

VOL. 5, NO. 3  
OCTOBER, 1966

# U.P.A. JOURNAL

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**UNIVERSITY PHOTOGRAPHERS ASSOCIATION**  
**OF AMERICA**



“Acoustical Studio”

James H. Barker  
Washington State University



U.P.A. JOURNAL

A University Photographer's Work  
is Always Varied  
*by Peter Palmquist* ..... p. 1

A Reflection of One's Thinking  
*by Gordon Converse* ..... p. 5

Honor Award Prints from  
U.P.A. 5th Annual Conference ..... pp. 9-10

Choosing Alumni Magazine Photographers  
*by Hazel M. Goff* ..... p. 11

Position Wanted ..... p. 13

New Exakta "Real" Camera ..... p. 14

New Appointments at Univ. of Illinois ..... p. 14

Book Reviews  
*by Nathan S. Tilley* ..... p. 15

Remember This Year to— ..... p. 16

6th U.P.A. Annual Conference ..... p. 17

**COVER PHOTOGRAPH**

Here is a striking picture of an experimental acoustical studio being tested for sound, echo, etc. Upon close look one will discover that the walls and ceiling are made from egg cartons—hundreds of them!

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**U.P.A.  
JOURNAL**

OFFICIAL PUBLICATION OF THE  
**UNIVERSITY PHOTOGRAPHERS ASSOCIATION  
OF AMERICA**

Editor — Nathan S. Tilley

VOL. 5, NO. 3

OCTOBER, 1966

**A UNIVERSITY PHOTOGRAPHER'S  
WORK IS ALWAYS VARIED**

**PETER PALMQUIST**  
Humboldt State College

Familiar to many university photographers is the experience of UPA member Peter Palmquist of Humboldt State College at Arcata, California. His assignments include, in the course of a year, producing of many thousands of negatives, prints, various transparencies, and other items related to teaching aids, publications, and promotional purposes.

However, being in a relatively remote area has led him to a wide range of unique photographic situations. For example, in one year they had several natural disasters—the Crescent Tidal Wave, several large fires (both industrial and forest), and the mammoth Christmas week flooding of Humboldt county. As one of the few photographers in that area, and with travel and access virtually eliminated, he covered much of the flood for natural distribution over **Associated Press** and **United Press International** wire services.

Following are his captions for each photograph reproduced here portraying the story of a disastrous flood.

Illustration 1. The force of the water is amazing. Whole towns disappeared. Some 4000 head of live-stock were drowned. However, less than a dozen people are known to have lost their lives. It could have been much worse in this respect.

Illustration 2. This photograph was published on Christmas Day. As the flood receded, it was symbolic of the many broken homes swept away just on the eve of Christmas.

Illustration 3. Seventeen major bridges were lost and total damage estimates ran from three to five hundred million dollars. These 'coppers are shifting electric generators to towns without power of any kind. Medicine, food, and gasoline were also flown in.

*(Continued on page 2)*

**PHOTOGRAPHER'S WORK . . .**

*(Continued from page 1)*

Illustration 4. This refugee managed to save only a few personal belongings including this picture of Christ protected from the weather by a plastic cover.

Illustration 5. Famed U.S. 101, a four lane freeway. It took 6 weeks to restore partial highway access into the whole of Humboldt and Del Norte counties, an area

nearly the size of Connecticut.

Illustration 6. Lack of roads or access of any kind cut off hundreds of families. Military copters saved the day, bringing supplies and implementing search and rescue efforts.

Illustration 7. Many perilous rescues occurred as families were trapped. Rivers only fifty feet wide at low water ran up to five miles at the peak of the flood.



Illustration 1.



Illustration 2.



Illustration 3.



Illustration 4.



Illustration 5.



Illustration 6.



Illustration 7.

## A REFLECTION OF ONE'S THINKING

by GORDON CONVERSE

Chief Photographer

CHRISTIAN SCIENCE MONITOR

Twenty years ago anybody who had a Speed Graphic and a flash gun was considered a news photographer. It wasn't very long before I realized that the men who were really getting the good pictures were the magazine photographers. And, why? Were they using the small cameras? But everybody told me that a newspaper man could not use anything smaller than a 4x5. So for a number of years I made a fool of myself in New England by getting a Rollei—and everybody laughed at me—and finally down to the "35." But now, I still use a 4x5 when everybody else in New England is using a Rollei of a Leica. I feel that a camera is just another tool. I have never heard of anyone, after he has written a wonderful story, being asked what kind of a typewriter he used. And so, I am almost bored when someone asks me what kind of equipment I use. To me it is just a piece of equipment.

One very important thing I often think of is that many photographers do not even start to analyze what happens when they click the shutter. Nothing really passes through that lens but light. And what kind of light is it? It's reflected light. Many photographers spend a lifetime with only one type of light, be it artificial light, natural light, flash bulbs, etc. But if you were

to take a few minutes to look up in the dictionary the definition of light you would find:

**"Light**—The opposite of darkness; intelligence; the power of perception; mental and spiritual illumination; enlightenment; observation; facts brought into view; improving one's mind."

Now the definition of reflection:-

**"Reflection**—The return of light; reflected image; a conclusion reached after much thought."

So, what is a photograph? Nothing more than a reflection of one's thinking.

This is where you separate the men from the boys.

Do you realize what a fortunate time we are living in now, where no longer are we just workhorses just carrying around dozens of pounds of equipment? We can now use light equipment, fast lenses, and fast films. And by doing so we no longer have a harness or rope around our neck. We can begin to think clearly. This is where the so-called thinking photographer comes in. Right now the competition we have as photographers is probably as great as at anytime in the history of photography.

As long as we are going to be working with light, and understanding, what kinds of light can we

*(Continued on page 6)*

## A REFLECTION . . .

*(Continued from page 5)*

work with? If we use sunlight—let's use it in all directions: back-lighting, side-lighting, shade-lighting. If we are going to use flash—let's use straight-on flash, side-flash, bounce-flash. Learn to study light. Many wonderful photographers say that they, every minute of every day, are mentally painting with light. The more we can learn to do this, the better pictures we will take. What are we really doing? We are giving form to ideas.

I am willing to bet that one of your greatest problems, and it's my problem too, is becoming enthused over doing something you have done before—maybe, many, many, times. How do you see new things on the same location? There are a number of ways of doing this. There is a definition of a craftsman, and I hope I come close to it. **A craftsman is a man that does whatever he is given to do better than others feel is necessary.** If you work long these lines, daily, do the best job that it is humanly possible to do. Only you can answer this question—whether you are doing that type of job. If you begin to get bored with your work, just remember the first day you went out to photograph—the first day you had a new boss. Do you remember how concerned you were with that first photograph? Forget what you did yesterday, and make today the most important day of your life.

A few years ago, a group of photographers in New England, once or twice a year, would get together. This was a group that was doing something *extra* in photography. We would have dinner, then spend the evening talking photography. But, not once, would we talk about equip-

ment, about grain, or about film. We would play around with ideas. How does this come about—the development of new ideas? The more you read, the more you will understand. The more you understand, the more this is reflected in your work. Again, we are now taking more thoughtful pictures—pictures with depth.

How do ideas come to you? Do they not flash daily, hourly, even sometimes when sleeping? Have you not had a dream and wake up at night with an idea? For years I carried a little notebook with me just filled with ideas. With my daily assignments, news dictates to me what I will be doing today or tomorrow. When things begin to get quiet I look in my little black book. Instead of having telephone numbers, I now have ideas I can fall back on. I have found this extremely helpful.

Probably few people will ever know the challenge that we have daily. When we go into someone's office we might sit in a waiting room for an hour. I spent one day in Washington. I had appointments all day long, every half hour or hour and a half, first with McNamara, then Dean Rusk, etc. The second day, all day, was with President Johnson. I would sit out in the waiting room and have no idea what was behind that closed door, no idea whether I could have half a minute or five minutes with that man. With each situation I would accept the challenge of meeting that man, observing the entire situation—a million things would be going through my mind. What is the natural light? What can I do with the blinds? Where is the man sitting? What is the background? What will complete the story, rather

than just a portrait of the person? So, in a matter of two or three minutes I might have taken twenty or thirty photographs. This went on all day long. This is the type of challenge that we must accept as photographers.

We must not get too concerned with what other people are thinking. If we have a burning desire to do something photographically, and others might say it's crazy, go ahead. If it's a right idea, finally you will find a market for it. I don't know of a single person that has ever accomplished anything new, where at least a few people did not laugh at him at first.

We must become interested in life in general—so interested in life that every alley, every person you meet, every building you see, every new thing that you come upon, you will want to discuss how it works, why it works, what is its texture. Why—why—why? Then, accept the challenge of putting this on film.

What we are doing as photographers is nothing more than bringing into focus what others, either do not have the ability to see, or the time to see. We must tell the story photographically so that others will sense the same feeling we had while going through this experience. Photography is nothing more than a daily diary of what we daily experience. Some of these experiences are very exciting, others quite dull. But we must carry through with our work.

Speaking of the challenge of time, I was sent, with a writer, a few years back, to the Gold Coast of Africa to photograph Nkrumah. We arrived in his office on a Saturday afternoon at two o'clock. As we began to ask questions I opened up my camera case.

Mr. Nkrumah said "No pictures, absolutely not."

I had travelled seven thousand miles to photograph the man. He wanted to get up from his chair and shoo me out. Being observing, I noticed in the background a signed photograph of Prime Minister Nehru. Putting two and two together I realized he must be a personal friend. I told him of the wonderful interview we had a few weeks before with Mr. Nehru. That morning my wife had sent me the first full picture page that I had on display in the **Christian Science Monitor** of Mr. Nehru. I pulled that out of my pocket to show him. He was so put out with the idea of photographs that he wouldn't even take the **Monitor** from my hand. I just placed it on the couch. As he continued to talk, he looked down at the pictures, and eventually picked up the **Monitor**. Slowly I took out my equipment again and began to photograph. We ended up by having over two hours with that man.

This is the type of challenge that readers who look at our work have no idea what we have gone through, many times, to take a very simple picture.

A question was asked how improvement in the quality of reproductions and the larger size of pictures in the **Christian Science Monitor** came about, and how I worked it with the editor.

I have never known of an editor who does not feel that it is his job to take any picture that is submitted and automatically crop something out of it. So you can do one of two things, and I started without the editor knowing it. First, by cropping down my pictures so tight

*(Continued on page 8)*

## A REFLECTION . . .

(Continued from page 7)

that it was just impossible for him to crop further. The other basic rule most editors do is to automatically reduce whatever is given them down in size. There is an old adage that a bad picture needs the extra space in order to make it look at all good. A good picture deserves the extra space. So, try putting some of your pictures on 11x14. Instead of reducing an 8x10 down to a three column, the editor will take an 11x14 and reduce it to a four column. You automatically have won an extra column.

One thing we have done in our newspaper, and I feel this is very important for photographers, is to know exactly what the photoengraver wants from you. He can make or break your photography. We have worked, throughout the years, very closely with our photoengravers. We know that they do not want an absolute black. They do not want an absolute white. They want as much range of tone throughout the picture as possible, without getting a pure black or a pure white. They will make the "almost black" black, and the "almost white" white. For years I have printed a negative, which might normally go on a number three paper, on a number two to soften the tones—and let the photoengraver give it that little more "umph".

Down in the pressroom the men who put the ink onto the paper are a sort of forgotten gang. I have discovered, throughout the years, if

I get a proof sheet from the photoengraver which I feel is a real nice job, I will personally walk down to the pressroom and say, "Bill, are you in charge of those valves today?"

He'll say, "Yup."

I'll say, "Well this is what I hope to see coming off the press. Think you can do it?"

With that little personal touch, that man has become quite important and he feels that somebody cares what he is doing. I find that many people in our organization really have never been down to where the presses operate. This is one little way where I have helped the situation.

Another thing that I often do is to make my own layouts, submit them to the editor, and ask him what he thinks of the idea. With this, in the past five or six years, they have given me one full picture page every month in the **Monitor** to do with as I please. They first started this with the feeling they could keep me quiet once a month.

However, we do toss around ideas, and if you will look through the **Monitor** now, you will find we are getting a number of wonderful size pictures. In the years to come you will see some real dramatic changes.

**Editor's Note:** This article was originally given as a talk at the 3rd Annual Conference of the University Photographers Association of America held at Harvard University on April 3, 1964.

Have you written your JOURNAL articles?  
Send them in NOW!



"Corn Tassels"  
Honor Award

Robert S. Beese  
Pennsylvania State University  
U.P.A. 5th Annual Conference



"Weevil"  
Honor Award

Alfred A. Blaker  
University of California (Berkeley)  
U.P.A. 5th Annual Conference

## CHOOSING ALUMNI MAGAZINE PHOTOGRAPHS

by HAZEL M. GOFF  
Brown University

In the pink dawn of the early alumni magazines seldom did we find many pictures. Instead, the magazines contained, besides alumni events, some advertising to help defray the expenses of each issue. Almost any advertising was accepted from soap to shoes. I discovered this when I checked some of our very old Brown Alumni Monthlies. Sometimes the advertising consisted only of type, but as I thumbed through these magazines it was noticeable people preferred advertising with pictures, sometimes eye-catching. Thus commercial logic suggested an increased use of illustration. Look at our alumni magazines today and note the increase in picture illustration. Our own Brown Alumni Monthly Commencement issue always contains more pictures than any of our other issues, "the march down the hill," "annual Field Day events," "reunion round-ups," and many other events that occur during that unforgettable week end.

November 23, 1936 was a memorable day. The first issue of LIFE magazine made its debut on that day. I say memorable because it became a sort of turning point in America for the presentation of the news. Way back then in '36 it was called a **bold new** method of presenting news that was happening in **pictures**. Since that day we have all come to depend on the picture type presentation because

it is the most acceptable medium for most people. Pictures speak a universal language. They impart visual information, aid understanding, activate human emotions and consequently play an important part in our alumni magazines today. There are two primary reasons why the first layout element to be considered for the magazine should be the pictorial element.

1. Pictures, in their nature, have a universal attention value.
2. Being less flexible than lettering or type, they should be planned and placed first.

Visually, any picture has more **attention value** than some text. Text must, in the first place, be read before it has any significance at the level of meaning, whereas the significance of a picture registers at the first glance, or with the most casual or reluctant attention. No amount of theory can discount the relative effectiveness of pictures as attracting and engaging the interest of the greatest number of people possessing the lowest common denominator for perception or intelligence. There is so much reading matter in existence today that we must make our magazines interesting enough to **want to be read**. I must admit, though, that good typography does contribute to the total effect of a layout and has particular

*(Continued on page 12)*

## CHOOSING PHOTOGRAPHS . . .

*(Continued from page 11)*

value in imparting **quality**, and all of us thirst for quality.

Pictures should tie in with the reading portion of your magazines. Don't all of us look at our material, at the requirements, in an editorial manner? What IS the story? What is most important about it? The age in which we live is becoming less and less a reading age. It is a pictorial age. The motion pictures, comic strips, and picture magazines such as LIFE and LOOK, have made people constantly more picture-minded, more ready to be reached through the eye than through anything remotely resembling intellectual curiosity or the indirect method of reading. If the material happens to be dull and uninteresting, the tendency of modern layout is to make a particular effort to present it as exciting and interesting.

The relative appeal of pictorial work in the alumni magazines today is more effective than the same message presented without pictures. It has been tested not only in alumni magazines but in many commercial publications with results that leave no room for argument. At the moment I am thinking of the Johns Hopkins alumni magazine. Almost all of their issues contain a picture story, and if you check their record in magazine competition you will note they have won many awards using this technique. However, there is no sense in using pictures unless they have not only quality but add impact to the article that has been written. And never use color unless you can afford it and can do the job right.

I venture to comment that some editors might say that a poor picture is better than no picture at all. This

being the case, it would seem that the first consideration of the editor when making a layout would be to exploit the picture or picture element on the blank pages before him prior to placing his type. And don't forget, captions, good ones, should be used. Pictures, in their nature, are not so flexible as type or lettering unless they are specially designed, their shapes as well as their content necessarily dominate the scheme of the page. The editor should be acutely conscious of this quality from start to finish of his visualization of the layout. I firmly believe there are only two points about pictures that fall within the limits of the editor's authority—what their size shall be; and where they shall be placed in the field of design.

A quick look through any group of Alumni bulletins or magazines or for that matter general consumer magazines will reveal the fact that we divide a page into columns. Some like two columns, some three, or even four. This column structure then becomes a basic foundation on which we lay out and plan the individual pages.

Although this structure is of tremendous help in page organization it can become too confining and tend to stifle creative page designing. I am not suggesting that you abolish or forget columns, I am, however, suggesting that you refuse to let them rule or direct your layout.

For instance—if a picture which you have chosen because it is exactly the one you want fails to live up to a preconceived idea that all pictures must be just so wide and just so high, forget that rule, and if necessary make it a very wide (horizontal) but also not too high or deep. Then let your type conform to the illustration.

There are no rules which cannot be gainfully broken if the end result

warrants forgetting them. You may find that your photo or drawing will look best if it is a single column wide and goes from top to bottom of the page.

Have you ever given much attention to the value of white space. Often it will speak more effectively than jamming every inch of your page with type and pictures.

What I am saying is this—don't be afraid to try something different. If it achieves the purpose you had in mind this is the important thing, not that it's so different from your usual layout practice.

Try taking two right angle pieces of cardboard to use as quick helps in picture cropping. Move them in on the photo until you've found the real "meat" of the picture. Try change of pace approach to your page layouts, inject variety into the total. Be yourself. If you want to do something and you feel that perhaps because no one else has tried it you shouldn't—well try it.

If you, like so many people all over the world, **really enjoy** using a camera you have learned some basic truths about composing pictures. You have learned to find that right angle, to move in close, to eliminate the unimportant. This knowledge can be invaluable to you as an editor. The practice of these good picture rules can serve as a yardstick in choosing picture material which reflects your knowledge.

One of the most important single modern innovations in the design of your alumni magazines today has been the abolition of margins in the treatment of pictures. To the novice this is called bleeding. In this treatment the picture runs directly off the page. It may be bled off on one side, or two, or three, or even four if the

picture occupies the same page. But try not to run one picture on to the next page, unless you are using the center spread—that is, unless you have an A-1 printer who can line up the picture before he crops. The advantage of this bleeding treatment is its increase in size; its disadvantage lies in the frequent resulting lack of design relationship between pictures and type, and not many editors today feel they can afford to use one whole page for a picture.

I mentioned LIFE magazine. Both LIFE and LOOK can be excellent reference books if you would learn from the experts how to choose and what to do with that which you have chosen. Notice—there are no attempts made, **ever**, to be just "tricky." The pictures chosen can "stand on their own two feet," a minimum of copy needed to complete the story.

**Editor's Note.** Miss Goff, Editorial Associate of the **Brown Alumni Monthly**, presented this talk at the District I Conference of the AAC-ACPRA at Montreal, Canada in January.

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## Position Wanted

Principal photographer and manager of photo unit at state university desires change to equivalent position on campus in western states. Excellent references from chancellor and faculty. UPA Honor Award winner in 1965. Experienced in management and all phases of still photography: publicity, sports, student activities, portraits, macro-photography, copying and slide production, etc. Can also operate darkroom. Some experience in movies. BA in journalism. Possess own Has-

*(Continued on page 14)*

## NEW EXAKTA "REAL" SINGLE LENS REFLEX CAMERA

A West German Exakta single reflex camera was recently introduced to the German trade press at a conference in West Berlin where the camera is now being manufactured. The new 35-mm SLR camera, called "Exakta Real" incorporates a focal plane shutter of unusual design, part of which is manufactured by Prontor Werk Alfred Gauthier in Calmbach. It is being furnished with two complete families of interchangeable lenses, the more expensive line supplied by Jos. Schneider & Co. Optical Works, Bad Kreuznach, and the lower priced line by Schacht. The Schneider lenses include a 28-mm, f/4; a 35-mm, f/2.8; a 50-mm, f/1.9; a 135-mm, f/3.5; and also a Tele-Variogon f/4, 80-240-mm. All lenses that are used with the East German Exa and Exakta system cameras can be fitted to the new Exakta Real by means of an adapter.

The Exakta Real camera has shutter speeds from two full seconds to 1/1000 sec. plus B and T settings. There are twin shutter release buttons on the right and left on the front of the camera. There is a large oversized mirror to provide optimum viewfinder illumination. There is also an interchangeable set of viewfinder focusing screens with various patterns inscribed on their centers. The new camera is being produced at a rate of 1000 units per month, and is being sold only in West Germany. Exports will not start before the early part of 1967.

## New Appointments

Mrs. Jacqueline M. Fairchild has been appointed assistant manager of the University of Illinois Photographic Laboratory effective July 25, 1966, and R. T. "Jack" Gladin has been named chief photographer, James L. Tarr, manager, announced today.

A native of Huntsville, Ala., Mrs. Fairchild was graduated from Butler high school there and attended the University of Michigan and University of Illinois.

Previous employment has been with Redstone Arsenal, Huntsville, as a photographic analytical assistant in rocket propellant research and five years as a medical photographer at the University of Michigan Hospital, Ann Arbor.

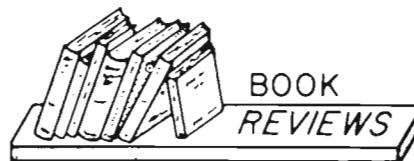
She is a member of University Photographers Association, Professional Photographers of America and mid-States Industrial Photographers Association.

Gladin has been associated with the Laboratory since 1960. Prior to that time he was with Gliessman Studios and G & G Film Corp., Champaign. From 1951 to 1956 he was a photographer in the United States Navy. He is a member of the University Photographers Association and the Professional Photographers of America.

### POSITION WANTED . . .

*(Continued from page 13)*

self-blad and Nikon systems. Will consider job with part of the time teaching in journalism department as I also have professional experience in writing (advertising 5 years; news, 6 years). Write "H," c/o U.P.A. JOURNAL, Box 500, North Amherst, Mass. 01059.



**Modern Publicity - 1965/66** (New York: The Viking Press, Inc., 175 pp. \$12.50) 'A'

Although mainly of interest to the advertiser and his designer, **Modern Publicity - 1965/66**, edited by Ella Moody, could be of great value to the photographer. This 35th volume contains a selection of outstanding photography which is utilized in the graphic arts. In many cases the photographer has not been given credit, and in some instances without his work the results would not be possible. This volume is better than some of its predecessors and is recommended for study and the gaining of ideas for the photographer.

**The Five C's of Cinematography** (Hollywood: Cine/Graphics Publications, 252 pp. \$12.50) 'A,B'

At last we have an outstanding reference and textbook on the techniques of taking motion pictures. **The Five C's of Cinematography**, by Joseph V. Mascelli, A.S.C., shows how to shoot films with greater success. Instructors of motion picture courses should put this volume at the top of their required textbooks. The "Five C's" - Camera angles, Continuity, Cutting, Close-ups, and Composition - are the five basic elements in motion picture photography, especially of value for those producing low-budget or non-theatrical films. Within this book is a course of film making, excellent in instruction, and outstanding for

### Recommendations

- 'A'—Should be in University or Reference Library
- 'B'—For UPA members' personal use
- 'C'—For students of photography

its explanations with diagrams and photographs. Professional techniques are fully explained. Mr. Mascelli is editor of the **American Cinematographer Manual**, the standard reference book of professional cameramen and motion picture technicians. **The Five C's of Cinematography** will take its place as the leading work on how to adapt successful Hollywood methods to low-budget filming by translating these techniques into every day language for all.

**Photographs By Cartier-Bresson** (New York: Grossman Publishers, 62 pp. \$4.00) 'B,C'

Based upon an exhibition of his work at the Museum of Modern Art, **Photographs By Cartier-Bresson**, is a selection of photographs taken over the last thirty years. The right moment for snapping a picture comes only from long experience and training. These "right moments" are graphically shown, especially in "Exposing a stool pigeon for the Gestapo in a displaced persons camp, Dessau, 1945," "Sprinager, Kashmir, 1948," and "Brussels, 1932."

A devotee of the 35mm. camera, Cartier-Bresson has all of his rolls proofed on a single 8 x 10 inch sheet of paper. He says "they tell everything of your thinking." In these proofs, he maintains, is the flow of a man's vision. He deplores the shooting indiscriminately—so often a temptation with these small cameras.

### BOOK REVIEWS (Continued)

This volume is just a sampling of Cartier-Bresson's outstanding ability, for his "every-day work," he says, "is like keeping a diary—and almost daily record of images."

**Edward Weston: Photographer** (New York: Grossman Publishers, 88 pp. \$5.95) 'B,C'

Probably one of the most talked-of photographers, whose work covered the first half of this century, was Edward Weston. Published with APERTURE, this testimonial is a special issue of that Quarterly of Photography, and is edited by Nancy Newhall.

One has only to browse through this book to realize that Edward Weston was one of the few creative artists (although he preferred and was proud to be called photographer) of this period. But do not just browse—the more one studies these superbly reproduced images, the more one appreciates this artistic master of modern photography.

**The Complete Photographer** (New York: Prentice-Hall, 344 pp. \$8.95) 'A,B'

Andreas Feininger, who for more than twenty years has been turning out remarkable photo-essays for *Life* magazine, has extended his numerous writings by compiling a photographic course in his newest book, **The Complete Photographer**. He has gathered together information from many sources of miscellaneous photographic interest and woven them into a compact volume. Intertwined with factual, day to day photographic procedures are philosophical thoughts which sometimes overpower the instructional data in the book. However, this is not just another photographic manual. As the title "**The COMPLETE Photographer**" implies, it tries to show that a photographer must not only be practical and artistic, but also a complete human being. The pictures and text have linked cross-references making the book a valuable asset for instant reference.

### *Remember This Year to Come*

1. Plan on attending the U.P.A. 6th Annual Conference at Maryland in 1967.
2. Write an article for *Journal* — illustrated with photographs.
3. Send any pictures of the Ohio Conference to the Editor of the *Journal*.
4. Interest more University and College photographers in U.P.A.
5. Set up regional meetings.

# 6th U. P. A. ANNUAL CONFERENCE



*Renew Old  
Acquaintances  
—  
Make New  
Friends*

*Gain New Ideas  
From Speakers,  
Programs, Discussions  
Share Your  
Knowledge With  
Fellow Members*



*Come and  
get it!*

University of  
Maryland  
April 5, 6, 7  
1967