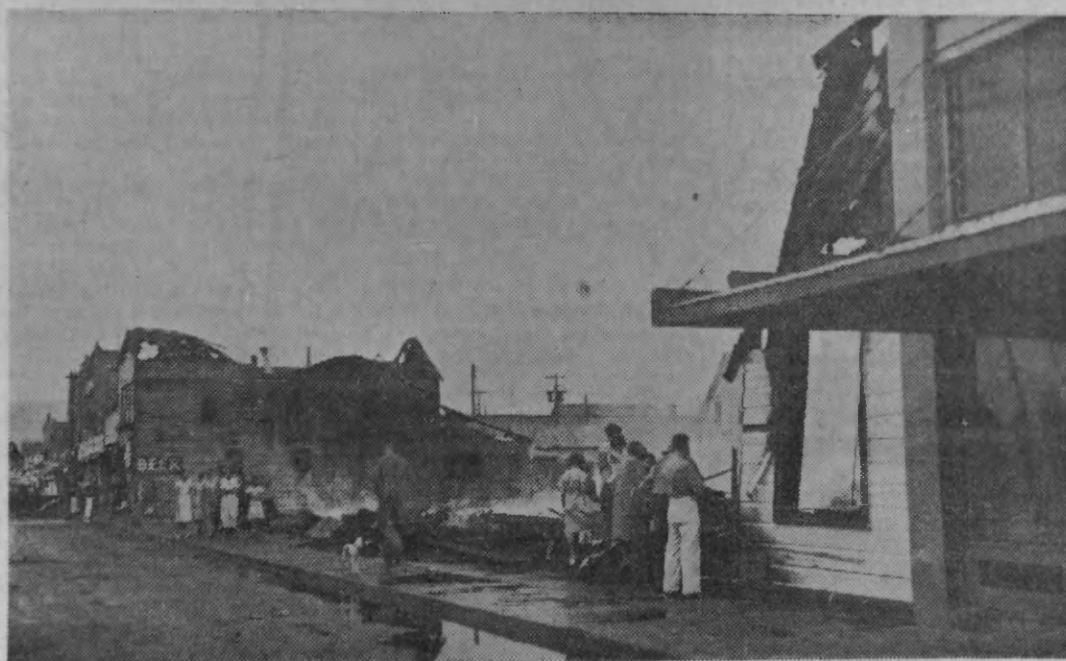


First sheet of the Oregon centenary commemorative stamps, placed on sale at the Missoula postoffice Tuesday, were purchased by Mayor Ralph Arnold, who is seen above, receiving the stamps from Postmaster Stephen Nuerenberg, center. At the postmaster's left is Miss Karen Hansen, Washington, D. C., philatelic agency representative who assisted the Missoula postoffice in servicing many thousands of stamp covers. Approximately 114,000 Oregon stamps were sold here Tuesday, the Missoula office being one of five in the country at which stamps were available on that day.

Surprisingly, the next Sunday the newspaper published timely spot news photos of the aftermath of a fire that had destroyed five businesses in Plains early the preceding Friday.¹⁸⁹

¹⁸⁹ "Gap Made In Business District of Plains By Fire Which Destroyed Five Places of Business Early Friday," Sunday Missoulian, September 6, 1936, p.1.

*Gap Made In Business District of Plains By Fire
Which Destroyed Five Places of Business Early Friday*



In addition to the destruction shown above following the fire which broke out in Plains Friday morning, six other business places suffered damage. The biggest place burned was the Plains hotel, operated by D. B. Breitenstein. The section will be rebuilt, citizens declare.

Missoula's Florence Hotel burned Thursday, September 24, 1936, and the Missoulian published next-day photos.¹⁹⁰ This remarkable effort also went uncredited.

¹⁹⁰ "Scenes of Desolation in Hotel Fire," Daily Missoulian, September 25, 1936, p.1.

Scenes of Desolation in Hotel Fire



These pictures, taken shortly before 8 o'clock Thursday morning, show graphically the destruction wrought by the flames which swept through the Florence hotel and eight business places in the block. The top photo, taken from Higgins avenue, shows the gap left after the fire roared upward from the basement of the Public Drug store, which stood a few yards to the left of the clock. The Kohn jewelry store was next door to the drug concern. The ruins of the Garden City Floral company are still visible. The lower photo shows water lines being played on the structure to prevent spread of the flames.

That timely news picture was followed by next-day fire photos at the Missoula County Poor Farm.¹⁹¹ The two

*Scenes at the Destruction of Missoula County
Poor Farm Building Soon After Fire Started*



—Photos by Bishop Agency.

191 "Scenes at the Destruction of Missoula County Poor Farm Building Soon After Fire Started," Sunday Missoulian, October 4, 1936, p.1.

photos were credited to "the Bishop Agency,"¹⁹² a local insurance company.

The Bishop Agency was also credited with November 18, 1936, Missoulian photos of a mine disaster in which two miners were killed.¹⁹³ The cave-in occurred the previous Saturday, but the bodies were not recovered until Tuesday morning and the photos appeared Wednesday.



192 Ibid.

193 "Where Miners' Bodies Were Taken Out," Daily Missoulian, November 18, 1936. p.1.

A half-page of AP and N.E.A. photos of a Chicago train collision appeared November 26, 1936, fewer than two days after the wreck.¹⁹⁴

Fire seemed to be the most popular spot news subject for photojournalists during that period. Willard Baldwin of Stevensville was credited with taking the following picture that appeared three days after a major fire in the Stevensville business district.¹⁹⁵



194 "Ten Killed, Scores Hurt in Chicago Train Wreck," Daily Missoulian, November 26, 1936, p.8.

195 "Remarkable Photo Taken at Height of Blaze That Destroyed Largest Business Building in Stevensville," Daily Missoulian, December 22, 1936, p.1.

Unquestionably the best reproduction from a syndicate-supplied photo appeared December 31, 1936, with the following picture.¹⁹⁶



¹⁹⁶ "Twisted Hulk Yields Bodies of 12 Victims," Daily Missoulian, December 31, 1936, p.12.

February 1937 seemed to mark the beginning of a genuine effort by the Missoulian to increase local news photo coverage. Although most photos still were provided by local amateur and professional photographers, either as stringers or freelancers, the newspaper seemed to be more aware of the visual image. The February 26 issue included a Ken Modesitt photo of the suspect in a counterfeit case,¹⁹⁷ and two days later local photos by Chet Miller¹⁹⁸ and Woods' Studio¹⁹⁹ appeared. The Woods photo was of basketball action in the Grizzly-Bobcat game just two nights earlier.

The Missoulian ran "Simons" credited photos of its new plant March 14, 1937.²⁰⁰

An apparent next-day photo of a steam shovel breaking ground for an art building at the University of Montana was featured on the front page March 16.²⁰¹

197 "Suspect in Counterfeit Case, With His Captors," Daily Missoulian, February 26, 1937, p.8.

198 "King Winter Makes Belated Visit to Give Missoula Covering of Snow, Probably Among Last of Season," Sunday Missoulian, February 28, 1937, p.1.

199 "As Bobcats and Grizzlies Battled on University Court," Ibid., p.8.

200 "Exterior of New Home of Missoulian-Sentinel at Higgins and Spruce Nearing Completion as Craftsmen Rush Construction," Sunday Missoulian, March 14, 1937, p.1.

201 "Mechanical Shovel Breaks Ground for New Art Building on Campus," Daily Missoulian, March 16, 1937, p.1.

More local photos began to appear in the spring of 1937. Perhaps R. Wakefield Adams was now on the job. An interview with Deane Jones, former Missoulian reporter and editor, revealed that Adams, the first full-time news photographer employed by the newspaper, was hired in mid-1937 only to be fired about two months later because his expense account nearly equaled his \$150-a-month salary.²⁰²

On March 18, 1937, two photos showed a new bridge linking the north and south sides of Missoula.²⁰³ These noncredited pictures may have been taken by John Forssen, Missoulian reporter and one of the first photographer/engravers on the staff. In an interview Forssen said his first Missoulian photo showed construction on the Orange Street underpass.²⁰⁴ The Orange Street arterial includes a bridge over the Clark

*Mechanical Shovel Breaks Ground
For New Art Building on Campus*



Actual construction of the art museum-lecture hall building on the State University campus, to face on Maurice avenue, got under way Monday morning, when the big shovel shown above dug out the first bucketfull of dirt and then proceeded rapidly with the excavating.

²⁰² Dean Jones interview, December 21, 1977, Missoula, Montana. In 1981 Jones, retired, resided in Missoula.

²⁰³ "New Bridge Linking North and South Sides of City Being Pushed Toward Completion by Steel Workers," Daily Missoulian, March 18, 1937, p.1.

²⁰⁴ John Forssen interview, September 22, 1978, Missoula, Montana.

Fork River as well as an underpass beneath the Burlington Northern railroad tracks.

*New Bridge Linking North and South Sides of City
Being Pushed Toward Completion by Steel Workers*



Progress on the Orange street bridge project is shown here. Above is a view of the structure from the north bank, showing the fill and the overpass across the Milwaukee railroad tracks. Steel workers are shown at work below.



**Funeral Rites
For Governor's
Father Sunday**

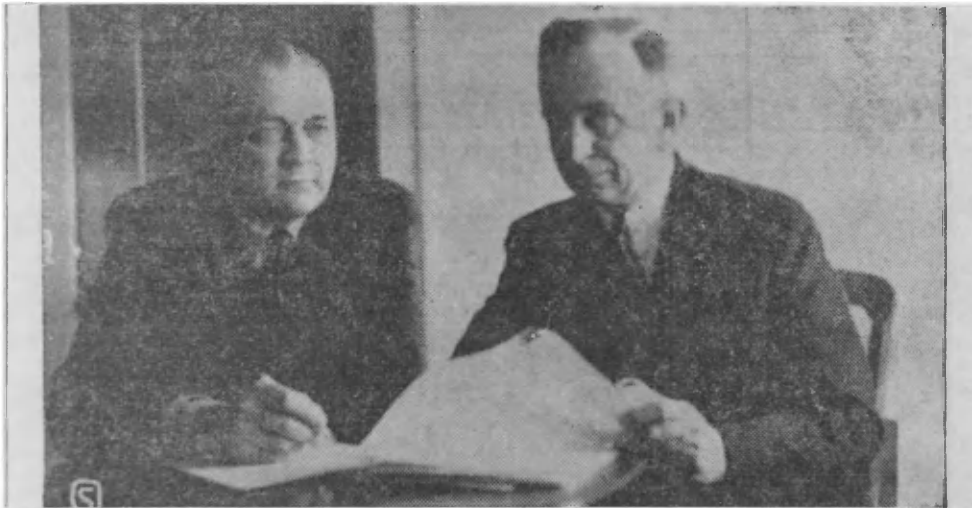
**George W. Ayers Dies at
Helena After Heart
Attack.**

Helena, March 17.—(AP)—A grave not far from the Lewistown ranch, where he lived more than half a century, will be the final resting place of George W. Ayers, who died here today just 10 days after his seventy-seventh birthday, at the home of his son, Governor Roy E. Ayers.

Surrounded by his son, whose inauguration last January he de-

The Associated Press continued to emerge as the nation's major news photo agency during the late 1930s. An explosion at a Texas school March 18, 1937, killed hundreds, according to a story March 19.²⁰⁵ Two days later, the Missoulian ran a front-page AP photo of searchers combing the wreckage and a full inside page of AP photos.²⁰⁶

A next-day local photo of citizens gathered at a meeting to oppose the return of saloons appeared Monday, March 22,²⁰⁷ the same day that the Missoulian printed a photo of the Pacific Northwest Tourist Association meeting held Saturday.²⁰⁸ The latter photo was uncredited but had an "S" enclosed in a box, perhaps the trademark of Simons.



²⁰⁵ "Hundreds of Children Killed by Blast in Texas School Building," Daily Missoulian, March 19, 1937, p.1.

²⁰⁶ "Hundreds of Volunteers in Search for Bodies of Blast Victims," Daily Missoulian, March 20, 1937, p.1.

²⁰⁷ "Leader of Western Montana Fight Against Return of Saloon Addresses Mass Meeting in City Sunday," Daily Missoulian, March 22, 1937, p.1.

²⁰⁸ "Pacific Northwest Tourist Association Chiefs Mapping Out Program for Banner Year in 1917 [sic]," Ibid., p.10.

Two more posed general news photos with the "S" logo appeared March 28²⁰⁹ and April 14.²¹⁰

An apparent next-day photo of Christian Church members burning their mortgage after the church was paid off was used March 25.²¹¹



209 "Missoula Distance Runner," Sunday Missoulian, March 28, 1937, p.6.

210 "Three Whitefish Girls on University Women's Rifle Team," Daily Missoulian, April 14, 1937, p.3.

211 "Mortgage Burned in Christian Church Ceremony," Daily Missoulian, March 25, 1937, p.3.

The Missoulian reported the fiery Hindenburg disaster Friday, May 7, 1937,²¹² and the following day printed the famous photo below.²¹³ It is copyrighted by the "News Syndicate Co., Inc.--From Associated Press."

On an inside page five more photos--three N.E.A. and two AP--were used.²¹⁴



²¹² "Scores Killed, Many Hurt As Blast Destory Huge Airship Hindenburg," Daily Missoulian, May 7, 1937, p.1.

²¹³ "Flames Spurt From Hindenburg as Blast Wrecks Ship," Daily Missoulian, May 8, 1937, p.1.

²¹⁴ "Hindenburg Disaster Pictured by News Cameramen," *Ibid.*, p. 8.

On Friday, May 14, Missoulian readers for the first time received photo coverage of the current interscholastic track meet. The newspaper featured next-day action photos of discus winner Bill McGinley and shotput champ Cody Rinke.²¹⁵



On June 19, it printed a next-day hard news picture of a car crash on McDonald Pass.²¹⁶ No credit was given the photo or the accompanying story.

²¹⁵ "Best in Discus," and "Shotput Winner," Daily Missoulian, May 14, 1927, p.12.

²¹⁶ "Wreckage of Car Which Crashed on McDonald Pass Friday Afternoon Fatally Injuring Bonita Man," Daily Missoulian, June 19, 1937, p.1.

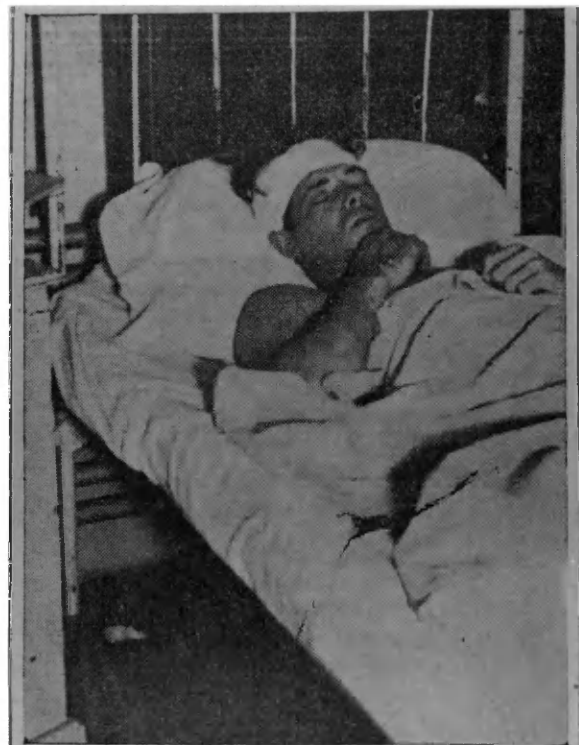
"Gonna Get the Weather Man If He Doesn't Watch Out"



A baby-in-diapers appeared in a June 30, 1937, photo depicting a heat wave in Missoula.²¹⁷ The cutline said the photo was taken on the cameraman's journeys about Missoula, and a credit to "Missoulian-Sentinel Staff

Photographer" indicated that Adams was on the Missoulian staff. It was the first photo credit given to an employee of the newspaper.

Another "Missoulian-Sentinel Photo" appeared July 2, 1937.²¹⁸



—Missoulian-Sentinel Photo
Harry Dingle of Anaconda, driver of one of the machines in the wreck 51 miles west of here Wednesday, is recuperating from minor injuries. The crash cost the lives of two occupants of Dingle's car, killed a woman in the other machine, and seriously injured four others.

²¹⁷ ""Gonna Get the Weather Man If He Doesn't Watch Out" [sic]," Daily Missoulian, June 30, 1937, p.5.

²¹⁸ "Driver of Death Car Shown in Hospital After Crash Near Here," Daily Missoulian, July 2, 1937, p.1.

The marked increase in the use of local photos tapered off in late August 1937, when, following coverage of the Western Montana Fair, Missoulian-Sentinel-credited photos no longer appeared. Apparently Adams was fired about this time.²¹⁹

Though local photo coverage almost disappeared after that flurry of activity in 1937, the Missoulian still used syndicate photo features. It also began to run photos of the war in Europe. They were provided by the Associated Press and N.E.A.

On Thursday, December 30, 1937, eight N.E.A. pictures and one AP photo of the sinking of the Panay ran with this cutline:

These dramatic pictures of the sinking of the U.S. gunboat Panay, carried in a survivor's suitcase, floated on Sampan and Yangtze river raft, and sped to Manila on a destroyer, were flown to San Francisco on the transpacific Clipper, arriving there Tuesday. They were distributed at once, reaching Missoula on the day that they were given their initial release throughout the country.²²⁰

The May 7, 1938, issue contained a "Wide World Radio-photo" of the French liner Lafayette burning in drydock at Havre, France two days earlier.²²¹ The Missoulian did not

219 See footnote 202

220 "First Pictures of Panay Bombing Released In U.S.," Daily Missoulian, December 30, 1937, p.8.

221 "As Fire Destroyed French Luxury Liner Lafayette at Drydock Shortly Before Scheduled Trip to U.S.," Daily Missoulian, May 7, 1938, p.1.

mention the speed with which that picture was transmitted, indicating that perhaps that was the pattern of that period.

The Associated Press' expansion into local photo coverage was indicated by an AP-credited local photo picture of a fire in Havre, Montana, on April 27, 1938²²² and a photo of a train wreck near Miles City June 21.²²³



The Missoulian still managed to publish some timely local spot news pictures, probably taken by local amateur and professional photographers.

222 "Firemen Battle Flames in Havre Business District," Daily Missoulian, April 27, 1938, p.7.

223 "Closeup View of Railway Disaster," Daily Missoulian, June 21, 1938, p.1.

The town of Anaconda was inundated by a flood on the night of July 27, and the Missoulian ran photos on Friday, July 29.²²⁴

Next-day photo coverage occurred on Wednesday, August 3, when a picture accompanied a story about an auto accident the previous day.²²⁵



Sports photo coverage also improved greatly during the late 1930s. Engraving apparently was being done locally to

224 "Anaconda Area Flooded When Reservoir Dams Burst and Send Millions of Gallons of Water Rushing Into the City," Daily Missoulian, July 29, 1938, p.1.

225 "Flaming Automobile Wreckage Brings Death to Four," Daily Missoulian, August 3, 1938, p.1.

facilitate the speed with which pictures were appearing. Since Forssen established his engraving shop in 1938²²⁶ the newspaper was now using his service. Previously, the Missoulian could get engraving done in 24 hours if someone took the pictures to be engraved to Ashton's in Butte.²²⁷

The sketch artist emerged again with a front-page illustration of Neville Chamberlain and Adolf Hitler in conference.²²⁸ Sixteen days later a radio-photo showed them signing a peace pact.²²⁹

226 Forssen interview, September 22 1978. While in his last year of journalism school at the University of Montana, Forssen started an engraving shop with Thomas Stewart Carin in the basement of a building owned by Forssen's father at 231 East Main. The pair acquired a Tasope zinc-plate engraving system from the Glasgow (Montana) Courier and hauled it to Missoula in the back of Carin's 1926 Chevrolet two-door sedan.

In the fall of 1938, Forssen went to work as a reporter for the Missoulian, but continued to take photographs and make engravings on a piece-rate basis. He was paid \$1 for each picture used and 10¢ a square inch (minimum \$2) for engraving.

Forssen hired Stan Healy, at that time a journalism student at the University of Montana, as a part-time engraver. Healy, an amateur photographer eager to publish his work, used the opportunity to sell photos and eventually obtain a job with the newspaper after serving in the military during World war II.

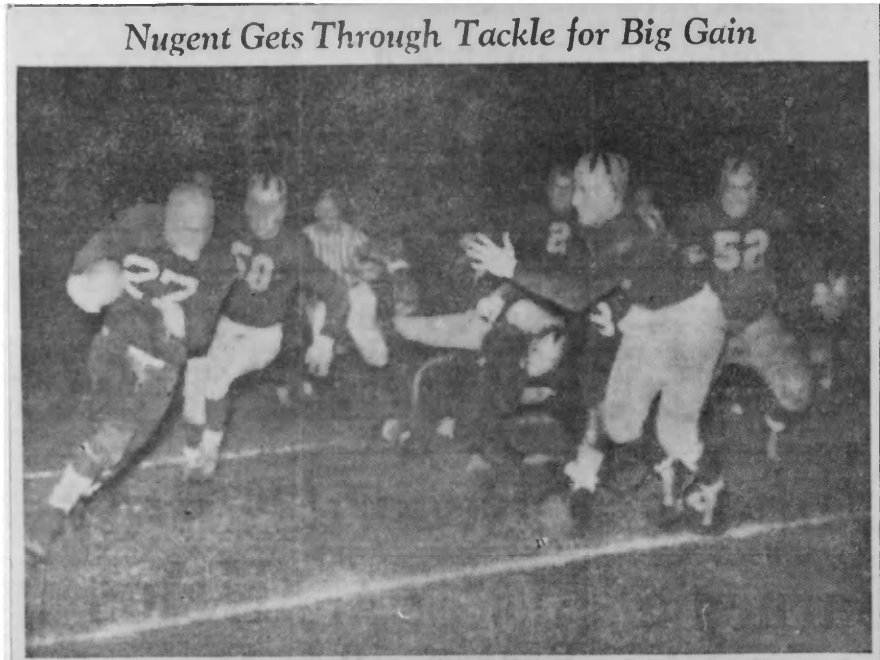
Forssen joined the Army in June 1942. The engraving shop, taken over by Ian Senderson, went out of business a few months later.

227 Jones interview, December 21, 1977.

228 "Premier Chamberlain and Fuehrer Adolf Hitler in History-Making Conference; World Peace at Stake," Daily Missoulian, September 17, 1938, p.1.

229 "Chamberlain, Hitler Sign Pact Never to Fight Each Other Again," Daily Missoulian, October 3, 1938, p.1.

An action photo at the Montana-Gonzaga football game Friday night in Spokane appeared in the Sunday Missoulian, November 1938,²³⁰ without credit.



Another photo showed an auto accident at the corner of Ronald and Keith Avenues.²³¹

"New ultra-speed photography" was featured January 15, 1939, with a photo of Bobby Jones hitting a drive.²³² The electronic flash photo by Harold Edgerton²³³ was exposed at impact by a trip wire connected to the flash lamp, which fired at 1/100,000 second.

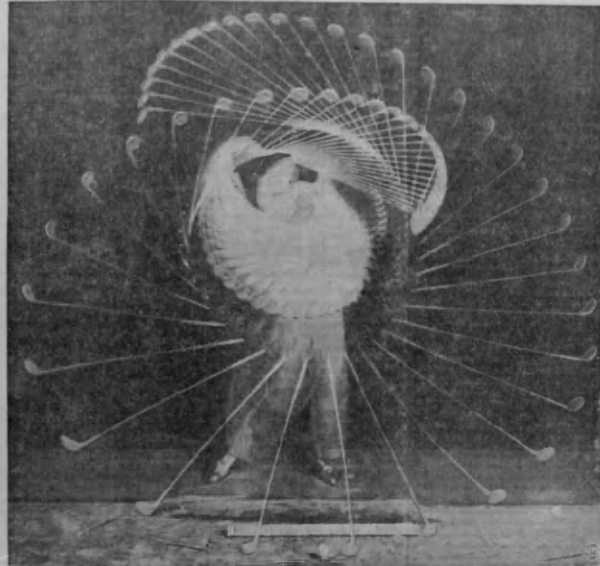
²³⁰ "Nugent Gets Through Tackle for Big Gain," Sunday Missoulian, November 6, 1938, sports sec., p.2.

²³¹ ""_____ and Sudden Death" [sic] Was Cheated in Missoula," Daily Missoulian, November 11, 1938, p.1.

²³² "Golf in Swingtime-By Bobby Jones," Sunday Missoulian, January 15, 1939, p.7.

²³³ See Edgerton and Killian, p.63

Golf in Swingtime—By Bobby Jones



A symphony of light and motion is caught by new ultra-speed photography making 1-100,000 of a second exposures of Bobby Jones driving a golf ball. Jones' symmetrical swing and follow-through, shown above, take just 61-100 of a second. Taken by the research department of A. G. Spalding & Bros., the photos below show, at left, two wires placed in front of the golf ball. When hit, the ball forces them together, closing a circuit that sets off the speed flash. At right is portrayed the moment of impact, with the side of the ball flattened by the club head.



Another local action sports photo was used January 28, the day after the Missoula-Great Falls game,²³⁴ and a next-day general news picture of the last-minute crowd gathered for automobile registrations appeared February 2.²³⁵

²³⁴ "Action From Last Night's Missoula-Great Falls Game," Daily Missoulian, January 28, 1939, p.5.

²³⁵ "Part of Last-Minute Crowds Seeking 1939 Car Licenses," Daily Missoulian, February 2, 1939, p.1.

The War in Europe was attracting more attention in newspapers, and on January 4, 1940, N.E.A. provided

Exclusive Radiophotos From Finnish Front Line



(NEA Radiophoto)
A huge picture of Stalin sits amid the confusion of a Russian supply wagon, captured by Finnish troops somewhere on the fighting front. Fur-clad Finnish soldiers examine other supplies seized in attack. This is an exclusive photo by NEA Service Staff Photographer Eric Calcraft, who already is famed for his first pictures of the bombing of Warsaw.



(NEA Radiophoto)
No, those aren't bricks, but loaves of hard, black bread spilled from a Soviet commissary truck overturned when captured by Finns. Two Finnish soldiers, garbed in characteristic white robes to camouflage them against the background of snow, examine the bread bricks. Exclusive NEA photo by Staff Photographer Eric Calcraft.

"exclusive" radiophotos from the Finish front lines.²³⁶ The cutline noted that the pictures were taken by N.E.A. photographer Eric Calcraft, "already famed for his first pictures of the bombing of Warsaw."²³⁷

The Missoulian, apparently recognized the importance of attaching a local peg to national news when it noted that a mountain climber rescued at Mount Washington, New Hampshire was the son of a former University of Montana professor. The story and photo were provided by the Associated Press.²³⁸

Son of Former Montana University Professor Is Rescued After 28 Hours in Mountain Blizzard



CCC boys are shown above carrying a rough stretcher bearing the blanket-swathed form of Webster N. Jones, 19, (below) Harvard sophomore, found alive after he was lost for 28 hours on blizzard-swept Mt. Washington in New Hampshire in below-zero temperatures. Hope of finding the youth had been almost abandoned when searchers found him half-buried in the snow. Jones, son of a former teacher at the State University here, was given a good chance to recover, though amputation of several toes was feared necessary.

236 "Exclusive Radiophotos From Finnish Front Line," Daily Missoulian, January 4, 1940, p.1.

237 Ibid.

238 "Son of Former Montana University Professor Is Rescued After 28 Hours in Mountain Blizzard," Daily Missoulian, February 8, 1940, p.1.

An exceptional spot news photo of a fire at the Findell Lumber Company Mill appeared April 16, 1940.²³⁹



Bill Stevens, a senior at the University of Montana journalism school, was credited with an August 19, 1940, front-page feature about the University's training program for civilian pilots.²⁴⁰

²³⁹ "Height of Fire at Findell Lumber Company Mill," Daily Missoulian, April 16, 1940, p.1.

²⁴⁰ "Montana University Helps Train Civilian Pilots," Daily Missoulian, August 19, 1940, p.1.

Montana University Helps Train Civilian Pilots



Dr. A. S. Merrill, upper left, is director of Montana State University's flight program, a part of the Civil Aeronautics authority pilot training program, which turned out 19 qualified pilots in June. Nearly 20 others are taking the course this summer at the University. Including Martha Jenkins, Hysam, upper right, shown in one of the student training planes used in the course. Only one other coed, Carleen Heinrich, Missoula, is enrolled in the course.

Members of the advanced flight course at the University are shown in the lower picture. Top-ranking students in the basic course, they were chosen for advanced work in July when the University and the Johnson Flying service of Missoula were authorized to conduct advanced work. Ground school work is done at the University under Dr. Edward M. Little, professor of physics, and Dr. Harold Chatland, instructor in mathematics. Flying work is done at the Missoula airport.

Members of the advanced course shown in the picture are, back row, left to right: Dr. Harold Chatland, ground school instructor; Bill Horning, Superior; Jack Clapper, Col. Rank; Jack Johnson, Billings; Mark Newry, Havre. Front row, Herbert George, Missoula; Ward Buckingham, Kalispell; Tim Leeds, Havre; Bill Headley, Missoula. Pictures shown were taken by another student, Bill Stevens, writer in the University Journalism school.

Static, unanimated photos of arrest and bookings--" Final Scenes in [a] Three-day Search for Bandits"--were run September 8, 1940.²⁴¹

²⁴¹ "Final Scenes in Three-day Search for Bandits," Daily Missoulian, September 8, 1940, p.1.

Two uncredited photos of the principals in the county's "worst shooting" appeared March 12, 1941.²⁴² The cutline said one of the pictures was "...made only a few minutes after and a short distance away from the point where killer George Smith was overtaken and captured yesterday afternoon."²⁴³ The photos were printed the day after the arrest. They probably were taken by Stan Healy.²⁴⁴

The Missoulian committed an obvious faux pas in August 1941 when excellent next-day news photos of a fire at the Western Montana Fair in Missoula²⁴⁵ went uncredited, while a mediocre general news photo a week later by R.H. McKay was awkwardly overplayed.²⁴⁶

²⁴² "Principals and Action in County's Worst Shooting," Daily Missoulian, March 12, 1941, p.1.

²⁴³ Ibid.

²⁴⁴ "Stan Healy interview, December 6, 1977, Missoula, Montana. In discussing Healy's role at the Missoulian, it became apparent that he had an early and prolonged attraction for crime photography. Although he didn't begin working for the Missoulian until 1945, he was a stringer while working as an engraver for Frossen and could very well have taken these photographs. Both sets of crime photos noted above were in Healy's "crime scrapbook." Healy in 1981 was in Missoula recovering from a major heart attack. He was elected to an unprecedented sixth term in the Missoula City Council in 1979.

²⁴⁵ "Fire at Hottest as 4-H Club Building Burns," Daily Missoulian, August 22 1941, p.1., and "As Flames Swept Western Montana Fairground," Ibid., p.12.

²⁴⁶ "As Eight Thousand Gathered for Impressive Ceremonies of Mass," Daily Missoulian, August 28, 1941, p.1.

As Flames Swept Western Montana Fairgrounds



Fire at Hottest as 4-H Club Building Burns



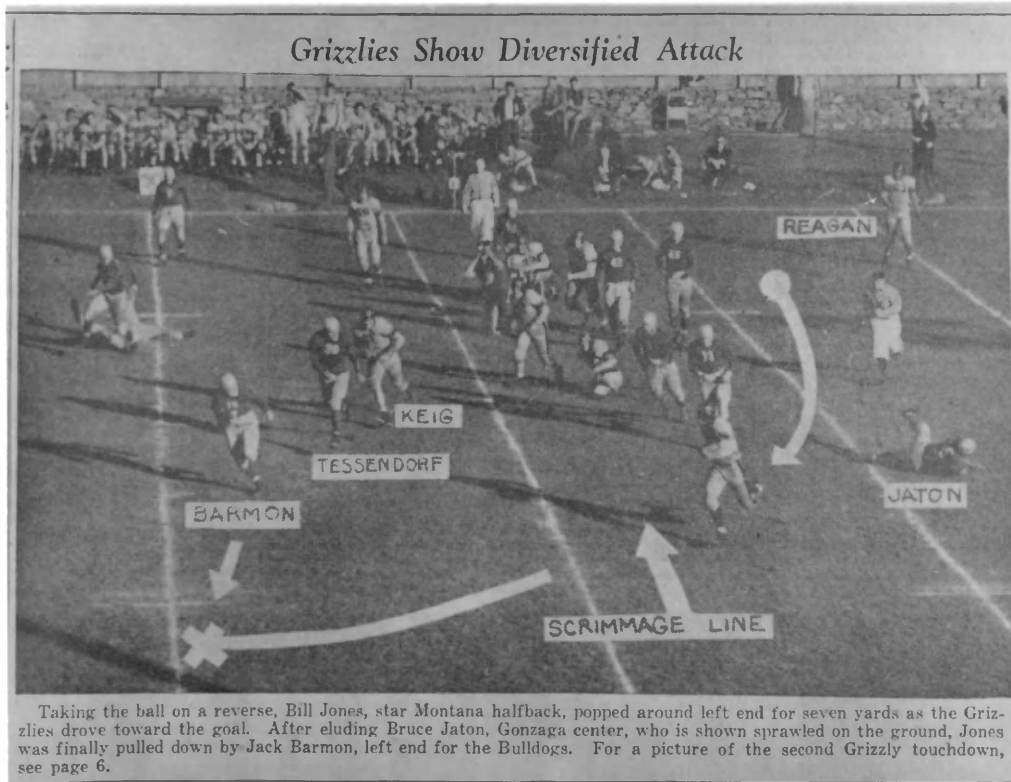
Here is a view of the fairgrounds fire at its height as it destroyed the 4-H club building. The building and all its exhibits were demolished.

As Eight Thousand Gathered for Impressive Ceremonies of Mass



In the leading Catholic event of the Northwest, the one hundredth anniversary of Christianity in Western Montana was observed Wednesday at Stevensville. Part of the large crowd is shown. The picture, taken against the rugged backdrop of the Bitter Root mountains, with tops shrouded in clouds, shows the huge altar, and St. Mary's Mission at right. In the right center of the photograph are some of the Indian teepees erected by descendants of the only inhabitants of the region when the mission was erected in 1841.

Local sports action photos became a regular feature of the newspaper, probably because of the efforts of Forssen and Healy. Noncredited pictures of Grizzly football action in a game against Gonzaga Saturday, October 18, in Missoula appeared the next day.²⁴⁷ (Note the lines showing how the play developed and an "X" to mark the tackle.)



President Roosevelt asked Congress for a declaration of war following the bombing of Pearl Harbor December 7, 1941. An Associated Press photo of Roosevelt speaking before Congress appeared December 11,²⁴⁸ but the first photos of

²⁴⁷ "Grizzlies Show Diversified Attack," Sunday Missoulian, October 19, 1941, p.1.

²⁴⁸ "President Asks Congress for War Declaration," Daily Missoulian, December 11, 1941, p.9.

Japanese attack did not appear in the Missoulian until December 18.²⁴⁹



World War II marked the beginning of a new era. The newspaper industry, particularly photojournalism, underwent revolutionary changes as a result of technology developed as part of the war effort. Photojournalism was transformed from somewhat of a novelty to a vital part of the news industry. This study ends at this natural juncture.

²⁴⁹ "Fire and Destruction in Peaceful Honolulu, Following Japan's Cowardly Attack," Daily Missoulian, December 18, 1941, p.1, and "'Remember Pearl Harbor!'"--Here's What Happened," Ibid., p.12.

Chapter 7 Summary

The Missoulian obviously was not over zealous in its photographic coverage, but, by the standards of the period studied, it was probably on par with an industry which treated photography more as a novelty than as a viable informational tool.

Deane Jones recalled that L.A. Colby, managing editor during Jones' early years on the Missoulian, used pictures to keep up with competition. This attitude sums up editorial policy toward photography for most newspapers during that period. "He wanted us to use pictures to sell papers," Jones said, "but he was too damned tight to give us the space to put them in."¹

Although space allocation will always be a problem, it wasn't until very late in this study that noticeable differences in the Missoulian's use of photography appear. The newspaper's photographs seemed to be determined by the picture syndicates to which it subscribed. The words "remarkable photo," "latest snapshot," and "unusual picture" were a part of the Missoulian vocabulary only because the syndicates planted those terms. Of course the greatest restrictive factor throughout most of the period of the study was limited technology, but even so, photos seemed to be awkwardly played and at best displayed to appease the public's demand to see the news and newsmakers.

¹ Jones interview, December 21, 1977.

Exceptions did occur--next-day coverage of the Missoula County High School fire in 1931 and spot news photos of the fire which ravaged the Western Montana Fair in 1941 are two examples--but in every case the timely photo coverage was the result of ambitious local freelancers eager to display their work to the public. In the early days the Missoulian provided an audience for photographers like Boos, Dubois, McKay and Elrod, whose primary ambition was to sell their work and display it for public approval. Later, a different type of photographer, a reporter intent on covering the news with camera as well as pencil and note pad, pressed the Missoulian into an active role in photography. The Missoulian's eventual involvement in photojournalism was largely due to the ambitions of John Forssen and Stan Healy who took the initiative to take pictures along with their primary task of reporting the news.

Following their effort more emphasis was put on photography until darkroom space was finally allotted in the mid-1960s, and with the change to offset printing in 1968 Harley Hettick was hired as the beginning of a full-time photo staff.

In 1981 the staff had four full-time photographers, one part-time, at least one part-time photo intern each academic quarter, and a full-time summer intern. The Missoulian has grown to a respected position in the Northwest and nationally as a leader in layout, graphics and photography.

SELECTED BIBLIOGRAPHY

I. Books

- Braive, Michel F. The Photograph: A Social History. New York: McGraw-Hill Book Company, 1966.
- The Complete Book of Press Photography. New York: National Press Photographers Association, Inc., 1950.
- Crouse, Russell. Mr. Currier and Mr. Ives: A Note On Their Lives and Times. New York: Garden City Publishing Co., Inc., 1936.
- Edgerton, Harold E., and Killian, James R., Jr. Flash! Seeing the Useen by Ultra HighSpeed Photography. 2nd ed. Boton: Charles T. Branford Company, 1954.
- Edom, Clifton C. Photojournalism Principles and Practices. Dubuque: William C. Brown Company Publishers, 1976.
- The Encyclopedia of Photography, 1974 ed. "Sir John F.W. Herschel," by Beaumont Newhall.
- Feinberg, Milton. Techniques of Photojournalism. New York: Wiley-Interscience, 1970.
- Gernsheim, Helmut, and Gernsheim, Alison. The History of Photography From the Earliest Use of the Camera Obscura in the Eleventh Century up to 1914. London: Oxford University Press, 1955.
- Gramling, Oliver. AP: The Story of News. New York: Farrar and Rinehart, Inc., 1940.
- Hedgecoe, John. The Book of Photography. New York: Alfred A. Knopf, Inc., 1976.
- Henry, Ralph C. Our Land Montana. Helena, State Publishing Company, 1963.
- Kobre, Kenneth. Photojournalism: The Professionals' Approach. Somerville, Mass.: Curtin & London, Inc., 1980.
- Newhall, Beaumont. The History of Photography From 1839 to the Present Day. New York: The Museum of Modern Art, 1949.
- Nolte, Lawrence W. Funadmenatals of Public Relations: Professional Guidelines, Concepts and Integrations. New York: Pergamon Press, Inc., 1974.
- Rhode, Robert B., and McCall, Floyd H. Introduction to Photography. 3rd ed. New York: Macmillan Publishing Co., Inc., 1976.
- Rhode, Robert B., and McCall, Floyd H. Press Photogarphy: Reporting With A Camera. New York: Macmillan Publishing Co., Inc., 1961.

- Rothstein, Arthur. Photojournalism, Pictures for Magazines and Newspaper. New York: American Photographic Book Publishing Co., Inc., 1956.
- Spencer, Richard. Eidtorial Cartooning. Ames, Iowa: Iowa State College Press, 1949.
- Taft, Robert. Photography and the American Scene: A Social History 1839-1889. New York: The Macmillan Company, 1938.
- Upton, Barbara, and Upton, John. Photography. Boston: Educational Associates, a division of Little, Brown and Company, 1976.

II. Periodicals

- "AP Bounces Photograph Off Echo I." Editor & Publihsr, August 27, 1960, p. 16.
- Astra, Bob. "'Doc' Edgerton speaks about you-know-what, deep sea work and 'Nessie' at New England." Technical Photography, November 1978, p. 50.
- Augarten, Stan. "AP's High-Technology Darkroom." Darkroom Photography, March/April 1980, pp. 23-24.
- Collings, James L., "UPI's Experiment; AP's Big Switch." Editor & Publisher, October 18, 1958, p. 46.
- "Filmless Camera Design Pressed by RCA, Others." Communication Notes, April 1979, p. 2.
- Mehler, Mark. "AP Unveils Laserphoto." Editor & Publisher, April 28, 1973, p. 54.
- "Photo History Made by UPI." Editor & Publisher, March 5, 1960, p. 68.
- Smith, Harris. "Daily Experiments With the Half-Frame." Editor & Publisher, March 12, 1966. p. 48.

III. Newspapers

- "Exhuming the bodies of Union soldiers killed in the attack on the Weldon Railway, Va. to be sent to their friends." Frank Leslie's Illustrated Newspaper, 21 January 1864.
- "Capital Removed." Weekly Missoulian, 13 August 1874, p. 22.
- "The Centennial Building." Weekly Missoulian, 5 May 1878, p. 4.
- "Anaconda's Magnificent Hotel-The Montana." Weekly Missoulian, 17 July 1889. p. 1.
- "The New Catholic Church." Weekly Missoulian, 12 October 1892, p. 2.

- "An Army of Invalids." Weekly Missoulian, 14 September 1892. p. 12.
- "John Burns Dead." Weekly Missoulian, 21 December 1892, p. 1.
- "The New Broom." Morning Missoulian, 1 January 1893, p. 1.
- "Same Old Story." Evening Missoulian, 11 April 1893, p. 4.
- "Same Old Story." Weekly Missoulian, 19 April 1893, p. 8.
- "Just a Few of 'Em." Weekly Missoulian, 9 January 1895, p. 8.
- "With Bowed Necks." Weekly Missoulian, 9 May 1895, p. 8.
- "Makes No Apologies." Daily Missoulian, 27 February 1896, p. 1.
- "Quartz and Meadow Creek Placers." Daily Missoulian, 11 August 1896, p.1.
- "Grove's Clover Field." Daily Missoulian, 27 February 1897, p. 1.
- "Hail to Father Christmas." Daily Missoulian, 24 December 1897, holiday supplement, p. 9.
- "The Greatest on Earth." Daily Missoulian, 17 December 1898, pp. 1,2,6.
- "Buildings Dedicated." Missoulian, 24 February 1899. p. 1.
- "Thanksgiving Number." Daily Missoulian, 29 November 1900, pp. 1,4,5,6, 8,9,10,11,12,13,14,16,17,18,20.
- "Minnesota's Fighting Governor, Samuel R. Van Sant." Missoulian, 15 Decmeber 1901, p. 1.
- "The Opening of Congress-Senator Hanna and Friends Approaching the Capitol." Missoulian, 15 December 1901, p. 4.
- "Graduates of Montana State University." Missoulian, 5 June 1902, p. 1.
- "President at Oyster Bay--Latest Snapshot of President Roosevelt Taken During His Summer Vacation." Missoulian, 10 August 1902, p. 1.
- "The Board Snapped in Actual Session." Missoulian, 2 November 1902, p.10.
- "His Last Day in Court." Missoulian, 12 November 1902, p. 1.
- "Missoula, The Garden City of Montana." Missoulian, 21 December 1902, special section.
- Missoulian, 18 October 1903, p. 7.

"Japanese Forces Are Now Knocking at the Back Doors of Port Arthur." Missoulian, 28 May 1904, p. 1.

"Scenes Incident to Port Arthur's Investment." Missoulian, 2 June 1904, p. 1.

"A Flathead Christmas Stocking." Daily Missoulian, 1 January 1905, holiday edition, p.1.

"Carnage in Odessa Streets During Rioting." Daily Missoulian, 9 July 1905, p. 9.

Daily Missoulian, extra edition, 19 April 1906.

"Desolation Is Now Almost Complete." Daily Missoulian, 20 April 1906, pp. 2,5.

"Athletes of the High Schools Will Meet This Week on Montana Field." Daily Missoulian, 13 May 1906, p. 2.

"Teton County Make Highest Score on First Day of the Track Meet." Daily Missoulian, 17 May 1907, p. 1.

"First Honors go to the Anaconda Team." Daily Missoulian, 19 May 1906, p. 1.

Daily Missoulian, 16 June 1908, p. 1.

"Retrospective Glance at Worst Flood in History of Western Montana." Daily Missoulian, 22 June 1908, p. 1.

"Indians Tell Graphic Story of Holland Prairie Tragedy." Daily Missoulian, 1 November 1908, p. 5.

"Twenty Years of Notable Development in the Lighting of a Prosperous City," Daily Missoulian, 27 December 1908, p. 6.

"Through January Snowstorm and Sunshine Engineering Hastens the New Bridge." Daily Missoulian, 17 January 1909, p. 9.

"Fearlessly Meets Death on Gallows.: Daily Missoulian, 3 April 1909, p. 1.

"Hayes Hanged in Prison Yard." Daily Missoulian, 3 April 1909, p. 1.

"President Taft's Cabinet." Daily Missoulian, 2 May 1909, p. 9.

"Scenes at the Completion of the New Railway." Daily Missoulian, 21 May 1909, p. 1.

"Story of Bridge Told by Camera and Pencil." Daily Missoulian, 5 December, 1909, editorial section, p. 1.

- "Scene at Fatal Wreck in Iowa." Daily Missoulian, 17 April 1910, editorial section, p. 1.
- "Coming of June Brings Memory of Days of Flood that Once Befell Western Montana." Daily Missoulian, 8 June 1910, p. 9.
- "Jeffries Looks More Like a Fighter." Daily Missoulian, 12 June 1910, editorial section, p. 12.
- "When End Came for Jeff." Sunday Missoulian, 17 July 1910, p. 4.
- "Seifertich Succeeds Horan as Chicago's Fire Marshal." Daily Missoulian, 28 December 1910, p. 1.
- "The New York Explosion," Daily Missoulian, 8 February 1911, p. 7.
- Daily Missoulian, 16 April 1911, editorial section, p. 1.
- "Just Three Years Ago This Month and Week Missoula Was In Throes of Great Flood Tide." Daily Missoulian, 11 June 1911, editorial section, p. 10.
- "Trip to Explore Wonders of Sperry Glacier is Delightful Outing in Montana's Big Park." Daily Missoulian, 13 August 1911, editorial section, p. 1.
- "Exploring Glacier Park." Daily Missoulian, 16 June 1912, editorial section, p. 12.
- "When Colonel Roosevelt Spoke in Missoula." Daily Missoulian, 15 September 1912, p. 1.
- "Giants Win the Third Game When Devore's Great Catch Stops a Ninth-Inning Rally." Daily Missoulian, 11 October 1912, p. 1.
- "Marquard is Winner Against the Red Sox." Daily Missoulian, 15 October 1912, p. 6.
- "Giants Get to "Smokey Joe" For Six Runs in the First." Daily Missoulian, 16 October 1912, p. 8.
- "With Magnetite Arc Lamps on Ornamental Poles Higgins Avenue is Best Lighted Street in World." Daily Missoulian, 20 October 1921, editorial section, p. 1.
- "Motorcyclists Defy Camera." Daily Missoulian, 1 November 1912, p. 10.
- "This The Flames Destroyed Yesterday." Daily Missoulian, 11 January 1913, p. 1.
- "Brave Men Rescue Bodies From Under The Snow." Daily Missoulian, 3 February 1913, p. 1.

"Unusual High Water and Damage It has Done Recall the Strenuous Time of Five Years Ago." Daily Missoulian, 1 June 1913, editorial section, p. 5.

"Somebody is to Blame for this Awful Wreck." Daily Missoulian, 7 September 1913, p. 1.

"Twenty-Six Bodies Found in Ruins of Great Blaze." Daily Missoulian, 15 March 1914, p. 4.

Daily Missoulian, 12 April 1914, p. 1.

"Here Are Pictures and Dispatches That Reveal the Real Situation." Daily Missoulian, 5 May 1914, p. 1.

"Mayor Threatens to Return Today." Daily Missoulian, 25 June 1914, p. 1.

"Who Is To Blame For This Wreck." Daily Missoulian, 10 July 1914, p. 1.

"First Photo of Big Black's Defeat." Daily Missoulian, 14 April 1915, p. 6.

"How Giant Ocean Liner Went Down Carrying Hundreds to Death." Daily Missoulian, 12 May 1915, p. 8.

"German Submarine Claimed Her Loved One, But Spared Life of this Woman Passenger on Ill-Fated Lusitania." Daily Missoulian, 29 May 1915, p. 1.

"Steamer Eastland Lying in Chicago River After Turning Turtle." Daily Missoulian, 29 July 1915, p. 1.

Daily Missoulian, 3 November 1916, p. 6.

"The Empress." Daily Missoulian, 5 November 1916, editorial section, p. 3.

"Watching Work of Rescue at Butte Mine." Daily Missoulian, 14 June 1917, pp. 1, 3.

"What 'Modern Dentistry' Did to Grandjo, Flathead Farmer." Daily Missoulian, 16 July 1917, p. 2.

"Pictures of Ruined Area in Drummond." Daily Missoulian, 21 July 1917, p. 5.

"The First Knockdown in Fourth Fight." Daily Missoulian, 8 July 1919, p. 6.

"Buildings Destroyed at Stevensville." Daily Missoulian, 27 September 1919, p. 2.

"Poles In Trenches Facing Bolshevik Hordes." Daily Missoulian, 14 July 1920, p. 8.

- "Caring for the Wounded Following New York Explosion." Daily Missoulian, 21 September 1920, pp. 1,4.
- "No Closed Packages in N.Y. Customs House." Daily Missoulian, 28 September 1920, p. 1.
- Sunday Missoulian, 3 April 1921, acquaintance edition, 8 pp.
- "What Happened to the Bridge." Daily Missoulian, 29 May 1921, p. 1.
- "Scenes From Missoula's Flood of 1908." Daily Missoulian, 29 May 1921, p. 4.
- "Editors Are Coming: Reach State Today; Two Special Trains." Daily Missoulian, 11 July 1922, p. 1.
- "Masked Bandits Capture Cars Bearing N.E.A. Visitors West." Daily Missoulian, 12 July 1922, p. 1.
- "Group Photograph of Some of the Editors Who Arrived Here This Morning-Arriving at Miles City." Daily Missoulian, 19 July 1922, p. 1.
- "Newly-elected N.E.A. Officers." Daily Missoulian, 22 July 1922, p. 1.
- "One Million Lines of Priceless Publicity." Sunday Missoulian, 15 October 1922, N.E.A. section, pp. 1-6.
- "Wilson As He Looks Today." Daily Missoulian, 12 October 1922, p. 8.
- "Anti-Saloon Head Accused." Daily Missoulian, 31 January 1923, p. 1.
- "Pictures of 1899 and 1923 Show How the University Grew From a Small School to its Present Importance." Sunday Missoulian, 11 February 1923, p. 1.
- "Campus Gets Shot." Daily Missoulian, 12 February 1923, p. 2.
- "Jack Sure Treats 'Em Rough." Daily Missoulian, 29 June 1923, p. 6.
- "Dempsey Sparring With Negro." Daily Missoulian, 1 July 1923, p. 11.
- "Crowd at Shelby Station Greets Champion." Daily Missoulian, 6 July 1923, p. 1.
- "Two Pictures of the Willard-Firpo Fight." Daily Missoulian, 17 July 1923, p. 6.
- "Queen Marie and Children Wilcomed to Missoula." Daily Missoulian, 5 November 1926, p. 1.
- "Canada's First Envoy to U.S. Diplomatic, Rich Talented." Sunday Missoulian, 28 November 1926, editorial section, p. 4.

- "Photograph Showing the Rear Car of the Transcontinental Train Wrecked 40 Miles West of Missoula Thursday Morning." Daily Missoulian, 8 January 1927, p. 1.
- "She Sat on the Lap of Lincoln as a Little Girl in Illinois." Sunday Missoulian, 27 March 1927, p. 1.
- "First Picture of Burning of Pinedo's Plane." Daily Missoulian, 12 April 1927, p. 3.
- "'Radio-Telephoto' Shows Start of Paris-to-New York Flight." Daily Missoulian, 13 May 1927, p. 4.
- "America, When It Is Pulled Out of Water Near Ver-Sur-Mer, Is Attacked by Souvenir Hunters." Daily Missoulian, 13 July 1927, p. 1.
- "University's Twenty-Fifth Meet." Sunday Missoulian, 6 May 1928, track and field section, pp. 1-8.
- "Opening of Republican Convention in Kansas City." Sunday Missoulian, 17 June 1928, p. 9.
- "Fire Destroys \$1,500,000 in Helena in Three Hours." Daily Missoulian, 18 July 1928, p. 9.
- "Society Girl is Engaged to Wed Gene Tunney, Retired Title-holder." Sunday Missoulian, 12 August 1928, p. 1.
- Wreckage of Car of Ill-Fated Subway Train is Cut Away by Workmen With Blow Torches." Daily Missoulian, 27 August 1928, p. 1.
- "Nineteen Persons Meet Death in Crossing Accident When Interurban Car Hits Bus Near Bellevue, Ohio." Daily Missoulian, 26 January 1929, p. 1.
- "Interscholastic Meet Makes a Gala Week." Sunday Missoulian, 5 May 1929, sports section, p. 7.
- "Scene of Disaster That Claimed 125 Lives When Explosion and Fire Wrecked Cleveland Clinic." Daily Missoulian, 18 May 1929, pp. 1,2.
- "Sea Tragedy Near San Francisco Costs Sixty-Eight Lives; Two Ships Collide South of Golden Gate." Sunday Missoulian, 1 September 1929, p. 5.
- "When Montana Tied Washington in Gridiron Upset At Seattle; Clyde Carpenter Dashes to Touchdown." Daily Missoulian, 10 October 1929, p. 1.
- "Here's the Way the Opener Looked." Daily Missoulian, 11 October 1929, p. 9.
- "Bandits Wreck Train to Hold Up Passengers, Engine Turns Over, Engineer Seriously Injured." Daily Missoulian, 13 November 1929, p. 1.

- "Storm Hampers Effort to Recover Bodies of Movie Tragedy Victims." Daily Missoulian, 6 January 1930, p. 1.
- "Bitter Root Schoolhouse Destroyed by Fire Tuesday." Daily Missoulian, 15 January 1930, p. 1.
- "Radio Picture Officers' Aid." Daily Missoulian, 21 March 1930, p. 1.
- "Orchard Homes Blossoms Bombard Locomotive Bringing New North Coast Limited Into City." Daily Missoulian, 15 May 1930, p. 1.
- "When a Montana Power Company Official Became a Member of Kootenai Indian Tribe." Daily Missoulian, 3 June 1930, p. 2.
- "Charles Augustus Lindbergh, Jr., Best Known Baby in United States, Has Posed for His First Picture." Daily Missoulian, 11 July 1930, p. 1.
- "Photos of Aiplane Tragedy in Which Girl Flyer Met Death Received in Missoula Less Than 36 Hours After Accident." Daily Missoulian, 20 September 1930, p. 1.
- "Fifty Injured When Gas Explosion Wrecks Eleven-Story Los Angeles Garment Capital." Daily Missoulian, 20 October 1930, p. 1.
- "Missoula High School Building Mass of Ruins Gaping Walls Are All That Remain After Fire." Daily Missoulian, 16 Spetember 1931, p. 1.
- "As Flames Destroyed Hammond Building, Missoula Landmark for 40 Years, In Sunday Morning Blaze." Daily Missoulian, 12 October 1932, p. 1.
- "Maybe It's That 3.2 Per Cent." Daily Missoulian, 3 April 1933, p. 6.
- "As Nazis Humiliated Germany's Jews." Daily Missoulian, 13 April 1933, p. 2.
- "Action Pictures From Tuesday's All-Star Game." Daily Missoulian, 12 July 1934, p. 8.
- "After Tuesday's Holdup of Armored Car Which Machine Gun Bandits Looted of \$427,000 Cash." Daily Missoulian, 23 August 1934 pp. 1,2.
- "Camera Faster Than Eye" Daily Missoulian, 10 December 1934, p. 6.
- "Approximately Two Score Persons Perish When Flames Destroy Lansing, Mich., Hotel Early Tuesday Morning." Daily Missoulian, 13 December 1934, p. 1.
- "Brothers Take Own Pictures." Daily Missoulian, 2 July 1935, p. 1.
- "Will Rogers, Wiley Post are Killed in Far North." Daily Missoulian, extra, 16 August 1935, p. 1.
- "First Photos of Rogers-Post Death Scene in North." Daily Missoulian, 20 August 1935, p. 1.

- "Genius in Two Fields Honored at Funerals." Daily Missoulian, 24 August 1935, p. 1.
- "Labor Day 1935." Daily Missoulian, 2 September 1935, p. 8.
- "Artist's Version of Scene in Statehouse as Huey Long Fatally Wounded by Weiss; View of Assassin and Widow." Daily Missoulian, 11 September 1935, p. 1.
- "Two of Buildings Worst Hit by Disastrous Earth Shocks Friday Night, Which Took Lives of Two Men." Sunday Missoulian, 20 October 1935, p. 1.
- "Where Two Men Were Killed and Great Property Loss Was Caused by Terrific Shocks Thursday." Daily Missoulian, 2 November 1935, p. 1.
- "Ruins of Valley Mercantile Company Building at Hamilton Following Disastrous Fire of Thursday." Daily Missoulian, 9 March 1936, p. 5.
- "Remarkable Photographs of Actual Release of Scadding and Dr. Robertson From Mine Tomb in Which They Were Imprisoned With Dead Companion." Daily Missoulian, 25 April 1936, p. 1.
- "Gangster Who "Would Never Be Taken Alive" Submits Meekly." Sunday Missoulian, 3 May 1936, p. 1.
- "As Schmeling Battered Louis Down-And-Out." Sunday Missoulian, 21 June 1936, p. 8.
- "Mayor Arnold Purchases First Oregon Stamps at Post-office." Daily Missoulian, 17 July 1936, p. 16.
- "Gap Made In Business District of Plains By Fire Which Destroyed Five Places of Business Early Friday." Sunday Missoulian, 6 September 1936, p. 1.
- "Scenes of Desolation in Hotel Fire." Daily Missoulian, 25 September 1936, p. 1.
- "Scenes at the Destruction of Missoula County Poor Farm Building Soon After Fire Started." Sunday Missoulian, 4 October 1936, p. 1.
- "Where Miners' Bodies Were Taken Out." Daily Missoulian, 18 November 1936, p. 1.
- "Ten Killed, Scores Hurt In Chicago Train Wreck." Daily Missoulian, 26 November 1936, p. 8.
- "Remarkable Photo Taken at Height of Blaze That Destroyed Largest Business Building in Stevensville." Daily Missoulian, 22 December 1936, p. 1.
- "Twisted Hulk Yields Bodies of 12 Victims." Daily Missoulian, 31 December 1936, p. 12.

- "Suspect in Counterfeit Case, With His Captors." Daily Missoulian, 26 February 1937, p. 8.
- "King Winter Makes Belated Visit to Give Missoula Covering of Snow, Probably Among Last of Season." Sunday Missoulian, 28 February 1937, p. 1.
- "As Bobcats and Grizzlies Battled on University Court." Sunday Missoulian, 28 February 1937, p. 8.
- "Exterior of New Home of Missoulian-Sentinel at Higgins and Spruce Nearing Completion as Craftsmen Rush Construction." Sunday Missoulian, 14 March 1937, p. 1.
- "Mechanical Shovel Breaks Ground for New Art Building on Campus." Daily Missoulian, 16 March 1937, p. 1.
- "New Bridge Linking North and South Sides of City Being Pushed Toward Completion by Steel Workers." Daily Missoulian, 18 March 1937, p. 1.
- "Hundreds of Children Killed by Blast in Texas School Building" Daily Missoulian, 19 March 1927, p. 1.
- "Hundreds of Volunteers in Search for Bodies of Blast Victims." Daily Missoulian, 20 March 1937, p. 1.
- "Leader of Western Montana Fight Against Return of Saloon Addresses Mass Meeting in City Sunday." Daily Missoulian, 22 March 1937, p. 1.
- "Pacific Northwest Tourist Association Chiefs Mapping Out Program for Banner Year in 1917." Daily Missoulian, 22 March 1937, p. 10.
- "Missoula Distance Runner." Sunday Missoulian, 28 March 1937, p. 6.
- "Three Whitefish Girls on University Women's Rifle Team." Daily Missoulian, 14 April 1937, p. 3.
- "Mortgage Burned in Christian Church Ceremony." Daily Missoulian, 25 March 1937, p. 3.
- "Scores Killed, Many Hurt As Blast Destroys Huge Airship Hindenburg." Daily Missoulian, 7 May 1937, p. 1.
- "Flames Spurt From Hindenburg As Blast Wrecks Ship." Daily Missoulian, 8 May 1937, p. 1.
- "Hindenburg Disaster Pictured by News Cameramen." Daily Missoulian, 8 May 1937, p. 8.
- "Best in Discus." Daily Missoulian, 14 May 1937, p. 12.
- "Shotput Winner." Daily Missoulian, 14 May 1937, p. 12.

- "Wreckage of Car Which Crashed on McDonald Pass Friday Afternoon Fatally Injuring Bonita Man." Daily Missoulian, 19 June 1937, p. 1.
- "Gonna Get the Weather Man If He Doesn't Watch Out"." Daily Missoulian, 30 June 1937, p. 5.
- "Driver of Death Car Shown in Hospital After Crash Near Here." Daily Missoulian, 2 July 1937, p. 1.
- "First Pictures of Panay Bombing Released in U.S." Daily Missoulian, 30 December 1937, p. 8.
- "As Fire Destroyed French Luxury Liner Lafayette at Drydock Shortly Before Scheduled Trip to U.S." Daily Missoulian, 7 May 1938, p. 1.
- "Firemen Battle Flames in Havre Business District." Daily Missoulian, 27 April 1938, p. 1.
- "Closeup View of Railway Disaster." Daily Missoulian, 21 June 1938, p. 1.
- "Anaconda Area Flooded When Reservoir Dams Burst and Send Millions of Gallons of Water Rushing Into the City." Daily Missoulian, 29 July 1938, p. 1.
- "Flaming Automobile Wreckage Brings Death to Four." Daily Missoulian, 3 August 1938, p. 1.
- "Premier Chamberlain and Fuehrer Adolf Hitler in History-Making Conference; World Peace at Stake." Daily Missoulian, 17 September 1938, p. 1.
- "Chamberlain, Hitler Sign Pact Never to Fight Each Other Again." Daily Missoulian, 3 October 1938, p. 1.
- "Nugent Gets Through Tackle for Big Gain." Sunday Missoulian, 6 November 1938, sports section, p. 2.
- "___ and Sudden Death." Was Cheated in Missoula." Daily Missoulian, 11 November 1938, p. 1.
- "Golf in Swingtime-By Bobby Jones." Sunday Missoulian, 15 January 1939, p. 7.
- "Action From Last Night's Missoula-Great Falls Game." Daily Missoulian, 28 January 1939, p. 5.
- "Part of Last-Minute Crowds Seeking 1939 Car Licenses." Daily Missoulian, 2 February 1939, p. 1.
- "Exclusive Radiophotos From Finnish Front Line." Daily Missoulian, 4 January 1940, p. 1.

- "Son of Former Montana University Professor is Rescued After 28 Hours in Mountain Blizzard." Daily Missoulian, 8 February 1940, p. 1.
- "Height of Fire at Findell Lumber Company Mill." Daily Missoulian, 16 April 1940, p. 1.
- "Montana University Helps Train Civilian Pilots." Daily Missoulian, 19 August 1940, p. 1.
- "Final Scenes in Three-day Search for Bandits." Daily Missoulian, 8 September 1940, p. 1.
- "Principals and Action in County's Worst Shooting." Daily Missoulian, 12 March 1941, p. 1.
- "Fire at Hottest as 4-H Club Building Burns." Daily Missoulian, 22 August 1941, p. 1.
- "As Flames Swept Western Montana Fairground." Daily Missoulian, 22 August 1941, p. 12.
- "Grizzlies Show Diversified Attack." Sunday Missoulian, 19 October 1941, p. 1.
- "President Asks Congress for War Declaration." Daily Missoulian, 11 December 1941, p. 9.
- "Fire and Destruction in Peaceful Honolulu, Following Japan's Cowardly Attack." Daily Missoulian, 18 December 1941, p. 1.
- "Remember Pearl Harbor!--Here's What Happened." Daily Missoulian, centennial edition, 27 July 1960, section A, p. 12.
- "This was Missoula's First Water System." Daily Missoulian, centennial edition, 27 July 1960, section A, p. 6.
- "Rare Photograph of Chief Victor." Daily Missoulian, centennial edition, 27 July 1960, section A, p. 11.
- "Missoulian Ownership Changed Hands Often." Daily Missoulian, centennial edition, 27 July 1960, section A, p. 24.
- "Early Store of Higgins and Worden at Hell Gate." Daily Missoulian, centennial edition, 27 July 1960, section A, p. 30.

IV. Unpublished Materials

- Whiting, Lloyd F. "The History, Development and Function of Illustration in the American Press." master's thesis, Montana State University, 1940.

V. Interviews

- Coyle, Ed. Missoulian editor, Missoula, Montana. Interview, 25 January 1978.
- Dugan, Ed. Professor emeritus, University of Montana School of Journalism, Missoula Montana. Interview, 13 February 1978.
- Forssen, John. Retired Missoulian reporter, Missoula, Montana. Interview, 22 September 1978.
- Healy, Stan. Missoula Ward 6 alderman, former Missoulian reporter, Missoula, Montana. Interview, 12 December 1977.
- Himsl, Al. Retired Missoulian wire and city editor, Missoula, Montana, (Died April 12, 1981) Interview, 13 January 1978.
- Jones, Deane. Retired Missoulian reporter and editor, Missoula, Montana. Interview, 21 December 1977.
- Madison, Al. Director of printing services, University of Montana, Missoula, Montana. Interview, 3 February 1978 and 24 September 1980.