

REPORT ON THE FIRST ANNUAL PHOTO WORKSHOP

at the

University of Missouri, May 23-28, 1949

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This report on the First Annual Photo Workshop is dedicated to the twenty-eight men and women who pioneered a new experiment in photography short courses. Credit for the success of the venture belongs equally to the five staff members who supervised the Workshop, to the twenty-three photographers who attended as students, to the staff of the University of Missouri School of Journalism--Dr. H. R. Long, director of the Journalism Extension Service; Prof. Clifton C. Edom, through whose efforts the Workshop was initiated and who acted as secretary of the experiment; Dean Frank Luther Mott, who gave the project the go-ahead signal; and Bob Ghio, who was in charge of the dark-rooms for the week--and to Kappa Alpha Mu, honorary fraternity in photo-journalism, co-sponsor of the event. The intelligent, capable guidance of five men--Roy Stryker, John Morris, Harold Corsini, Stanley Kalish, and Rus Arnold--inspired the co-operation of all the participants. Their work has inspired the School of Journalism to consider making the Photo Workshop an annual event.

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Edited by Arlene Lawyer

The School of Journalism  
of the University of Missouri

Columbia, Mo.  
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## FOREWORD

The last twenty years have seen a new development in the use of pictures in newspapers and magazines. Photography is no longer simply a matter of recording events on film and paper. Today, pictures are being used to interpret as well as to document the life of the people of the world.

The modern photographer has to be able to think as well as to pull the slide and push the shutter release. Technical matters are important, but they are not all-important. To keep pace with this concept, the University of Missouri School of Journalism inaugurated a new idea in photography short courses--a Photo "Think-"shop as well as a Photo Workshop.

The school brought to Columbia, Missouri, five men whose interest in photography is so deep and so alive that they were willing to give their time and effort to a new experiment in "thinking" photography. They are all greatly concerned in seeing that interpretative photo-journalism shall become as much a part of newspapers and magazines as interpretative writing. They all know that pictures can tell a universal story, and they all realize the importance of honest, sympathetic photo-reporting.

The five men have been working for many years to further the cause of photo-journalism. Roy Stryker, now photo director for Standard Oil of New Jersey, was director of photography for the Farm Security Administration during the 1930's, and of the Office of War Information during World War II. Under his guidance, thousands of pictures were taken by the FSA to make the American people aware of the problems confronting the millions caught in the greatest depression the nation has ever known.

John Morris, picture editor of the Ladies Home Journal, has helped to make the Journal one of the outstanding magazines in interpreting American life. The "How America Lives" series which he directs presents each month the hopes and problems of a different family; tells them photographically as well as in writing, with sympathy and understanding.

Stanley Kalish, picture editor of the Milwaukee Journal, has worked long and hard to make newspapers more aware of the possibilities of interpretative photo-journalism.

Harold Corsini and Gus Arnold are photographers rather than editors, but they are photographers of the new school--men who believe that the thought behind the pictures is more important than the kind of camera or film the photographer uses. Corsini is a free-lance photographer who has traveled all over the world to bring back stories of the people of every nation. Arnold, although he is well-known as a flash authority, has long been interested in making his photographs tell an understanding story of the people and events he depicts.

These five men joined Prof. Clifton C. Edom, head of the School of Journalism Photography Department, in an experiment to help the photographers of tomorrow--the men and women who are sensitively aware of the problems confronting today's photo-journalists--to find themselves in photography.

The leaders of the Photo Workshop inspired the 23 students who pioneered the venture to create a picture story of a town--Columbia, Mo.--which depicts the city with sympathy and awareness. The cooperation of everyone concerned has made the "workshop a success.

None of the photographers ended the Columbia story when they left Columbia. Two of them presented such a moving story of a Columbia family that it is being considered by the Ladies Home Journal as a "How America Lives" feature. Another took a set of color portraits which are seriously being considered by the same magazine as a cover picture for the "Undiscovered American Beauty" series. Others have used the pictures they took in Columbia as features in the papers for which they work. Dante Tranquille, for example, published a page of pictures on the Katy night train out of Columbia in the Utica (N.Y.) Observer-Dispatch. Twenty-six pictures selected from the mounted 36-"page" exhibit prepared for showing throughout the United States will be published in Pageant magazine, along with a story about the workshop.

Even the photographers who did not directly use their pictures of Columbia after they returned home, found many new ideas in the Photo Workshop that they are using every day to improve their work.

The Workshop was so successful that it probably will become an annual event. It is hoped that Roy Stryker and his team will comprise a permanent staff for the yearly meetings. Because of their efforts, this new experiment in stressing the why of photography rather than the how is no longer an experiment, but a successful project.

Arlene Lawyer  
President, Alpha Chapter  
Kappa Alpha Mu

Note: The Columbia Picture Story--a 36-"page" layout mounted for exhibition is being rushed to completion under the guidance of Roy Stryker and John Morris. If you want to sponsor a public showing of these fine pictures, make your reservation now. The show will be available for periods of two weeks, and will reach you express collect (insured for \$500). It is to be sent to the next exhibitor in the same way. Preference will be given to Workshop students and staff members. First come, first served. Please specify dates. For reservations write: Prof. Clifton C. Edom, 18 Walter Williams, University of Missouri, Columbia, Missouri.

## THE COLUMBIA STORY

By Arlene Lawyer and Cliff Edom (Material prepared for a Pageant article on Workshop)

Just how many community skeletons would be disturbed if a battalion of photographers--men and women from newspapers, magazines, and classrooms--were to swoop down on your community to do an interpretative picture story of your town?

Columbia, Missouri, a typical midwestern college town, found out when the University of Missouri School of Journalism extension division invited 23 photographers to the first annual Workshop designed specifically to promote thinking in photography.

Although some Columbians may not fully agree with the pictorial interpretation, "because it does not equally represent all economic and social phases of the city," workshop participants are highly pleased with their accomplishment. A nationally-known picture editor (Sey Chassler of Pageant), after viewing the pictorial fruits of the workshop, described the project as, "one of the finest efforts on the scholastic end of pictorial journalism I have seen."

Not new to pioneering ventures in photo-journalism, staff members of the school realized that here was an unique and significant undertaking; that success or failure of the workshop would depend upon the caliber of the students as well as of the men in charge.

Dean Frank Luther Mott, Dr. H. R. Long, director of the extension service, and Prof. Clifton C. Edom, head of the photography department of the school, who acted as secretary of the Workshop, broached the project to five of the world's best-known photo-journalists and were highly elated to find them enthusiastic about the idea.

These five men consented to form the workshop staff. They were: Roy E. Stryker, formerly head of the photography division of the Farm Security Administration and Photo Director of the Office of War Information, now photo director of Standard Oil of New Jersey; John Morris, who was head of the Life London picture bureau during the war, and now photo editor of the Ladies Home Journal; Stanley Kalish, who has been for ten years picture editor of the picture-minded Milwaukee Journal, and who writes for periodicals, trade journals, and texts. Mr. Kalish has frequently lectured to newspapermen and students at Columbia University and at the Missouri School of Journalism; Rus Arnold, APSA, who is probably the foremost authority on flash photography in the country, and who does free-lance and studio work on assignment for advertisers and editors, as well as teaching at the Chicago School of Photography; and Harold Corsini, well-known magazine and free-lance photographer who has handled assignments throughout the world and who has spent much of his time this summer in the West working for Stryker.

The workshop was of necessity a small-in-number project. Invitations were sent to 100 photographers on a first-come first-served basis, and 23, one out of every four, were accepted.

These 23 have interests and backgrounds as varied and as far apart as the ten states and Canada from which they came. Some are students in universities or schools of photography; one owns a commercial studio in a small Missouri town; two teach photography in

midwestern universities; one is a pictorialist and salon exhibitor; several are newspaper and magazine photographers.

Two weeks before the workshop started, research material covering the history of the city, giving facts and statistics, and outlining the main businesses, industries, and social stratifications and conflicts, had been sent to each participant. This material was prepared by seven members of the Journalism School reporting class. The photographers were further oriented when they listened to speeches by Dr. Francis English, a university historian; Howard Lang, Jr., prosecuting attorney and representative of the Chamber of Commerce; and Dr. Long, who presented social and historical impressions of Columbia.

There were no formal lectures by staff members. They did, however, lead informal discussions on the approaches which could be utilized in capturing the Columbia story. Some suggestions were: buildings and facades, Main Street, trademarks and signs, first impressions of a stranger on entering the city, local transportation, and a day in the life of a Columbian.

Thus alerted, the participants, without cameras, were taken on a motor tour of the city. Purpose of the tour was to help the photographers "get the feel" of the town, so that when they went out on their own they would know what they wanted to shoot and could decide without loss of time how to approach the subject.

Staff members left the "interpretation" entirely up to the individual photographers. Other than giving a bit of advice or a suggestion, they did not inject themselves into the Columbia story.

From Tuesday until Friday workshop members took pictures. By the third day they had covered so much of the town that Columbians were stopping anyone carrying a camera to ask how Workshop was doing.

Although the photographers were quick to "pair off" according to their interests, each, it seems, saw Columbia in a different light. Some sought symbolic pictures; others attempted to tell the story by contrasts--contrasts in housing or in columns of different styles which have become a symbol of the city; some took one phase of city life, such as recreation or transportation; some found one person or family which would typify a group of city residents and told their story this way; several photographed the trivia and impressions which reflect the life of the people and city.

There was little time to rest during Workshop week. Best estimates are that at least 3000 pictures were taken, processed and printed. Some stayed up all night to shoot pictures or work in the darkrooms. Some met with photographic disasters but refused to be stopped. A Canadian member had to leave his equipment in Chicago because of customs difficulties. The deficit was quickly abridged when a camera was loaned to him by his new friends. Another member shot 24 pictures from the top of the water tower, only to discover later that his holders were empty. Red-faced, he climbed back up the tower and shot all 24 again--this time with holders loaded.

Two photographers remained up until the "wee small hours" to shoot pictures of the only train which leaves Columbia at night; two others lost plenty of sleep recording "Early Morning in the City." Columbia did its share during Workshop week to provide excitement. There was an attempted murder and a suicide, wrecks, fires, and an arson arraignment for those interested in spot news photography.

By deadline Friday morning all of the pictures were processed. That day, each photographer showed his pictures to the group, which discussed and criticized his efforts. Then the five staff members went to work. They looked at every print, and chose the ones they thought would best tell the story of Columbia. The 25 students learned at first hand how picture editors choose the pictures they want to print, and, just as important, how they put a picture story together. This session was the climax of a week of learning.

The motives which brought these photographers to Columbia could be summed up in one sentence: "I want to learn how to make my pictures tell the story I have to tell." Before the workshop started, Rus Arnold had given this admonition: "My one warning is not to judge the results on the last day. The only fair way will be to check on the students a year, five years, and ten years later to see what they will have achieved...after they get home they will start learning."

Comments after students had returned to their homes and had an opportunity to digest what they had learned at the workshop bears this out. One student wrote, "I brought home so many ideas it will take years to try them all." Another said, "I find now that the problem of what to photograph, how to use it, and most important, why, is far easier to grasp than it was two weeks ago."

One student who had been concentrating on pictorial and salon photography "found a whole new world of photography had opened." She ~~said~~ "The workshop was a success because ...it has given me the desire to try to do something more important with pictures than I have been doing, and it has given me knowledge of how to proceed."

All agreed that the experiment was a success, and most have asked to attend next year's workshop.

The five staff members were more enthusiastic at the close of the workshop even than they were at the beginning. They were sure it had been a complete success...were sure that they, along with their "students," had learned many things. The project, one of them said, pointed up the "real problem" in photo-journalism. "The type of thinking we have done here about the why of picture taking is a big one. It should go on all the time instead of just one week, in one place. A course in photography thinking such as this should be made available to thousands, not just to a group of thirty alert photographers."

Clyde Hare, Bloomington, Indiana, summed up the philosophy of all workshop members when he said: "It's the people, rich and poor, young and old, that give a community life and a mind of its own. To me the most important thing in knowing a city is not how to get to a certain address, but how to get to the actual heart of its people. Let's make the city live; make it warm and human or cold and hard, however we find it, but at least, let's make it live."

The result of this kind of thinking is, we believe, the Columbia story.

## Photo Workshop at Columbia, Mo.

### PHOTOGRAPHERS SEEK STORY OF A TOWN IN PICTURES

By Otha C. Spencer (Reprinted from: The Quill, August, 1949)

What happens if a group of 28 professional newspaper and free-lance photographers come into a quiet university town for a week of picture shooting? The University of Missouri found some of the answers in a recent photo-journalism workshop, held in Columbia, Mo.

The first annual workshop for the development of photo-journalism was sponsored by the Missouri school of journalism's department of photography and Kappa Alpha Mu, professional fraternity for photo-journalists.

But let us start at the beginning and see the plan and purpose of the workshop. It began over a year ago in the mind of Cliff Edom, energetic professor of photography. Edom, one of the outstanding men in the field of photo-journalism, felt that the progress of picture reporting should be pushed along. He is author of several picture publications and magazine articles. He lives, breathes and teaches every day the new field of news, told in word and picture.

So, with the blessing of Dean Frank Luther Mott, and the journalism school staff, Edom launched the idea of a photo-workshop, where newspaper, free-lance and illustrative photographers could come and spend a week in mutual work and discussion to develop their insight into the growing field of camera reporting.

Several big names in the photographic field were consulted and all gave their endorsement to the project and even offered to spend a week with the workshop members, as "non-working" members of the staff. They could give tips from their experience to help the workshop members in their work. Edom quickly accepted their offer.

Among the instructors was Roy Stryker, director of photography for the Standard Oil Company and former photo-director of the Farm Security Administration and the Office of War Information. Also on the staff were Stanley Kalish, picture-editor of the Milwaukee Journal; John Morris, picture-editor of the Ladies Home Journal, Rus Arnold of flash and speedlight fame; and Harold Corsini, magazine and free-lance photographer.

Stryker, who has probably handled more photographers than any other person in the field, directed the workshop. Stan Kalish gave his ideas on the needs of the newspaper and photo editor; John Morris presented the magazine editor's viewpoint; Arnold helped with technical problems, and Corsini, who has used a camera in all parts of the world, advised in the actual approach to shooting. These were the "non-working" members of the staff, as they chose to call themselves.

The "working members" were photographers from seven states and two provinces of Canada. To make the work more interesting, there were five women in the group. There were photo-teachers, students, a staff photographer from Life magazine, some free-lancers, a studio owner, and of course, several newspaper photographers. But each had one thought in mind: How may I learn to present a better news or feature story with a combination of words and pictures?

The problem of workshop was: "Shoot a picture story of Columbia, Mo." It was as simple as that. At least it seemed that way until the actual work of planning the story began. Then it became complicated.

Columbia, instead of being a simple college town, developed into an intricate mixture of educators, businessmen, students, farmers, traders, and the ordinary "stand on the street" character common to every town. Columbia, upon close inspection, was a city with a race problem, and being situated right on top of the Mason-Dixon line, the problem was more than ever evident.

It was a city with no industry, whose biggest business was education. It had no transportation facilities except for a bus line and an ancient branch-line railroad. To complete the picture, local tempers were just beginning to cool off from a very bitter city-charter campaign. There was plenty for a good story, but just how to put it into pictures was the problem for the photographers.

Prior to coming to Columbia, the photographers had received a long research report on the city. It pointed out many angles of approach to the problem. On the first day of the workshop, members learned about the city from the Chamber of Commerce, local historians, the city attorney, and a professor, who gave an hour-long socio-economic report. The photographers were well fortified with information and possible angles of approach for a picture story. The day of orientation was completed with a two-hour automobile tour.

On the second day of the workshop, members began their picture taking. From the thirty photographers, there were many different approaches. Some saw the city politically, some saw it economically, some decided to contrast poverty and wealth, others saw a racial approach, others shot snapshot-style with no view in mind. Over 3,000 pictures were made in all parts of the city. The people, the crowded streets, the buildings and students were photographed, and every conceivable photographic idea and angle was tried.

Soon the people became aware of the photographic invasion. There were some objections, but the majority of the people were cooperative, like the lady behind the counter in a farm store who said to one of the photographers, "Most of the people think you are a bunch of Communists and these pictures are going straight to Russia, but I don't believe them."

Others refused, thinking the project was a commercial venture and they would eventually be "stuck" on some wild promotion scheme. Most of the town was interested in the work.

The photographers, quite by accident of course, were furnished various kinds of excitement and subject material. There was an attempted murder, a suicide, a fire, a natural death on main street, and a hotly contested trial for arson. All of these were "covered" by the visiting photographers.

When the work was completed, prints made and captions written, each photographer explained his work. He gave reasons for making the picture and then listened to the frank criticism of his work by the members of the staff of instruction.

One photographer said, in defense of his pictures: "I'm tired of making insipid pictures for my editor, and this week I just wanted to go around and take insipid pictures for myself." He had some good ones.



The final work of the instructors was to select enough pictures from this mass of exposures to tell the story of Columbia, Mo., according to assignment. This was the task of John Morris, with the magazine viewpoint, and Stan Kalish expressing the newspaper views. Of the large group of pictures, around seventy-five were selected to be printed and mounted as evidence of a week of work.

And so the first University of Missouri photographic workshop ended. What had it accomplished? The thirty photographers felt that they had not wasted their time. The workshop had helped them to create in their minds a new way of thinking about reporting, that of welding the word and picture into a single presentation, much more interesting and informative than either used separately.

The tangible results will be shown in the form of a traveling exhibit, to be displayed in all parts of the country. This first workshop has formed a basic pattern for future ventures of this type, all dedicated to the advancement of photo journalism.

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### Calling All Cameras

#### BOYD JOINS 23 FOR PICTURE STORY AT MISSOURI WORKSHOP

By John O. Boyd (Reprinted from: The National Publisher, June, 1949)

Columbia, Mo., May 26--From Toronto to Texas have come press and publication photogs for the University of Missouri school of journalism's first annual Photographic Workshop this week.

Workshop project was a picture story of the city of Columbia and twenty-four photographers were on hand to do the job.

Also on hand was the staff--five leaders in the field: Roy E. Stryker, Stanley Kalish, Rus Arnold, John Morris, and Harold Corsini. While we're mentioning names we might as well say that newspaper men who attended represented two weeklies and four dailies.

Hard working Cliff Edom, director of photo-journalism, was always very much in evidence and so was Robert Ghio. To complete one basic picture we should mention that we have our own daily mimeographed newspaper, The Range Finder, which gives us complete news coverage of our group and its activities.

Things were organized and plans were made at the first session Monday morning, May 22. Every member of the workshop stated his or her idea on what the group should accomplish during the six-day session. Incidentally, there were no assignments. Everyone could work alone or with others, the theory being that in this way, with the many diversified interests, the resulting pictures would be a much better picture story collection than any assignment editor could ever concoct.

At an informal luncheon Monday noon the journalism school's dean, Frank Luther Mott, had a word of welcome and Rus Arnold photographed each individual as they sat at the table.

The afternoon was spent on a complete automobile tour of the city, up one street and down another--a caravan of ten cars, each with a competent guide showed us the health and the sickness that is Columbia.

Following this trip, a dinner was served at the Daniel Boone hotel, (group headquarters) where we were briefed on social, economic, political and historical backgrounds of the city, county, and state. It was a tremendous amount to absorb in a short time.

Tuesday, May 24, after a short group session in the Walter Williams building we started out on our shooting trips. Each individual by this time knew what phase of the city's life he or she wanted to tell a story about with pictures, and also each one had by this time laid out a script or plan of picture taking.

Probably at this time it should be mentioned that we had perfect weather for this picture work and that certainly made the job easier. By Friday we expect to put the pictures together from the entire group and by Saturday noon we should be in pretty good shape as far as the final story is concerned.

It is interesting to note that several magazines and one book publisher are endeavoring to obtain publishing rights to the story. Of course only a comparatively small group of pix would be used by a magazine and a much larger group by a book house.

One of the greatest sources of inspiration of this work this week is the exchange of ideas, the listening to ambitions and the delineation of the hopes of the various members.

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## THE THINKING SIDE OF PHOTOGRAPHY

By Stanley Kalish (Reprinted from: The National Press Photographer, August, 1949)

The thinking rather than the making side of photography was the theme of the newest of photographic short courses. And 23 people with only one thing in common--a desire to make better pictures--didn't hear a single formal lecture at the First Annual Photographic Workshop at the University of Missouri in Columbia, Mo., the last week in May.

When Prof. Clifton C. Edom of Missouri conceived the Workshop he gave it a single, simple purpose: "To stimulate creative photographic thinking." That was adhered to rigidly as everyone caught the spirit of Edom's new approach-- "why" rather than "how."

It is not possible to assess the full value of only one such course. What it did demonstrate is that the thinking side of photography deserves a great deal of attention and the feeling of those attending it was unanimous in believing that the Workshop should be continued. Edom is going to do that if possible.

The Workshop was particularly interesting for several reasons besides its important approach. It brought together an unusually conglomerate group--college students and instructors, agriculture

editors, a small town photographer, a pictorialist, several press photographers, industrial photographers, free-lancers. And they gave another demonstration of the determination of people who are serious about photography to learn more. A good many of those who enrolled used their own time and money for the Workshop. They were too busy to go on any benders and not one of them regarded it as a way to kill a week. So far as I know, everyone learned a lot and most of the people said they wanted to return in 1950, which is a recommendation for a project that most people agreed required more work photographically from them than they had ever done between Monday morning and Saturday noon.

A project such as the Workshop needs a result. It is in a picture story of Columbia, the city in which the university is located. It is represented in a 36-"page" documentary exhibit of the city now being prepared for showings.

Here is how the Workshop ran: Edom's staff assembled on Sunday. The staff decided immediately that the project was to be kept as informal as possible, that there would be no speeches or lectures, but that each member would be continuously available to give any help any student wanted.

On Monday morning, these things were outlined and the project of photographing Columbia was discussed. A number of possible approaches were suggested, but the people were told it was hoped they would develop their own way of doing the Columbia Story. They were told they could work individually or in teams. That afternoon an extensive tour was taken, ranging from the Stephens College campus with its fine physical plant to the dankest part of Sharp End, the Negro district. That night there were frank talks about the city and county by Dr. Francis English, a university historian; Howard Lang, Jr., the prosecuting attorney, and Dr. H. R. Long of the school of journalism extension service.

There was discussion Tuesday morning about approaches and then the photographers went to work. Except for brief meetings each morning that were optional and dinner each night, there were no formal sessions until Friday, when the 9 a.m. deadline was enforced. Each photographer or team made a presentation of the work done to the staff which acted along with the other students as a board of editors. The results were interesting and amazingly effective.

After the all-day session Friday of looking at pictures, Morris with the writer as his assistant went through the negatives and prints not offered, and on Saturday they laid out the 36-"page" exhibit which will go on tour. It is assembled, not like the usual salon exhibit, but as if it were a magazine picture story. Cliff Edom, who has seen his fine idea blossom into what is hoped will be a photographic perennial, is doing the text for the show.

There must be some further credits for the Workshop effort. Bob Ghio of the Missouri staff worked long hours keeping the dark-rooms functioning. Dean Frank L. Mott must be credited with giving Edom the "go ahead," Kappa Alpha Mu, honorary photo-journalism fraternity, with co-sponsorship.

## WAS WORKSHOP A SUCCESS?

All of the members who have written us since their return home agree that the project was a success, although they do not all agree on which facet of the week gave them the most benefit. Here is what some of them wrote:

- Curtis O'Neal, 39, 215 East Marshall St., Charleston, Mo., owns a studio and is interested in illustrative photography. "This year's workshop was a success because of information received not to be found in textbooks. I got most from the instruction on lighting by Arnold, the suggestions on composition, and layout, and association with the group.
- Tony Martinez, 23, a student at East Texas State Teachers College, Commerce, Tex., was mainly interested in glamor photography until he came to Missouri. Now, he says, "I've discovered there are a great many things to photograph besides pretty girls."
- Francis Reiss, 22, Apt. 1B, 639 East 11th St., New York, was a special student at the University until June. He has worked for Life and the London Picture Post, and is now free-lancing. He likes to "shoot other people's mugs, the dirtier the better." "Workshop," he writes, "was a tremendous success. The main benefit was getting ideas and criticism from the staff, comparing your approach with the other fellow's, and the preparatory talks the first two days."
- Otha C. Spencer, 29, instructor in journalism and photography at East Texas State, says, "Workshop was a success, because of the association with photographers from all parts of the country."
- Raymond West, 46, Box 658, Jefferson City, Mo., is editor of the Missouri Farm Bureau News, and interested in news and feature photography. He believes workshop was successful because "it afforded photographers an opportunity to work with experts, from the planning through taking and processing to the final editing. The staff was especially co-operative."
- Mrs. Louise Putman, 9006 East Highway 50, Kansas City, Mo., is a housewife. Her hobby has been salon and pictorial photography. She has recently become interested in photography with social aspects. "I'm sure the workshop couldn't have been quite the stimulating, exciting experience for most of the other workers that it was for me. For surely none of the others was so completely unaware of what it was all about in the beginning as I. Frankly, I was a little worried at first that the staff members didn't tell us what to shoot and go out and help us shoot it. Later I saw their point in making each do his own thinking and planning. Their comments Friday and Saturday were worth the week's work to me. I got out of the workshop an introduction to a whole new photographic viewpoint and set of ideas."
- Gerry M. Moses, graphics editor for Imperial Oil, Ltd., Toronto, Canada, found workshop a success because "it started something. The 'bull' sessions were inspirational and informational."
- Robert Bowley, 109 Division St., Welland, Ontario, Canada, is majoring in chemistry at Queen's University, and is a staff photographer on the Queen's Journal. "Workshop was a success," he

The first Missouri Photo Workshop was held in Columbia, Missouri, at the Missouri School of Journalism, May 23~~28~~, 1949.

The December, 1949 Pageant magazine contained a 12-page picture layout prefaced by these words:

In the last week of May, 1949, Prof. Clifton C. Edom of the University of Missouri's School of Journalism conducted one of the most exciting scholastic experiments of the year. Assembling 25 professional and amateur photographers from 10 states, he gave them only one class assignment: to photograph the city of Columbia (site of two colleges and the University) as it appeared to their eyes. To help them, Edom provided a board of experts including Roy Stryker, Photo Director, Standard Oil of New Jersey; Rus Arnold, Chicago flash photography expert; John Morris, Picture Editor, The Ladies Home Journal; and Stan Kalish, Picture Editor, Milwaukee Journal. A guest of Stryker at the workshop was Harold Corsini, free lance and magazine photographer.

Another publication in prefacing a layout under a Columbia dateline reported:

Columbia, Mo. could be your town. In many ways it is like any city in the midwest; in a few ways it is unique. When Prof. Clifton C. Edom, head of the Univeristy School of Journalism Photography Department wanted a workshop to stress the thinking instead of the taking side of photography, he brought 28 outstanding photojournalists to Columbia to try his idea.

Twenty-three men and women--each with a different background--spent a week in Columbia under the guidance of five leaders in the field of photojournalism to capture the city with their cameras.

Their revealing pictures are "The Columbia Story"... the story of a town caught in those penetrating moments when it was possible to see beneath the surface. The pictures are sensitive, thought provoking. They bring to life Columbia.