

The background of the cover is a complex, abstract pattern. It features a series of concentric, slightly irregular circles that create a sense of depth and movement. In the center of the cover is a stylized representation of a camera aperture, with several blades visible. The overall color palette is a mix of dark and light tones, with a grainy, textured appearance. The word "PHOTOGRAPHY" is printed in a bold, sans-serif font within a light-colored rectangular box at the top left.

**PHOTOGRAPHY**

MY LIFE  
through  
the lens

*JERRY MORAN*



To Bill Catter  
the order of the arrow  
and the BSA  
Thanks.

Jerry Moran  
1/20/99

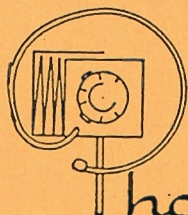


*Dedicated*

*To*

**VIVIAN**





## INTRODUCTION

*Photographer...A person whose work touches you daily.*

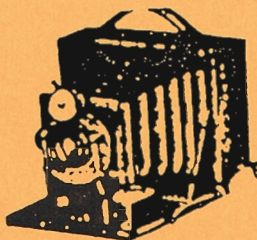
*This also defines the diversity of photography.*

In my 45 years of being a photographer, I believe I have fulfilled these words. I have taken photos indoors and outdoors, in all kinds of weather, across this country and in Canada, South America and the Caribbean.

Photos I have taken have been used for the press, the legal and medical professions, advertising, schools, magazines, weddings and analyzing sports. I have used every kind of camera including 8x10 film sheets, 4x5 cut film and film packs, 2 1/4 x 3 1/4 cut and roll film, 2 1/4 x 2 x 1/4 reflex, and 35 millimeter. I also used Kodak Cine Special and Bolex 16mm cameras. Lenses used have ranged from 18mm to 300mm.

Developing techniques that I have used include the darkroom era using the dip and dunk method, tray, reel and tank and now the full mechanical developing machine. At one time I custom built 3' x 4' trays to enlarge 4" x 5" negative to 30" x 40" murals. To wash these large murals, I used the bath tub and then hung them out to dry on the clothesline.

As you can see, I have really come a long way as has photography, and being blessed with an understanding wife and three children has helped me pursue this fascinating career.



ALL MATERIALS COPYRIGHT

COVER DESIGN - JERRY MORAN



## ***History***

When you study the history of photography, the research takes you back to the 12<sup>th</sup> Century.

"*Camera Obscura*" or dark chamber is the start of what we know as a camera. A hole in the wall of a darkened house, reflected an image on the opposite wall. Artists would draw pictures on a reflective screen.

Many men, some famous, some *not* so famous were involved in the development of this science.

In 1515, **Leonardo da Vinci** fitted the hole in the wall with a lens, making the image a sharper one.

**Samuel Morse** was born in 1791 and before his death in 1872, had made his mark in photography. He was a Yale graduate who studied art in the United States and in England. As an inventor, his invention of the Electric Telegraph in 1835 gave him the money to pursue his interest in photography. While on a trip to France to study photography under **Louis Daquerre**, Morse made friends with the ships radio operator. He learned that the code being used, was only used with this particular steam ship line. Other steamship lines along with foreign lines each had their own codes. At that time, Morse created one international code known as "**Morse Code**". This enabled all ships at sea to communicate with one another.

Morse went on to learn about the "*Daquerreotype*", which Louis Daquerre had invented. This instrument used the coating of copper plates with silver salts to create the first permanent picture.

Morse returned to the United States to teach, and one of his most prominent students was **Matthew Brady**, whose photos of the Civil War (1861-1865) were later published in all U.S. history books.

In 1850 a Baptist minister named **Levi Hill** was able to add color to the *Daquerreotype*.

In 1883, scientist **John Joly** of Dublin, invented a color photo by projecting a negative through a screen checkered with microscopic areas of red, green and blue.

In 1900 George Eastman made the "*Brownie Camera*" that sold for \$1.00 along with the film selling for .15 cents.

In 1915, two classmates from the Juillard School of Music in New York City began experimenting with dye-coupling development in their quest for color film. **Leopold Manns**, (pianist) and **Leopold Godowsky**, (violinist) received a grant of \$20,000 in 1922 from Kuhn Loeb, a Wall Street brokerage firm. With that money, the boys were able to go to Rochester and work in collaboration with the research scientists of Kodak to introduce



**Kodachrome** in April of 1935. Through this research, Leopold Manns was able to endow a "Manns School of Music" at Juillard in New York City.

In 1947, **Dr. Edwin Land** made an innovative contribution to photography with the invention of the Polaroid process. Also in 1947, my brother, **John Moran**, who was in the investment business, asked my opinion of the Polaroid invention. I explained to him that it would never take the place of the conventional method of photography. He replied that he had bought 1,000 shares of Polaroid stock at .10 cents a share. During the next few years, that stock split and went up, helping my brother become a millionaire.



February 16, 1983

Mr. Jerry Moran  
238 Cedar Ave. (Super D)  
McKenzie, TN 38201

Dear Mr. Moran,

The 4 x 5 Speed Graphic camera was introduced in 1912 by the Folmer & Schwing Division of Eastman Kodak Company. The price without lens was \$35.00. Since your camera has the folding type winding key the camera would have been made before 1917.

The camera serial number should be found stamped into the wood inside the top of the camera. We do not have a serial number record for this period, but know from one stolen camera report that the serial numbers had reached 32000 by mid-1915 or earlier.

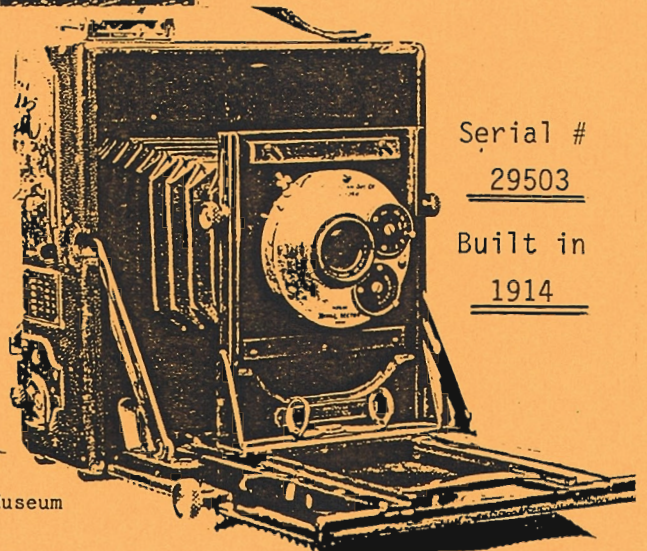
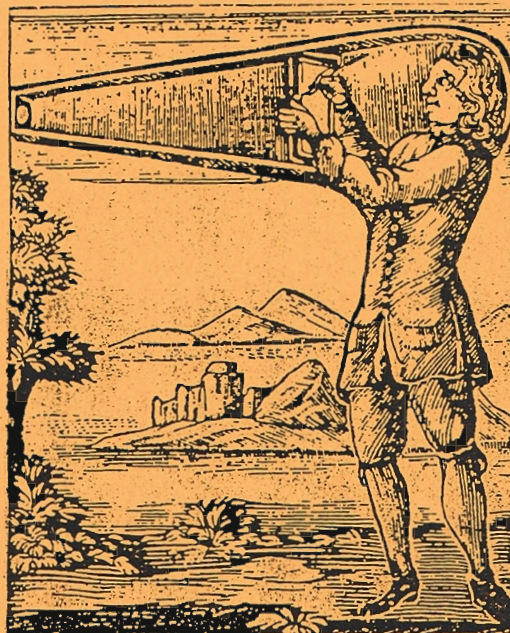
The Gaerz lens was not listed in the catalogs as a regularly supplied lens, but it was available from Kodak if it was requested by the customer.

Yours truly,

A handwritten signature in cursive script that reads "David A. Gibson".

David A. Gibson  
Patent Department Museum

DAG:dt





## ***"You Press the Button, We do the Rest!"***

**George Eastman** was born in 1854 in upstate New York. George left school at the early age of 14. He went to work at an insurance company, then changed to become a bookkeeper at a bank. His interest however, was in photography, which led to study and experimentation with chemistry. In 1879, he invented a machine for coating glass plates, followed by building a factory to have it manufactured. After this, he devised a paper roll film. This film was loaded in the first box camera's, 3½" x 3½" x 6½" that he built. The cameras were sold with the film already loaded, and when the customer was finished taking pictures, they returned the camera to Rochester for developing. The *round prints* were made, the camera re-loaded and sent back to the customer. In 1889 a transparent film was introduced making this process easier.

George Eastman continued his inventions, introducing new cameras which sold for \$1.00. This sale propelled him on his way to great riches. Eastman, the intelligent businessman, gave away over half of his fortune. Over one million dollars was given to the Massachusetts institute of Technology (M.I.T.), which enabled future chemistry students to graduate and join Eastman in Rochester. More of his fortune was given to public welfare with the establishment of Dental Clinics in large cities of the United States and Europe. Other grants were given to Tuskegee Institute in Alabama. He also began a profit sharing plan with his employees and at one time gave away 100% bonus's at Christmas time!

Eastman also teamed up with **Thomas Edison** to develop the first motion picture cameras.

It was estimated at one time that Kodak was spending one million dollars a day on research and development.

In a factory built in Eastern Tennessee, Kodak also produced such diverse articles such as shampoo; ball point pens; polyester fibers; copy machines; crabgrass killer; vitamin E and many more items.

The Eastman School of Music in Rochester was endowed with the thought of bringing the two musicians (working on color film) from New York to Rochester. It worked, and in April 1935, Kodak announced *Kodachrome*.

Eastman Kodak is still a blue ribbon stock.

George Eastman was a brilliant man ahead of his time who was told he had an incurable disease. After writing down what he had accomplished, and what he would've liked to take place in the future; he took his life by his own hand in 1932.





To Jerry Moran,  
*"Thanks for the memories."*  
Bob Hope

### "WHERE IS THE EIFFEL TOWER??"

.....said Bob Hope, as he got off the plane in Paris. That was PARIS, TN. He knelt down, kissed the ground and walked on the Red Carpet (10' long) to the mike. He addressed the welcoming crowd and was glad to be able to do a benefit performance for Bethel College in McKenzie, TN.

On the trip from Paris to McKenzie, TN ( a total of 17 miles) the Cavalcade had to pass through Henry, TN (population 200). Gathered at the roadside were about 15 people hoping to see the great actor. Bob Hope said "stop" and got out of the car, shook hands with the small group and then asked me to take a group photo. He said to give a copy to each of them.

We proceeded on to the college where a second crowd cheered him.

He gave two performances and was hosted by Ben Gaines at a dinner at the Carroll Lake Country Club. The college made over \$50,000.00 from his generosity.

At a later date he gave another benefit performance at Memphis, TN for the Cumberland Presbyterian Church.

He is and always will be a great man.





*It has been quoted "A picture is worth 1,000 words"*

*This quote applies 100% in LEGAL PHOTOGRAPHY*

We all know that time dulls our memory. Everybody in law knows that legal cases can take up to 7 years to go completely through the court system, and the photos taken at the scene of the crime can be used as evidence when the case goes to trial.

Color photos taken of the injuries of the people involved can be helpful in determining insurance claims in some cases. Also, photos taken at the scene of an accident can help determine who was at fault and what exactly happened.

Most larger law firms have "on call" professional photographers. This person knows the law and how to legally take the required photos. Usually the photographer will carry 50' measuring tape, 12" rulers, close-up lenses to help cover every angle of the case. These photographers can be called to court to certify the film and prints. They can also be required to put dates, times and places on the prints in the presence of a notary to insure validity.

The profession of legal photography, can however, bring danger if you are not careful, it can also bring justice. There are many ways these types of photos can be used in specific cases. Here are a few examples of cases I was involved in along with the danger and rewards involved.

One of the highest legal cases I worked on was for a firm of lawyers filing a negligent case against the Community Hospital. The lawyer told me to meet him in the hospital with my camera equipment disguised in an attache case. We went to the patients room where I was told the story. A woman had given birth to a baby two days before, and after the birth, a hospital worker who was to clean up the woman made the mistake of using a lye solution instead of a cleaning solution that in turn burned the woman in between her legs, her vagina and left red scars down her buttocks. While the lawyer kept the door closed, I took a dozen color photos from all angles, and I don't need to tell you that the results were "*graphic*" - especially when the negatives were enlarged to 11"x14" prints. Just looking at these photos was painful. When presented to the insurance agents, along with a letter from the





gynecologist stating that the woman would never have any more children, the lawyers won a multi-million dollar settlement, plus I got a bonus. The final reward from this case came two years later when I was informed that the woman gave birth to another child with no complications.

One dangerous instance was when my life was threatened with a 45 caliber revolver while doing some photographs, and an onlooker to the crime had called the police. They asked me if I wanted to press charges, I said no, but asked if they would stay while I finished my photography job, give me a 5 min. start and I would forget the whole thing! That's what you can call a "hostile work environment!"

Another dangerous incident was when I was working on a re-zoning case. I was on top of a (6) story apartment building and was approached by two men who asked me what I was doing. When told, they said they were against any re-zoning and would throw me off the top of the building. Knowing who the lawyer was that was working on the case, I was able to convince them that I was on their side, but just doing my job. My cleverness worked until they saw me in court testifying for the opposition.

Another legal situation I was involved with was when I was sent to the hospital to photograph a woman involved in a car accident. Seeing this person in traction, head bandages and many black and blue bruises, I had made the comment, "you look like you've been hit by a tank!" She looked at me and said, "*I was!*" Turns out that while the National Guard was doing their tank maneuvers, one ran a red light and hit this woman in her Cadillac. She was very lucky to be alive.

While dealing with an astute lawyer, Mr. Charles from Long Island who's specialty involved condemnation cases, I was able to really put my photography to use. I was assigned to take photos of all the buildings being condemned in the building of the Verrazano Bridge. When the bridge was being built across the New York Harbor, the area in Brooklyn where the access to the bridge was to be cleared, was approximately three miles long and affecting more than seven city blocks. With the help of a friend with a pick-up truck, I was able to hook a tripod in the back of the truck and cruise the streets, stopping at every condemned house, business, church and school. The whole operation took about two weeks.

One of the more humorous cases I photographed was involving a daughter, a son-in-law and a mother-in-law. The daughter and her husband decided to take the mother-in-law out to a movie. The husband and the mother-in-law didn't always get along to well, but the husband decided to put his feelings aside for an evening for his wife and enjoy a movie with the family. The husband stopped to buy a box of chocolates before the show and gave them to the mother-in-law, who in turn ate a few in the darkened theater. A few hours later the mother-in-law becomes very ill and is rushed to



the hospital. After quizzing her about what she had eaten, they had decided that something had to be wrong with the box of chocolates. The mother-in-law insisted that the son-in-law did it on purpose because they didn't get along, which made the case more intense. Turns out that there was a strange kind of worm in these chocolates, that were light sensitive. In the dark, they would hide inside the chocolate which explains why the mother-in-law couldn't see them in the theater. The family was reconciled after receiving a large settlement, and the photo of the worms on the chocolate is still one of my classics.

Finally, while using a high speed 16mm film and long zoom lens, we were able to fix our lenses on a man working inside a diner. He was running up and down at great speed to service his customers. The next day he was walking with a cane and on workmans compensation. Needless to say, the motion pictures shown in court took one more person off the public dole.

Photos used to show devastating fire damage can also be helpful in settling insurance claims. Progress photos are used in all large construction projects, especially when the building is being built for a government agency, and color photos taken involving spousal abuse can be used as evidence in a court case.

There are many aspects to legal photography and a smart photographer uses it to advance his profession.





***"We do it better in the dark...."***

***(Slogan used in the photography classes at Bethel College in McKenzie, TN)***

Teaching others the skills that have taken many years to perfect, can be very rewarding when you see it manifested through the lives of your students.

When teaching photography to others, it can lead to bending their preconceived outlook on all the things they see.

In my teaching, I forbid the use of artificial light in photos because if you have the knowledge of taking pictures, and know your camera, you can make a photo of anything you can see without flash and attachments. *Good photographers do not **TAKE** pictures, they **MAKE** pictures.*

A good tripod is necessary for any photographer and it can last a lifetime, and with the high speed films we have today, sports photos can be taken without a flash indoors.

Candles can be great lighting for indoor photos, and the brilliance of outdoor advertising signs makes it very easy to get the good shot.

***Composition*** and ***angles*** comprise 90 percent of any photo. Fill the ***negative*** area with the ***subject***. The rule of thirds helps in composition. All of my students had to turn in an assignment each week. If the students failed to turn in the required photos, it would cost them 10% of their final mark. One of my assignments was the use of "*working hands*". I was very impressed with some of my students who found watchmakers, barbers and even a student flushing a toilet to use as photographs for this assignment.

In my advanced course, I used a natural product, which I gave to the students to use as a model for an advertising photo. The results were judged by the home office of that particular company and the first three photos were awarded with products from the participating company. Dial soap, Brown Shoes, & Reunity Wine were just some of the ads produced. However, convincing the Dean that we were only using the 24 bottles of wine for a photo shoot was a little difficult!

A photo that will always be special to me is a picture taken of Barbara Jordan, Congress woman of the state of Texas. She was a speaker at a graduation ceremony and she overcame many negative things in her life and made a solid impression on all the graduating students.

In addition to my teaching, I had a small studio in town and was contacted by Sunbeam Electric of Pennsylvania to take photos of an oven in a local aluminum plant. Not a big deal right? Wrong! This oven was 30 feet tall, 20 feet wide and 40 feet long! It was being re-built and I was in charge of photographing the refurbishing beginning with the tear down and ending with



the re-building, which took three months. I did many operating photos as well as publicity photos for the Republic Steel company. Also while in Tennessee, I was able to photograph Sam Walton opening a new Walmart! I was then requested to take aerial photos of four other Walmart centers in Tennessee and Kentucky, however, doing it from the pilot seat of the plane was tricky! Good thing the pilot could fly safely from the co-pilot seat! I also did some aerial shots of an intersection in downtown McKenzie for a lawyer friend. After a 2 month wait to be paid, I finally got a check from the Pizza Hut company who was trying to decide whether or not to put a restaurant at that intersection!

Also, while teaching, I had my students use **Kodalith** and **Infrared** films. (Sample prints are in this book). It is another look at photography being used in the printing trade.

One of the lectures I gave was on "*Painting with light*". A very interesting technique using a Century 8x10 sheet film camera with a 36" bellow and a lens stopped down to F.64. This technique made for the finest, sharpest photos of an electronic assembly with a 3 to 5 minute exposure.

When you explore these techniques, you broaden your scope of a great profession.

When teaching photography at Bethel College, McKenzie, TN 1974-1983, I was engaged in taking photos of the rural life that surrounded me. Photos of the farmer in his wheat field; feeding the chickens; butchering the hogs; the snaking of logs with twin mules; the lumber mill; the farmers wife at the well; the merchant in town, etc... These photos today are the history of West Tennessee.

One of the photos I took during this time is enclosed in this book. Kodak had previously published one of my photos, & was interested in this one. In order to publish this, a release was needed, so I needed to find the people in my photo. On a trip I had taken in May, I found out the names of the two people in the photograph, Louis & Thelma Douglas, with that lead I was able to find a daughter living in Huntingdon, TN. The daughter, Iona Rose (Douglas) Chism was able to tell me that her father, Louis was born in 1903-died-1987 and her mother, Thelma was born in 1905-died-1981 and were married for 55 yrs. They were a hard working Christian family, raising their children in the Depression. Their family was composed of one daughter, two sons, and nine grandchildren. They lost two infant sons, but raised Thelma's younger brother and sister when their mother died.

The enclosed photo titled, "***My American Classic***" was taken in Westport, TN in 1980 and shows Thelma and Louis Douglas in their General Store. The tribute was written by their daughter, Iona Rose.





"MY AMERICAN CLASSIC" "1

### A Daughters Tribute

First of all they were Christian people. They started their lives together and raised their family mostly in the Depression years. They lost two infant sons and raised my mother's younger brother and sister after my grandmother died in 1928. All this while working as farm laborers on Missouri cotton farms. Moved to Florida to help in the vegetable harvest in 1943, then was a fireman on the Air Force base for three years, and a school custodian for three years. They returned to Tennessee and bought a farm. When his health started to fail he sold the farm and bought the store at Westport and stayed there for about ten years.

My Dad was the kindest and the most patient person I ever knew. He always looked for the good in people. He loved all children and they loved him. He was happiest when surrounded by children. He was concerned with all his neighbors problems. He always made everyone feel that they were special. He was a poor man money wise, but very rich in love. He was the very foundation of my life and an anchor in the storms of life for my family and many others.

I feel that his love will live on, as long as those who knew him keep passing it on.

I could go on and on for months talking about him. But I guess it wouldn't mean much to anyone who didn't know him and my mother.





## *Press Photography*

It takes a special person to be a Press Photographer, especially in a metropolitan area. Each assignment is different. Sports, politics, schools, community organizations, fire, police, etc... Each can be a daily part of a press photographers routine. I worked very closely with the volunteer Fire Department in my hometown of East Meadows. Each man of the East Meadows Fire Department volunteered his time selfishly, so I also would give of my talents to publicize their efforts. I had a fire radio at my house, and was able to pick up all fire calls, day or night and was able to be on the scene with the firefighters.

One of the more enjoyable photo shoots I went on was during the blackout of the whole East Coast. The local editor wanted photos. I was able to pose my daughter sitting at the kitchen table with her schoolbooks, using 2 candles for light, I took a couple of time exposures. The photos were printed in the press, when the power came back and the press's started running again.

A photo that the editor did not want was the swearing in of a politician with his/her hand on the Bible. In order to get a good photo, without doing this, I took the Senators small son and stood him on a table and had him put the judicial robe on his dad, Senator Ed Speno.

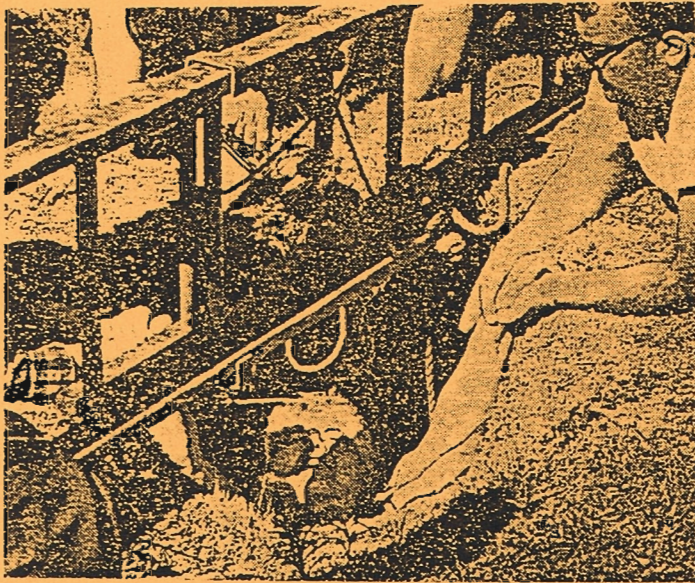
A press photographer's life changes with a phone call, but with innovations on his side, he will rise to the occasion.





One day, a call came in with a woman who had fallen into a cesspool. I watched and photographed the Fire Department putting a man into the hole to put a safety belt around the woman. Attaching the ropes to this belt and putting them around a ladder laying across the hole, the fireman was able to lift the ladder and bring the woman out of the hole. (Photo attached).

Another photo I was able to take was of firemen bringing out the metal frame of what *was* an upholstered chair with a body still embedded in the frame. A case of a drinker and smoker that had fallen asleep in the chair and caught on fire.



The Earth Opened





### ***Boy Scouts...***

As a young boy of 12, I did what most boys do, I joined the Boy Scouts of America. Troop 44, Brooklyn, New York. Our Scoutmaster was a brilliant engineer named Ed Heath.

Little did I know at that time that *this was the start of a 40-year relationship*, as a scout; a scouter; then working with the Nassau County Council on Long Island, New York as a photographer doing publicity photos for two camps. Camp Wauwepex on Long Island and Camp Onteora in the Catskill Mountains. Ken Heim was the camp director and a very easy-going man to work with. He was always trying to find unique, natural scenery for our photos which would end up on brochures, postcards and in camp photos for the public. Some great pictures included waterfalls and the Seminole Indians, who came up from Florida to work at the camps, also, scouts displaying their crafts and even Scouts milking a rattlesnake.

These pictures came to the attention of the National Council, B.S.A. in New Brunswick, N.J. and before long I was working with Scouting Magazine and other publications for the National Council. Publications included Scouting Handbook photos; Merit Badge pamphlets; and two booklets written by Mark Bushnell called "Scouting for the Visually Handicapped" and "Scouting for the Mentally Retarded". One of the articles for Scouting Magazine called "Putting safety on ice" with my pictures was reprinted in five other publications.

On another Scout assignment in Coeur D'Alene, Idaho in 1969 at the National Scout Jamboree Buzz Aldren, NASA astronaut was flown in to speak at the closing ceremonies. This was a very special time, as this was the same year man stepped foot on the moon. Photographing over 75,000 scouts along with Buzz Aldren was quite a challenge, but produced many great, legendary photos.

I also did work at the National Camp, Philmont at Cimarron in New Mexico doing stories and photos on mountain climbing, Indian diggings, mule trains and herds of buffalo. Let me tell you, riding in a truck that the buffalo know as the "feed truck" to take photos can get quite interesting!



My job at the 59<sup>th</sup> annual national meeting in Boston, was to photograph the chief speaker, General William Westmorland, Chief of Staff. He was seated at the head table, and seeing an opportunity to get a great shot, I proceeded towards the balcony with my tripod under my arm. When I reached the balcony, two men who identified themselves as Secret Service men wanted to know

## BUILDING BOYPOWER '76 IN BOSTON



who I was and what object I was carrying. They thought I was going to take a "literal shot" at the speaker, not a "photo shot"! My press pass came in very handy!

While visiting the Thomas Edison labs in New Jersey with the head of the Boy Scouts, I was able to see the revolving stage used in early motion pictures to assure that the sun was always directly on the scene. The biggest story I have to share comes with my involvement with Norman Rockwell, which if you read on, you will find covered in another portion of this book.

GENERAL WESTMORLAND  
(white)



NOVEMBER 1967

PUT SAFETY ON ICE - P.9



***Norman Rockwell....  
A Strong Rock w/ a Gentle Spirit...***

As I stated earlier on in this book, meeting Norman Rockwell was one of the highlights of my life and career. I met Rockwell in 1968 while with the Boy Scouts. *"He was close to the Boy Scouts of America, he was close to anything that was patriotic, for that matter."*

Boy Scout officials had asked Rockwell to develop a calendar for the organization and then called me to take pictures of the great artist.

*"I was astounded, I spent three days with him. One of the greatest things about him was that he was down-to-earth, just like his pictures. He would sit down with you at the table and discuss anything you wanted to discuss."* He once told me a story about how he had to pick 30 boys to model for his paintings, in which he paid a \$5 modeling fee. In picking out the boys, he chose the tall, the short, the fat, the thin, the black, the white and even red headed ones, just to get the photo as "All American" as possible. He said, *"Five dollars was big to those boys. I expected some of them would save those checks, but when I looked back six months later, almost every one of them had been cashed."* I remember thinking that \$5 must have been bigger than Norman Rockwell!

Many years later I visited the Norman Rockwell Museum with my niece. Before the visit, I sent a letter to museum officials suggesting that I show some photographs that I had taken of the artist.

*"The minute I walked in, someone greeted me and took me down to the archives in the basement. They had two pictures in an album laid out and someone said, we don't know who took these pictures."* I opened my book of pictures and was able to match them up to the ones they had, and now I am in the archives at the Norman Rockwell Museum. This is quite an honor for me as you can imagine.

One humorous story that I can remember about Norman Rockwell was when he was looking for a new studio in New York City. He found a third



*Best wishes and thanks  
to my friend and  
a fine photographer Jerry Moran  
Cordially,  
Norman Rockwell*

"Best wishes and thanks to my friend and a fine photographer, Jerry Moran"  
Cordially,  
NORMAN ROCKWELL



NORMAN ROCKWELL  
STOCKBRIDGE  
MASSACHUSETTS

floor apartment with a skylight in an old brownstone house that he rented from the woman who owned the house. He commented that the house was very quiet during the day, allowing him to do his work, but at night the ladies played the piano and had parties. He soon found out that his top floor apartment was in a house of ill repute!

In addition to my work with the boy scouts and working with Norman Rockwell, I worked as a photographer for the New York Journal American, the Daily News & Newsday in LongIsland, shooting photos of well-

*Dear Jerry,-  
I am glad to  
autograph the fine photo  
you took of me.  
I also thank you  
for the action photo you  
sent along to me.  
Thank you,  
Cordially  
Norman*



known people such as Robert Kennedy and Richard Nixon, Dwight Eisenhower, and Nelson Rockefeller, all in the political field.

I recently had a photo published in View Points, a national professional publication of Kodak. I have also taught photography.

"All those things have added up to a long and good life". My daughter, Carroll Finagar, recently held a birthday bash for me at her house in Roseville. In addition to my two sons, Tommy, and Jimmy, family members came from around the country.

"I have been very fortunate, God has been very good to me."



## ***Wedding Photography...***

In the early forties, I had been bitten by the photography bug and began taking photos using a box camera. I was able to take pictures of lightning during storms through time exposures. During this time, my mother was pushing me to study photography as a profession, and with this encouragement, I learned how to develop and print black and white films, and with an enlarger, a present from my future wife Vivian, I was ready for business! Uncle Sam, however, slowed up my ambitions after I enlisted in the U.S. Army Corps of Engineers. After my service in Louisiana and Ohio, my company was sent to Northern Africa to set up an engineer warehouse. While there, I was taking correspondence courses in photography from the University of Michigan. After that, I was shipped to Southern France where I continued my studies. After returning to the United States in late 1945, I went to work for the New York Journal American. This job was not as a photographer, but as a *Pressman*. My father was president of the Pressman's Union from 1915-1920. Every moment I had to spare I spent in the photo darkroom. A little later, I purchased a Burke & James 2-1/4 x 3-1/4 mini press camera with a flash unit that used press 40 flashbulbs, and with this, I was ready to do weddings.

A cousin of mine, who happened to be Italian had introduced me to a family that was in the process of planning a wedding. I soon learned that Italian weddings were a production! I went to the bride's home and took photos of the bridesmaids, of the bride, of the bride putting on the veil, of the bride combing her hair, getting into the limo, etc... Church photos had to be handled with diplomacy. I had to talk to the priest to make sure I was even allowed inside. Time exposure created great photos. The vows, the trip from the altar, outside throwing rice, car photos and finally the Union Hall at Union Street and 4<sup>th</sup> avenue in Brooklyn, N.Y.

Inside the hall, round tables were set up for eight people, and one table was reserved for the band and the photographer. Some of the photos I took at the reception included the cutting of the cake, the kiss and the first dance. After this, the bride with the mother following her danced with all the male relatives in the room, starting with the distant cousins, then uncles, brothers and working up to the father and godfather. As each male danced, they would pin money on the bride's veil with pins supplied by the mother. As the bride danced with each man, each one tried to "out-do" the other with more money. Finally, when the Godfather danced with the bride, he always had the biggest roll of money and all acknowledged that he was the best. I saw bride & groom go home with enough money to buy a house!



Being part of this event and having my own table, I was fed the same meal as the guests and tried to enjoy myself! I took other photos as requested and always received a \$3.00 tip for my work. People at the Italian weddings became the greatest people to deal with in my business world! I had done such a good job for this family, that I was able to photograph three other weddings in the same family. I felt as if I was part of their family myself! I later found out that this family was the *Anastasia Family* who at the time was head of the Longshoreman's Union that controlled the Brooklyn and Manhattan docks. Thomas Dewey, the N.Y. State Attorney called them "Murder Inc." I still call them some of my best friends.

Another wedding I was able to be a part of was for a deaf and dumb couple who only used sign language. A priest by the name of Rev. Hall, who was in the New York diocese was able to do the sign language and marry this couple. The ceremony was very quiet, but still had plenty of meaning with sign language. I was glad to have a zoom lens at that time which enabled me to capture the various signs and gestures. This wedding was definitely something different, and not the usual marriage, but it meant just as much. At the reception, the guests would pound on the tables so that the vibrations would carry to the bride and groom's table so they would kiss! Everyone clapped and shouted and had a great time! It was a privilege to do this wedding and is something I will never forget.

### FIRST MAGAZINE COVER

The first magazine cover that I did was for a printing outfit who wanted a picture of three cakes of soap. Formerly, cakes of soap were wrapped in paper wrappings. They had changed over to foil wrappers for different soaps and this printing magazine wanted a picture of three cakes of soap; Palmolive, Lux and Ivory and they were all in the new foil wrappers. The editor said, "*Just give me a cover picture so we could display it for everybody to see.*" Thinking that this was an easy assignment was wrong! After I lined them up in triangles, piled them up on top of one another and had lights backlit with them on a piece of glass, I couldn't quite get the cover I was looking for. Then, my wife took a piece of plain aluminum foil, crumbled it up and then half smoothed it out and put the cakes of soap on the aluminum. The three cakes of soap reflected into the aluminum, giving the idea that the aluminum was new. That was the picture that appeared on my first magazine cover and I was fortunate enough to get \$50 for it. There again, you need to be innovative and creative in order to get the right picture.



## ***Sports Movies...***

Sports photography has been used ever since sports began. These days video cameras make it very easy to record all sorts of sporting events so that we can take them home and view them at will. However, in the 1950's, 60's and even into the early 70's, the best way to record sporting events was with 16mm motion pictures.

During these years, I had a Kodak Cine' special camera that loaded 600' of film, 200' in each of three magazines. "Magazine" would be referring to being able to change film instantly within five to ten seconds as the plays were going on, while hopefully not missing any plays on the field. I was also privileged to use the Bell and Howell DL70's and the Bolex & Euroflex. These were all great cameras and all designed for use in the 16mm trade. The films I used were Kodak, Dupont & 3M.

I got my start in sports photography at East Meadow High School in Long Island where I filmed football games, basketball games, lacrosse, soccer and track and field events. I later moved on to C.W. Post College where I continued my filming career. Other schools that I worked for included Long Island University, Hofstra College, Adelphi, St. John's, and Fordham. I also worked at Kings Point Merchant Marine Academy where the football team was coached by **George Paterno**, brother of **Joe Paterno**.

Sports photography became quite the business for me and I in turn had to hire some help to keep up with the demand. Only being able to film one game at a time and having to travel to Maine, Connecticut, Massachusetts, Pennsylvania and New Jersey took all of my time. The coaches would need to have their pictures developed and on their desk by 9:00am the next morning for their review. I hired a group of people to take on different tasks to make this transition as smooth as possible. The film would have to be picked up, taken to New York to the Kin-o-lux Lab for developing, be picked up the next morning and distributed to the different coaches.

This was a great time for me, as it was an honor to meet many of the great coaches and players that came up during that era. At Post College, I was able to work with a coach named **Joe Scanella**. He later went on and was one of the assistant coaches to **John Madden** for the Oakland Raiders. Also at Post College I worked with their basketball coach, **Dr. George Kafton**, who at one time was a player for the Boston Celtics.

*John Madden*  
*Joe Scanella*  
*George Paterno*  
*Joe Paterno*

**COLLEGE FOOTBALL**



**Weeb Eubank**



After working my way through the college ranks, I was able to photograph professional teams. While doing summer filming for the N.Y. Jets, I met the coach, **Weeb Eubank**. Weeb was one of the nicest men I ever worked with. Two days after practice started he came up to me and handed me a check, a big check. He knew that I needed to buy film and that I usually wouldn't get paid for about two months. He never asked for an invoice, he just told me to put it towards their account and he would pay the balance at the end of the season. Weeb's quarterback at the time was a man named **Joe Willy...Joe Willy Namath**, one of the greatest quarterbacks to come down the pike. Joe and I became quite good friends during this time and one of my favorite stories to tell about Joe is about his kindness and willingness to take time to meet people and sign autographs, pose for photos etc... One day, the East Meadow Fire Chief, who's son was crippled asked me if I could get his son onto the field to see Joe Namath. I told the man that I thought that would be fine. I arranged for the Fire Chief's son to be brought to the field in his wheelchair. Joe stopped in the middle of practice to come and meet this little boy. Joe, being over 6' tall, knelt down beside the boy and talked with him. After a few minutes, Joe asked one of the assistant coaches to throw him a game ball. Joe borrowed my pen and autographed the football for the boy. The manager replied "**you can't do that!**" and Joe turned and said, "**who can't do that?!**" Needless to say, Joe "*did that*" and sent a little boy home extremely happy! Watching Joe practice in pain at times, and seeing his knees with scars looking like railroad tracks from all the surgeries, he always wanted to play and play hard - he gave it his all. My time with the N.Y. Jets was one of the finest times in my life.

When the N.Y. Giants were moving their training camp from Connecticut to New Jersey, they spent one year at C.W. Post where I was able to do some films for them. Their coach at the time was **Red Webster**. Y.A. Tittle, their great quarterback was retiring then, but I was able to do a 100' film on him leading the warm up exercises. Following Tittle came the Giants new quarter back, **Fran Tarkington**, however, Fran did not make it with the Giants, but went on to break many records in the N.F.L.

In filming sports, there is quite a variety to choose from, and when I was able to film soccer events, I had the honor of filming the first U.S. movies of **Pele**, the great soccer star from South America. He made his American debut at Hofstra College where I was working at the time.

While doing some still photography at C.Y.O and the Long Island Diocese of Rockville Center, one of the boys who excelled in baseball was awarded a ticket to sit in the dugout during a N.Y. Mets game. I was assigned to take his pictures. I was able to capture him practicing with the team and group shots. While the boy was hitting and catching with the team, the coach



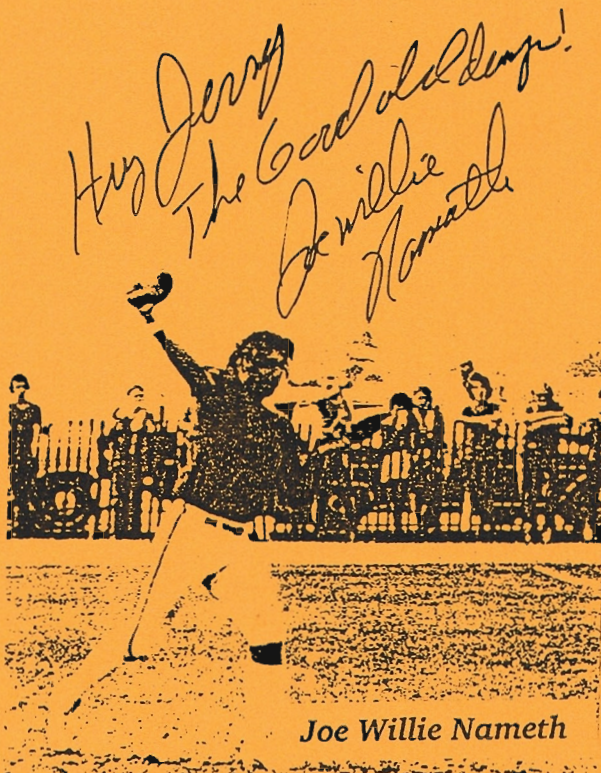
called me over to the dugout. *"Hey, don't I get my pictures taken?"* I replied, *"of course coach, we're working up to you."* and in turn was able to arrange a photo of the boy accepting an autograph from the great coach **Casey Stengel** of the N.Y. Mets.

Another great coach that I was able to work with was **Lou Carnesecca**, who coached at St. John University in N.Y. He was very successful leading his teams to many national championships. He took a short leave of absence to coach a new, professional basketball team called the New York Nets. I have photos of **Rick Barry & Doctor "J" (Julius Ervine)**, two basketball greats from that team. After 3 years Lou returned to the college ranks. Lou had one distinguishing characteristic that made him stand out in his coaching career. He always wore a red sweater when games were played, to symbolize his team, the Redmen.

**Jim Lansing**, one of the original "Seven Blocks of Granite" at Fordham University when they were a nationally rated team, came back to coach Fordham as a club football team.

Finally, **George Faherty**, basketball coach of Adelphi College of Long Island went on to become an athletic specialist for the U.S. State Department. Through Faherty I was able to meet sports reporter and now life long friend, **Charlie Scheeler**.

As you can see, I worked with many of the "Greats & Legends" of sports and am proud that I was a part of the photos that captured exciting moments in sports history.



*Joe Willie Nameth*

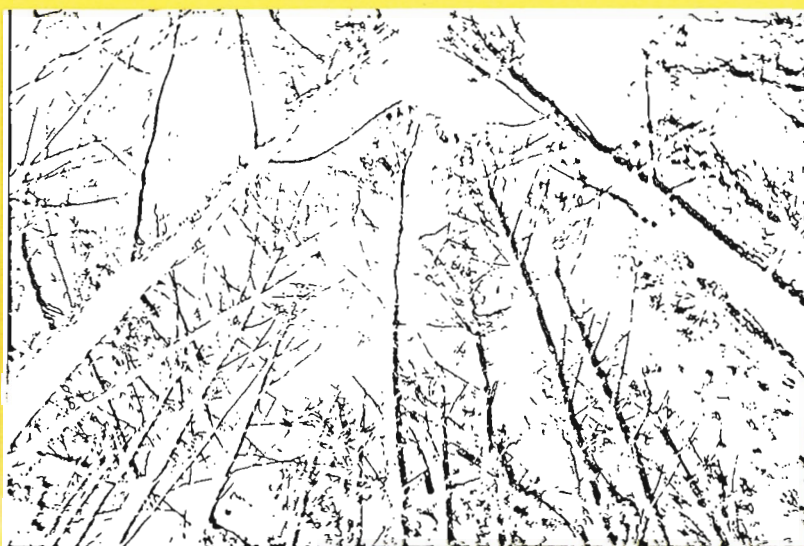


*Casey Stengel*

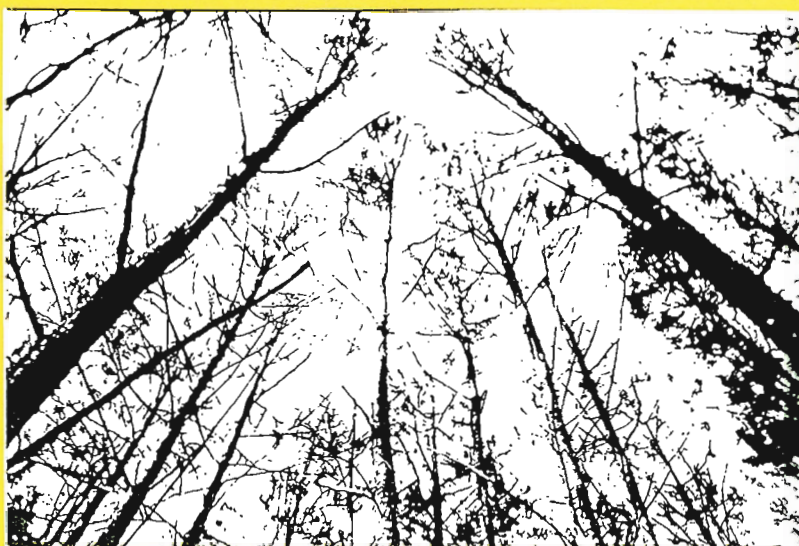








**KODALITH Ortho Films, Type 3**

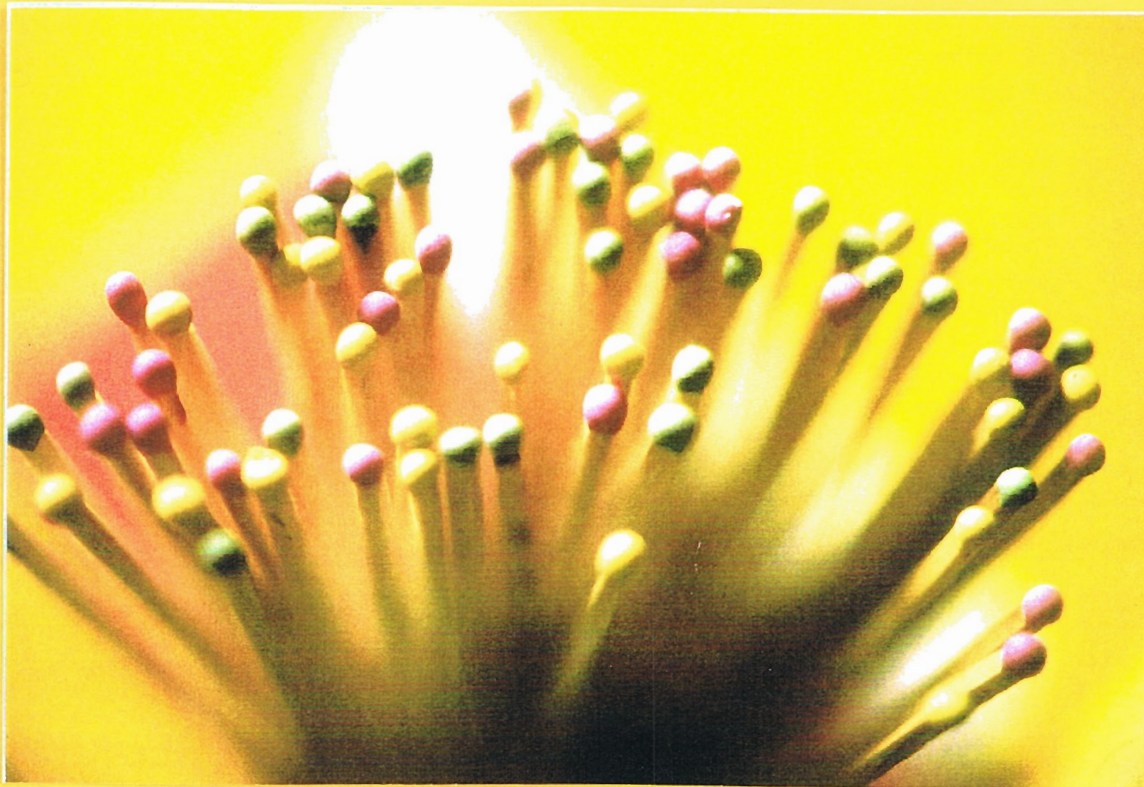






KODAK  
**VIEWFINDER**  
FORUM





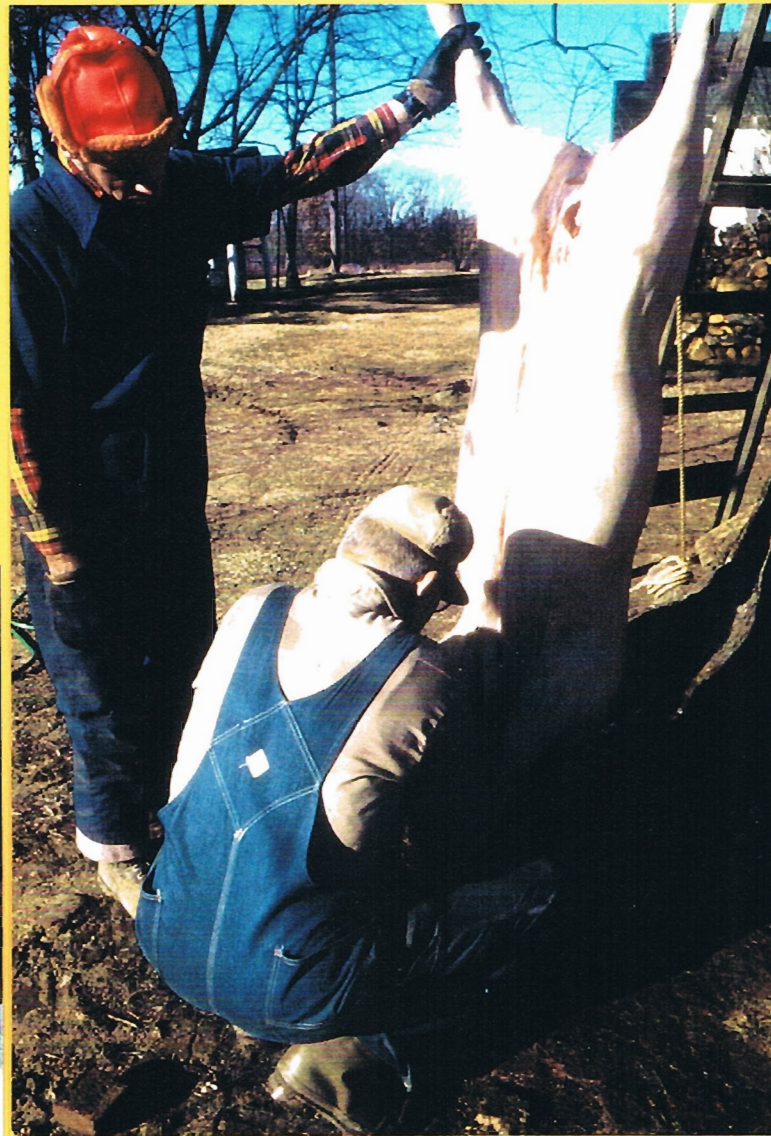
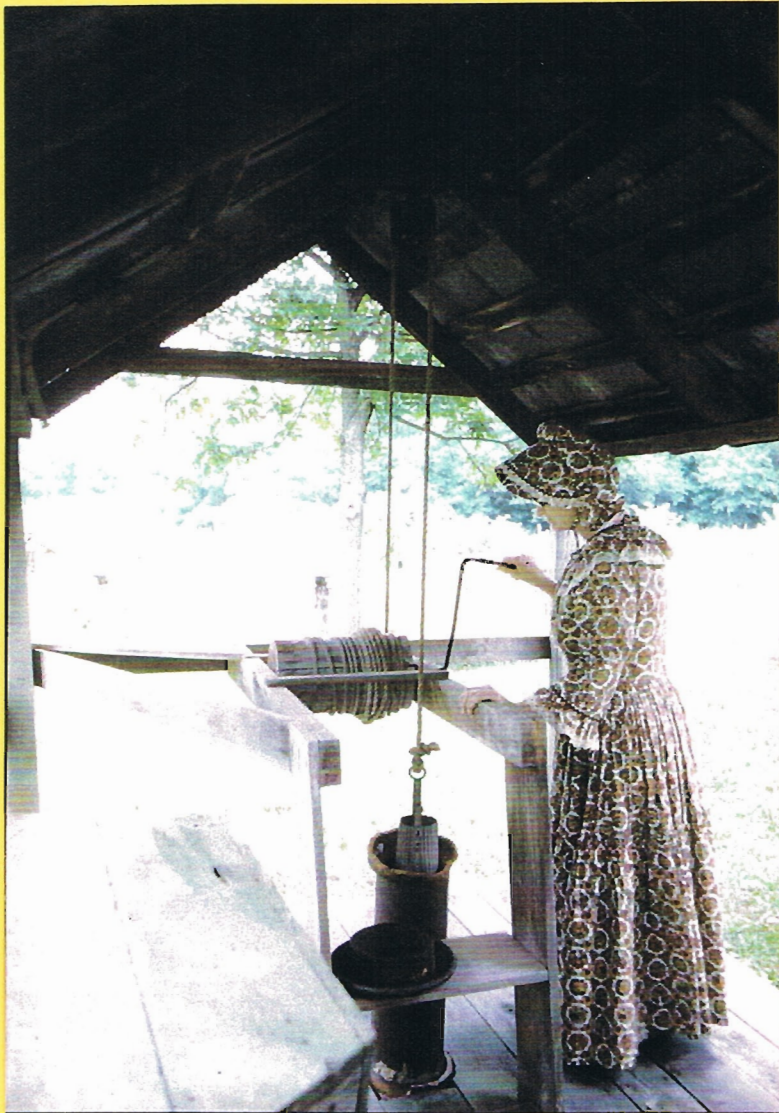
MATCHES



FRUIT SALAD



ROY OWEN'S CHOPS



EDNA AT THE WELL





METEGGER HORSES

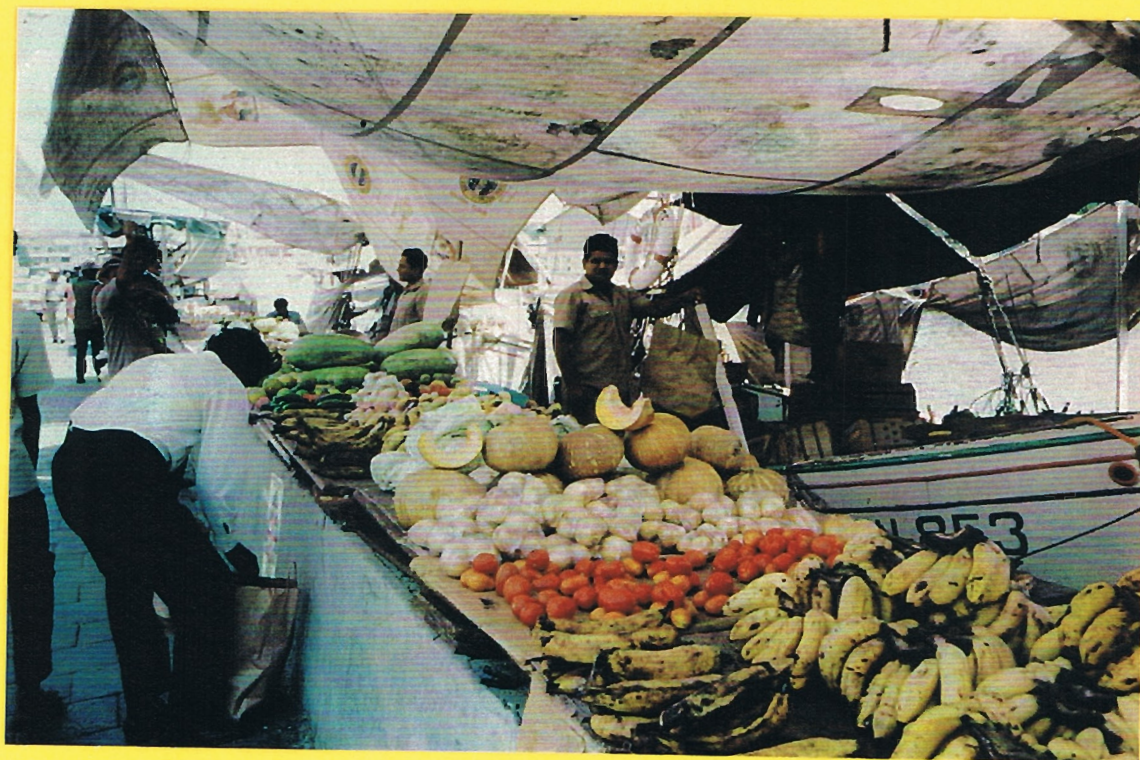


ROSS FARM





MARTINS GROCERY



CURACAO MARKET



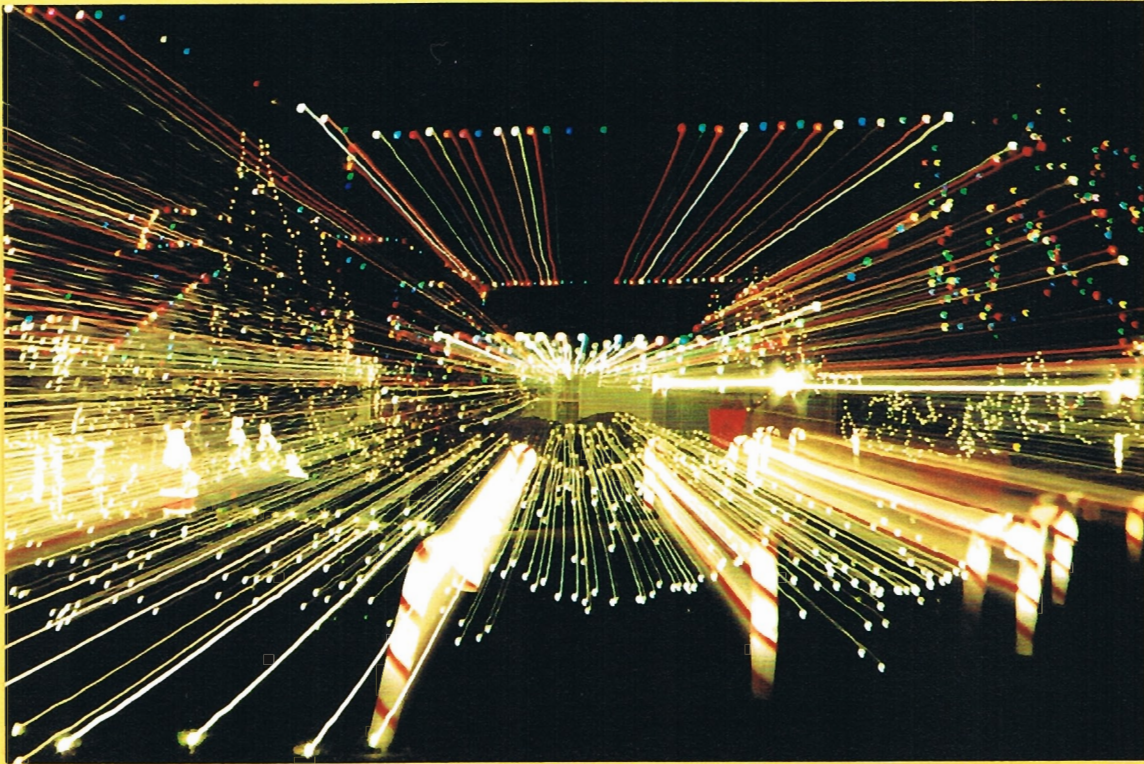


CARSON RIVER



COER D'ALENE





CHRISTMAS LIGHTS



LUMINARIES





WINDY WOODS



TENNESSEE TREES





TAHOE SUNRISE



LEE VINNING SHEEP





POPPIES



COLEUS (*infrared film*)





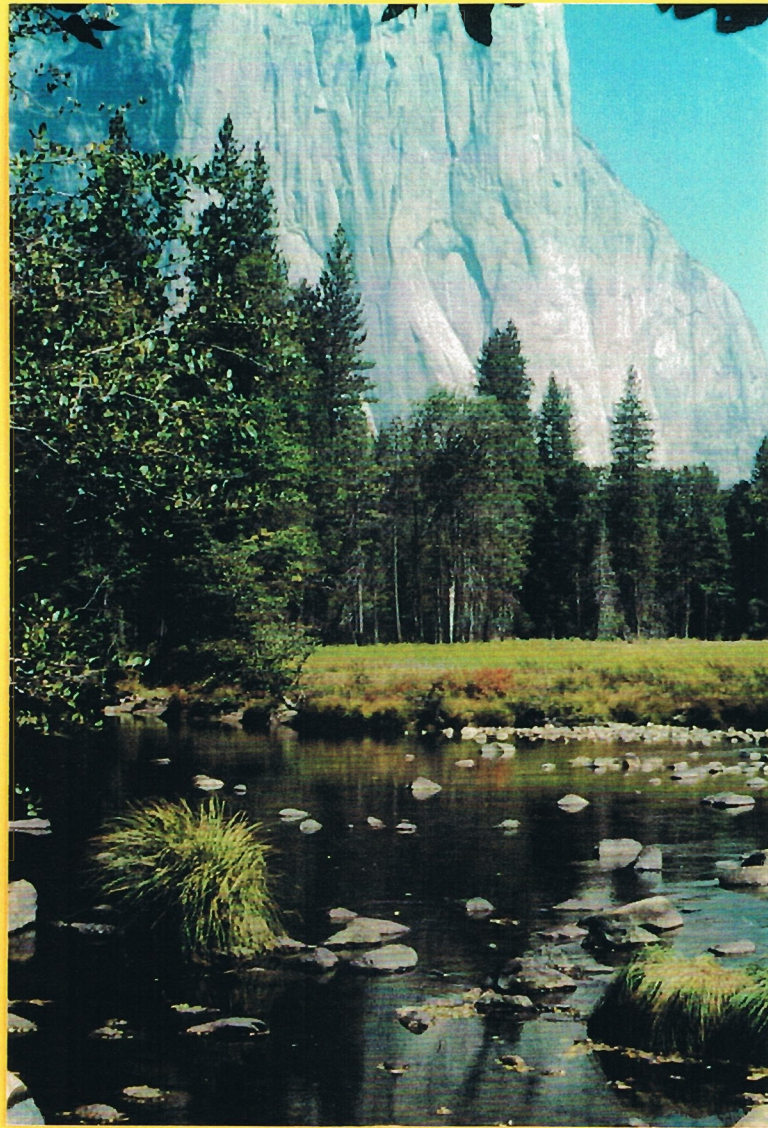
SEMINOLE INDIANS



NIAGARA FALLS



YOSEMITE



GOLDEN GATE BRIDGE







EUREKA SUNSET



CARIBBEAN TWILIGHT





FLAGS OF THE ALAMO

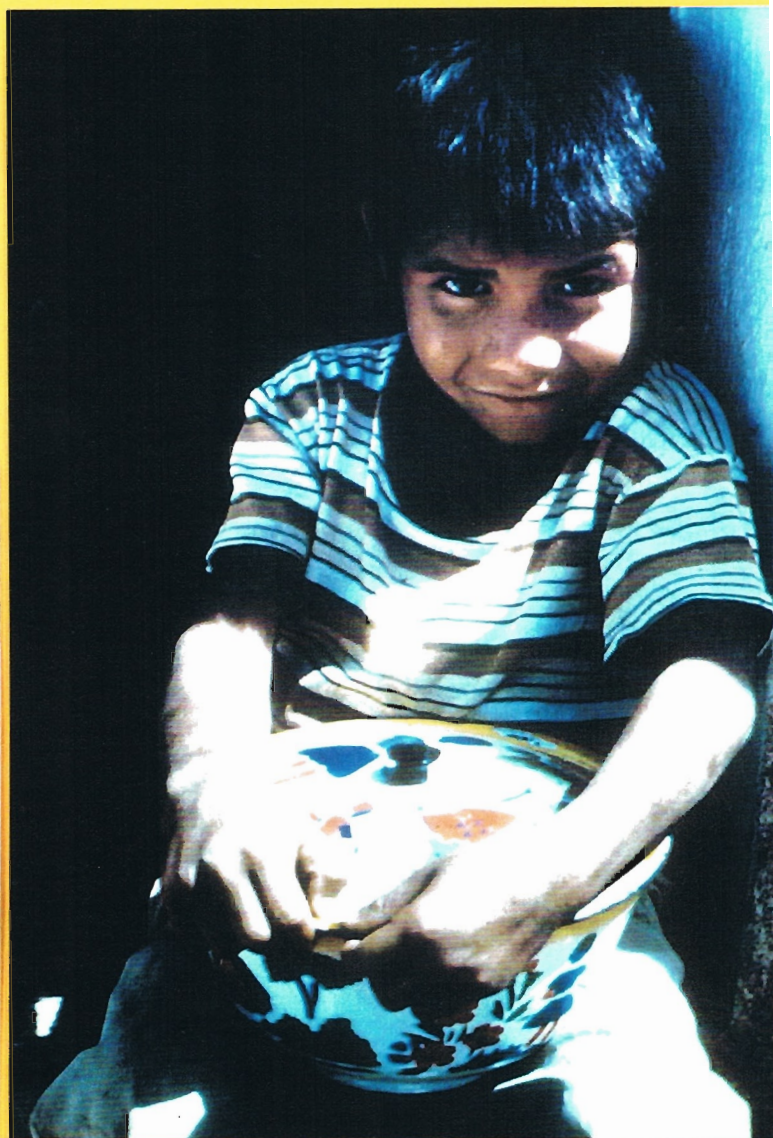


LAS VEGAS





SMILING PANSIES



VENEZUELAN BOY





BRIDGEPORT COVERED BRIDGE



MT. LASSEN





ROY ALLEN'S MULES

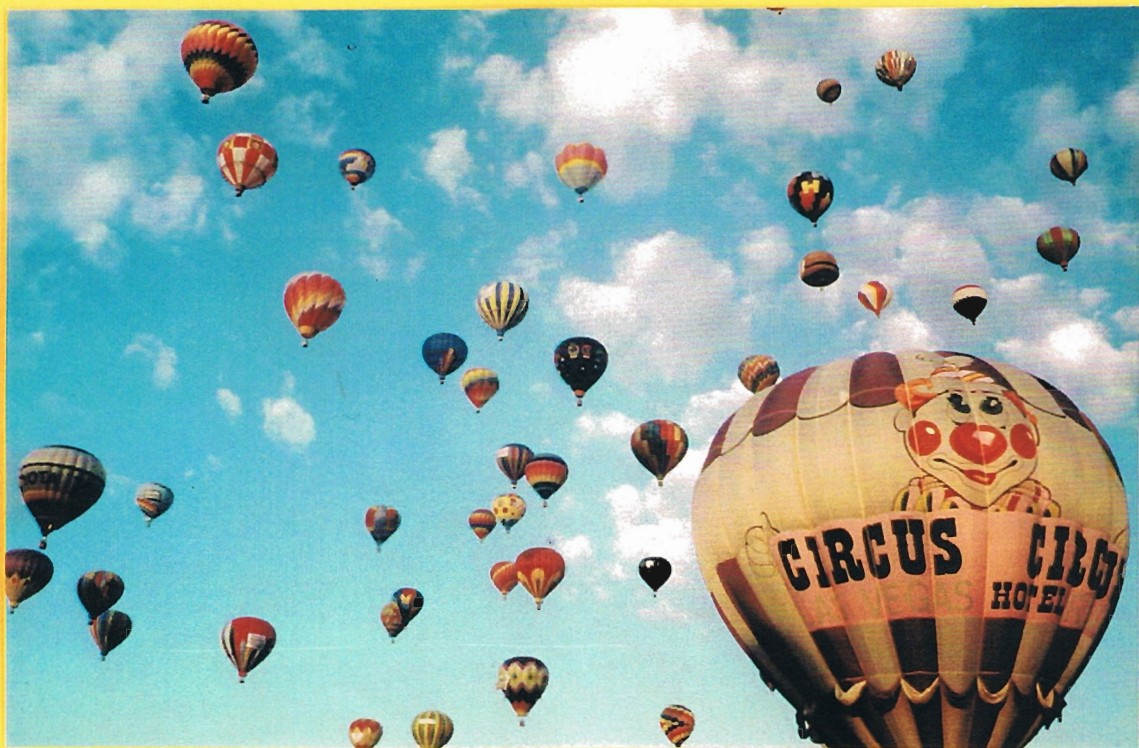


GAS PUMPS (circa 1945)





DAWN PATROL



RENO BALLOONS





FORTH OF JULY



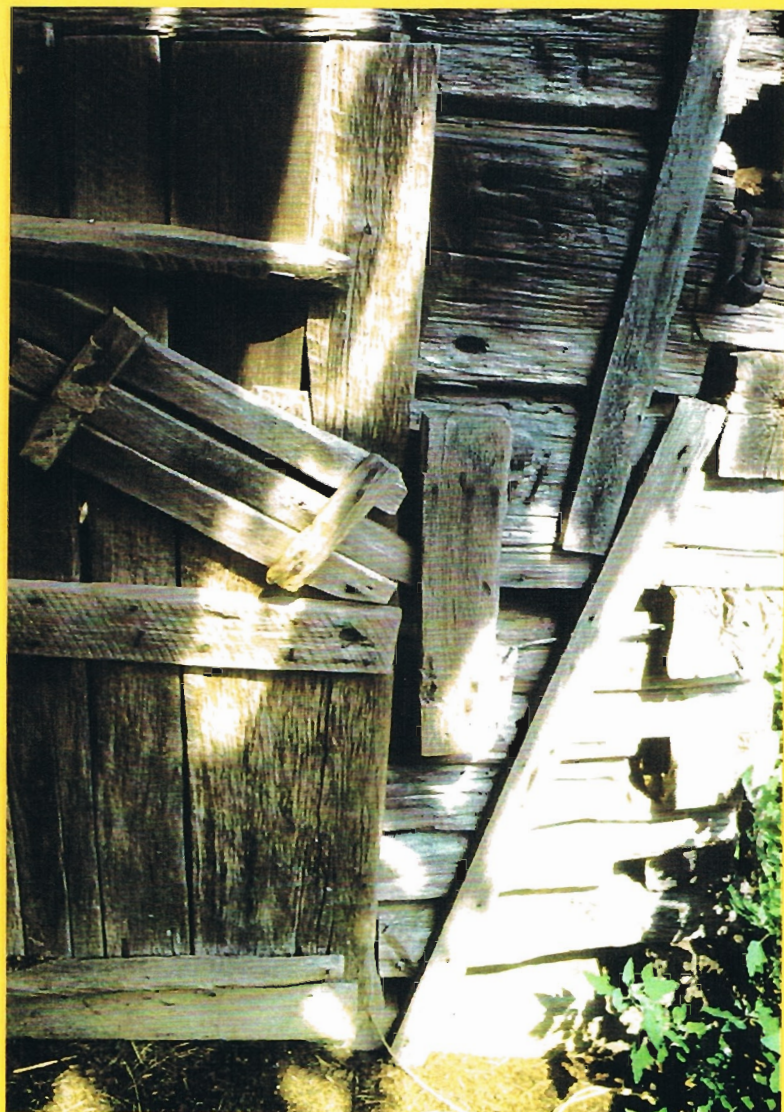
HUBS CHICKENS





R. HILLARD'S BARN

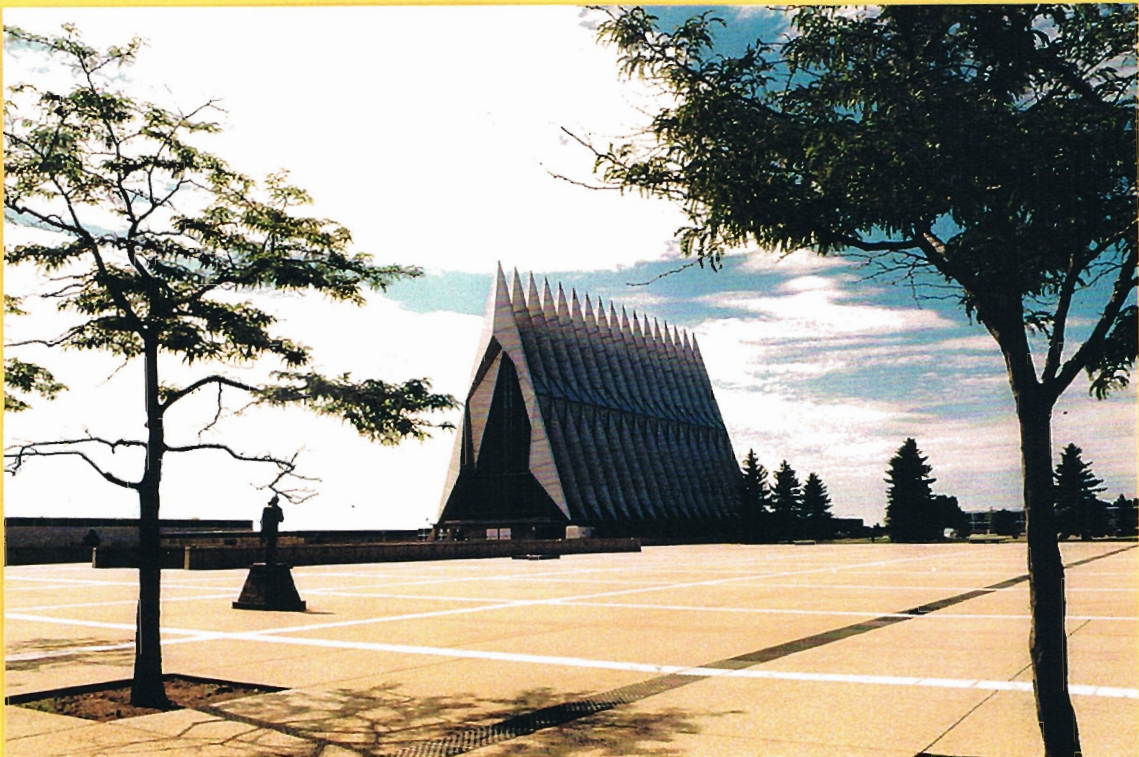
AUTOMATIC  
BARN LOCK







GARDEN OF THE GODS

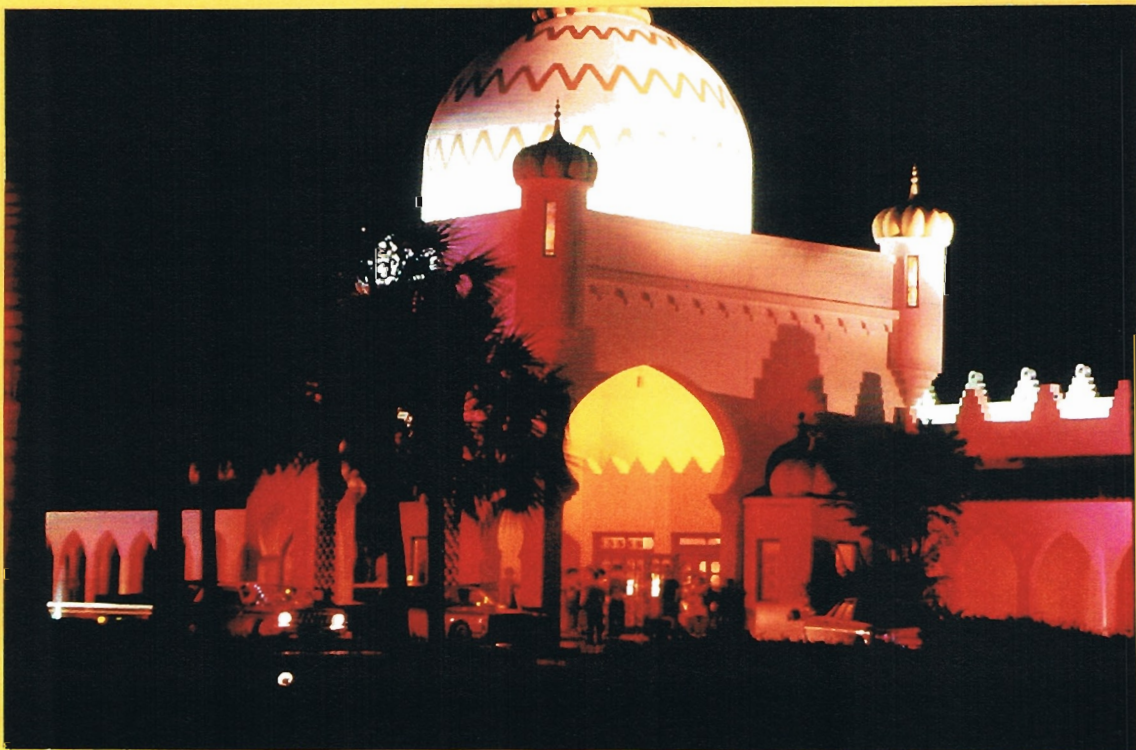


U.S. AIRFORCE CHAPEL





ARIZONA

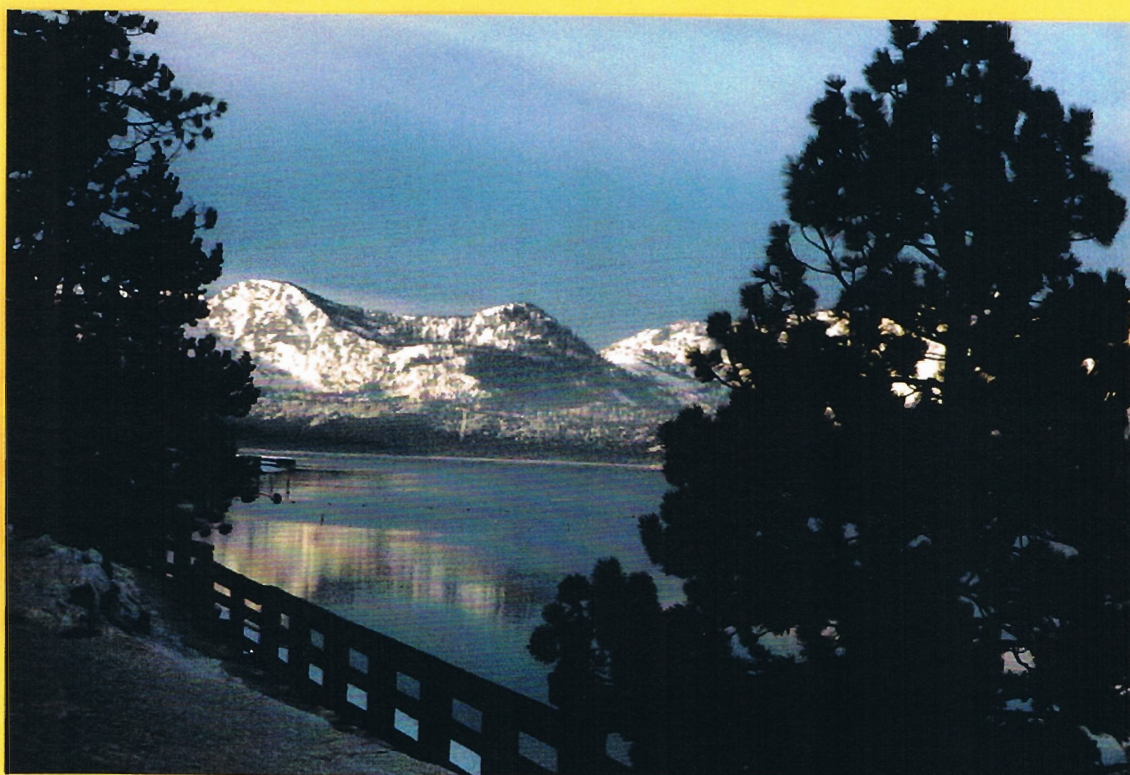


FREEPORT CASINO





BODEGA BAY



SOUTH LAKE TAHOE

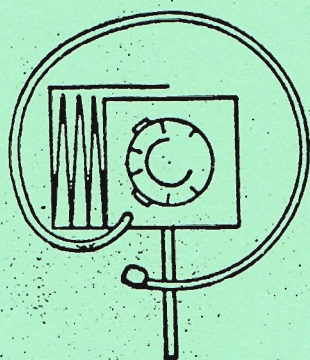


## ***Biography***

Jerry Moran was born in Brooklyn, N.Y on March 24, 1918. His father was Frederick F. Moran and his mother Blanche (Whelen) Moran. After graduating from St. Francis of Assisi grammar school, and Samuel Tilden High School, he went to work at Dominick & Dominick, a Wall Street brokerage firm. He followed with a job at Swiss Bank Corporation until the start of World War II. He then went to work with an uncle at Atlantic Basis Iron Works, a shipyard in Brooklyn. In April of 1942, he married Vivian Frances Crawford. This union produced three children: Thomas, James and Carroll. At that time he enlisted in the US Army Corps. of Engineers. He spent three years in the service, serving in Louisiana, Ohio, Northern Africa and Southern France. Returning to the United States, he went to work for the N.Y. Journal American, doing photography in his spare time. In the early 50's, he started his own photography business. In 1973, after all three children were married, Jerry and Vivian moved to N.W. Tennessee to begin a new life and teach photography at Bethel College. Four years later, Vivian passed away from cancer. After 34 years of marriage, this became a low point in Jerry's life. He stayed in Tennessee for another 6 years, and then returned to New York to be with his daughter Carroll, her husband Joe and their three children: Julie, Sally and John Gerard. Two years later in 1985, Maggie was born. In 1987 Carroll and Joe decided to move their business to California. Jerry followed them to California and has spent the last eleven years here. Jerry found the new area of the country a smorgasbord of pictures for a photographer. Living in Roseville, he finds time to take photos of his daughter playing soccer, his grandchildren playing soccer, basketball, baseball, golf and cross country running.

***"God has been very good."***







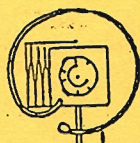
Mr. Jerry Morari

1750 Eureka Road

Apartment 33

Roseville, California

95661



Photographer

Bill

Some of my work  
with the BSA

Sincerely

Jerry Morari



## ABOUT THE PHOTOGRAPHER

JERRY MORAN HAS BEEN IN PHOTOGRAPHY FOR OVER 40 YEARS.

WORKED AS A PRESS PHOTOGRAPHER WITH THE N.Y. JOURNAL AMERICAN, DAILY NEWS, AND NEWSDAY.

WAS THE PHOTOGRAPHER FOR SCOUTING MAGAZINE FOR OVER 8 YEARS.

DID ANALYTICAL SPORTS MOTION PICTURES FOR THE N.Y. JETS, N.Y. GIANTS, N.Y. NETS, AND MANY COLLEGES IN THE N.Y. AREA.

TAUGHT PHOTOGRAPHY IN BETHEL COLLEGE, TN FOR 10 YEARS.

NEW RETIRED, BUT STILL TAKING PICTURES IN THE NORTHERN CALIFORNIA AREA.

PRIVILEGED TO HAVE ON MY WALLS, PERSONALLY AUTOGRAPHED PHOTOS OF BOB HOPE, CASEY STENGEL, RICHARD NIXON, AND THE MASTER NORMAN ROCKWELL.

PRIVILEGED TO BE IN THE ARCHIVES OF THE NEW NORMAN ROCKWELL MUSEUM IN MASSACHUSETTS.



# ROUTING FOR THE VISUALLY HANDICAPPED



BOY SCOUTS OF AMERICA



JERRY MORAN

Photographer



CHANNELS OF  
COMMUNICATING:

**TASTE  
TOUGH  
SMELL  
HEAR**

This boy is . . . above all else . . . a boy . . . with hopes and fears and aspirations like all other boys. He's your boy, you know, and he's important because of his physical handicap, not in spite of it. His handicap is a problem to you, a big one, but he'll surprise you as he compensates . . . and struggles . . . and perseveres . . . to overcome it. Will you encourage him? Will you help him over the rough spots? Scouting—the Boy Scouts of America—hopes so. Scouting wants him as a member, believes in him, and considers itself privileged to serve him. Above all else, Scouting welcomes him for being himself . . . a boy . . . your boy.

**SCOUTING IS FOR ALL BOYS**





## YOU AND YOUR COUNSELOR



### PHOTO CREDITS

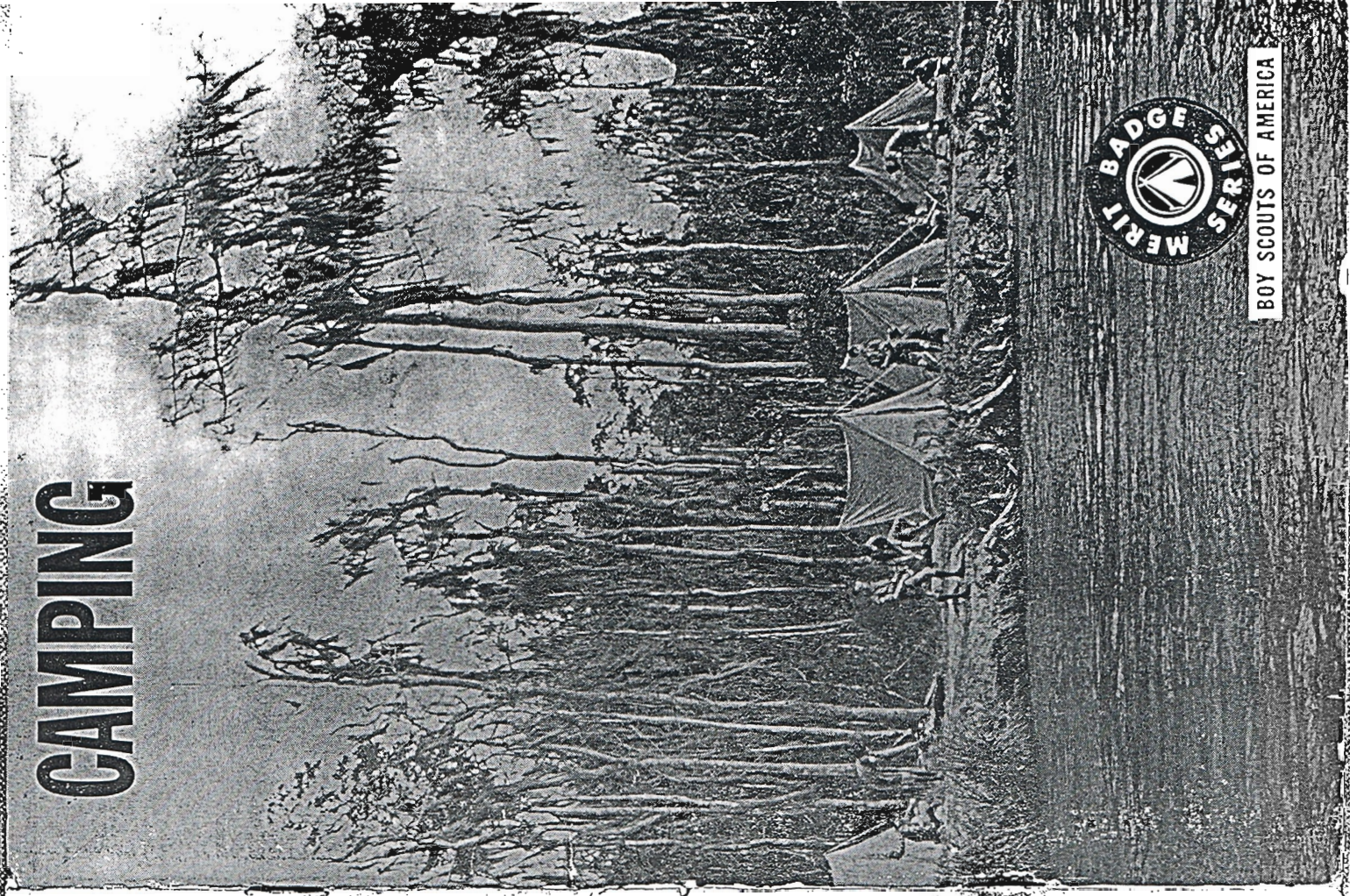
F. Gerard Moran —

Pages 2, 3, 4, 5, 6, 12,  
20, 29, 46, 51, 58, 60, 62,  
64, 65, 70, 80, 84, 88, 89.

*William Hillcourt, Cover*

Your merit badge counselor is as important to you as a good coach is to an athlete. He is a real "pro" in his field; be sure to soak up all the knowledge and experience he can offer. This may be your only chance to learn from an expert in this subject. Make it count.

# CAMPING



BOY SCOUTS OF AMERICA





# SCOUTING

MAGAZINE FOR ADULTS

MARCH 1968  
25 CENTS



# SCOUTING

MAGAZINE FOR ADULTS

APRIL 1969  
25 CENTS



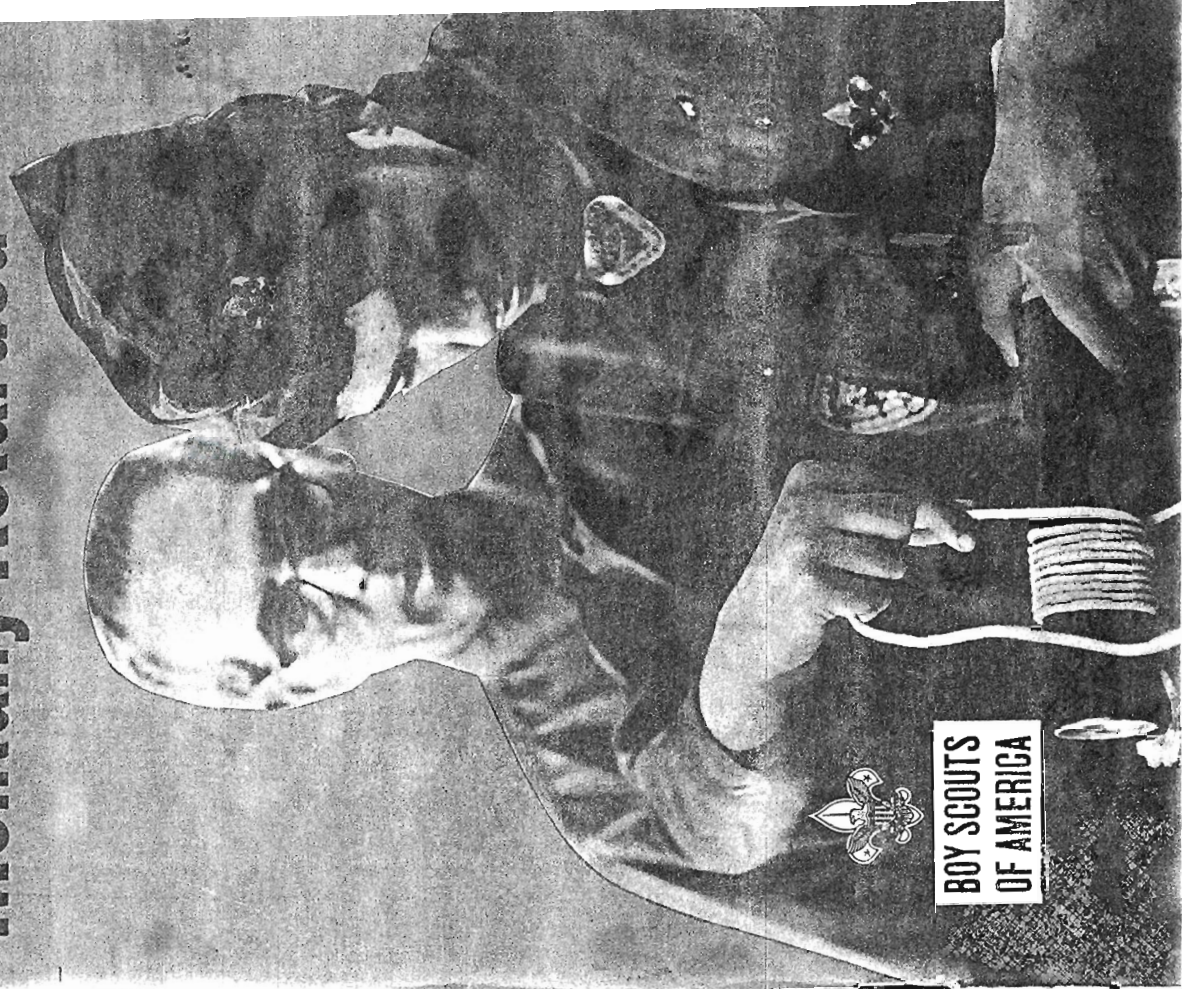
3 Covers  
all Nassau Cty Troops.







# Scouting for the Mentally Retarded



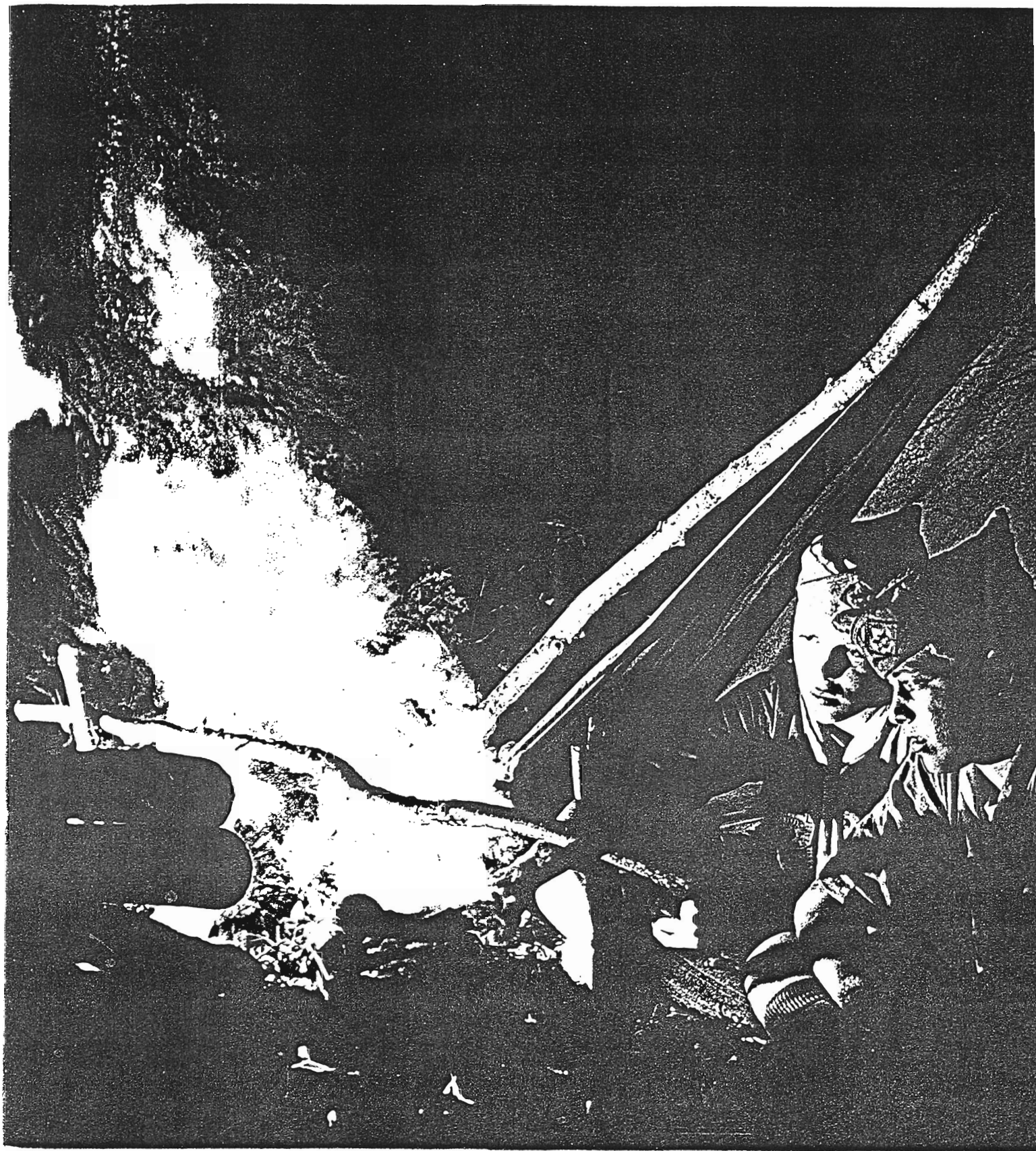
BOY SCOUTS  
OF AMERICA





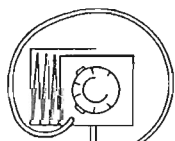
F. Gerard Moran  
1750 Eureka Rd. Apt. 33  
Roseville, CA 95661-7735





F. Gerard Moran  
1750 Eureka Rd. Apt. 33  
Roseville, CA 95661-7735





JERRY MORAN

Photographer

## Scouting Vesper

Tune: "Maryland, My Maryland"

Softly falls the light of day,  
While our campfire fades away;  
Silently each Scout should ask,  
Have I done my daily task?  
Have I kept my honor bright?  
Can I guiltless sleep tonight?  
Have I done and have I dared  
Everything to be prepared?

—S. EDGAR COLE