A History of the Photojournalism Department of the Deseret News 1948 to 1970

Richard J. Nye

Brigham Young University - Provo
A HISTORY OF THE PHOTOJOURNALISM DEPARTMENT
OF THE DESERET NEWS
1948 TO 1970

A Thesis
Presented to the
Department of Communications
Brigham Young University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Richard J. Nye
May, 1972
This thesis, by Richard Jensen Nye, is accepted in its present form by the Department of Communications of Brigham Young University as satisfying the thesis requirement for the degree of Master of Arts.

MAY 18 1972
Date
Raymond Beckham, Committee Chairman

Owen Rich, Committee Member

Edwin O. Haroldsen, Department Chairman
A HISTORY OF THE PHOTOJOURNALISM DEPARTMENT
OF THE DESERET NEWS
1948 TO 1970

Richard Jensen Nye
Department of Communications
M.A. Degree, May 1972

ABSTRACT

The photojournalism department of the Deseret News is presently one of the most highly organized and productive departments within the newspaper itself. Major changes in staffing and management of the photo lab have been made since 1948, resulting in a more efficient department. Deseret News staff photographers are skilled in their profession and are proud to be a part of the newspaper staff.

The Deseret News has a colorful history, from its beginning in 1850 with all the trials that accompany a growing newspaper up to and including the establishment of the Newspaper Agency Corporation in 1952. It is a progressive newspaper, always striving to improve its product.

COMMITTEE APPROVAL:

Raymond Beckham, Committee Chairman

Owen Rich, Committee Member

Edwin O. Haroldse, Department Chairman
ACKNOWLEDGMENTS

The writer wishes to express his appreciation to Mr. Don Grayston, Deseret News chief photographer, and Mr. Howard C. Moore, Deseret News photographer, for their valuable contributions relating to Deseret News photo department history. Thanks also to J. M. Heslop, former News chief photographer and now Church News Editor, for his help in this paper and to my committee members, Dr. Raymond Beckham and Dr. Owen S. Rich, for their suggestions and comments.

I also wish to thank Pat Wade for her help with the interviews and Sharon Bird for the final typing of the thesis.
# TABLE OF CONTENTS

| LIST OF TABLES                  | vii |
| LIST OF FIGURES                | viii|

## Chapter

1. **INTRODUCTION** 
   - STATEMENT OF THE PROBLEM 2
   - LITERATURE REVIEW AND SOURCE DESCRIPTIONS 2
   - OPERATIONAL PLAN 3
   - DEFINITION OF TERMS 4

2. **DESERET NEWS HISTORY** 
   - EARLY NEWSPAPER AND PRINTING SHOP LOCATIONS 5
   - ESTABLISHMENT OF THE NEWSPAPER AGENCY CORPORATION 8
   - SUMMARY 11

3. **DESERET NEWS PHOTO DEPARTMENT HISTORY** 
   - PHOTO LAB--EARLY FACILITIES 13
   - PHOTO STAFF MEMBERS 13
   - CHANGES IN WORK POLICIES AND PROCEDURES 14
   - PHOTO EQUIPMENT 15
     - Cameras and Film 15
     - Darkroom Equipment 16
   - United Press International Facsimile Photo Service 17
<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portable Telephoto Facility</td>
<td>17</td>
</tr>
<tr>
<td>Seque-Speed Camera</td>
<td>18</td>
</tr>
<tr>
<td>BABY PORTRAIT STUDIO</td>
<td>19</td>
</tr>
<tr>
<td>Baby Studio Photographers</td>
<td>20</td>
</tr>
<tr>
<td>Studio Camera Equipment</td>
<td>20</td>
</tr>
<tr>
<td>STORIES WHICH RECEIVED EXCEPTIONAL PHOTO COVERAGE</td>
<td>21</td>
</tr>
<tr>
<td>Boeing 727 Crash at Salt Lake Airport</td>
<td>21</td>
</tr>
<tr>
<td>Pulitzer Prize in Journalism</td>
<td>26</td>
</tr>
<tr>
<td>Utah-Idaho Floods</td>
<td>26</td>
</tr>
<tr>
<td>Montana Earthquake</td>
<td>27</td>
</tr>
<tr>
<td>1934 United Airlines Crash</td>
<td>28</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>30</td>
</tr>
<tr>
<td>4. ANALYSIS OF DESERET NEWS PHOTOGRAPHY</td>
<td>32</td>
</tr>
<tr>
<td>SAMPLE SELECTION</td>
<td>33</td>
</tr>
<tr>
<td>ANALYSIS OF THE PERIOD 1903-1918</td>
<td>33</td>
</tr>
<tr>
<td>ANALYSIS OF THE PERIOD 1918-1933</td>
<td>35</td>
</tr>
<tr>
<td>Treatment of Front Page Stories</td>
<td>37</td>
</tr>
<tr>
<td>ANALYSIS OF THE PERIOD 1933-1948</td>
<td>38</td>
</tr>
<tr>
<td>Wirephotos</td>
<td>38</td>
</tr>
<tr>
<td>ANALYSIS OF THE PERIOD 1948-1972</td>
<td>40</td>
</tr>
<tr>
<td>5. A BRIEF HISTORY OF PHOTOGRAPHY</td>
<td>42</td>
</tr>
<tr>
<td>SCHULZE, NIEPCE, AND DAGUERRE</td>
<td>43</td>
</tr>
<tr>
<td>ARCHER AND THE WET-COLLODION PROCESS</td>
<td>43</td>
</tr>
<tr>
<td>EASTMAN AND MADDOX</td>
<td>44</td>
</tr>
<tr>
<td>INFLUENCE OF PHOTOGRAPHY ON THE PRESS</td>
<td>44</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>---------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>The Woodcut</td>
<td>45</td>
</tr>
<tr>
<td>Zinc Plates</td>
<td>46</td>
</tr>
<tr>
<td>The Woodburytype</td>
<td>47</td>
</tr>
<tr>
<td>The Halftone Plate</td>
<td>47</td>
</tr>
<tr>
<td>Methods of Photographic Reproduction</td>
<td>49</td>
</tr>
<tr>
<td>SUMMARY</td>
<td>50</td>
</tr>
<tr>
<td>6. CONCLUSIONS</td>
<td>51</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>54</td>
</tr>
<tr>
<td>APPENDIX</td>
<td>55</td>
</tr>
</tbody>
</table>
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Utah State Fair Press Photography Awards</td>
<td>22</td>
</tr>
<tr>
<td>2. Sample Selection</td>
<td>34</td>
</tr>
</tbody>
</table>
## LIST OF FIGURES

<table>
<thead>
<tr>
<th>Figure</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Present Photo Lab (1971)</td>
<td>58</td>
</tr>
<tr>
<td>2.</td>
<td>Present Photo Lab (1971)</td>
<td>59</td>
</tr>
<tr>
<td>3.</td>
<td>Boeing 727 Crash at Salt Lake Airport—Pilot</td>
<td>60</td>
</tr>
<tr>
<td>4.</td>
<td>Boeing 727 Crash at Salt Lake Airport—Plane Interior</td>
<td>61</td>
</tr>
<tr>
<td>5.</td>
<td>Utah-Idaho Floods</td>
<td>62</td>
</tr>
<tr>
<td>6.</td>
<td>Utah-Idaho Floods— Evacuating by Boat</td>
<td>63</td>
</tr>
<tr>
<td>7.</td>
<td>Utah-Idaho Floods— Bancroft, Idaho</td>
<td>64</td>
</tr>
<tr>
<td>8.</td>
<td>Montana Earthquake</td>
<td>65</td>
</tr>
<tr>
<td>9.</td>
<td>Montana Earthquake</td>
<td>66</td>
</tr>
<tr>
<td>10.</td>
<td>First Photograph to Appear in the Deseret News, 1899</td>
<td>67</td>
</tr>
<tr>
<td>11.</td>
<td>An Actual Wirephoto</td>
<td>68</td>
</tr>
<tr>
<td>12.</td>
<td>Average Number of Photos Appearing in Deseret News per Week</td>
<td>69</td>
</tr>
<tr>
<td>13.</td>
<td>Average Number of Photos Appearing on Front Page of Deseret News per Week</td>
<td>70</td>
</tr>
</tbody>
</table>
Chapter 1

INTRODUCTION

Photojournalism is a critical aspect of newspaper publishing. The success or failure of a newspaper may well depend on its photojournalism department. More and more papers are realizing that news photographs have become a more economical and effective method of reporting news events than words alone. It is therefore imperative that students of photojournalism and professionals in the field be aware of the trends in newspaper photography and principles of photo lab management. Photojournalists may, as a result of examining this study, gain an insight into the profession as laboratory management and personnel organization are discussed. The small or independent newspaper may want to apply or modify some of the principles employed by the Deseret News photo department to improve their own department. It would aid the new photo staff member to review this study in order to acquaint him with his work and his department. This thesis studies the changes and improvements made within the Deseret News photo department and comments generally on the past twenty years of Deseret News photojournalism.

When the words "change" and "improvement" are mentioned with reference to the Deseret News, these mean improvements in the paper in reference to itself. For example, when it is said that there has been a major improvement over the past twenty years in photo lab equipment, it is referring to the fact that the lab equipment currently being used by the photo staff is of a more contemporary nature than was that of twenty years ago. A comparison is being made of the state of the photo equipment with its
state a number of years ago. The Deseret News itself is being used as the standard of comparison.

STATEMENT OF THE PROBLEM

This study covers the period 1948-1970, with an additional early historical background of the photo department and the Deseret News itself. Primary consideration is given to what contributions news photographs have made to the reporting of news events by the Deseret News.

Subordinate questions given consideration are: Has there been an increase in the number of photographs appearing in the Deseret News? What has been the space allocation trend in Deseret News photographs over the years? Has the Deseret News changed their picture styles over the period being studied? What kinds of improvements have been made in photo department equipment? What have been the photographic trends in other major newspapers?

Also included are the biographies of the past two Deseret News chief photographers and a content analysis of photographs appearing in the Deseret News. This analysis graphically indicates the changes in pictorial content of the Deseret News over a period of seventy years.

LITERATURE REVIEW AND SOURCE DESCRIPTIONS

Many journals have been written concerning the history of the Deseret News, such as Wendell J. Ashton's A Voice in the West, and many of my introductory remarks came from this text as well as others indicated in the bibliography. However, very little has been written on the specific topic of the photo department. The main source of the departmental history was personal interviews with the following Deseret News staff photographers: Don Grayston, chief photographer; Ray G. Jones, assistant chief photog-
rapher; W. Claudell Johnson; Howard C. Moore; and J. M. Heslop, former chief photographer.

The Deseret News library provided much of the historical information in the form of newspaper clippings and historical photographs. Information concerning the early editions of the Deseret News was also obtainable through the Brigham Young University microfilms.

Information regarding the early history of photography in general was taken from texts written by Newhall, Taft, and Barnes. From these authors I obtained material dealing with the first attempts at preserving the photographic image up to and including the first woodcuts used in photo reproduction.

OPERATIONAL PLAN

The approach to this study is historical. Sources include personal interviews from the Deseret News staff and several texts dealing with the history of photography.

I am personally acquainted with the photo staff of the Deseret News and have their consent to make such a study. I have secured their willingness to cooperate with me in the project.

The chronology of the subheadings under Chapter 3 is as follows: early history of the particular subheading is given first, followed by current information and facts. For example, in discussing the photo lab, information concerning early lab facilities and equipment is reviewed before discussing the present Deseret News photo lab facilities.
DEFINITION OF TERMS

"News," when capitalized, refers to the Deseret News paper and offices. This is simply an abbreviated form of reference to the paper, and is commonly used by the Deseret News staff when referring to the paper itself.

"Photo lab," or simply "lab," refers to the Deseret News photographic laboratory, where news film is processed and printed for reproduction in the paper. In addition to the processing rooms, the lab includes a conference room for the photo employees where business is transacted and personal camera equipment is stored.

Referring to film negative size, "2½ by 2¼" means that the film negative is two and one-quarter inches square in size, and "35mm" means the film negative size is 35 millimeters in length. Thus a 2½ by 2¼ camera or a 35mm camera is one which produces a negative of those dimensions.

"Mug shot" is the term given to a one- or two-column picture of a particular person. The mug shot is the common "head and shoulders" picture often seen in the newspaper.

"Column inch" refers to the length of a picture, in inches, in the newspaper. A photo which is three column inches deep is three inches in length when measured in the newspaper.
Chapter 2

DESERET NEWS HISTORY

Before considering the history of the Deseret News Photographic Department, a brief history of the News itself is in order. The early newspaper pioneers weathered many trials and hardships in their effort to establish a successful newspaper, and eventually these efforts paid off—as the Deseret News became the first successful newspaper in the mountain west. The Deseret News Photo Staff is an integral part of this newspaper, and shares a portion of its history as described in Chapter 3.

THE EARLY NEWSPAPER AND PRINTING SHOP LOCATIONS

The first newspaper in the mountain west, The Deseret News, was established on June 15, 1850—less than three years after President Brigham Young led the first Mormon colonizers into the mountains. Since that time the paper has recorded and felt the growing pains of a rising commonwealth.

The first copies of the News were pulled from a wrought-iron handpress which yielded two copies per minute. The press had been purchased in the East and brought into the valley by ox-team. ¹

The first number of the Deseret News contained eight pages, about seven and one-half by ten inches in size. Its editor was Dr. Willard Richards, who had practiced medicine in New England before joining The Church of Jesus Christ of Latter-day Saints. Original publisher of the pioneer newspaper, the Church has continued through the years to guide its policies.  

The name "Deseret" came from the Book of Mormon. It means "honey bee," and was the designation given the provisional state then governing the western Mormon settlements.

Shortly after its beginning, the News saw dark days. There was a paper shortage, and wagon freight was slow. For want of paper, the News temporarily became a semi-monthly, and on one occasion suspended publication for three months. The News advertised for rags, discarded tents and ropes, and even wallpaper, and the pioneers began making their own paper on Temple Square in Salt Lake City. Their processed paper was a misty gray—but it was paper.

In 1860, News readers received their distant reports much faster with the coming of the pony express. The following year the transcontinental telegraph, linked in Utah, brought news to the mountains in ticker time.

The Deseret News became a daily on November 21, 1867, under the editorship of George Q. Cannon. Weekly and semi-weekly editions were also published. The weekly remained

---

2Ibid. 3Ibid. 4Ibid. 5Ibid.
until 1898 and the semi-weekly until 1922. The Church Section began as a weekly supplement to the daily in 1931, since 1943 has had an independent circulation in addition to that accompanying the daily.\(^6\)

The Deseret News also does commercial printing in addition to newspaper production. Scores of book editions dealing with Mormon history and other subjects have streamed from its presses.

In November of 1947 with circulation figures at 39,000, the News launched an expansion program. In April of 1948, with the Los Angeles Times, the Deseret News purchased the Hawley Pulp and Paper Mills at Oregon City, Oregon, thus insuring its supply of newsprint. Within four years of the start of the expansion, the News had more than doubled its circulation.\(^7\)

The Deseret News moved into its present location at 34 East First South in Salt Lake City on September 20, 1968. It marked the establishment of the eighth home for the paper.

The first printing shop for the paper was situated in the little gable-roofed adobe mint building, which stood on the north side of South Temple Street a few rods east of Main Street. Thomas Bullock had been in charge of minting of gold coins in a portion of the shack since the fall of 1849. Printing continued there from June 15, 1850, until 1851. During 1851, publication was started in the Deseret

\(^{6}\)Ibid. \(^{7}\)Ibid.
Store Building, where the Hotel Utah now stands. Editing and publishing was transferred to the Tithing Office from June 22, 1854, to about 1856. From the Tithing Office the Deseret News was moved to the Council Hall, which was destroyed by fire in 1883. The paper then moved to Fillmore, Utah, when Albert Sidney Johnston's Army threatened war. On September 1, 1858, the News returned to the Council Hall in Salt Lake City. Publication resumed there until March 5, 1862. From here, offices were again moved to the Store Building until 1903. In 1899, the six-story Deseret News building was under construction. It was completed in 1902, and the News moved in 1903 and publication continued there until 1926. For forty-two years the News was published at 33 Richards Street. The move to the new offices at 34 East First South reunited the editorial operation of the News with the Regent Street composing room and presses where the paper is printed.⁸

ESTABLISHMENT OF THE NEWSPAPER AGENCY CORPORATION

Conflict between Mormon and non-Mormon interests is deeply imbedded in Utah's past and present. That conflict was reflected in bitter editorial page battles from the 1870's until after World War I, in lively competition for news breaks and advertising dollars in the decades which followed the war.

The Deseret News and Salt Lake Tribune, in attempting to improve their financial picture, resorted to newspaper agency operation in 1952—this appeared to be the best way out of an uneconomic situation for these Salt Lake newspapers which represent markedly separate interests. Under this arrangement, the Deseret News and Salt Lake Tribune are both published under the same roof, but each maintains separate ownership and editorial expression.

Extreme competitive conditions preceded the formation of the Newspaper Agency Corporation (NAC) in Salt Lake City.

In an effort to build circulation, the Deseret News spent considerable money on subscription premiums, expanded facilities and other promotional efforts. The Tribune countered with efforts of its own, partially neutralizing the effect of the News campaign. Ultimately, both papers slipped into the red.

In the spring of 1951, Dr. O. Preston Robinson and Herman L. Wood, assistant general managers of the Deseret News, were in New York City on business and the subject of the bitter competitive battle in Salt Lake City came up for discussion. ⁹

During a visit to the offices of Cresmer and Woodward, the News' national advertising representatives, Roy Ruble, Cresmer and Woodward executive, asked why the Salt

Lake papers didn't get together like the papers did in Chattanooga, where the papers were operating under agency operation.

En route back to Salt Lake City they visited Chattanooga, Tennessee, and discussed agency operation with Chattanooga publishing officials.

Later they acquired copies of the operating contracts of nearly all of the then existing newspaper agency operations in the United States.

Dr. Robinson then approached John F. Fitzpatrick, publisher of the Tribune, to see if his organization would be interested in a one-plant operation.

Articles of incorporation of the Newspaper Agency Corporation, as the new venture was named, were filed Saturday, August 30, 1952, with the Utah Secretary of State at the Capitol.

Under the new arrangement, the News discontinued its Sunday paper and took over the circulation lists of the Telegram. There were then three newspapers in the field: the Salt Lake Tribune, morning; the Deseret News-Salt Lake Telegram, evening; and Salt Lake Tribune, Sunday. J. F. Fitzpatrick was president and director of the NAC, with Mark E. Petersen, editorial and general manager of the News, as vice president and director. It is emphasized that both papers will continue under entirely separate ownership and will maintain separate, independent, and competitive news and editorial staffs and separate editorial and news expression.
The Salt Lake papers are pressing for improvement of their product. By several standards—such as national typography and readership ratings—they are keeping abreast of industry advancement.  

SUMMARY

The Deseret News, established in 1850, became the first successful newspaper in the mountain west after weathering many trials and hardships. Original publisher of the newspaper, The Church of Jesus Christ of Latter-day Saints, has continued through the years to guide its policies.

The paper became a daily in 1867 under the editorship of George Q. Cannon, and the "Church Section," a supplement begun in 1931, now has an independent circulation in addition to that accompanying the daily.

In 1952 the Deseret News and Salt Lake Tribune incorporated newspaper agency operation in an effort to improve their financial picture—the papers are published under the same roof, but maintain separate news and editorial expression. The Deseret News offices are presently located at 34 East First South in Salt Lake City, Utah.

---

10 Ibid., p. 17.
Chapter 3

DESERET NEWS PHOTO DEPARTMENT HISTORY

Four years after the establishment of the Newspaper Agency Corporation in 1952, the Deseret News Photo Department had begun to make major changes in policies and procedures. Prior to 1948 duty assignments were vague, adequate supplies of photo materials were hard to get, and the labs were not maintained as they should have been.  

In 1948, a former Army Signal Corps photographer named J. M. Heslop joined the News photo staff, and became the News' first chief photographer within one year, with Howard C. Moore as his assistant. Within four years this department became one of "the most highly organized and stable departments of the Deseret News." Mr. Heslop oversaw duty assignments, appointed one photographer in charge of photo supplies and saw to it that each man had ample equipment, and darkroom procedures were changed--"no more printing personal negatives of doubtful taste"--and an inside man kept the labs clean and ready for use. By 1952 the News photo staff was running a very efficient and productive department. News photographs were being printed

---

12 Ibid.
13 Ibid.
faster and were of better quality in terms of content and technical standards.

PHOTO LAB—EARLY FACILITIES

The Deseret News offices moved to 33 Richards Street in 1926. The photo staff had two different locations for their lab there. The lab was first established on the second floor with what was not much more than a walk-in closet arrangement with very limited space, and when the staff grew to eleven men a wall was knocked out and the lab was expanded by about 50 percent. This lab was maintained for about two years after which the offices were moved to the third floor of the building and the photo staff got a new lab which included a printing room with a steel sink and four individual film processing rooms in which two men shared a room. At this time there were eight men on the News photo staff. The lab was much improved over the old lab on the second floor.14

PHOTO STAFF MEMBERS

Four members of the current nine-man News photo staff joined the staff prior to 1950—W. Claudell Johnson joined in 1947, O. Wallace Kasteller in 1948, Howard C. Moore in 1949, and Ray G. Jones joined in the early 1930's. The Deseret News has employed the same eight of the current

14 Ibid.
Changes have been made in work policies and procedures within the photo staff since 1948. At that time the staff had a chief photographer whose main function was to take care of the inside lab work and hand out the lab assignments. Today he has at least one assistant as the work load has become much greater and each man handles more news assignments than he did previously. The growth of the Deseret News and the demand by editors for more news photographs has given each member of the photo staff a greater responsibility. To facilitate meeting these demands, the department has been divided into operational areas, to which staff members have been assigned to oversee operations within that area.

Chief photographer Don Grayston has as an assistant Ray G. Jones, who manages the lab work and sees that the other photographers get their respective jobs done. O. Wallace Kasteller is in charge of the photo supplies. Dwight Miller handles the baby portrait studio, and it is his

---

15 Interview with Don Grayston, November 14, 1971.
16 Ibid.
responsibility to photograph the babies, process the prints, and deliver the prints to the editor for publication.  

PHOTO EQUIPMENT

Deseret News photographic equipment has made great advances over the past twenty years, not only giving the photographer more opportunity to develop his skills but resulting in a technically superior photograph for reproduction purposes.

Cameras and Film

Each man on the staff carries at least two cameras. He is issued a Rolleiflex 2¼ x 2¼ and a Nikon 35mm camera with at least three lenses for the Nikon—a wide angle 35mm lens, a 50mm lens, and a 105mm telephoto lens. The Rolleiflex camera produces a larger negative than does the 35mm camera, and uses a twelve-exposure roll of film. This camera is used for studio portraits and whenever only a portrait-type picture is needed. The larger negative also will make a better enlargement if the print is to be quite large, such as a 16 x 20-inch print for display. The 35mm camera can handle up to thirty-six exposures on a roll of film, and is used for general news photographs such as accidents, parades, and ceremonies of any kind. This equipment is available for use by Deseret News staff members.

---


18 Moore interview, op. cit.
In 1948 and the early 1950's the staff used the Speed Graphic camera—the photographer was issued one camera and one ten-sheet box of film, plus a few flashbulbs. All supplies were checked out by the purchasing agent of the News "who really didn't appreciate the needs of news photographers," as he allowed only one package of film to be checked out at a time, and the photographer had to account very closely for the supplies he used. This has all changed now, and a photographer can check out all he needs and as much as he needs for as long as he needs. Flash bulbs are used occasionally for color work but for all intents and purposes the staff uses electronic flash exclusively, as a strobe unit is easier to carry, requires no bulbs, and is less expensive to use over a given period of time.

**Darkroom Equipment**

Darkroom equipment as well as camera equipment has made steady advances. While in the Richards Street location, the photo staff had only two or three Solar enlargers which were bulky and slow to work with, and the staff had one steel sink in which to process their pictures. The present photo lab in the Deseret News building utilizes six Omega and Beseler enlargers and is equipped to process color

---

19 Moore interview, op. cit.

transparencies. The spacious lab has two automated film processing rooms and the print room can handle photographs up to twenty by twenty-four inches in size. This size are generally used for exhibition and display purposes.

United Press International Facsimile Photo Service

In 1955 the Deseret News installed the UPI facsimile photo service, an electronic device which brings the News a complete, dried photograph in seven minutes over the wires from any point in the nation. The Deseret News was the first metropolitan newspaper in the mountain west to have this service.

The photos arrive at the News complete with caption, and the machine runs twenty-four hours a day in the editorial room without an operator. The photos are transferred from the point of transmission over telephone wires by way of electronic impulses affecting sensitized paper in the machine. The paper is held in a long roll in the machine and it feeds as needed into the path of the electronic impulses.

Portable Telephoto Facility

Another piece of specialized equipment acquired by the News was the portable telephoto facility, purchased in 1956. This piece of equipment allows a wet print to be

---

21 Moore interview, op. cit. See Figures 1 and 2.
22 Deseret News, March 18, 1955. See Figure 11.
transmitted from the point of origin back to the News offices in a matter of seconds. The unit was first used when News photographer Ray G. Jones snapped photos of the 1956 Brigham Young University homecoming parade in Provo just after it had started. The negatives were quickly printed and a wet print rushed to the portable transmitter at the Deseret News' Provo bureau. The prints of the parade were received in Salt Lake City seconds later before the parade had ended in Provo.²³

One of the most successful instances of using the device was the staff covering the opening bids on the Glen Canyon Dam several years ago. Photographs were transmitted from Kanab, Utah, to Salt Lake City in time to get the photos in the third edition paper for that day. Photographer Howard C. Moore said this photo service is a considerable help to the staff in gathering news from throughout the state.²⁴

The Seque-Speed Camera

One particular piece of specialized photo equipment no longer used by the News photo staff was the Seque-Speed camera, used to capture high-speed sports events and other action events. This camera became obsolete when the 35mm camera manufacturers developed the motor-driven 35mm cameras, which allows the camera to take as many as three pictures per

²⁴Moore interview, op. cit.
second. The Seque-Speed would take as many as ten pictures in seven seconds on 70mm film. The camera had two lenses which were extremely expensive; however, the camera was a very versatile and precise machine. It was used for aerial photography in addition to action shots, and was used by the photo staff until it was replaced by the motor-driven 35mm cameras. However, this camera was one of the finest pieces of equipment the photo staff ever had.25

BABY PORTRAIT STUDIO

A successful promotional feature of the Deseret News has been the baby portrait studio.26 Parents who have a child nearing his first birthday are invited to bring the baby into the studio in the Deseret News building and there a photographer will take a picture of the child. The photo will then appear in the Deseret News on the child's birthday. First started in 1940,27 more than 80,000 babies have had their pictures in the News as of 1970. The feature has grown from one picture a day to between fifteen and twenty a day, and a high point was reached a number of years ago when the studio handled as many as fifty babies per day.28

25Ray G. Jones interview, op. cit.
26Don Grayston interview, op. cit.
28Moore interview, op. cit.
Baby Studio Photographers

In the early 1940's the News did not have one particular studio photographer—whoever was in the lab at the time would get the assignment to shoot the picture, which was then taken at the baby’s home. The News then began employing a regular studio photographer about 1947, the first of whom was Wesley Dugger. He was followed by O. Wallace Kasteller who held the job for six years, after which Don Grayston took over the pictures. Following Mr. Grayston was L. V. McNeely; then Paul Barker took the job when Mr. McNeely retired. Paul Barker was advanced on in the staff to general news photography in 1970, and at the present time Dwight Miller is handling the studio portraits.\(^{29}\)

Studio Camera Equipment

The photos were first shot on four by five-inch sheet film with a Speed Graphic camera, after which the Rolleiflex became popular and replaced the Graphic for a number of years. Due to the increased demand for the studio pictures, the studio switched to the Portronic camera which could take a 100-foot roll of film at a single loading, so this enabled the photographer to take many more pictures without having to change film. This camera was used until 1970, when the studio changed to a twenty-exposure reflex camera which is much simpler to operate than was the Portronic.\(^{30}\)

\(^{29}\)Ray G. Jones interview, op. cit. \(^{30}\)Ibid.
STORIES WHICH RECEIVED EXCEPTIONAL PHOTO COVERAGE

As indicated in Table 1, several Deseret News photographers have distinguished themselves in press photography—not only have they consistently received top awards in the annual Utah State Fair photo exhibits, but several staffers have been cited by the Associated Press for excellent photo coverage of major stories and disasters.

Boeing 727 Crash at Salt Lake Airport

The Deseret News was cited on November 17, 1966, by the Associated Press Managing Editors Association for outstanding photo coverage of the Boeing 727 crash at the Salt Lake City Airport on November 11. Deseret News photographs of the forty-three-death crash were made available to the Associated Press and, with those of other newspapers, dominated front pages throughout the country. The News was saluted for complete and fast work in its coverage of the flaming crash. Two News photos taken in connection with the crash were considered outstanding. One, taken by Howard Moore, showed the shock and terror in the face of the pilot immediately after the crash. The other photo, taken by J. M. Heslop, was a dramatic wide-angle shot of the gutted interior of the plane. Mr. Moore's picture was also a

31 See Figure 3.
32 See Figure 4.
<table>
<thead>
<tr>
<th>Year</th>
<th>Photographer</th>
<th>Award</th>
<th>Press Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970b</td>
<td>C. Johnson</td>
<td>1st Feature Story</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>S. Parker</td>
<td>1st Spot News</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>1st Storytelling</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D. Grayston</td>
<td>2nd Feature Story</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>R. Jones</td>
<td>2nd Spot News</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S. Parker</td>
<td>3rd Storytelling</td>
<td></td>
</tr>
<tr>
<td></td>
<td>R. Nye</td>
<td>3rd Unclassified Art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D. Conley</td>
<td>3rd Creative Art</td>
<td></td>
</tr>
<tr>
<td></td>
<td>D. Grayston</td>
<td>Honorable Mention</td>
<td>Sports</td>
</tr>
<tr>
<td></td>
<td>D. Conley</td>
<td>Honorable Mention</td>
<td>Spot News</td>
</tr>
<tr>
<td>1969c</td>
<td>J. Heslop</td>
<td>1st Feature Story</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>R. Jones</td>
<td>1st Storytelling</td>
<td></td>
</tr>
<tr>
<td></td>
<td>R. Jones</td>
<td>1st Sports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>C. Johnson</td>
<td>3rd Sports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>Best of Show</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>Honorable Mention</td>
<td>Professional</td>
</tr>
<tr>
<td></td>
<td>D. Grayston</td>
<td>Honorable Mention</td>
<td>Feature Story</td>
</tr>
<tr>
<td></td>
<td>S. Parker</td>
<td>Honorable Mention</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>S. Parker</td>
<td>Honorable Mention</td>
<td>Spot News</td>
</tr>
<tr>
<td>1968d</td>
<td>D. Grayston</td>
<td>1st Feature</td>
<td>Storytelling</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>1st Storytelling</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>C. Johnson</td>
<td>2nd Spot News</td>
<td></td>
</tr>
<tr>
<td></td>
<td>S. Parker</td>
<td>2nd Storytelling</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>3rd Spot News</td>
<td></td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>Honorable Mention</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>Honorable Mention</td>
<td>Sports</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>Honorable Mention</td>
<td>Spot News</td>
</tr>
<tr>
<td>Year</td>
<td>Photographer</td>
<td>Award</td>
<td>Press Division</td>
</tr>
<tr>
<td>------</td>
<td>--------------</td>
<td>------------------------</td>
<td>----------------------</td>
</tr>
<tr>
<td>1967</td>
<td>J. Heslop</td>
<td>Best of Show</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>1st</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>1st</td>
<td>Storytelling</td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>2nd</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>2nd</td>
<td>Illustration</td>
</tr>
<tr>
<td></td>
<td>G. Silver</td>
<td>2nd</td>
<td>Color</td>
</tr>
<tr>
<td></td>
<td>G. Silver</td>
<td>2nd</td>
<td>Scientific</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>3rd</td>
<td>Storytelling</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>Honorable Mention</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>R. Jones</td>
<td>Honorable Mention</td>
<td>Storytelling</td>
</tr>
<tr>
<td></td>
<td>L. V. McNeely</td>
<td>Honorable Mention</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>G. Silver</td>
<td>Honorable Mention</td>
<td>Color</td>
</tr>
</tbody>
</table>

| 1965 | J. Heslop    | Best of Show           |                      |
|      | J. Heslop    | 1st                    | Scientific           |
|      | J. Heslop    | 1st                    | Sports               |
|      | D. Grayston  | 1st                    | Storytelling         |
|      | J. Heslop    | 2nd                    | Feature              |
|      | D. Grayston  | 2nd                    | Sports               |
|      | W. Kasteller | 2nd                    | Storytelling         |
|      | G. Silver    | 2nd                    | Illustration         |
|      | J. Heslop    | 3rd                    | Spot News            |
|      | W. Kasteller | 3rd                    | Illustration         |
|      | G. Silver    | 3rd                    | Storytelling         |
|      | L. V. McNeely| 3rd                    | Industrial           |
The Utah State Fair, held each year in September, affords news photographers from around the state to compete for awards in the press division of the photo exhibit. Deseret News photographers have consistently placed high in

<table>
<thead>
<tr>
<th>Year</th>
<th>Photographer</th>
<th>Award</th>
<th>Press Division</th>
</tr>
</thead>
<tbody>
<tr>
<td>1963</td>
<td>J. Heslop</td>
<td>Best of Show</td>
<td></td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>1st</td>
<td>Industrial</td>
</tr>
<tr>
<td></td>
<td>D. Jirovec</td>
<td>2nd</td>
<td>Sports</td>
</tr>
<tr>
<td></td>
<td>D. Jirovec</td>
<td>3rd</td>
<td>Color</td>
</tr>
<tr>
<td></td>
<td>L. V. McNeely</td>
<td>3rd</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>D. Grayston</td>
<td>3rd</td>
<td>Storytelling</td>
</tr>
<tr>
<td></td>
<td>L. V. McNeely</td>
<td>Honorable Mention</td>
<td>Sports</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>Honorable Mention</td>
<td>Spot News</td>
</tr>
</tbody>
</table>

1961

<table>
<thead>
<tr>
<th>Year</th>
<th>Photographer</th>
<th>Award</th>
<th>Press Division</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>J. Heslop</td>
<td>1st</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>2nd</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>2nd</td>
<td>Illustration</td>
</tr>
<tr>
<td></td>
<td>J. Heslop</td>
<td>2nd</td>
<td>Storytelling</td>
</tr>
<tr>
<td></td>
<td>C. Johnson</td>
<td>2nd</td>
<td>Sports</td>
</tr>
<tr>
<td></td>
<td>H. Moore</td>
<td>3rd</td>
<td>Sports</td>
</tr>
<tr>
<td></td>
<td>D. Grayston</td>
<td>3rd</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>R. Jones</td>
<td>Honorable Mention</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>Honorable Mention</td>
<td>Storytelling</td>
</tr>
</tbody>
</table>

1959

<table>
<thead>
<tr>
<th>Year</th>
<th>Photographer</th>
<th>Award</th>
<th>Press Division</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>R. Jones</td>
<td>Best of Show</td>
<td></td>
</tr>
<tr>
<td></td>
<td>H. Moore</td>
<td>1st</td>
<td>Spot News</td>
</tr>
<tr>
<td></td>
<td>W. Kasteller</td>
<td>2nd</td>
<td>Feature</td>
</tr>
<tr>
<td></td>
<td>R. Jones</td>
<td>3rd</td>
<td>Industrial</td>
</tr>
</tbody>
</table>

---

The Utah State Fair, held each year in September, affords news photographers from around the state to compete for awards in the press division of the photo exhibit. Deseret News photographers have consistently placed high in
the honors as indicated by the tabulations below for the years in which the photo staff entered prints in the exhibit.

g Deseret News, September 11, 1963.
first-place winner in the National Press Photographers Region Nine contest. 33

**Pulitzer Prize in Journalism**

Excellent photo coverage helped the Deseret News win the Pulitzer Prize in journalism in 1962. The nation's highest newspaper honor was awarded to the News and to Robert Mullins, chief of the newspaper's four-county bureau at Price, Utah. Mullins was cited for resourceful coverage of a murder and kidnapping at Dead Horse Point, Utah. Particularly praised were crime reporter Don Beck and photographer J. M. Heslop, both of whom flew to the remote murder scene to aid in much of the eight-day story. 34

**Utah-Idaho Floods**

When flood waters raged in Southern Idaho and Northern Utah in February, 1963, Deseret News staffers rushed to the scene to gather information and pictures. They worked from the air and from the ground, using every mode of transportation and communication to get first-hand stories and pictures back for Deseret News readers.

Harry Jones and Ray G. Jones took to the air to capture dramatic photos of Bancroft, Idaho, where nearly every resident had to be evacuated by boat. 35 Reporter Paul Swenson and photographer Don Grayston drove to the stricken

---


35Figures 5 through 7.
Idaho community where they got close-up views of the damage. Leo Perry, Provo Bureau Chief, made a trip to Heber, Utah, to cover the flood story there, then drove to Salt Lake City with his story and pictures.  

Montana Earthquake

Fast action and cooperation gave top coverage of the disastrous Montana earthquake in 1959. At 3:30 a.m., Tuesday August 18, first word of the earthquake was phoned in by Warren Bybee, Idaho Falls staff writer and photographer, to Deseret News editors in Salt Lake City. By 5:00 a.m., writer DeMar Teuscher and News photographer J. M. Heslop were airborne, headed for Montana. At 6:30 a.m., they flew over the disaster area.

Mr. Heslop's aerial photos, coupled with Mr. Teuscher's telephoned story from the quake scene and an all-out effort by editors furnished the first quake stories in Utah. Mr. Heslop's pictures of the West Yellowstone earthquake went out over United Press International wires two and one-half hours faster than any other pictures.  

Photographer Ray G. Jones joined news staffers Teuscher and Bybee later in the day.

Reporter-photographer-pilot Reed Madsen flew his plane to West Yellowstone with the paper's portable

---

37 See Figures 8 and 9.
1934 United Airlines Crash

Looking back to the early days of photojournalism at the News, The Deseret News of Monday, February 26, 1934, was an exceptional paper. Seven of the eight front page columns were devoted to pictures of the crash of a United Airlines passenger plane, carrying five passengers plus a pilot, copilot, and a stewardess. The main story started in the remaining column on the front page. Inside there were eyewitness accounts from several area residents. There was also a story from three other News employees who had helped remove bodies and from Don Broughton, who piloted the search plane that first located the crash. There were almost two pages of stories, sidelights, and pictures inside the paper. It was one of the most brilliant jobs of news coverage that the mountain west had seen.

The plane carrying Bill Shipler, News photographer, and Sid Olson, reporter, was the first to reach the crash site after the original search craft. In order to avoid forward movement of the plane that might distort the slow shutter speed pictures of the camera, Shipler and the pilot agreed to dive straight down at the fallen liner. The plane

---

38 Deseret News, September 1959 Earthquake Special.

rose high, and the pilot cut the power to the engine and tipped the plane toward its side while Shipler took aim with his camera. In the gathering dusk, the plane coasted like a glider—Shiper clicked his camera, and the process was repeated. The plane then flew back to the airport and Shipler and Olson rushed by car up Parley's Canyon for more pictures and sidelights on the big crash.

The coverage of that first big plane crash in the Salt Lake area was an important milestone in Deseret News history for several reasons. At least one photographer at the plane crash used flash powder. He was immediately escorted away by angry air officials. There was still gasoline about, and there could be no chance for an explosion. Bill Shipler had begun to use flash bulbs. And with the arrival of flash bulbs in the place of flash powder came a new era of pictures in the Deseret News and in newspapers generally. 40

During the 1930's the number of pictures in the American metropolitan dailies increased about one-third of the non-ad space in the big dailies. 41 The News was right in step with progress. When the Deseret News had entered the 1930's, almost as often as not there were no pictures on the front page. And when there were photographs, they were often in the form of stiff poses of groups and local dignitaries staring straight into the tripod-mounted camera.

---

40 Ashton, p. 300.  
41 Ibid., p. 299.
When the News almost filled its front page with air crash pictures, readers no doubt raised their eyebrows. Such a thing was almost unheard of in the mountain west. But the spectacle came at the dawning of the new picture period. Invention was introducing such picture-making helps as super-sensitized films and plates, flashbulbs, and rapid-drying machines for prints.

By the end of the 1930's, there were not only more news pictures, but better ones. There were more lights and shadows in society and fashion photography. By the end of the 1940's the Deseret News was to have more than ten full-time photographers, two of them specialists in color.

SUMMARY

The Deseret News photo department has undergone major changes in duties, equipment, and personnel over the past twenty years. Crowded and undersupplied labs have given way to a spacious, well-equipped photo lab. Each photographer is assigned an area of responsibility within the lab, and the assistant chief photographer oversees the duties of the photographers.

Each photographer has access to a variety of cameras and lenses in addition to strobe equipment. He may check out as much material as he wishes to complete a photo assignment, and he is not restricted as to the equipment he uses.

---

Ibid., p. 299.  
Ibid., p. 300.
A successful promotional feature of the Deseret News has been the baby portrait studio, which currently handles between fifteen and twenty babies per day. The department employs a photographer for just this purpose.

Several photographers have been cited by the wire services for exceptional photojournalism—an indication that the photo staffers enjoy their work and take pride in their profession.
Chapter 4

ANALYSIS OF DESERET NEWS PHOTOGRAPHY

A well-equipped photographic lab and a staff of news photographers will do a newspaper little good unless these men and the equipment are put to good use. Through the years, Deseret News editors have come to see news pictures not merely as a means of supplementing stories with illustrative ornament but, further, for what they are: a precise, economical and effective reporting of events.

An examination of the charts in Chapter 4 indicates that in the first decade of the 1900's the Deseret News consisted almost entirely of words describing events taking place in the world. It once took columns of skillful writing to record the events of the day. Now, thanks to a well-staffed and well-equipped photo department and skillful news editing, only a few inches of halftone on ordinary newsprint tell the story. This chapter relates the photographic improvements discussed in the previous chapter to the increased use of photographs in the Deseret News.

Many newspaper editors still regard news pictures as illustration rather than as reporting. On many papers today, news gathering is still regarded as incidental.  

conditions in respect to pictorial reporting prevail in many offices, but not all. Today the press associations are picture-conscious. Machinery for gathering and distributing newsphotos from these agencies of news is as highly organized as that for the distribution of copy. The flow of pictures into the average newspaper office keeps pace with the flow of words. An analysis of Table 2 shows that photo illustrations in the Deseret News have increased over the years since the printing of the first photograph in 1899.

SAMPLE SELECTION

Information in Table 2 was obtained by the author making a random selection of weeks and months within the years indicated and observing the newspaper for the particular week, month and year. Tabulations were made by observing photographs appearing over the period of a week and projecting those figures over a period of one year. Observations from 1903 to 1948 were made at five-year intervals, and observations from 1948 to 1970 were made at three-year intervals.

ANALYSIS OF THE PERIOD 1903-1918

During the fifteen-year period between 1903 and 1918 the average number of photographs appearing in the paper per week was thirty-four with an average of seven front-page pictures per week. The pictures were generally one column wide and about two column inches deep, and occasionally a two-column photo would appear. The pictures were typical of

\[45\] Ibid., p. 7.
<table>
<thead>
<tr>
<th>Year, Month, Week Selected for Sample</th>
<th>Number of Photographs Appearing in Paper Per Week</th>
<th>Number of Photographs Appearing on Front Page Per Week</th>
<th>Average Column Width of Front Page Photographs</th>
<th>Average Number of Wirephotos Appearing in Paper Per Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st Week September, 1970</td>
<td>300</td>
<td>15</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>1st Week February, 1966</td>
<td>303</td>
<td>20</td>
<td>5</td>
<td>16</td>
</tr>
<tr>
<td>1st Week March, 1963</td>
<td>323</td>
<td>16</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>2nd Week May, 1960</td>
<td>304</td>
<td>8</td>
<td>4</td>
<td>10</td>
</tr>
<tr>
<td>4th Week June, 1957</td>
<td>256</td>
<td>13</td>
<td>3½</td>
<td>7</td>
</tr>
<tr>
<td>3rd Week, July, 1954</td>
<td>245</td>
<td>14</td>
<td>3</td>
<td>12</td>
</tr>
<tr>
<td>3rd Week January, 1951</td>
<td>270</td>
<td>17</td>
<td>3½</td>
<td>21</td>
</tr>
<tr>
<td>2nd Week May</td>
<td>300</td>
<td>11</td>
<td>2½</td>
<td>8</td>
</tr>
<tr>
<td>2nd Week September, 1943</td>
<td>200</td>
<td>10</td>
<td>3</td>
<td>11</td>
</tr>
<tr>
<td>4th Week August, 1938</td>
<td>154</td>
<td>15</td>
<td>3</td>
<td>0</td>
</tr>
<tr>
<td>3rd Week December, 1933</td>
<td>155</td>
<td>19</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>4th Week October, 1928</td>
<td>89</td>
<td>16</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>2nd Week February, 1923</td>
<td>64</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>1st Week April, 1918</td>
<td>48</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>3rd Week November, 1913</td>
<td>53</td>
<td>13</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>2nd Week January, 1908</td>
<td>25</td>
<td>8</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>3rd Week February, 1903</td>
<td>12</td>
<td>6</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>
photos of that period of time—stiff, rigid poses of local dignitaries staring straight into the camera. There were seldom more than two pictures on the front page, with no more photos appearing in the paper until the society and sports pages. Society pictures were usually one-column, full-length shots showing fashions of the day, and the sports pictures showed no action, but were stiff, posed shots of sports notables. Film plates of that period were relatively insensitive to light as compared to today's super sensitive films. Therefore exposures were quite long, and the subject had to remain as motionless as possible during the exposure to avoid a blur on the film. This is why photographs showed no action, as the subjects had to remain still as possible.

The number of photographs appearing in the Deseret News during the period 1903-1918 increased about 300 percent while the number of front-page pictures increased about 100 percent.

ANALYSIS OF THE PERIOD 1918-1933

The period 1918 to 1933 showed a 200 percent increase in the total number of photographs appearing in the News with an average weekly total of eighty-nine pictures appearing in the paper. News editors began to allow more space for the pictures as several editions contained four-column front-page photos. The average front-page photo of this period was two to three columns wide and three to four column inches deep,
and the pictures were of a less formal nature—poses were more natural and a bit more believeable. Also, News editors were beginning to use more variety in selecting page one photos—pictures of bridges being constructed, new buildings and occasionally maps of World War I progress were being printed. This variety in news photos was a welcome relief from the one-column mug shot so commonly used.

Society pictures of this era were quite large, usually occupying four to five columns per page. The picture page was beginning to appear, and it is interesting to note that in the April 6, 1918, edition of the News two entire pages were devoted to pictures of the survivors of the Mormon exodus from Nauvoo, Illinois. Large full-page spreads were also given to the new automobiles along with very little copy for the ads.

As mentioned earlier, the February, 1934, edition of the News was exceptional in that seven of the eight front-page columns were devoted to pictures of an airline crash in Parley's Canyon, Utah. This was a bold move on the part of the News in that seldom had so much newspaper space on the front page been used exclusively for pictures, and seldom had such a disaster received front-page coverage in addition to inside coverage. Beginning in the 1930's and continuing to the present day, the Deseret News has used several effective methods of using the front page as a cover page which encourages the reader to read further on.
Treatment of Front-
Page Stories

In the 1934 airline crash, the News made a dramatic play of the one big story of the day, by means of several large photographs and a banner line, with the story beginning in good-sized readable type and referring the reader to an inside page where more pictures and story sidelights may be found. On this type of front page, other big stories are treated in headlines and bulletins, serving as flashes for the full accounts in word and picture form which may be found inside the paper. Except for spectacular photo coverage editions, the average number of photos appearing in the News during the period 1918-1933 was ten photos per week. Action photographs were replacing the posed portraits, especially in the News' sports section.

Beginning in 1945 and continuing to the present, the News often will employ a two or three column strip of action pictures, each on a different story and each carrying a reference line to the page where more pictures and the complete story may be found. Such a strip of sample pictures in the News often was balanced by a separate dramatic shot of the big story of the day.

Inside of the wide strip of newsphotos, the News used a narrower strip of one or two columns, showing candid shots of the faces of people in the news, which would lead the reader to the inside pages for more story and pictures.

Occasionally the Deseret News divided the front page into horizontal bands, starting at the top of the page with
a banner line on the most important story of the day. Below this banner was a band of pictures covering that story. Then came another banner line and below it another picture band on its story.

These are the treatments the Deseret News editors have given their front pages, beginning in the 1930's and continuing to the present.

ANALYSIS OF THE PERIOD 1933-1948

From 1933 to 1948, the Deseret News averaged 215 photographs in the paper per week, an increase of about 140 percent over the previous period. Society pictures were smaller in size, generally two to three columns in size and about three column inches deep, giving way to more copy. There were less "mug" shots on the front page and more news events getting photo coverage, with the photos being more candid than those in the period previously discussed. In this period the number of photographs appearing on the front page increased from an average of ten to thirteen pictures per week.

Wirephotos

The Deseret News began using the services of wirephotos during this time. In 1943 the News averaged eleven wirephotos in the paper per week, about 30 percent of which during this time were wirephotos of World War II scenes and maps. This technical advance has made it possible for pictures of news events to come across the wires with the
same speed as verbal messages. In 1943 wirephotos accounted for about .06 percent of the entire photographic content of the Deseret News for that year. Today, wirephotos account for .03 to .04 percent of the photographic content of the paper.

Wirephoto was first put into operation by the Associated Press on January 1, 1935, and was soon acquired thereafter by the Deseret News. Portable photo-sending machines, also used by the News, have been used by newspapers since the spring of 1936, and portable receiving sets since August, 1937. The Deseret News leases its machines from one of the systems maintained by wirephoto services. By means of these machines the News can telephone their own pictures into the office from outlying districts. Frank B. Noyes, former president of the Associated Press, said of wirephoto at the time of its inauguration that it was "perhaps the most important development in journalism since the first news dispatch was sent over a telegraph wire in 1846."

The number of wirephotos in the Deseret News has remained fairly consistent on a yearly average since 1948. With a low of .02 percent of the total pictorial content being wirephoto in 1948 to a high of .08 percent in 1951, the News has maintained an overall average of .04 percent of news photographs in the Deseret News being wirephoto, both Associated Press and United Press International, from 1948 to 1970.

---

ANALYSIS OF THE PERIOD 1948-1972

The Deseret News has averaged, over the past twenty-two years, about three hundred photographs per paper per week with about fourteen front-page photographs per week. The column size has shown a general increase over the previous period discussed, averaging about three to four columns wide and four to five column inches deep on the front page. It is obvious that Deseret News editors over the years have realized the importance of photographic reporting, and have succeeded in pushing column after column of words out of the Deseret News. Not only has newspaper space in the Deseret News increased for photos, but the photos themselves have changed, both in content and quality. The rigid poses of the early 1900's were unimaginative and dull, but only in comparison with modern day news photos.

Although the Deseret News has shown a general increase in the use of news photographs over the years, this has not been the trend with all other major newspapers. A study was made in 1966 by the UCLA Graduate Department of Journalism to determine whether there has been any trend toward the increasing use of pictures in three newspapers since 1919. The papers selected for the study were the Christian Science Monitor, the San Francisco Chronicle, and the Los Angeles Times.

See Figures 12 and 13.
Of the three newspapers, only the Monitor showed a steady increase in the use of pictures. The other two papers actually showed less use of photographs in recent years than in the 1920's.

The method of analysis was to choose the final edition for each day of every sixtieth week from 1920 to 1951, inclusive. This same week was used for all papers so that direct comparisons could be made.

The expected trend was found in the Monitor, where the increase was more than 200 percent. The Chronicle and the Times showed large fluctuations in their use of photographs. It appeared that whenever space is restricted, pictures and other graphics are reduced disproportionately to the reduction in editorial matter.49

Chapter 5

A BRIEF HISTORY OF PHOTOGRAPHY

There are several pioneers in the field of photography who have contributed greatly to the field—and without their research photography would not be where it is today.

News photographers as well as photographers in general can record an image on film with relative ease as compared to the photographer of forty or fifty years ago. Perhaps the student of photojournalism will more fully appreciate the art of capturing an image on film if he is aware of the photographic efforts of those people who preceded him—those people to whom he owes a great deal of thanks.

There is no easy formula for producing good photographs. The good photographer must read hundreds of articles and publications, explaining better ways of producing pictures, spelling out technical information, and detailing the research carried on in the field of photography. Manufacturers devote constant effort to create new films, new developers, and new cameras. This work is necessary for the advancement of the photographer in his profession. 50

SCHULZE, NIEPCE, AND DAGUERRE

In 1727, Johann Heinrich Schulze established that the blackening of silver salts was caused by light. Thus the two basic factors needed for development of photography were known: Light could be used to cast an image and silver salts could record that image. It remained to find ways to combine the optical phenomenon with the chemical reaction in a way that would provide a permanent image.

About 1822 a Frenchman, Joseph-Nicephore Niepce, had some degree of success in permanently fixing the camera's image. Louis Jacques Daguerre developed Niepce's experiments and revealed the daguerreotype process in 1839.51

The daguerreotype was made by coating a copper plate with silver and then exposing the plate to iodine fumes. The surface was then exposed in the camera for several minutes in sunlight. The plate was then developed over a plate of heated mercury and the image was then fixed in a solution of sodium thiosulphate.52

ARCHER AND THE WET-COLLOIDION PROCESS

In the same year that the American daguerreotypists were winning acclaim in London, a new photographic process, discovered by Frederick Scott Archer in 1847, was revealed.

52Ibid., p. 22.
This was the wet-collodion, or wet-plate process.

To make a wet-plate negative the photographer flowed an even coating of collodion, to which iodide had been added, on a glass plate. The plate was then soaked in a bath of silver nitrate and the silver iodide thus formed made the plate light sensitive. It was put, still wet, into a light-tight plateholder, the holder positioned in the camera, the lens cap removed for an exposure and the cap replaced. The plate had to be immediately developed and fixed. But the speed at which the wet plates lost their sensitivity was a major concern to photographers.\(^5^3\)

**EASTMAN AND MADDOX**

In 1871, R. L. Maddox revealed that he had made a light-sensitive emulsion with gelatin instead of collodion. In 1884, George Eastman found a way to stick the gelatin emulsion to a roll of paper. This led to the first roll film camera, marketed in 1888. By 1889 a flexible film base had replaced the paper base and the day of the amateur snapshot photographer had arrived.\(^5^4\)

**INFLUENCE OF PHOTOGRAPHY ON THE PRESS**

News photographs were taken as early as 1842, and the great illustrated weeklies began to use them from time

\(^{53\text{Ibid.}}\)  \(^{54\text{Ibid., p. 11.}}\)
to time as models for their wood engravings. Copies of the *Illustrated London News* and its counterparts, such as *L'Illustration* (Paris), the *Illustrirte Zeitung* (Leipzig) and *Gleason's Pictorial Drawing Room Companion* (Boston) of the 1850's not infrequently contained pictures of railroad wrecks, balloon ascensions, and collapsed buildings. Many of the Civil War photographs appeared in *Harper's Weekly*, the *New York Illustrated News*, and Frank Leslie's *Illustrated Newspaper*.  

The Woodcut

The greatest influence photography exerted on the early pictorial press was through the woodcut. The woodcut, for many years, was the standard form of illustration in books, magazines, and newspapers. It was prepared by sketching the desired illustration in reverse upon a specially selected block of wood. Skilled wood engravers then cut away the wood in the spaces between the drawn lines, thereby leaving the design in relief. Such a design could be inked, and prints made by impressions on paper.  

After the collodion process was well established, numerous attempts were made to photograph directly on the


wood block and thereby utilize the photograph as the form for the wood engraver to follow. The technical difficulties were considerable, and the first American to satisfactorily solve the problem was J. D. Brinckerhoff of New York.\footnote{Ibid., p. 422.}

Zinc Plates

Closely allied to photography on wood was photography on zinc. The process appears to have been originated by Gillot, a Parisian lithographer, in 1859.

The principle of the method was based upon the fact that a zinc plate coated with a mixture of albumen and potassium bichromate is sensitive to light. A reversed negative of the subject desired (in line only—no halftones could be duplicated) was placed against a zinc plate coated with the mixture and exposed to light. The light passing through the transparent parts of the negative fell upon the albumen mixture and hardened it; the remaining areas were unaffected. After exposure, the zinc plate was lightly inked and then washed in cold water. The water dissolved the albumen where light had not affected it—the lines of insoluble albumen remained, making an image of the original. The plate was inked again, the lines of the image taking up the ink, and it was then subjected to treatment with acid, which attacked the clear zinc spaces, and, by continuing the etching, a zinc relief plate suitable for printing could eventually be obtained.\footnote{Ibid., p. 423.}
The Woodburytype

Another method of reproducing the photographic image in facsimile with ink was the woodburytype, invented in 1866 by Walter Bently Woodbury. He printed negatives on gelatin, made light-sensitive with potassium bichromate. The exposed film, when washed in hot water, becomes a relief map of light and shade—the highlights are valleys and the shadows are hills. A lead mold is then made which is filled with a jellylike ink, paper pressed against it, and a perfect facsimile of the photograph is obtained, with variations in tone reproduced by proportionate variations in the thickness of the deposit.59

The Halftone Plate

All of the above methods of reproduction had a common disadvantage. They could not be printed on an ordinary press together with type. Type is in relief. To print photographs in the same press with type, a method was needed by which the highlights would be depressed and the shadows would remain on the surface of the block. The goal was attained with the invention of the halftone plate in the 1880's. The entire economy of news photography changed with the introduction of the halftone process, by which a facsimile relief block was made mechanically. The first use of the process in a daily appears to have been in the New York Daily Graphic for March 4, 1880.60

59 Beaumont, op. cit., p. 175. 60 Ibid.
But there was no mad scramble among newspaper publishers to use this new process. The early halftones were crude at best and printers scoffed at the idea of ever applying the method to the fast rotary presses of the daily newspapers. But the popularity of news illustration was increasing, especially following the astounding success of Joseph Pulitzer's *New York World*, which used, for its day, a lavish number of woodcuts and zinc engravings, especially in the Sunday edition. Other newspapers followed the World's lead and the possibilities of the halftone process began to seem more attractive.

The process was improved and by 1890 wood engravers were alarmed. By 1900 woodcuts as illustrations in all types of publications had shrunk to a minority.  

It is interesting to note that the *Deseret News* employed woodcuts in the paper in the latter 1800's until the April 22, 1899, edition of the paper, which contains the first photograph to appear in the *Deseret News*.  

Today, the bridge between the photograph and the printing press is the halftone screen. Without the screen, only two tones--black and white--can be reproduced by photogravure and the printing press. With the screen, the gray gradations between the extremes--the halftones--can be reproduced. The screen converts the continuous tones of the

---

61 Rhode, op. cit., p. 22.
62 *Deseret News*, Saturday, April 22, 1899. See Figure 10.
original photograph being copied into separate printing surfaces—the dots of the finished engraving. There are about 4,000 such dots in each square of newspaper cut. These dots form a mosaic pattern which the unaided eye accepts as continuous tones. Variations in the tone from almost black to almost white come from variations in the size, shape, and proximity of the dots.  

Methods of Photographic Reproduction

Printing is done by four methods, all dependent on photography. They are relief printing or photoengraving; photolithography, photogravure, and silk-screen or photoprocess printing.  

Relief printing. In relief printing, the letters or pictures stand out in relief on metal plates, and the printing press applies the ink to the top of the relief, from which by simple contact the ink is transferred to paper.

Photolithography. In this process a flat metal, paper, or plastic sheet is so prepared that the parts carrying the image take up ink, but the nonimage parts are wet with water so do not accept the ink.

Photogravure. In photogravure, the image is sunk into the surface of a metal sheet, and the hollows are filled

---

Ibid., pp. 255-56.
with ink which is pulled out by pressing a sheet of paper against the plate.

**Photoprocess.** In this process a photograph is printed through a piece of silk or other fine cloth on which all parts of the photograph not to be printed have been stopped out by an impermeable substance.

**SUMMARY**

The first news photographs were made in the middle of the nineteenth century. However, the photographers' equipment was bulky, exposures were long, and reproduction methods were barely adequate.

Toward the end of the century, improved cameras and film and the invention of the halftone screen made newspaper reproduction more practical. The halftone screen succeeded the woodcut and zinc plate methods of paper illustration. Today, four methods are commonly used for printing and photogravure—they are relief printing, photolithography, photogravure, and silk-screen.
Chapter 6

CONCLUSIONS

The objective of this study was to historically treat the contributions news photographs have made to the reporting of news events by the Deseret News. Also considered was the trend toward the greater use of pictures by the Deseret News, the amount of newspaper space allocated to photographs, the change in picture styles over a period of years, changes and modifications made in the Deseret News photo department, and the photographic trends of other major newspapers. The study covered the period 1948-1970 and provided some early historical background of the Deseret News and the photographic department.

The primary sources of information consisted of interviews with members of the Deseret News photo staff, and microfilms from the Brigham Young University library. The photo staff provided much of the early historical data of the photo department, including staff photographers, lab equipment, lab duties and locations, and lab procedures. The microfilms provided the data on pictorial content of the Deseret News. Microfilm examination provided information concerning the number of photographs appearing in the paper over a period of seventy years, space allocation for photographs, changing picture styles, and the number of wire-
photos appearing in the paper.

A study of the data obtained revealed that the photo department has undergone a transition of major proportions over the past twenty years. The staff now operates in a spacious, well-equipped photographic lab, whereas the labs of ten and fifteen years ago were comparatively crowded and undersupplied. The current department is highly organized, with each photographer being assigned specific duties in the lab while the chief photographer oversees the duties of the staff in addition to his own lab duties. The staff has received several major awards for photographic excellence and competence, indicating the ability and dedication of the staff.

An analysis of Deseret News photographs shows that pictures have pushed column after column of words out of the newspaper. In the first decade of the 1900's the Deseret News consisted almost entirely of words describing events taking place in the world. Today the press associations are much more picture-conscious. For example, in 1923 the News averaged about sixty-four pictures in the newspaper per week, while in 1970 the paper averaged about 300 pictures per week.

The treatment of front-page photographs has also changed in reference to paper space given to pictures. The column width of photographs averaged about two to three inches from 1903 to 1954, while from 1957-1970 pictures have averaged four to five column inches in width.
The rigid poses of personalities of the early 1900's have given way to imaginative and creative pictures, sometimes requiring only a short caption to describe the event taking place.

This study has tried to demonstrate the significance of the role the photojournalist plays in the reporting of the news. Photographs have made a vital contribution to Deseret News news reporting and the newspaper profession generally.
BIBLIOGRAPHY

1. Books


2. Periodicals

*Deseret News*, Salt Lake City, Utah.


3. Unpublished Works


4. Interviews


5. Letters

Personal correspondence with Don Grayston, Deseret News chief photographer, and J. M. Heslop, Deseret News "Church News" editor.
Don M. Grayston
Chief Photographer
Deseret News

Don Grayston began working for the Deseret News while attending high school in 1952. He worked as a copy boy for three years, during which time he took an interest in photography with the help of Lionel V. McNeely, a staff photographer for the News. McNeely helped Don get his first camera and set up a small home darkroom.

Following high school, Don joined the Utah National Guard and went back to Ft. Monmouth, New Jersey, to attend the Army Photographic School. Upon completing the four-month course, he rejoined the Deseret News as a full-time copy boy. A few months later, on July 1, 1956, he had an opportunity to move into the News photo department, taking over the baby studio pictures and working in the lab. In July, 1958, he moved up to general news photography. He worked in this capacity for ten years, after which the chief photographer, J. M. Heslop, took over the position of Church News editor and Don became the Deseret News Chief Photographer.

He was born August 16, 1937, in Salt Lake City, and is a member of the National Press Photographers' Association. 65

---

65 Based on personal correspondence between Mr. Don Grayston, chief photographer for the Deseret News, and the writer.
J. M. Heslop
Deseret News

When J. Malan Heslop was old enough to understand the operation of a simple camera, his father took him into their farm kitchen, darkened the room, and under a red light taught him how to process a roll of film and make small prints in a wooden frame.

This introduction to photography had a pronounced effect on J. Heslop's life—in high school he discovered that his pictures could be published, and became the yearbook photographer at Weber County High School. With the improved photo facilities and the encouragement of his teachers, he improved his photo techniques and methods. Occasionally the Ogden Standard Examiner would use one of his pictures, giving him the encouragement needed to improve his skills.

When World War II broke out he left Weber College in Ogden and headed for photo school at Los Angeles City College, and upon completion of the course signed as a Signal Corps photographer in the Army. This was especially interesting since the troops trained at the Paramount Motion Picture studios in California. His unit was assigned to the war in Europe where many excellent photo opportunities presented themselves. By now taking photographs was second nature and he handled his equipment like a professional.

After the war and still a farmer at heart, J. Heslop decided to become a "western and agricultural" photographer.
He set up a small photo studio at Logan, Utah, and went to school at Utah State University. His wife, Fae, did most of the homework and he soon graduated with a B.S. degree in Agriculture.

From the summer at the Ogden Standard Examiner, through the Army and free lancing his way through school, J. Heslop had never been far from the spirit of the newspaper, and he joined the Deseret News only a few days after graduation from Utah State in 1948.

J. Heslop has had many memorable photo assignments since working for the News. A couple of prison riots, a dozen plane crashes, record breakers and death at the Salt Flats, the Yellowstone earthquake, presidential campaigns, and all the truly great people that a news photographer meets while traveling the road of the press. Photography is a vital part of his life. He tries to make every picture he takes the most important one. Once it is taken the next photograph becomes the most important.

J. Heslop is a member of the National Press Photographer’s Association and is pleased to be a part of it.

He has a very busy personal life with five children and many church activities. He was born June 18, 1923, to Mr. Jesse Heslop and Zella Malan Heslop.  

---

Based on personal correspondence between Mr. Don Grayston, chief photographer for the Deseret News, and the writer.
Figure 1

Present Photo Lab (1971)
Figure 2
Present Photo Lab (1971)
Figure 3

Boeing 727 Crash at Salt Lake Airport—Pilot
Figure 4

Boeing 727 Crash at Salt Lake Airport—Plane Interior
Figure 5
Utah-Idaho Floods
Figure 6
Utah-Idaho Floods—Evacuating by Boat
Figure 7
Utah-Idaho Floods—Bancroft, Idaho
Figure 8
Montana Earthquake

85,000,000 Ton Slide
Campsites
Highway
New Lake Forming
Figure 10
First Photograph to Appear in the Deseret News, 1899
Figure 11

An Actual Wirephoto
Figure 12

Average Number of Photos Appearing in Deseret News per Week
Figure 13

Average Number of Photos Appearing on Front Page of Deseret News per Week