

# First Photographs Devilishly Dandy

By LEROY SHAFER  
"Two weeks ago we cudn't spale fotogerfer. Now we are one," so reads the sign on the bulletin board display outside the photography lab.

And it's true . . . . Two weeks ago only a few of the 55 students enrolled in the photography course (Journalism 315) knew how to put film in a camera. The pictures on this page show what a command of photography they have gained after only one week of instruction.

These pictures are a select few of those produced by students during their first week of photography lab.

This is the Jack Boggan brand of photography! Boggan, a journalism instructor, teaches the increasingly popular photography course that meets one hour of lecture and three hours of lab weekly.

Boggan's lecture is filled with photographic techniques combined with personal philosophy about what makes a good photograph. Photographs turned in for weekly assignments are graphic examples of his teaching know-how.

"If you just want to learn to take family-album pictures, drop the course," Boggan tells his students at the beginning. "Come by to see me between classes and I can teach you that in 10 minutes."

"On the other hand, if you want to learn to take dramatic, story-telling pictures that have impact, then you're enrolled in the right course," he quickly adds.

The course enrollment has doubled since Boggan started teaching last fall. Sixty-one students were enrolled last spring and approximately forty were turned away at registration because of limited lab facilities.

A&M's lab, termed one of the best among Southwest Conference schools, can accommodate about fifteen students at one time.

To allow each student a chance to get to one of the five film-developing booths or one of the ten enlargers in the print room, he holds several non-scheduled labs each week.

In a proud but perplexed manner, Boggan explained that his students enjoy the lab work so much that he often has trouble closing the lab at the end of the day.

"Every time a student works in the lab, he learns a new trick of the trade. I'm glad they enjoy it enough to want to stay in there and work. I feel this is one of the main reasons for the students' success in the course," Boggan said.

Yes, many negatives find their way into the trash can, and many sheets of photographic paper are used in vain during the first week of lab.

Some students only get one good print the first week. With a little experience they are able to produce a dozen good prints in a matter of minutes.

Tragedy in the darkroom comes in many forms. Most are exasperating at the time, but later become the topic for a good laugh.

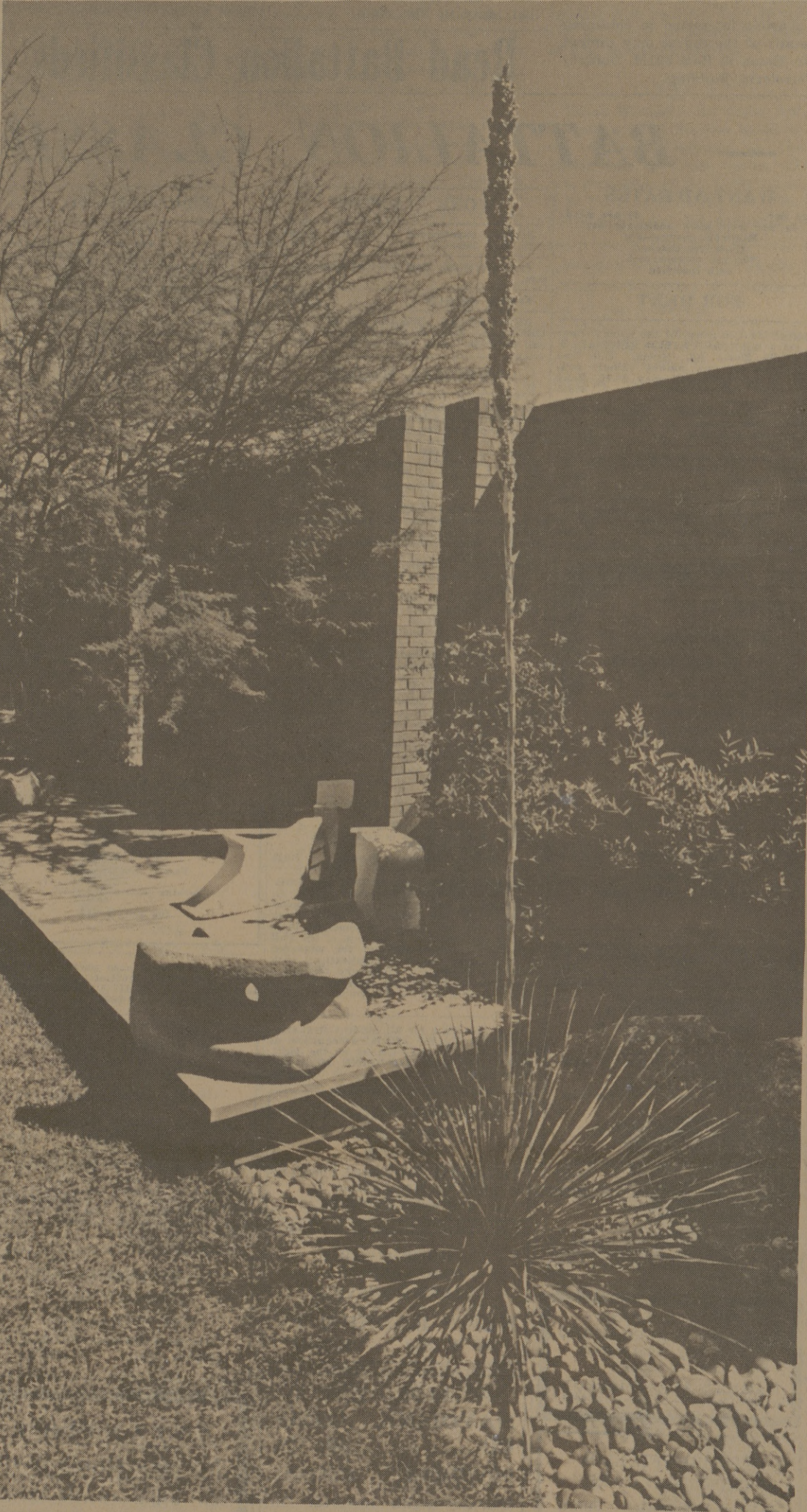
For instance, the time a student was in complete darkness putting his film into the developing tank. He was pleased that things had gone so smoothly in his first try at developing a roll of film. To his disbelief he turned on the light and found his film lying ruined on the floor — he had placed the protective wrapper in the developing tank.

"One of the biggest problems students must solve," said Boggan, "is to think creatively and to learn to see things as dramatically as the camera does."

Students soon learn creatively and begin to see great possibilities in a pile of construction materials or exciting facial expressions that can be captured candidly at football games.

Boggan's students have won numerous awards in photography contests.

"It was the most work I've ever done in a two-hour course, but it was the most fun I've ever had in any course," quips one of Boggan's photography students.



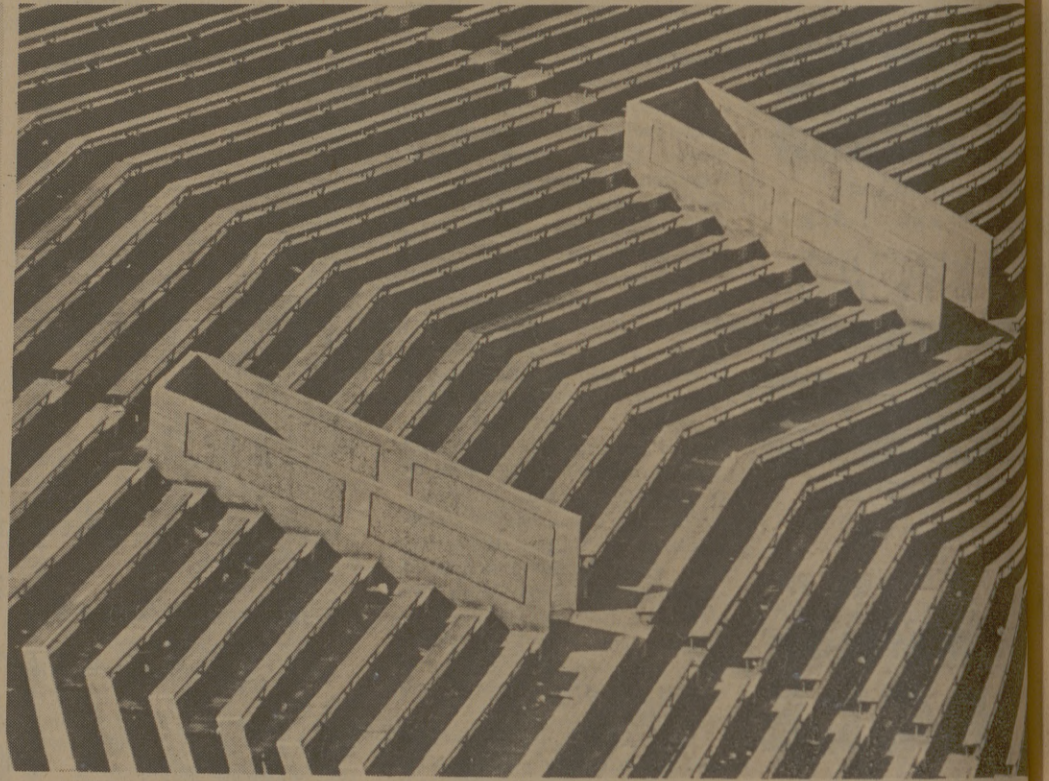
The architecture courtyard, as seen by Ralph Clampitt.

## THE CAMPUS . . .

As seen by photography students on their first assignment.



Leonard Baker "digs-in" for an unusual angle.



This dramatic view of Kyle Field caught the eye of Larry Priesmeyer.



Kirby Heintschel was at the right place at the right time to get this amusing shot.



A sprawling crepe myrtle is used as a frame by Mike Kickirillo (above). The chapel at night, below, by John Ward.

