PHOTOGRAPHY

Missouri Workshop Stresses True Photo

By Bob Warner

How does a photographer try to ensure the fact he will always take truthful photographs?

The answers to this question have been the perennial preoccupation of the University of Missouri School of Journalism's Annual Photo Workshop. Its 13th annual workshop was held recently at Cape Girardeau, Mo., where students and faculty joined forces in using the host city as the backdrop of scenes, people and events which would be photographed within the scope of the workshop creed:

"Objective of the School of Journalism Photo Workshop is to show TRUTH with a camera. Truth is a matter of personal integrity. Ideally, truth is achieved with no manipulation or suggestion. Under no circumstance will the Workshop staff tolerate contrived pictures."

Once again, Prof. Cliff Edom, head of Missouri's School of Photojournalism, and James M. Godbold, director of photography at *National Geographic Magazine*, co-directors of the Workshop, assembled an impressive group of photojournalists to advise, inspire, guide, needle, admonish and stimulate the "workshoppers."

Students combed Girardeau for picture stories and in-depth photo reports. For one week they ate, slept and breathed photography under the guidance of men like Edom and Godbold; Yoichi R. Okamoto, chief of visual aids, United States Information Service; Angus McDougall of International Harvester World; Earl Seubert, chief photographer for the *Minneapolis* (Minn.) *Star & Tribune;* Al Moldvay, staff photographer for the *Denver* (Colo.) *Post*, and Russell Lee, free-lance, Austin, Tex.

Okamoto set the tone at the beginning by reminding students:

"We are all here to *work*. No eight hour days, either. This is one time when the more effort you make, the more you benefit. . . . So dig in!"

Seubert provided some needling and in the process undoubtedly outlined some reasons why photographers often end up taking untruthful pictures:

No Enthusiasm

"After sitting through 12 hours of talking with 50 Workshoppers," he commented, "the thing that impressed me the most was the lack of enthusiasm. With few exceptions, nobody came in or left the room really fired up about a story.

"Unenthusiastic photographers make unenthusiastic pictures. I think the main reason for the lackadaisical attitude was that many people really did not care about their subject and this, in turn, was due to the fact they did not do enough research. . . . Dig into the story. Get at the meat of your subject. Everyone and everything can be a story. It is up to you to develop an interest in it. You have to like people—project yourself into the story. Don't become discouraged if it is not as exciting as you thought it might be. . . . A small statement well done is better than a big statement badly done."

Editing and layout are also important phases of the Workshopper's education. Professional news photographers who follow the advice of Angus McDougall would probably find it a lot easier getting along with picture editors, city editors and any one else on a news team who might be responsible for the use of pictures in a newspaper.

"Take a long hard look at your contact sheets," McDougall advised. "Do you have all the pictures you need to make a tightly edited story that will have impact? Do y picture that's an e makes a statement to your story? I pictures that can narrow verticals or If you do, your lay will be easier. Ca picture that could motif; a small pri appear on every pa to serve as a runn Do you have pictur be used as parallels How about a sequ single viewpoint?"

Key to La

"The key to a g McDougall conclu establishment of theme, in terms requires thought o the part of the pho theme, in the final viewpoint.

These and many journalism techniqu discussed at Girar workshoppers toile from the opening a shutters to the Then Jim Godbold results:

"Among the Wor talents which range outstanding," God declaimed. "There little talent who prove that success perspiration and on God-given ability. There are those much talent who b per cent perspirati I admonish you! Th of you who have Workshop at a g sacrifice in order better approach to I commend you!

"Although the done, our objective reached. The aim journalist must no graphic print — printed page. In o the most of the re posed by the page paper, a magazine photographer mu layout.

"Layout becomes structure of the ph Whether your wo duced one sentence or an essay, your must be organiz an understanda Choose and organ tures so that the briskly. Think ca your opening pic stimulate the int viewer? Does it the story? Will it point? Do not cro out! Do not ram text blocks and us to add emphasis."

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