

W. EUGENE SMITH
A Chronological Bibliography
1934–1980

Part II

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Part II

by William Johnson

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Publication of this bibliography begins a new series for the Center for Creative Photography—the Bibliography Series. All bibliographies issued in this series will pertain to the Center's collections.

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Part II was simultaneously published as a *Supplement* to the *Center for Creative Photography*, Research Series.

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Introduction to Part Two

There are over seventeen hundred and fifty references in the two parts of this bibliography. Frankly, I doubt that very many individuals will ever find sufficient cause to look at all of them. The obvious question arises. Why spend the considerable time and enormous fund of patience necessary to compile this work? Ruefully, I have to admit to a certain obsession. However, I hope that I can provide some other, more pertinent answers as well.

W. Eugene Smith had both a widespread and a prolonged impact upon his chosen profession. It is important to trace the record of that impact—both for a clearer understanding of the artist and his art and also for a larger knowledge of the directions of movements within the profession itself.

The history of the medium of photography is still very young and still relatively unknown. The known history is filled with broad generalities and enormous rifts in the fabric of its information. Consequently, the medium is replete with misconceptions and misunderstandings about its own history and its own nature. And its historiography, even younger, is still unformed, protean, and subject to easy impulse.

The history of photography is being subjected to a great deal of exciting and rewarding activity right now. I hope that this bibliography, coupled with the companion catalog of Smith's photographs, *W. Eugene Smith: Master of the Photo Essay* (Aperture, New York, 1981), will help to provide one example of a direction that this young discipline might take.

Let me again thank those individuals who helped with the Part I of the bibliography and express my gratitude to those who assisted in the completion of Part II.

Let me acknowledge Nancy Solomon's valuable assistance. Nancy took on the trying task of bringing the second part of the bibliography into print, and I am grateful for the patient, caring skill and effort that she directed to this project. I am also very grateful to Jenny Davis at the Center, who was asked "to type just a few more references"—a few more that became hundreds as I kept turning up more work. Her careful, clear work has extended far beyond simple efficiency, and I acknowledge my appreciation. I would also like to thank some individuals who developed a specific and helpful interest in this project: Tim Druckrey for spending several days in New York libraries verifying references, Stuart Alexander for sharing the fruits of his own research, and my son Michael for his help and interest. And, as always, thanks to my wife Susie, whose enthusiasm for Smith almost matches mine and whose patience is even greater.

WILLIAM JOHNSON
Curator, W. Eugene Smith Archive

Notes on the Use of This Bibliography

Because of the history of its publication, this bibliography is divided into two parts. *A Chronological Bibliography: 1934–1951, Part I* was first issued during November 1980 in the Center for Creative Photography's research series, no. 12, *W. Eugene Smith: Early Work: 1938–1951. A Chronological Bibliography: 1952–1980, Part II* was first issued as a supplement to the Center's research series during the summer of 1981. Both sections were then reprinted to constitute the Center for Creative Photography's Bibliography Series, Number One. The pagination of both parts is continuous and begins on page 99.

The first part of the bibliography is a chronological listing of references from 1934 to 1951. The second part contains the main chronological listing of references from 1952 to 1980 and additional sections of a more specific nature. These sections include: Additions to Part I, Commercial Work, Audiovisual References, and Japanese Publications. Part II also includes indexes to the entire bibliography. There is an author index to articles about Smith and three chronological indexes to articles by Smith.

This bibliography is arranged by year, then by category of publication, then by title within each category. Book reviews of specific books are found under that book, exhibition reviews are listed under the exhibition, and obituaries have been brought into one place.

Two different forms of reference are used in this bibliography. While an alternation in forms may at first appear confusing, they provide a more accurate indicator of the true nature of each reference. When the Smith material constituted the major portion of the content of an article, the traditional format of title, magazine, pagination, etc., is used. When the Smith material was only a portion of the total, the reference opens with the number of photographs or a description of the nature of the Smith material included.

While this bibliography is large, it is not complete. I know of almost eighty more references that I was unable to verify; and of course, there are probably many more that I don't know about. I have personally verified virtually all of these published references and have made a sustained effort to be both accurate and complete. But the list of exhibitions printed here refers only to documented exhibitions, and it is far less complete and accurate than the other types of references.

Additions to W. Eugene Smith: A Chronological Bibliography, Part I

Wichita Eagle 1934–1936

These Kansas newspaper references were gathered by A. Evelyn Hughes as part of the research that she and Jim Hughes are doing for their biography of W. Eugene Smith. I would like to thank them both for their willingness to share these references in this publication.

1934

[Probable]. 2 b & w (Football Action) in: "As East Romps to Victory over Pratt for First Win of Locals." *Wichita Eagle* (Sun. Oct. 14, 1934), p. 22.

[Probable]. 2 b & w (Football Action) in: "As North Defeated El Dorado in Ark Valley Grid Battle." *Wichita Eagle* (Sun. Oct. 21, 1934), p. 25.

[Probable]. 3 b & w (Football Action) in: "Action Pictures of East's Romp Over Hutchinson High Grid-ders." *Wichita Eagle* (Sun. Oct. 28, 1934), p. 23.

[Possible]. (North High Football Team) in: "North Has Fast Backfield for Game with Wellington." *Wichita Eagle* (Thurs. Nov. 1, 1934), p. 8.

[Possible]. 1 b & w (Football Player Johnson) in: "Leads North High Redskin Today." *Wichita Eagle* (Sun. Nov. 3, 1934), p. 6.

[Possible]. 3 b & w (Football Action) in: "As Shockers Ripped Through." *Wichita Eagle* (Sun. Nov. 11, 1934), p. 27.

[Possible]. 1 b & w (Football Action) in: "These Plays Were Frequent." *Wichita Eagle* (Sun. Nov. 17, 1934), n.p.

[Probable]. 3 b & w (Football Action) in: "As Redskin Pulled Thrilling Game out of Fire To Retain Title." *Wichita Eagle* (Sun. Nov. 25, 1934), n.p.

[Possible]. 1 b & w (North High Basketball Squad) in: "North High Basketball Squad." *Wichita Eagle* (Sun. Dec. 23, 1934), p. 23.

1935

1 b & w (Basketball) in: "North High Cagers Able to Win City Title." *Wichita Eagle* (Sun. Feb. 24, 1935), p. 1.

1 b & w (Wrestling) in: "Action Stuff As Rasslers Show Wares at Forum." *Wichita Eagle* (Sun. Mar. 10, 1935), p. 21.

[Probable]. 1 b & w (Basketball) in: "Cathedral Ace Makes Goal Which Beats East High." *Wichita Eagle* (Sun. Mar. 17, 1935), p. 16.

1 b & w (Wrestling) in: "Mat Champion Does His Stuff in Forum Ring." *Wichita Eagle* (Mon. Mar. 18, 1935), p. 2.

1 b & w (Basketball) in: "Tulsa Ace Scores 14 Field Goals." *Wichita Eagle* (Tues. Mar. 26, 1935), p. 6.

[Probable]. 1 b & w (Basketball) in: "Tulsa Star Takes Crack at Basket." *Wichita Eagle* (Thurs. Mar. 28, 1935), p. 1.

2 b & w (Racing) in: "North High Wins Mile Relay to Church State Track Meet." *Wichita Eagle* (Sun. May 19, 1935), p. 22.

2 b & w (Auto Wreck) in: "Where Wichitan Lost Life in Six-Car Crash." *Wichita Eagle* (Sun. June 16, 1935), p. 2.

1 b & w (Baseball) in: "Half Dozen Stars of Kansas Baseball Tourney." *Wichita Eagle* (Sun. July 21, 1935), p. 7.

1 b & w (Baseball Pitcher Joe Foran) in: "Pitching Phenom." *Wichita Eagle* (Mon. July 22, 1935), p. 2.

5 b & w (Baseball) in: "These Stars in State Baseball Finals at Stadium." *Wichita Eagle* (Sun. July 28, 1935), p. G3.

1 b & w (Baseball) in: "Watermen Will Strive for High Ranking Tourney Now." *Wichita Eagle* (Tues. July 30, 1935), n.p.

2 b & w (Baseball, Portrait of Satchel Paige) in: "Wichita Water Fares Satchel's Team in Today's Feature." *Wichita Eagle* (Sun. Aug. 18, 1935), p. 17.

1 b & w (Baseball) in: "Cleveland Gives Wichitan Trial." *Wichita Eagle* (Sun. Aug. 18, 1935), p. 18.
[Same portrait as published in July 22, 1935, paper.]

1 b & w (Baseball) in: "Home Run Sluggers in Tournament." *Wichita Eagle* (Tues. Aug. 20, 1935), p. 2.

1 b & w (Baseball) in: "Duncan Flash Steals Third Base." *Wichita Eagle* (Mon. Aug. 26, 1935), p. 8.

1 b & w (Football) in: "Rangers Waging Aerial Warfare on Schockers." *Wichita Eagle* (Sun. Sept. 22, 1935), p. 18.

1 b & w (Football) in: "Scores Point in North Victory." *Wichita Eagle* (Sun. Sept. 29, 1935), p. 17.

2 b & w (Football) in: "Here are Two Action Shots of Two Football Games." *Wichita Eagle* (Sun. Oct. 20, 1935), p. 25.

1 b & w (Football Player Jack Tanner) in: "Local Grid Aces." *Wichita Eagle* (Fri. Oct. 25, 1935), p. 8.

1 b & w (Wichita Univ. Football) in: *Wichita Eagle* (Sun. Oct. 27, 1935), p. 24.

1 b & w (Football) in: "Fleet Young Schocker Frosh Halfback." *Wichita Eagle* (Thurs. Nov. 7, 1935), p. 8.

2 b & w (Football) in: "North and East Face Other This Week in Annual Grudge Battle." *Wichita Eagle* (Tues. Nov. 19, 1935), p. 6.

1 b & w (Football) in: "High Like A House." *Wichita Eagle* (Thurs. Nov. 21, 1935), p. 8.

1 b & w (Football) in: "May Wreck a Few Plays for East High." *Wichita Eagle* (Fri. Nov. 22, 1935), p. 8.

3 b & w (Football) in: "East High Proved Too Fast and Clever for North High Rivals." *Wichita Eagle* (Sun. Nov. 24, 1935), p. 22.

1 b & w (Hockey) in: "Wichita Goalie — Paul Good-

man." *Wichita Eagle* (Sat. Nov. 28, 1935), p. 24.

1 b & w (Boxer) in: "In Newton Tourney." *Wichita Eagle* (Sun. Dec. 1, 1935), p. 25.

1 b & w (Boxer) in: "On Wichita Team." *Wichita Eagle* (Sun. Dec. 1, 1935), p. 25.

1 b & w (Basketball) in: "North High Played Eldorado." *Wichita Eagle* (Tues. Dec. 24, 1935), p. 6.

1936

1 b & w (Basketball) in: *Wichita Eagle* (Wed. Jan. 8, 1936, p. 8.

1 b & w (Basketball) in: "Newton Boy Goes Up, Around, Comes Down With Ball," *Wichita Eagle* (Sun. Jan. 12, 1936), p. 20.

1 b & w (Wrestling) in: "Looks Like the Guy on the Flying Trapeze." *Wichita Eagle* (Sun., Jan. 19, 1936, p. 18.

1 b & w (Basketball) in: "Wellington Team Upset Some Dope." *Wichita Eagle* (Wed. Feb. 12, 1936), p. 8.

1 b & w (Basketball) in: "Even the Referee Can See This is a Foul." *Wichita Eagle* (Sun. Feb. 16, 1936), p. 22.

1 b & w (High School Basketball Team) in: "North High Redskins Melt East Rivals." *Wichita Eagle* (Thurs. Feb. 27, 1936), p. 10.

1 b & w (Basketball) in: "East's Blue Ace." *Wichita Eagle* (Sun. Mar. 1, 1936), p. 24.

1 b & w (Basketball) in: "Beat North to Sew Up Title." *Wichita Eagle* (Sun. Mar. 8, 1936), p. 28.

1 b & w (Baseball) in: "Duncan's Babe Ruth Sets His Teammates Wild." *Wichita Eagle* (Wed. Aug. 19, 1936), p. 6.

1 b & w (Baseball Player Abe White) in: "Pride of Georgia Faces Duff." *Wichita Eagle* (Tues. Aug. 25, 1936), n.p.

1 b & w (Baseball) in: "Aids Waterman in National Meet." *Wichita Eagle* (Sat. Aug. 29, 1936), p. 8.

1 b & w (Baseball Star Abe White) in: "Georgia Southpaw Ranks With Great Heroes of Sports," *Wichita Eagle* (Sun. Aug. 30, 1936), n.p.

Additions, 1936-1951

1936

BOOKS

1936 Tower

1 b & w (Wichita North High School) used as frontispiece on p. 2 [credited]; [possibly] 7 b & w (Sports Pictures) on pp. 33, 34, 35, 36, 40 [non-credited but marked by Smith]; portrait of Smith as graduating senior on p. 28 in: *1936 Tower* (Annual Yearbook of the Wichita High School North). Published by the Wichita Publishing Co., 1936. 48 pp.

[Smith was apparently not officially on the staff of the yearbook, but his photographs were included. One report states that Smith took the frontispiece photograph on the day of his father's death, and then he fainted from fatigue and grief.]

1937

PERIODICALS

Business Week

[Probable]. 2 b & w (Trucks) on pp. 30, 32 in: "Truck Show Reveals Big Values." *Business Week*, no. 428 (Nov. 13, 1937), pp. 30, 32, 34.

[4th Annual National Motor Truck Show, Newark, N.J. Photos credited to Newsphotos.]

Newsweek

[Possible]. "Legions Party." *Newsweek*, vol. 10, no. 14, (Oct. 4, 1937), pp. 18-19, 20. 15 b & w.

[American Legion Convention in New York.]

[Probable]. "C.I.O. Politicians Test Their Hopes in Detroit." *Newsweek*, vol. 10, no. 16 (Oct. 18, 1937), pp. 12-13. 3 b & w credited to Newsphotos [probably Smith], 1 b & w credited to Wide World.

[Possible]. "C.I.O., A.F. of L. Take Wary Steps to Peace." *Newsweek*, vol. 10, no. 17 (Oct. 25, 1937), pp. 9-12. 6 b & w credited to Newsphotos [possibly Smith]; 1 b & w credited to Wide World, 1 b & w non-credited.

[Possible]. "Night Club." *Newsweek*, vol. 10, no. 17 (Oct. 25, 1937), p. 30. 3 b & w.

[Stork Club interiors.]

Photographic Digest

1 b & w (Under the El) in: *Photographic Digest*, vol. 3, no. 4 (Sept. 1937), p. 225.

Wichita Eagle

"Young Wichita Camera Shark Gains Recognition in East: Eugene Smith Finds Freelancing Profitable in New York; Services Scientific Magazines." *Wichita Eagle* (Fri. July 17, 1937), n.p. 1 portrait.

[Mentions Smith's experiences during his first few months in New York.]

1938

PERIODICALS

New York Journal American. American Weekly.

"Here's Some for the 'Stenog.'" *New York Journal American. American Weekly* (Sun. Nov. 6, 1938), p. 14. 7 b & w. [Desk exercises for secretaries.]

1939

PERIODICALS

Printer's Ink Monthly

1 b & w (Machine Polishing Silverware) on p. 7 in: "Silverware." *Printer's Ink Monthly*, vol. 39, no. 1 (July 1939), pp. 5-8, 48. 2 b & w by various photographers, 2 illus.

Rotarian

1 b & w (Billiard Table) on p. 17 in: "Color—Our New Star Salesman," by James McQueeny and Edward Podolsky, M.D. *Rotarian*, vol. 54, no. 1 (Jan. 1939), pp. 14–17. 7 b & w by various photographers, 1 b & w credited "W. Eugene Smith from Black Star."

[Article about the new commercial applications of color.]

St. Louis Post-Dispatch. Pictures.

"Tin Foil Sculptor—Time, 10 Minutes." *St. Louis Post-Dispatch. Pictures* (Sun. Oct. 22, 1939), p. 13. 9 b & w credited to Black Star.

[Paul E. Tichon of Akron, Ohio, sculptor in tinfoil.]

1940

BOOKS

1 b & w (Man in Front of Fence with WPA Sign) on p. 33; 1 b & w (West Point Cadets) on p. 48; 1 b & w (Portrait of Man) on p. 81 in: *Selling Your Pictures*, by Kurt S. Safranski, Vice President, Black Star Publishing Co. Ziff-Davis Publishing Co., Little Technical Library, New York, 1940, 96 pp.

[Photographs credited "W. Eugene Smith from Black Star."]

PERIODICALS

American Magazine

"Interesting People on the American Scene: One Two." *American Magazine*, vol. 134, no. 1 (July 1940), p. 78. 1 b & w (non-credited).

[Joe Brown, former boxer and sculptor, teaching both at Princeton University.]

Fortune

3 b & w (Portraits, Bus) on pp. 62, 67 in: "The Motor Coach Way." *Fortune*, vol. 22, no. 1 (July 1940), pp. 61–67, 92, 95, 96, 98, 100. 20 b & w, 1 color by various photographers: David B. Eisendrath, Jr., Otto Hagel, and W. Eugene Smith — Black Star.

[The article is about the Omnibus Corporation, a public transportation organization in both New York and Chicago. Smith took the photographs of the Chicago Motor Coach Corp.]

"Selection of Military Pilots." *Fortune*, vol. 22, no. 3 (Sept. 1940), pp. 77–81, 117–118, 120. 9 b & w by various photographers, other illustrations.

[Army Air Force medical tests for flight stress at Wright Field. 5 b & w by Smith, 1 b & w by Carl Mydans, 1 b & w by Joe McCloy, Jr., 1 b & w by Torkel Korling, etc.]

Friday

1 b & w (Dancer Dioso Costello) in: "Don't Wiggle: First Rule in Rhumba Newest U.S. Dance." *Friday*, vol. 1, no. 1 (Mar. 15, 1940), p. 11.

Life

Biographical note, portrait in: *Life*, vol. 9, no. 2 (July 8, 1940), p. 72.

New York Times

[Probable]. "Polish Pageant and Ball Aid Two Charities: Young Men and Women Take Part in Fete." *New York Times* (Sat. Jan. 20, 1940), p. 16.

[One portrait of "Miss Marie Louise de Brissac at the Hotel Pierre Last Night" credited to "Times Wide World."]

1941

PERIODICALS

Air News

1 b & w (Washington Airport After Dark) in: "Travel & Transport." *Air News: The Picture Magazine of Aviation*, vol. 1, no. 5 (Sept. 1941), p. 24. 2 b & w by various photographers, 1 map.

Building America

1 b & w (Stage Hands Moving Props from *The Fabulous Invalid*) on p. 244 in: "The American Theatre." *Building America: Illustrated Studies on Modern Problems*, vol. 6, no. 7 (1941), pp. 255–256. Many illustrations.

Collier's

1 b & w (Wrestling Coach Billy Sheridan, Lehigh Univ.) on pp. 62–63 in: "Old Holdman," by Kyle Crichton. *Collier's*, vol. 107, no. 15 (Apr. 12, 1941), pp. 62–64.

Daily Mirror

"It's the Congeroo Dance." *Daily Mirror* (London), (Fri. Aug. 29, 1941), p. 4. 2 b & w.

Fortune

1 b & w (Army Scout Car) on pp. 72–73 in: "How God Is The Army? Ordnance." *Fortune*, vol. 24, no. 6 (Dec. 1941), pp. 70–75. 25 b & w by various photographers.

Illustrated

"Gertrude Lawrence at the Treadle." *Illustrated* (London, (Sept. 27, 1941), p. 21. 2 b & w.

[British star of *Behold We Live*, recently opened at the Cape Playhouse, Boston, Mass., making garments for the "Bundles for Britain" program.]

Modern Industry

1 b & w (Riveter) on p. 26 in: "Selling to Boom Towns." *Modern Industry*, vol. 1, no. 5 (June 15, 1941), p. 26, 39.

Picture Post

[Possible]. 4 b & w (Dancer Ann Miller) in: *Picture Post* (London), vol. 13, no. 6 (Nov. 8, 1941). p. 20.

[Caption: "Ann Millar [sic] Dances to Film Stardom at Eighteen." Non-credited.]

1942

PERIODICALS

Ice Cream Trade Journal

1 b & w (British Sailor) on p. 12 in: "England Carries on with Wartime Ice Cream," by Clifford Skertchly. *Ice Cream Trade Journal*, vol. 38, no. 2 (Feb. 1942), pp. 12–13, 54–56. 1 b & w.

Life

1 color (Women Making Flags) on p. 62 in: "America's Battle Flags: They Are Made by the Army's Quartermaster Corps." *Life*, vol. 12, no. 7 (Feb. 16, 1942), p. 61–62. 5 b & w.

[4 b & w on p. 61 credited to Ben Schnall, photo on p. 62 not credited to anyone. The Smith Archive contains negatives of this image.]

New York Herald Tribune. This Week.

1 b & w (Shipyard Workers) on p. 4; 6 b & w portraits (Comparison Portraits Before and After the Buildup of the War Industry) on p. 5 in: "A War Job—For You?" by Lyle M. Spencer. *New York Herald Tribune. This Week* (Sun. May 17, 1942), pp. 4–5.

[The photograph on p. 4 credited to Black Star is an enlargement from a portion of a negative made on the Sun Shipbuilding Yards assignment published in the April 12, 1942, *This Week*. The six other portraits may be by Smith.]

New York Journal American

"Businessmen's Shift." *New York Journal American* (Thurs. Nov. 12, 1941), Pictorial Review Section, [p. 16?]. 6 b & w.

[Portraits of white collar workers who are working in defense plants at night in Montclair, N.J.]

Woman's Home Companion

"Victory Jobs for Women," by Marjorie Barstow Greenbie. *Woman's Home Companion*, vol. 69, no. 3 (Mar. 1942), pp. 52–53. 5 b & w.

1 b & w (Camp Fire Girls) on p. 14; 1 b & w (Girl and Boy Scouts) on p. 15 in: "Young America Does Its Share." *Woman's Home Companion*, vol. 69, no. 4 (Apr. 1942), pp. 14–15. 5 b & w by various photographers, 2 b & w by the Farm Credit Administration, 1 b & w by Paul Parker.

1943

PERIODICALS

Saturday Evening Post

1 photograph of Smith posing as a lazy fisherman on p. 20 in: "Absenteeism Can Be Licked," by Austin M. Fisher. Photograph by Lisa Rothschild. *Saturday Evening Post*, vol. 215, no. 47 (May 22, 1943), pp. 20, 90, 92.

Woman's Home Companion

1 b & w (Women and Children in Parlor) on p. 108 in: "Friendly Town," by Mary Heaton Vorse. *Woman's Home Companion*, vol. 70, no. 5 (May 1943), p. 108.
[Living conditions of women defense workers in Oxford, Pa.]

1944

PERIODICALS

Life

1 b & w (Portrait of Jimmy and Doris Cromwell, ca 1939) on p. 92 in: "State of the Nation: Passages from a famous novelist's best seller and some news pictures," by John Dos Passos. *Life*, vol. 17, no. 13 (Sept. 25, 1944), pp. 90–98, 100–101. 65 b & w by various photographers.
[Credited to W. Eugene Smith—Black Star.]

Popular Photography

1 b & w (Philadelphia Planetarium) in: "How This Picture Was Taken." *Popular Photography*, vol. 15, no. 2 (Aug. 1944), p. 35.

1945

PERIODICALS

Pageant

"Soldiers of the Lens: A Picture Pageant." *Pageant*, vol. 1, no. 6 (May 1945), pp. 47–63. 20 b & w photos of newsreel, still photographers at work in combat, 3 b & w combat photographs, portrait of Smith on p. 48, 1 b & w (Tarawa Burial) on pp. 54–55.

Popular Photography

1 b & w (Avengers over Eniwetok Island) on p. 41 in: "Salon Section: Pictures in Motion." *Popular Photography*, vol. 16, no. 3 (Mar. 1945), pp. 36–49. 16 b & w by various photographers.

Smith mentioned on p. 91 in: "Press," by A.J. Ezickson. *Popular Photography*, vol. 16, no. 3 (Mar. 1945), pp. 90–91, 107.

[Smith one of eight cameramen recently returned from combat, honored at a luncheon in New York.]

1946

PERIODICALS

SMP Bulletin

Smith recommended for vice-presidency of Society of Magazine Photographers in: "Giles Named Again," by Herbert Gehr. *SMP Bulletin*, vol. 1, no. 10 (Jan. 1946), p. 3.

"The Perils of Gene Smith: A Serial." *SMP Bulletin*, vol. 2, no. 1 (Feb. 1946), p. 3.

[Humorous anecdotes surrounding operations to restore Smith's palate after World War II wound.]

1947

EXHIBITIONS

Music and Musicians

Music and Musicians. [Museum of Modern Art, New York, Dec. 17, 1947–Feb. 23, 1948]. No checklist or catalog published.

[Six-person exhibition: Philippe Halsman, Yousuf Karsh, Gjon Mili, Fred Plaut, Adrian Siegel, and W. Eugene Smith.]

"Music and Musicians." *The Museum of Modern Art Bulletin*, vol. 15, no. 2 (Jan. 1948), pp. 3–8. 16 b & w by various photographers, 3 b & w by Smith.

[Exhibition notice: Article incorporates a review "Beat Me, Daddy, F8 To the Bar!" by Barnett Bildersee, *PM*.]

"Photography: Contrast In Styles; Musicians Viewed by Six Photographers," by Jacob Deschin. *New York Times* (Sun. Dec. 21, 1947), Sect. 2, p. 15. 1 b & w by Gjon Mili. [Exhibition review: "Mr. Smith's approach, best illustrated in the remarkable, theatre-like portrait of Charles Munch, is to make listening a living experience, revealing character as well as mood."]

"Beat Me, Daddy, F8 to the Bar!" by Barnett Bildersee.
PM (Dec. 12, 1947), n.p.
[Exhibition review.]

Smith mentioned in: "Books and Galleries: At the Museum..." *Photo Arts*, vol. 2, no. 1 (Spring 1948), pp. 96, 98.
[Exhibition review.]

PERIODICALS

Photo Notes

W. Eugene Smith in list of new members on p. 5; listed as judge, with Berenice Abbott and Weegee, of the "Photo Hunt Party" on p. 7 in: "New Members." *Photo Notes* (July 1947), pp. 5, 7.

1948

EXHIBITIONS

50 Photographs by 50 Photographers

50 Photographs by 50 Photographers. [Museum of Modern Art, New York, July 28–Aug. 29, 1948]. No checklist or catalog published.

"Camera Notes: Outstanding Prints of the Past Hundred Years," by Jacob Deschin. *New York Times* (Sun. Aug. 1, 1948), Sect. II, p. 17. 1 b & w by Ralph Steiner.
[Exhibition review: Smith listed as participant.]

1 b & w (Saipan Marine) on p. 162 in: "50 Photographs by 50 Photographers," by Edward Steichen. *Vogue* (Aug. 15, 1948), pp. 160–163, 186. 50 b & w by various photographers.
[Exhibition portfolio.]

PERIODICALS

U.S. Camera Annual 1949

1 b & w (Frank Sinatra and Admirers) in: *U.S. Camera Annual 1949* (1948), p. 330.

1949

EXHIBITIONS

The Exact Instant, Events and Faces in 100 Years of News Photography

The Exact Instant, Events and Faces in 100 Years of News Photography. Curated by Edward Steichen. [Museum of Modern Art, New York, Feb. 9–May 1, 1949].
[Approximately 300 photographs; three by Smith (Country Doctor).]

1951

EXHIBITIONS

Ben Schultze, Robert Frank, W. Eugene Smith

Ben Schultze, Robert Frank, W. Eugene Smith. [Gallery Tibor de Nagy, New York, Apr. 29, 1951–May 5, 1951]. No checklist or catalog published.

"Photography: New Design for a Show; Photograph Exhibit Gains by Well-Planned Setting," by Jacob Deschin. *New York Times* (Sun. Apr. 29, 1951), Sect. II, p. 12.

[Exhibition review: Three-person show, *Ben Schultze, Robert Frank and W. Eugene Smith*, Gallery Tibor de Nagy, 206 E. 53rd St., New York, on view through May 5th." Discussion of the "...interesting collaboration between Roberto Mango, an Italian architect who has been specializing in arranging exhibits of...art works...and three photographers..."]

Memorable Photographs by Life Photographers

Memorable Photographs by Life Photographers. [Museum of Modern Art, New York, Nov. 11–Nov. 30, 1951].
[187 photographs by sixty-three photographers. First shown at the Museum of Modern Art, the exhibition then travelled to other museums in the United States.]

9 b & w (Country Doctor) on pp. 6–7; 4 b & w (Spanish Village) on pp. 20–23; 1 b & w (Clement Attlee) on p. 39; 1 b & w (Hospital on Leyte) on p. 107; 1 b & w (Saipan Baby) on p. 111 in: *Memorable Life Photographs*, foreword and comment by Edward Steichen. Published for Museum of Modern Art, New York, by Time, Inc., 1951. 120 pp.
[Exhibition catalog.]

"Camera Notes: Life Exhibition," by Jacob Deschin. *New York Times* (Sun. Nov. 25, 1951), Sect. II, p. 15.
[Exhibition notice: Smith listed as participant in exhibition.]

"Camera Confab," by Wayne D. Sourbeer. *Wichita Eagle* (Thurs. June 5, 1952), p. 24. 1 portrait.
[Exhibition review: "Photographer W. Eugene Smith poses with his favorite war picture which will be on display with 120 other prints from *Life's Best Pictures in 15 Years* at the Wichita Art Museum, June 5–June 29, 1952." Brief biography.]

"Camera Confab," by Wayne D. Sourbeer. *Wichita Eagle* (ca June 12, 1952), n.p.
[Note that Gene's mother, Nettie Smith, would meet visitors for one hour at the Wichita Art Museum to explain her son's technique as displayed in sixteen prints in "Life's Memorable Photographs" exhibition then on display.]

Photographs: W. Eugene Smith

Photographs: W. Eugene Smith. [A One Wall Gallery at the Fish and Chips Shop, 183 Sullivan Street, New York, ca 1951]. No checklist or catalog published.

PERIODICALS

American Photography

Smith's "Spanish Village" essay praised in: "Panorama." *American Photography*, vol. 45, no. 7 (July 1951), p. 438. ["An excellent example of this photograph tells a story better than words is *Life's* recent coverage, Spanish Village. There were ten pages of magnificent photographs by W. Eugene Smith, one of our greatest photo-journalists. If you missed that issue, look it up in your library."]

A Chronological Bibliography, 1952–1980

1952

BOOKS

"The Rollei at Work: Photojournalism," by W. Eugene Smith on pp. 68–69 in: *Rollei Photography Handbook of the Rollei and Rolleicord Cameras*, by Jacob Deschin. Camera Craft, San Francisco, 1952. 192 pp. [1 b & w (Ohio Steel Mills); statement by Smith.]

Smith mentioned, quoted, discussed in the preface and on pp. 95, 100–101, 124, 128–129, 130, 157–158; 1 b & w (Clement Attlee) and 3 b & w (Country Doctor) in the plates following p. 110 in: *Words and Pictures: An Introduction to Photojournalism*, by Wilson Hicks. Harper and Brothers, New York, 1952, 171 pp.

[Hicks discussion of photojournalism draws upon his experience and authority as executive editor for *Life* magazine during so many years. He discussed Smith favorably within the context of the larger scope of the book; particularly mentioning the nature of the Country Doctor and Spanish Village essays. Smith felt that the statements misrepresented his own version of the actuality of those events.]

EXHIBITIONS

Diogenes with a Camera

Diogenes with a Camera. [Museum of Modern Art, New York, May 21–Aug. 17, 1952.] No checklist or catalog published.

[Six-person exhibition: Edward Weston, Frederick Sommer, Harry Callahan, Esther Bubley, Eliot Porter, and W. Eugene Smith.]

"'Diogenes with a Camera' Photography Exhibition, To Show Work of 6 Americans." *The Museum of Modern Art Press Release* (Wed. May 21, 1952), pp. 1–2.

[Series of six exhibitions curated by Edward Steichen. First exhibition includes photographs by Esther Bubley, Harry Callahan, Eliot Porter, W.E. Smith, Frederick Sommer, and Edward Weston. Smith's photos: com-

plete series from the Nurse Midwife essay, supplemented with images from his Spanish Village series.]

Smith discussed in: "Photography: In Search of Truth; New Show Covers Work of Six Photographers," by Jacob Deschin. *New York Times* (Sun. May 25, 1952), Sect. II, p. 13.

[Exhibition review.]

Der Weltausstellung der Photographie

Der Weltausstellung der Photographie. [Lucerne, ca Apr.–July 1952].

Smith mentioned on pp. 192, 200; (Welsh Miners) visible in exhibition record photo on p. 198; (Nurse Midwife) visible in exhibition record photo on p. 205 in: "The World Exhibition of Photography in Lucerne," by Hans Neuberg. *Camera*, 31st yr., no. 6/7 (June–July 1952), pp. 190–225.

[Exhibition review: many photographs of this large exhibition by many photographers with a number of record photographs of the exhibition. The same issue also contains an article about Smith by Dr. Fritz Neugass, which was interwoven with the exhibition article; in effect, Smith was presented as a featured participant of the exhibition.]

PERIODICALS

Aperture

Smith discussed on pp. 22–24 in: "The Caption: The mutual relation of words/photographs," by Nancy Newhall. *Aperture*, vol. 1, no. 1 (1952), pp. 17–29.

["Small wonder that most photostories emerge with the marks of this brutal confusion still upon them. The miracle happens when out of this minor hell a really great photostory is born. On one such as W. Eugene Smith's 'Nurse Midwife' (*Life*, December 3, 1951), the photographs, words, and layout seem natural and inevitable to each other..."]

Camera

"W. Eugene Smith," by Dr. Fritz Neugass. *Camera*, 31st yr., no. 6/7 (June-July 1952), pp. 247, 249-251, 254. 3 b & w.

[*"There is hardly a photographer in the world who follows his vocation with such sincerity and honesty as W. Eugene Smith. His whole life is a fight, a fight for the truth, which he fanatically tries to interpret in his work, a fight against preconceived opinions and prejudices of the editors who often try to dictate to their photographers the spirit, form, and content of the assignment... Eugene Smith does not believe in "objectivity" of photography. Each photographer will see the same subject with different eyes and will thus attain a very personal interpretation. As straightforward and truthful it may be, it will never be "objective." In the case of Eugene Smith it is the social consciousness, the wish to help and improve humanity, which is the strongest drive in his creativity..."*]

Infinity

1 b & w (Mild Tribute to Franz Kafka — Juanita) on cover in: *Infinity*, (Oct. 1952).
[Not credited.]

Life

"Theatre: An Unheroic Hero Seeks Self-Respect in 'Point of No Return.'" *Life*, vol. 32, no. 1 (Jan. 7, 1952), pp. 59-60, 62. 8 b & w.

Smith praised, brief history of Chaplin essay in: "About Next Week's Life: Exclusive Pictures." *Life*, vol. 32, no. 10 (Mar. 10, 1952), p. 131.

[*"...Smith stayed close to Chaplin for a month, along with Life reporter Stan Fink."*]

"Chaplin at Work: He reveals his movie-making secrets." Photographed for *Life* by Eugene Smith. *Life*, vol. 32, no. 11 (Mar. 17, 1952), pp. 117-127. 31 b & w.

1 b & w (Dewey Defeats Truman) on p. 24 in: "I Shall Not Accept..." *Life*, vol. 32, no. 14 (Apr. 7, 1952), pp. 23-38. 26 b & w by various photographers.
[Summary of President Harry Truman's career.]

Smith mentioned on p. 3 in: "Speaking of Pictures... covering the news with a camera is one good way of getting into trouble." *Life*, vol. 32, no. 24 (June 16, 1952), pp. 2-3. 4 illus., none by Smith.

[*Life's* W. Eugene Smith bears the scars of grievous wounds suffered in World War II, in which five press cameramen in addition to many service photographers were killed in action."]

1 b & w (John McCloy) on p. 39 in: "Here Is a Pool of Cabinet and Other Possibilities." *Life*, vol. 33, no. 20 (Nov. 17, 1952), pp. 38-39. 30 b & w by various photographers.

[*Portraits of potential appointees for Eisenhower's cabinet.*]

Modern Photography

Smith is mentioned with Walker Evans and Alfred Stieglitz on p. 34 as exemplar in: "Victor Keppler: He tells why there are few great color documentaries," by Victor Keppler. *Modern Photography*, vol. 16, no. 9 (Sept. 1952), pp. 34-39. 3 color by Keppler.

Museum of Modern Art Bulletin

1 b & w (Spanish Spinner) on p. 18 in: "Photography at the Museum of Modern Art," by Edward Steichen. *Museum of Modern Art Bulletin*, vol. 19, no. 4 (1952), pp. 1-24. 32 b & w by various photographers. 9 illus.

New York Post

"Photography," by John Adam Knight. *New York Post* (Thurs. Jan. 10, 1952), p. 35.

[Favorable review of the Nurse Midwife essay that appeared in *Life*. "This is one of the most powerful, moving examples of photo-reporting that I have ever seen..."]

New York Times

1 b & w (Spanish Village), commentary on Smith's portfolio in the 1953 *Universal Photo Almanac* in: "Photography: New Photo Almanac," by Jacob Deschin. *New York Times* (Sun. Dec. 21, 1952), Sect. II, p. 15.

News Pictures of the Year

1 b & w (Nurse Midwife) on p. 62; Smith listed as winning Honorable Mention in Picture Story Awards (Feature) on p. 77 in: *News Pictures of the Year 1952*. The Outstanding Photographs of the Ninth Annual News Pictures of the Year Competition and Exhibition jointly sponsored by Encyclopaedia Britannica Book of the Year and the University of Missouri School of Journalism. Edited by Clifton C. Edom. Louis Mariano Publisher, Chicago, 1952. 80 pp.

Photography

1 portrait in: "Magazine Photographers Throw a Champagne Party." *Photography*, vol. 30 no. 3 (Mar. 1952), p. 80. 5 illus.

[Annual party of the American Society of Magazine Photographers.]

1 b & w (Avengers over Tinean Island) on p. 73; Smith mentioned on pp. 73, 244 in: "Crystal Jubilee Portfolio: A selection of memorable pictures from the past fifteen years." *Photography*, vol. 30, no. 5 (May 1952), pp. 64–82. 14 b & w, 1 color by various photographers.

[Smith's photograph was chosen to represent the eighth year.]

1 portrait of Smith in his studio in: "Candid Shots: Photographer's Hobby," by the editors. *Photography*, vol. 31, no. 4 (Oct. 1952), p. 34. 1 portrait.

[Mentions his collection of 20,000 phonorecords.]

"W. Eugene Smith: An exclusive portfolio of his unpublished photographs." *Photography*, vol. 31, no. 4 (Oct. 1952), pp. 62–73, 110, 112. 12 b & w.

[Portfolio of twelve previously unpublished photos, all made ca 1947–1952, plus a brief biography and statements by Smith. "When necessary, I will rearrange elements of a situation in a way I believe to be more truthfully comprehensive of the actuality — photographically speaking — yet I do not have the right to deviate from the spirit of the actuality.... I strive to become hypersensitive to every shading of the situation.... My principal concern is for honesty, above all honesty with myself.... I use whatever controls in printing seem necessary for the effect I want.... There is a basic tonal balance I want.... In all my work I try to translate the scene as I see it as simply and powerfully as I can..."]

Photography Annual 1953

1 b & w (Wanda Landowska) on p. 222; 2 b & w (Charlie Chaplin) on pp. 254–255 in: *Photography Annual 1953* (1952), pp. 222, 254–255.

The Story Behind the Stories...

"Chaplin at Work," by Stanley Rayfield. *The Story Behind the Stories in Life*, no. 4519, (Mar. 17, 1952), 3 pp. 6 illus. of Chaplin and Smith at work by Berni Schoenfield.

[Internal information publication for *Life* salesmen. History of genesis of story, Smith's participation, quotes.]

U.S. Camera

"U.S. Camera Achievement Awards Presented," by Jonathan Tichenor. Photographs by Ed Hannigan and Bob Garland. *U.S. Camera*, vol. 15, no. 1 (Jan. 1952), pp. 49–51, 76, 77. 12 b & w.

[One portrait of Smith receiving award for finest photo essay of the year (Spanish Village). "The dramatic high point of the brilliant celebration was undoubtedly the receipt of the gold medal by *Life* photographer W. Eugene Smith.... Upon actually presenting the medal to Smith, Steichen embraced him and said, 'I give this with my love.'... Emotional moment in the awards celebration came when W. Eugene Smith presented his gold medal to his 'greatest help and friend,' his wife."]

U.S. Camera Annual 1953

2 b & w (Nurse Midwife) on pp. 280–281 in: *U.S. Camera Annual 1953* (1952).

Universal Photo Almanac

"Photographic Journalism: A great *Life* photographer lays down some rules for honest reporting that also makes good photographic sense." Text and photos by W. Eugene Smith. 1953 *Universal Photo Almanac* (1952), pp. 16–28. 12 b & w.

[This is a reprint, with some alterations, of the article published in *Photo Notes* (June 1948).]

BOOKS

1 b & w (Nurse Midwife) plate 28; 1 b & w (Theatre Girl) plate 67 in unpaginated section between p. 84 and 85 in: *New Guide to Better Photography*, by Berenice Abbott. Crown, New York, [revised edition], 1953. 180 pp.

1 b & w (Spanish Village) on p. 2; 1 b & w (Spanish Village) on p. 161; statement by Smith on p. 15 in: *35mm Photography Approaches and Techniques with the Miniature Camera*, by Jacob Deschin. CameraCraft, San Francisco, 1953. 192 pp.

[Quote by Smith: "The more important the story, the better the photographer should try to tell it. Even when the material is sufficiently important to make its impact regardless of the quality of my print, the more powerful the picture, the more certain I am that people will have a chance to understand what I want to say."]

PERIODICALS

Americas

1 artist's sketch (non-credited) derived from W.E. Smith's portrait of Charles Ives (non-credited) on p. 6 in: "Musical Rebel: Once a prophet without honor, Charles Ives is now considered greatest living composer," by Nicolas Slonimsky. *Américas*, vol. 5, no. 9 (Sept. 1953), pp. 6–8, 41–42. 1 illus., 1 b & w.

Aperture

Smith mentioned on p. 8 in: "Controversy and the Creative Concepts," by Nancy Newhall. *Aperture*, vol. 2, no. 2 (1953), pp. 3–13.

Brief

1 b & w (Country Doctor) on p. 110; commentary on p. 110 in: "I Wish I'd Taken That..." by Andreas Feininger. *Brief* (Oct. 1953), pp. 106–113. 5 b & w by various photographers, one portrait of Feininger.

Croton-Harmon News

"Croton's Juanita and the Mona Lisa," by Wes Foree. *Croton-Harmon News* (Croton-on-Hudson, N.Y.), (Thurs. Oct. 1, 1953), p. 5. 1 b & w (Juanita *Life* cover) with reproduction of da Vinci's *Mona Lisa*. [Wes Foree was one of Smith's pseudonyms.]

Infinity

Smith mentioned in: "Edouard Boubat," by Gloria Hoffman. *Infinity* (Aug./Sept. 1953), pp. 10–11. 2 b & w by Boubat.

[Brief, anecdotal history of Boubat, featuring a story of how Smith took Boubat to lunch in Paris, an important event for Boubat during an otherwise disheartening period.]

Life

"The Reign of Chemistry: Monsanto Company's vast operations show how the country's fastest growing big industry has become a dominant factor in the U.S. economy and changed every American's daily life." Photographed for *Life* by Eugene Smith. *Life*, vol. 34, no. 1 (Jan. 5, 1953), pp. 29–39. 16 b & w, 2 color by Smith, 2 illus.

1 b & w (Igor Stravinsky) on p. 152 in: "Close Up: Firebird's Progress; After a stormy start Stravinsky has become king of composers," by Winthrop Sargeant. *Life*, vol. 34, no. 12 (Mar. 23, 1953), pp. 151–152, 154, 157–160. 7 b & w by various photographers.

"Sequel: Maude Gets Her Clinic; *Life* readers donate \$18,500 to nurse midwife of Pineville, S.C." *Life*, vol. 34, no. 14 (Apr. 6, 1953), pp. 139–140, 143. 6 b & w.

1 b & w (Cirro-cumulus Clouds) on p. 91; 1 b & w (Lenticular Clouds) on pp. 92–93 in: "The World We Live In, Part IV: The Canopy of Air." Text by Lincoln Barnett. *Life*, vol. 34, no. 23 (June 8, 1953), pp. 74–94, 96–98. 14 color, 7 b & w, 9 illus. by various photographers.

"A New Life for Brodie Twin: 21-month-old boy, once joined to his brother at the skull, turns into a happy child with surgery and lots of TLC." Photographed for *Life* by Eugene Smith. *Life*, vol. 34, no. 24 (June 15, 1953), pp. 134–140. 11 b & w, 3 illus.

"My Daughter Juanita: A perceptive photographer displays the many moods of his 8-year-old," by W. Eugene Smith. *Life*, vol. 35, no. 12 (Sept. 21, 1953), pp. 165–171. 16 b & w, 1 b & w on front cover.

"Mi Hija Juanita," by W. Eugene Smith. *Life En Español*, vol. 2, no. 9 (Oct. 26, 1953), pp. 57–63. 16 b & w. [“My Daughter Juanita,” Spanish translation]

1 b & w (Helen Traubel and Jimmy Durante) on p. 209 in: “Entertainment: Real Gone Gal Quits the Met.” *Life*, vol. 36, no. 15 (Oct. 12, 1953), pp. 209–210. 1 b & w by Smith, 4 b & w by Francis Miller.

New York Times

Smith mentioned several times as exemplar in: “Along Camera Row: Fourth Issue of the Photography Annual Surveys Variety of Special Fields,” by Jacob Deschin. *New York Times* (Sun. Aug. 23, 1953), Sect. II, p. 12. [Book review: *Photography Annual 1954*]

Smith mentioned in: “‘Memorable’ Prints: Miss Judge Explains Her Selection of Eighteen,” by Jacob Deschin. *New York Times* (Sun. Sept. 27, 1953), n.p. [Jacquelyn Judge, editor of *Modern Photography* magazine, discussed the eighteen “most memorable photographs” at the Village Camera Club. She included three by Smith in this group.]

Le Ore

“Un villaggio spagnolo,” by Eugene Smith. *Le Ore: Documentario Settimanale di Attualità Fotografica* (Milan), 1st yr., no. 1 (May 16, 1953), pp. 24–29. 5 b & w. [Spanish Village essay, Italian introduction and text]

Photography

Smith mentioned, short biography on p. 34; portrait on p. 113 in: “Candid Shots: Big-Name Jury to Judge 1953 Picture Contest,” by the editors. *Photography*, vol. 32, no. 4 (Apr. 1953), pp. 34, 112–113.

Smith mentioned on pp. 88, 91; 5 portraits on pp. 88–89, 91, 98; brief quotes on pp. 91, 98 in: “The 1953 contest — how it was judged.” *Photography*, vol. 33, no. 6 (Dec. 1953), pp. 88–143. 44 b & w, 10 color, 13 portraits. [Smith was one of several judges in the annual contest.]

Photography Annual 1954

“I-A Symposium: Photography today,” by Norris Harkness, Wilson Hicks, Arthur Rothstein, W. Eugene Smith, and Frank Zachary. *Photography Annual 1954* (1953), pp. 10–11, 236, 238. [Statement by Smith on p. 238, portrait on p. 11.]

“Portfolio,” by W. Eugene Smith. *Photography Annual 1954* (1953), pp. 12–15. 4 b & w.

Seven Arts

2 b & w (Before No Other Will) (Child of Song) in section between pp. 82–83 in: *Seven Arts*. Selected and edited by Fernando Puma. Doubleday, PermaBooks, Garden City, N.Y., 1953. 216 pp.

Time

1 b & w (Spanish Village) on p. 61; 1 portrait on p. 67 in: “Art: Two Billion Clicks; Half a Century of U.S. Photography.” *Time*, vol. 62, no. 18 (Nov. 2, 1953), pp. 58–68, 70, 73, 74. 6 color, 8 b & w, 5 portraits by various photographers.

U.S. Camera Annual 1954

1 b & w on p. 232–233 (Schweitzer in Aspen, Colo.); 2 b & w (Reign of Chemistry) on p. 234, 235 in: *U.S. Camera Annual 1954* (1953), pp. 232–235.

In 1954, Smith once again resigned from *Life* magazine, establishing a position of enormous moral force within the evolving field of humanistic photojournalism and at the same time creating a shambles of his own career and personal life. From 1955 until about 1960, Smith's own published work became scattered and fragmented in many publications, and the major creative efforts that he undertook during this period reached print in either a fragmented or incomplete form or not at all. The Pittsburgh essay was finally published after several years delay; the American Institute of Architects work was essentially, when all is said and done — dull; and the fabled "Big Book" project never moved beyond the book-dummy stage. His connection with the Magnum photo agency produced little beyond the "spot news" story on the sinking of the Andrea Doria.

In fact, Smith's strongest work and presentation during this period came within the photo magazines themselves. And Smith's audience shifted from the large general public to the smaller public of photographers or "photography people." Here, however, he became a touchstone, and in 1958 he was listed as one of the "World's Ten Greatest Photographers" in a poll conducted by *Popular Photography*, the photo magazine with the largest circulation at the time.

1954

EXHIBITIONS

Eugene Smith: Photography

Eugene Smith: Photography. [Department of Art, University Gallery, University of Minnesota, Dec. 15, 1954–Jan. 17, 1955].

Eugene Smith: Photography. University of Minnesota, Minneapolis, 1954. 28 pp. 13 b & w.

[Exhibition catalog; artist's statement: "I would dream of being an artist in an ivory tower. Yet it is imperative that I speak to people, so I must desert that ivory tower.... My principal concern is for an honesty of interpretation to be arrived at by careful study and through the utmost possible sensitivity of understanding. I would further, if the strength of talent be within me, have my accomplished image transcend literal truth by intensifying its truthful accuracy, indicating even of the spirit and symbolizing more..."]

W. Eugene Smith

W. Eugene Smith. [Village Camera Club, 65 Bank St., New York, Jan. 12, 1954–Jan. 29, 1954]. No checklist or catalog published.

Smith mentioned on p. 3 in "Guys and Dolls," by Ray Shorr. *Infinity*, (Mar. 1954), pp. 3, 10, 11.

[News notes column: mentions previous exhibition by Smith at the New York Village Camera Club.]

"Photography: Serious Goals; Talk and Photographs by W. Eugene Smith," by Jacob Deschin. *New York Times* (Sun. Jan. 17, 1954), Sect. II, p. 17. 1 b & w (Juanita Smith).

[Exhibition review: discusses lecture by Smith at the Village Camera Club on Tuesday, January 12, 1954, in conjunction with his exhibition. Smith's philosophies about invasion of privacy, responsibilities of the news photographer are articulated.]

PERIODICALS

Aperture

Smith mentioned on p. 40 in: "Book Reviews: 35mm Photography," by Jacob Deschin, by Minor White. *Aperture*, vol. 2, no. 4 (1954), pp. 40–41.

Camera

"W. Eugene Smith." *Camera* (Lucerne), 33rd yr. no. 4 (Apr. 1954), pp. 158–165. 8 b & w plus portrait. [No text].

Center

1 b & w (Charles Ives) on p. 2 in: "The Music and Motives of Charles Ives," by Henry Cowell. *Center: a Magazine of the Performing Arts*, vol. 1, no. 5 (Aug./Sept. 1954), pp. 2–5. 6 b & w by various photographers.

Infinity

Smith mentioned in: "Books," by R.E.S. *Infinity* (Jan. 1954), p. 11.

[Book review: *35mm Photography*, by Jacob Deschin.]

Smith mentioned on p. 4 in: "The First Ten Years — dusting off the archives, we find facts on..." *Infinity* (Oct. 1954), pp. 4–5, 12–13.

[In 1945 the American Society of Magazine Photographers voted an appropriation for a gift for Smith, wounded in Okinawa. Smith elected first vice-president 1946; Smith became third president when Harold Rhodenbaugh resigned.]

Life

"A Man of Mercy: Africa's misery turns saintly Albert Schweitzer into a driving taskmaster." Photographed for *Life* by W. Eugene Smith. *Life*, vol. 37, no. 20 (Nov. 15, 1954), pp. 161–172. 25 b & w.

[Statement plus portrait of Schweitzer on p. 27.]

Seven Arts #2

2 b & w (Spanish Village) (Folk Music) in: *Seven Arts #2*. Selected and edited by Fernando Puma. Doubleday, PermaBooks, Garden City, N.Y., 1954, pp. 120–121.

1955

BOOKS

1 b & w (Man of Mercy) on p. 7 in: *Available Light and Your Camera*, edited by George B. Wright. Contributions by Jacquelyn Judge, Fritz Henle, Suzanne Szasz, Henri Cartier-Bresson, Sam Falk, Dan Weiner, Morris Gordon, Burt Owen, Herbert Keppler, and Ralph Baum. American Photographic Book Publishing Co., New York, 1955. 181 pp. 90 b & w by various photographers.

1 b & w (Country Doctor) on p. 262; Smith mentioned on pp. 12, 46, 60, 71, 137, 148, 303 in: *The Creative Photographer*, by Andreas Feininger. Prentice Hall, Englewood Cliffs, N.J., 1955. 329 pp.

[*The Creative Photographer* has been through at least six printings, and a revised edition was issued in 1975. The book has also been translated into several languages.]

5 b & w (Spanish Village); 1 portrait and brief history of the essay on pp. 38–39 in: "...To See the World: Spanish Village." 3 b & w (Nurse Midwife); 2 portraits and brief history of the essay on pp. 56–57 in: "Of Life, Death and the Camera: Nurse Midwife." *How Life Gets the Story: Behind the Scenes in Photojournalism*. Written and edited by Stanley Rayfield. Doubleday, Garden City, N.Y., 1955. 84 pp.

14 b & w (Trial by Jury) on pp. 62–65; 1 b & w (Walk to Paradise Garden) on p. 161 in: *What is Democracy?* by Richard M. Ketchum. Introduction by Grayson Kirk. Art director, Will Anderson; picture editor, Ruth Traurig. Dutton, New York, 1955. 191 pp.

EXHIBITIONS

The Family of Man

The Family of Man. [Museum of Modern Art, New York, Jan. 26–May 8, 1955].
[503 photographs.]

The Family of Man: The Greatest Photographic Exhibition of All Time — 503 Pictures from 68 Countries, created by Edward Steichen for the Museum of Modern Art. Maco Magazine Corp., New York, 1955. 192 pp.

[Exhibition catalog: Smith had four photographs in this exhibition: (Pat and Juanita Smith Fighting) on p. 47, (Life Without Germs) on p. 126, (Nurse Midwife) on p. 148, (Walk to Paradise Garden) on p. 192.]

Smith mentioned as exemplar for photo essay on pp. 20–21 in: "The Controversial Family of Man: One Family's Opinion," by George and Cora Wright. *Aperture*, vol. 3, no. 2 (1955), pp. 19–23.

[Exhibition review: "discussion" format responses to *Family of Man* exhibition, Museum of Modern Art, New York. Smith mentioned in developing argument about Steichen's tendency to subvert photographers' intentions to the theme of the show.]

1 b & w (Walk to Paradise Garden) on p. 9; 1 b & w (Nurse Midwife) on p. 35; 1 b & w (Juanita Smith) on p. 49 in: "The Family of Man — Wir Menchen," by Walter Robert Corti. *Du* (Zurich), 15th yr., no. 11 (Nov. 1955), pp. 8–56. 34 b & w by various photographers.
[Exhibition review.]

1 b & w (Nurse Midwife) on p. 48; 1 b & w (Walk to Paradise Garden) on pp. 60–61 in: "Family of Man: 19 pages on the world's greatest photographic exhibition; How it began, how it was chosen, what it means," by the editors. *Modern Photography*, vol. 19, no. 3 (Mar. 1955), pp. 43–61. 18 b & w from exhibition by various photographers, 11 illus.
[Exhibition review.]

50 Ans D'Art aux Etats-Unis

50 Ans D'Art aux Etats-Unis. [Musée National D'Art Moderne, Paris, Apr.–May 1955].

1 b & w (Spanish Wake) plate 81; 4 photographs listed in "Photography Section" on pp. 97–103 in: 50 Ans D'Art aux Etats-Unis. Paris, 1955.
[Exhibition catalog: introduction by Edward Steichen.]

PERIODICALS

Aperture

Smith's *Life* essay on Schweitzer mentioned as exemplar on p. 34 in: "Book Reviews: *The World of Albert Schweitzer*, Photographs by Erica Anderson; Text and Captions by Eugene Exman; Picture Editing, Layout and Book Design by Barbara Morgan," by Minor White. *Aperture*, vol. 3, no. 3 (1955), pp. 32–35.
[Book reviewed negatively, compared to Smith's *Life* essay.]

Croton-Cortlandt News

2 b & w (Croton Dam, Croton Flood) in: *Croton-Cortlandt News* (Croton-on-Hudson, N.Y.), (Thurs. Oct. 20, 1955), p. 1.
[The Croton dam flood also appears in *Life* (Oct. 31, 1955).]

Croton-Harmon News

"The Walk to Paradise Garden! A Photograph by W. Eugene Smith...and the Struggle Back From Near Death!" *Croton-Harmon News* (Croton-on-Hudson, N.Y.), vol. 62, no. 13 (Thurs. Mar. 31, 1955), p. 3. 1 b & w.
[Extensive statement detailing the personal emotional responses surrounding the making of the photograph "The Walk to Paradise Garden!" by Smith. Extended to form the basis of a credo for his photographic efforts.]

"Letters to the Editor." *Croton-Harmon News* (Croton-on-Hudson, N.Y.), vol. 62, no. 14 (Apr. 7, 1955), n.p.
[Letters by B.A. Botkin, Emolyn G. Cohn, and Molly F. Sear in response to Smith's March 31st article.]

Croton-Harmon News (Croton-on-Hudson, N.Y.), vol. 62, no. 15 (Apr. 14, 1955), n.p.
[Letter by Haneniah Harari, editorial reply to Smith's article.]

Croton-Harmon News (Croton-on-Hudson, N.Y.), vol. 62, no. 16 (Apr. 21, 1955), n.p.
[Haneniah Harari reply.]

Fortune

1 b & w (U.S. Steel's John Stephens, Labor Union's David McDonald) on p. 55 in: "Labor: Stumbling Blocks to the G.A.W." *Fortune*, vol. 52, no. 2 (Aug. 1955), pp. 55–56, 60.

Image

Smith mentioned in: "Reviews: How Life Gets The Story," by Beaumont Newhall. *Image*, vol. 4, no. 7 (Oct. 1955), p. 54.
[Book review: *How Life Gets the Story*, written and edited by Stanley Rayfield.]

Life

1 b & w (Croton Dam in Flood) on p. 41 in: "The Rains Came — Again: Connecticut is disrupted by second flood within two months." *Life*, vol. 39, no. 18 (Oct. 31, 1955), pp. 41–43. 10 b & w by various photographers.

Modern Photography

Smith discussed on pp. 48–49 in: "Modern Asks Samson Raphaelson — What Is Glamor?" by Samson Raphaelson. *Modern Photography*, vol. 19, no. 4 (Apr. 1955), pp. 47–49, 105–108. 7 b & w by various photographers.
[In replying, Raphaelson uses three photographers — Dorothea Lange, Edward Weston, and W. Eugene Smith — as role models to define certain approaches to the medium.]

"18 Picture Lessons for 35mm Users; Color: Be exact as you take it; Mistakes can't be changed later." *Modern Photography*, vol. 19, no. 9 (Sept. 1955), pp. 67-71. 4 color.

[Rare published examples of Smith's work with color, taken "largely for his own amusement last year."]

1 b & w (Spanish Wake) on p. 69 in: "Flash: Pictures Tell Its History," by Dorothy Jackson. *Modern Photography*, vol. 19, no. 10 (Oct. 1955), pp. 55-69. 35 b & w by various photographers.

[Survey of primarily news photography, made with flash.]

Photography

"W. Eugene Smith... a Portfolio." *Photography*, vol. 10, no. 6 (June 1955), pp. 40-44. 5 b & w with biography and portrait on p. 22.

Photography Year Book 1956

"Guests of Honor: W. Eugene Smith." *Photography Year Book 1956* (1955), pp. xiii-xiv, 10-13. 4 b & w.

[Brief biographical summary; "Credo" reprinted from University of Minnesota (1954) catalog.]

Pittsburgh Post Gazette

"Around the Town: Thief Steals Photos Taken for City History; Some 500 Negatives Snapped for Book 'History of Pittsburgh' Irreplaceable." *Pittsburgh Post Gazette* (Sun. May 22, 1955), n.p.

"City Workers To Hunt Stolen Films in Dumps." *Pittsburgh Post Gazette* (May 23, 1955). p. 5.

"Arrest Made in Theft of Five Cameras; Another Sought: Negatives of Local Scenes Still Missing." *Pittsburgh Post Gazette* (May 25, 1955), p. 4.

"2 More Arrested, But Search Continues: City Film Still Missing." *Pittsburgh Post Gazette* (May 26, 1955), n.p.

"Man Sentenced in Film Theft." *Pittsburgh Post Gazette*, n.d., n.p.

Pittsburgh Sun-Telegraph

"500 Negatives Gone: Film Theft Bogs History of City." *Pittsburgh Sun-Telegraph* (Sun. May 22, 1955), p. 2.

"Man to Reshoot Pictures Taken for History of City." *Pittsburgh Sun-Telegraph* (May 23, 1955), n.p.

"Photo Theft Cameras Found: Negatives for City History Still Missing." *Pittsburgh Sun-Telegraph* (May 24, 1955), n.p.

"Stolen Films on City History Still Missing." *Pittsburgh Sun-Telegraph* (May 25, 1955), Sect. 4, p. 1.

"Two Men Arrested, But Search Continues: City Film Still Missing." *Pittsburgh Sun-Telegraph* (May 26, 1955), n.p.

"Three Held for Court in History Film Theft: Stolen Cameras Recovered But Negatives for Pittsburgh Documentary Still Missing." *Pittsburgh Sun-Telegraph*, n.d., n.p.

"Film Thief Gets Workhouse Term: Defendant Destroyed Loot." *Pittsburgh Sun-Telegraph*, n.d., n.p.

This Week

"Picture to Remember: The Story of Man in One Picture," by Edward Steichen. *This Week* (Dec. 4, 1955), p. 2.

["A Walk to Paradise Garden," with one paragraph of commentary by Steichen.]

U.S. Camera Annual 1956

"Six Portfolios: W. Eugene Smith," by Lew Parrella. *U.S. Camera Annual 1956* (1955), pp. 239, 246-253, 312-314. 8 b & w, 1 portrait.

[Eight photos with fairly extensive commentary on each picture by Smith, introductory statement by Parrella. "The hope of a generally widespread acceptance of the creative photographer as author-journalist in the most complete sense lies in the unique kind of personal example set by W. Eugene Smith. In his twenty-year struggle in fighting for editorial and journalistic integrity over his own photographic efforts..." he has "...threatened' to set ahead by immeasurable amounts the whole course and quality of magazine photography."]

BOOKS

"Walk to Paradise," by W. Eugene Smith on pp. 207–218 in: *Art and Artist*. University of California Press, Berkeley, 1956. 240 pp. 2 b & w (Walk to Paradise Garden) (Mild Tribute to Franz Kafka) in plates following p. 52. [Republishing of Smith's Walk to Paradise Garden essay that appeared in the *Croton-Harmon News* and *Gentry* magazine.]

1 b & w (Walk to Paradise Garden) as frontispiece in: *Child Development and Personality*, by Paul Henry Mussen and John Janeway Conger. Harper and Row, New York, [2nd edition, 1963; 3rd edition, 1969; 4th edition, 1974], 1956. 569 pp.

1 photo of Smith's hand and Leica taken by Juanita Smith used as frontispiece in: *Great Moments From Life*. Time-Life, 1956. 46 pp. 23 b & w by various photographers, none by Smith. [Promotional brochure.]

PERIODICALS

Aperture

Smith mentioned on p. 34 in "Notes and Comments: Creativeness in the Custom Processing Lab," by Minor White. *Aperture*, vol. 4, no. 1 (1956), pp. 34–37. [Abstracts from letter from Bernard Hoffman in New York mentioning that: "We're presently in the middle of a large job for Gene Smith which is not easy."]

Smith mentioned on p. 42 in: "Book Reviews: The Annuals," by James S. Pick. *Aperture*, vol. 4, no. 1 (1956), pp. 38–42. [A number of the yearbooks discussed.]

Smith mentioned on p. 48 in: "Editorial: When a student asks," by Minor White. *Aperture*, vol. 4, no. 2 (1956), pp. 47–48.

Smith discussed on pp. 136–137 in: "Of People and For People," by Myron Martin. *Aperture*, vol. 4, no. 4 (1956). pp. 134–141.

Croton-Cortlandt News

"Wins Guggenheim Fellowship." *Croton-Cortlandt News* (Croton-on-Hudson, N.Y.), (Thurs. May 3, 1956), p. 1. 1 portrait.

Epoca

"La Verità è in Fondo al Mare: Il Dramma dell Andrea Doria," by Nantas Salvalaggio, Giancarlo Busoli, and Massimo Mauri. Photographs by Mario Dondero, Erich Hartmann, W. Eugene Smith, and Jim Karales. *Epoca* (Milan), 7th yr., no. 305 (Aug. 5, 1956), pp. 20–34. 25 b & w by various photographers, b & w on cover. [Individual photos not credited, but cover and at least eleven other photos are by Smith. One of the few examples of "spot news" coverage by Smith, this powerful series on the Andrea Doria disaster was not seen in the U.S.; however, the foreign press displayed an interest in these photos. The best display of this story appears in this issue of *Epoca*.]

France Dimanche

3 b & w (Andrea Doria Survivors) on pp. 4–5 in: "Les Rescapés de L'Andrea-Doria: Vous Racontent Leur Naufrage; Les récits recueillis par nos envoyés spéciaux et toutes les photos de la tragédie de l'Atlantique." *France Dimanche* (Paris), no. 519 (Aug. 2–8, 1956), pp. 1, 3–6. 23 b & w by various photographers. [At least three and probably more of the eleven photos on pp. 4–5 are by Smith, but are not credited.]

Image

1 b & w (Man of Mercy) on p. 178 with caption "The Concept of Experience" in: "Lyrical and Accurate, a new definition of the characteristics of pure photography," by Minor White. *Image*, vol. 5, no. 8 (Oct. 1956), pp. 172–181. 17 b & w by various photographers.

John Simon Guggenheim Memorial Foundation Annual Reports

"Index to Fellows: W. Eugene Smith" in: *John Simon Guggenheim Memorial Foundation, 1955 and 1956 Reports of the Secretary and of the Treasurer* (1956), p. 359.

Ladies Home Journal

1 b & w (Dr. Lawrence Jones) on p. 83 in: "The Little Professor of Piney Woods," by Beth Day. *Ladies Home Journal*, vol. 73, no. 1 (Jan. 1956), pp. 38–39, 73–77, 79–82, 84–91.

Leica Photography

1 b & w (Man of Mercy) on p. 16 in: "Leica Portfolio: Presenting four examples of the...photography by Leica owners in all parts of the world." *Leica Photography*, vol. 9, no. 1 (Spring 1956), pp. 16–19. 4 b & w by W.E. Smith, Robert Frank, Ernst Haas, and Louis Stettner.

Life

1 b & w (Claire Bloom and Charlie Chaplin in *Limelight*) on p. 88 in: "Claire's Classic Career." *Life*, vol. 40, no. 8 (Feb. 20, 1956), pp. 86, 88. 4 b & w by various photographers.

"Speaking of Pictures: Litter of Letters for Lens; New Equipment Gets Strange Word Test." *Life*, vol. 41, no. 11 (Sept. 10, 1956), pp. 16–17.

[Five b & w photos of Smith testing a new lens by placing scores of lettered signs all over backyard and then photographing them. Photographs by James H. Karalas.]

Modern Photography

Smith mentioned as fine printer in: "New Photo Books: U.S. Camera 1956," by Herbert Keppler. *Modern Photography*, vol. 20, no. 4 (Apr. 1956), p. 16.

[Book review of *U.S. Camera 1956*; reviewer distressed at poor printing quality of annual, feels that it does disservice to good printers.]

Paris Match

1 b & w (Survivors) on p. 22 in: "Andrea Doria." *Paris Match* (Paris) no. 382 (Aug. 4, 1956), pp. 20–22+.

[Damaged copy. 1 b & w by Smith, at least 6 b & w of sinking of the ship by various photographers.]

Perspectives U.S.A.

1 b & w (Spanish Village) in plates following p. 128 in: "Photography as Art in America," by Beaumont Newhall. 21 b & w by various photographers on unnumbered plates insert.

Photography Annual 1957

1 b & w (Portrait of Black Man) in: *Photography Annual 1957* (1956), p. 79. Commentary about photograph on p. 232.

1 portrait of W. Eugene Smith by Harold Feinstein in: *Photography Annual 1957* (1956), pp. 124–125. Commentary about photograph on p. 236.

Popular Photography

Smith mentioned on p. 186 in: "Six Annuals — a book review," by Bruce Downes. *Popular Photography*, vol. 38, no. 5 (May 1956), pp. 186, 188.

[Annuals reviewed; Smith's work cited as good.]

"Candid Shots by the Editors: Our Electronic Interview." *Popular Photography*, vol. 39, no. 5 (Nov. 1956), p. 46.

[Comment about article on lighting being expressive of Smith's personality.]

"W. Eugene Smith Talks About Lighting," by Arthur Goldsmith. *Popular Photography*, vol. 39, no. 5 (Nov. 1956), pp. 48–49, 103–110. 1 b & w, 1 portrait.

[Interview: Smith's approach to lighting was catholic; he favored available light but would advocate any system needed to obtain the "correct" photograph. The interview became a rather extensive and intensive look into some of Smith's conceptions about the nature and purposes of his medium.]

Scholastic Roto

1 b & w (Country Doctor) in: "Books in Brief." *Scholastic Roto: The High School World in Picture and Photograph* (Feb. 1956), p. 14. 2 b & w by various photographers.

[Photographers not credited; other may be by Gjon Mili. They seem to have only the remotest connection to any of the seven books of diverse "hobbies" that are briefly mentioned in this article. *The Creative Photographer* by Andreas Feininger is one of the books discussed. Puzzling.]

Sie und Er

"Überlebende einer Schreckensnacht: Ankunft der geretteten Passagiere der 'Andrea Doria' im Hafen von New York." Photographs by W. Eugene Smith and Erich Hartmann/Magnum. *Sie und Er* (Zonfingen), 32nd yr., no. 31 (Aug. 2, 1956), pp. 10–11. 6 b & w.

[Andrea Doria disaster.]

Sports Illustrated

"Up a Lazy River." Photograph by W. Eugene Smith. Text by Paul O'Neil. *Sports Illustrated*, vol. 5, no. 10 (Sept. 3, 1956), pp. 34-35. 1 color.

[One color still-life of rowboat, featured with a literary commentary by O'Neil — the ensemble designed to provide an evocative sense of the meditative joys of fishing.]

U.S. Camera

1 b & w (Migrant Workers) on p. 44; 1 portrait on p. 37 in: "35mm Portfolio: A selection of fine photographs by outstanding cameramen shows the variety and quality of work possible with the miniature camera." *U.S. Camera*, vol. 19, no. 9 (Sept. 1956), pp. 36-45. 11 b & w by 11 photographers.

[Don Ornitz, Ernst Haas, Edward Wallowitch, Elliott Erwitt, Arthur Rothstein, Frank Baumand, Ernie Reshovsky, James Abbe, W. Eugene Smith, Henri Cartier-Bresson, and Ruth Orkin.]

1957

BOOKS

9 color photographs (Connecticut General Life Insurance Company Offices in Hartford) on pp. 12, 13, 16, 19, 20, 22, and 26 in: *Building for Tomorrow*, Connecticut General Life Insurance Co., Hartford, Conn., [1957]. 28 pp.

4 b & w (Man of Mercy) and 1 b & w (Portrait of a Black Man) on p. 172 in: "The Canon at Work: Photojournalism: W. Eugene Smith," on pp. 126, 128-131 in: *Canon Photography*, by Jacob Deschin. Camera Craft, San Francisco, 1957.

["...Among American photojournalists, W. Eugene Smith long has been acknowledged one of the best, embodying the qualities that every budding photojournalist might well wish to have.... Although painstaking in his technique to a degree that has become legendary, he is not interested in merely the good print, but in the good print as an accurate communication of whatever he has to say about the subject..."]

1 b & w (Man of Mercy) on p. 56 in: *Pace of Life*. Time-Life, New York, 1957. 72 pp.

[Promotional book printed by *Life*.]

1 b & w (Juanita and Twig) on pp. 40-41; brief statement, commentary on p. 105 in: *Photography Today, for everyone who loves good pictures and especially for those who collect them*, edited by Norman Hall. Photography Magazine Publishers, London, 1957. 108 pp.

EXHIBITIONS

1857-1957: One Hundred Years of Architecture in America

1857-1957: One Hundred Years of Architecture in America; Celebrating the Centennial of the American Institute of Architects. [National Gallery of Art, Washington, D.C., May 15-July 15, 1957].

1857-1957: One Hundred Years of Architecture in America; Celebrating the Centennial of the American Institute of Architects, by Frederick Gutheim. Reinhold, New York, 1957. 96 pp. 4 b & w, 6 color by Smith, 65 images by various artists.

[Exhibition catalog: "Ten Buildings in America's Future" on pp. 13-24. Portfolio format.]

"Camera Angles," by Irving Desfor. *AP Newsfeatures: Hobbies* (mailed May 10, 1957).

[Interview about Smith's experiences while preparing for the American Institute of Architects exhibition in Washington at the National Gallery of Art.]

_____ [Same article appears with new title] "Camera News: Expert Tries Out New Exhibit Field." *Columbus Dispatch* (Ohio), (Sun. May 26, 1957), p. 9

[Exhibition review.]

_____ [Same article appears with new title] "Camera Angles: Architectural Photos Challenge Lensman." *Rochester Democrat and Chronicle* (Sun. May 26, 1957), p. H4. 1 portrait.

[Exhibition review.]

_____ [Same article appears with new title] "Photo-journalist Explores Giant Transparencies." *The State Journal* (Lansing, Mich.), (Sun. May 26, 1957), p. 10, 1 portrait.
[Exhibition review.]

"AIA Centennial Exhibit: Gallery Reception Draws 6000," by Katharine Elson. *Washington Post* (Wed. May 15, 1957), pp. C1, C2, C16. 6 illus.
[Exhibition review.]

"National Gallery Sets a Precedent: Growth of Architecture Told in Exhibit," by Leslie Judd Portner. *Washington Post* (Tues. May 14, 1957), p. B1. 1 illus. (portrait of Smith and exhibition director Frederick Gutheim).
[Exhibition review.]

Seventy Photographers Look at New York City

Seventy Photographers Look at New York City. [Museum of Modern Art, New York, Nov. 26, 1957–Mar. 31, 1958]. [307 photographs by seventy photographers. Smith displayed six photographs from his "As From My Window I Sometimes Glance" essay.]

Seventy Photographers Look at New York City. Statement by Edward Steichen. Museum of Modern Art, New York. [Mimeographed checklist.]

Smith mentioned on p. 20 in: "Grapevine," by Ray Shorr. *Infinity*, vol. 7, no. 1 (Jan. 1958), pp. 20–21.
[Listed as exhibitor in *Seventy Photographers Look at New York*, Museum of Modern Art, New York.]

PERIODICALS

ASMP Annual

"W. Eugene Smith: Place Schweitzer, Africa." *ASMP [American Society of Magazine Photographers] Annual* (1957). Simon and Schuster, Ridge Press, New York, pp. 6–11.

Ameryka

1 b & w (*The King and I*) on p. 47 in: "Broadway—theatral' naya stolitsa strany," by Lewis Funke. [Broadway—the Nation's Theatre Capital]. *Ameryka [America Illustrated]*, no. 9 (ca 1957), pp. 44–47. 9 b & w by various photographers.

Architectural Forum

3 color on pp. 114–115; 1 b & w on p. 123; 1 b & w on pp. 126–127 in: "Insurance Sets a Pattern: Connecticut General in Hartford unveils its correlation of business planning, realty acumen, building technology and, not least, gracious architecture." *Architectural Forum*, vol. 107, no. 3 (Sept. 1957), pp. 112–127, 212. 7 color by various photographers, 21 b & w by various photographers.

Camera 35

Smith discussed on pp. 98, 100 in: "Lens Lines." *Camera 35*, no. 2 (1957), pp. 98, 100, 102.
[Report on an "interview" of Smith conducted by Philippe Halsman at a recent meeting of the American Society of Magazine Photographers in New York. Discussion of working procedures on p. 98. Notice that Smith had won his second Guggenheim Fellowship in photography on p. 100.]

Fortune

"A Dramatic New Office Building." *Fortune*, vol. 56, no. 3 (Sept. 1957), pp. 164–169, 228, 230, 233. 10 color.
[Photographs of the Connecticut General Life Insurance Co. building in Bloomfield, Conn.]

Fotografie

1 b & w (Andrea Doria Nun) on cover of *Fotografie* (Eindhoven), no. 3 (1957).

Gentry

"The Walk to Paradise Garden," by W. Eugene Smith. *Gentry*, no. 22 (Spring 1957), pp. 82–87. 1 b & w (Walk to Paradise Garden), 1 portrait.
[Reprint from *Croton-Harmon News*, Mar. 31, 1955. "Limited number of prints of 'Walk to Paradise Garden' (*Family of Man*) photo available to *Gentry* readers specially printed, mounted on thick board...\$2 to Photograph, Gentry, 551 5th Ave., NYC 17, N.Y."]

Infinity

Smith mentioned on p. 11; Smith photo used in a still-life photograph on pp. 10–11 in: "Pictures," by Kay Reese. *Infinity*, vol. 6, no. 3 (Sept. 1957), pp. 10–11. [Brief report on the ASMP annual *Picture*, discussing the range of materials in the first issue.]

Portrait of Smith, dates "July 1946–Feb. 1947" on p. 21 in: "The Good Old Days." *Infinity*, vol. 6, no. 5 (Christmas Issue, 1957) pp. 20–23, 30. 15 illus. [Article is on history of the American Society of Magazine Photographers. The portraits are apparently of Society presidents. Smith was the fourth president of the ASMP during the dates given.]

Kultura

1 b & w (Man of Mercy) in: "Magnum Photos, Inc. čili akciová společnost: Fotografu Na Létayicich Kobercích," by Jiří Jeníček. *Kultura* (Prague), (1957/7), n.p. [1 p].

Life

"Notable Modern Buildings: Architects Institute picks outstanding designs of past decade." *Life*, vol. 42, no. 22 (June 3, 1957), pp. 59–62, 64, 67, 68. 4 color, 4 b & w by Smith, 2 photos of the AIA exhibition by James Karales and Paul Schutzer. [W.E. Smith is in one of their pictures.]

Photography Annual 1958

1 b & w (Andrea Doria Survivor) in: *Photography Annual 1958* (1957), p. 47.

Popular Photography

Smith mentioned as exemplar on p. 61 in: "The Rangefinder; Editorial: Are you a perfectionist?" by Bruce Downes. *Popular Photography*, vol. 41, no. 1 (July 1957), pp. 60–61.

1 portrait; Smith quoted in: "The Rangefinder: Quiz on Quintessentials." *Popular Photography*, vol. 41, no. 2 (Aug. 1957), p. 50.

[Philippe Halsman "interviewing" W. Eugene Smith and Arnold Newman at ASMP Meeting. Mention of Smith's second Guggenheim Fellowship award, exhibition at American Institute of Architects.]

1 b & w (Andrea Doria Nun) on p. 94 in: "Magnum, the First Ten Years," by Byron Dobell. *Popular Photography*, vol. 41, no. 3 (Sept. 1957), pp. 86–95. 18 b & w by various photographers, 3 portraits.

"Top Photographer's Son Wins First Awards at 13: W. Eugene Smith's boy Patrick takes prizes in two teen-age picture contests." *Popular Photography*, vol. 41, no. 4 (Oct. 1957), p. 135. 2 b & w, 1 portrait.

Time

1 color (Interior Court) credited to Smith on p. 89 in: "Arts: Building with a Future." *Time*, vol. 70, no. 12 (Sept. 16, 1957), pp. 86–91. 1 b & w, 8 color by various photographers. Photographs for *Time* by Ezra Stoller. [Connecticut General's new offices.]

1958

BOOKS

1 b & w (Country Doctor) on p. 314; Smith frequently mentioned in: *Der Schlüssen zur Fotografie von heute*, by Andreas Feininger. Econ-Verlag, Dusseldorf/Vienna, 1958. [German translation of *The Creative Photographer*, by Feininger, first published in 1955. The German edition was extensively reviewed in Germany, and even though there was only one Smith photograph in the book, it was frequently published in these reviews.]

1 b & w (Country Doctor) in: "Die Kunst des Photographierens. S. Linzer Volksblatt, (Sept. 18, 1958), n.p. [Book review: *Die Schlüssen zur Fotografie von heute*, by Andreas Feininger.]

1 b & w (Country Doctor) in: "Der Landarzt." *Der Fortschritt* (Oct. 23, 1958), n.p. [Book review: *Die Schlüssen zur Fotografie von heute*, by Andreas Feininger.]

1 b & w (Country Doctor) in: "Bildnisstudie eines Arztes." *Argus. Kasseler Zeitung* (Kassel), (Oct. 8, 1958), n.p.

[Book review: *Die Schlüssel zur Fotografie von heute*, by Andreas Feininger.]

1 b & w (Country Doctor) on p. 182; Smith mentioned on pp. 25, 67, 91, 148, 159, 182, 296, 299, 309 in: *Skapande Fotografering*, by Andreas Feininger. Bonniers, Stockholm, 1958. 326 pp.

[Swedish translation of *The Creative Photographer*, by Andreas Feininger, 1955.]

EXHIBITIONS

Photographs from the Museum Collection

Photographs from the Museum Collection. [Museum of Modern Art, New York, Nov. 26, 1958–Jan. 18, 1959]. [500 photographs by 300 photographers. Smith listed as having eight photographs in this exhibition.]

Photographs from the Museum Collection. Museum of Modern Art, New York, 1958. 18 pp.
[Mimeographed checklist.]

Smith mentioned on p. 102 in: "Review of an Exhibit: 500 Photographs from the Museum of Modern Art," by Herbert Keppler. *Modern Photography*, vol. 23, no. 3 (Mar. 1959), pp. 60–62, 102, 118. 1 b & w by various photographers.

[Exhibition review: "Now we face Eugene Smith's grouping of six photographs — from great photo essays he has made. Here is top print quality, unexcelled classic composition, understanding of subject ..."]

1 b & w (Saipan Marine) on p. 111 in: "Exhibit of the Year: Photography in Retrospect: A selection from the 600-print exhibition of the Museum of Modern Art's permanent collection prepared under the direction of Edward Steichen." *Photography Annual 1960* (1959), pp. 83–114. 32 b & w by various photographers.
[Exhibition review.]

13 Croton Photographers

13 Croton Photographers. [Bennett Conservatory of Music, Croton-on-Hudson, N.Y., Oct. 11–Oct. 12, 1958]. No checklist or catalog published.

"Dignified and Mature: 13 Croton Photographers Show Works at Bennett," by Consuelo Kanaga. *Croton-Cortlandt News* (Croton-on-Hudson, N.Y.), (Thurs. Oct. 9, 1958), n.p.

[Exhibition review: Smith exhibited three photos from his Pittsburgh essay.]

W. Eugene Smith

W. Eugene Smith. [Limelight Gallery, New York, Oct. 2–Nov. 15, 1958]. No checklist or catalog published.

Smith mentioned on p. 19 in: "Grapevine," by Ray Shorr. *Infinity*, vol. 6, no. 5 (Christmas Issue 1957), p. 19
[Exhibition notice: Smith's forthcoming exhibition at Limelight Gallery, New York, mentioned.]

"Camera Notes: Smith Pictures on View at Limelight Gallery," by Jacob Deschin. *New York Times* (Sun. Oct. 20, 1957), Sect. II, p. 21.

[Exhibition review: "Even in an initial quick perusal one is aware of the highest personal standards, both in the depth of the photographer's vision and in his technical exploitation of the medium to achieve precision of statement..."]

Notice of exhibition in: "The Rangefinder: News and Comment," by the editors. *Popular Photography*, vol. 43, no. 4 (Oct. 1958), p. 49.
[Exhibition notice.]

PERIODICALS

Amerika Illjustrirovannyj zunnal

"Snimki iz okna" (Photographs from a Window), by W. Eugene Smith. *Amerika Illjustrirovannyj zunnal* (*America Illustrated*), new series, no. 24 (ca 1958), pp. 45–51.
14 b & w.

[Same as article appearing in *Life* (Mar. 10, 1958).]

Infinity

Smith mentioned as exemplar on p. 15 in: "Letters!" by Kosti Ruohomaa. *Infinity*, vol. 7, no. 3 (Mar. 1958), pp. 14–15.

Smith photo praised on p. 15 in: "Letters!" by Kenneth Stuart. *Infinity*, vol. 7, no. 3 (Mar. 1958), p. 15.

"Photographs and Truth: I. Dateline: Nashville," by Bill Churchill; "II. Dateline: Montgomery," by Dan Weiner; "III. Dateline: Anywhere," by Dick Saunders, Margaret Bourke-White, and Myron Ehrenberg; "IV... And Some Conclusions," by W. Eugene Smith. *Infinity*, vol. 7, no. 4 (Apr. 1958), pp. 4-15, 18. 19 b & w by various photographers, 1 b & w (Ku Klux Klan) on cover and 2 b & w on pp. 12-13 by Smith.

[Issue devoted to "the coverage of segregation"; with a statement by Smith.]

1 b & w (Walk to Paradise Garden) on p. 9 in: "Rights: Who Owns Your Pictures?" *Infinity*, vol. 7, no. 5 (May 1958), pp. 7-13. 8 b & w by various photographers.

Smith mentioned as exemplar in: "In This Issue." *Infinity*, vol. 7, no. 7 (Sept. 1958), p. 3.

[Article about photographer Leo Stashin, who... "became serious about photography five years ago when he saw an essay by W. Eugene Smith."]

Smith mentioned on p. 22 in: "Grapevine," by Ray Shorr. *Infinity* (Oct. 1958), pp. 21-22.

[Note that Smith is giving a course titled "Photography Made Difficult" at the New School in New York.]

1 b & w (Charles Ives) on p. 15: "Already Lost: Original Negatives of These Photographs Are Already Gone." *Infinity*, vol. 7, no. 10 (Dec. 1958), pp. 14-17. 5 b & w by various photographers.

[Statement that original negative lost, "Only one print exists today." (Not true, incidentally, there is more than one print available).]

Liberation

"We're All in the Same Boat." *Liberation*, vol. 3, no. 1 (Mar. 1958), p. 3.

[Objectors sailed in the thirty-foot ketch *Golden Rule* from California to the Eniwetok nuclear testing area to protest nuclear tests. Smith volunteered to join the group. This action, with brief biography and his opposition to war is reported in this article.]

Life

"Drama beneath a City Window." Photographed for *Life* by W. Eugene Smith. *Life*, vol. 44, no. 10 (Mar. 10, 1958), pp. 107-114. 14 b & w, 1 portrait.

New York Times

Smith mentioned in: "The Ten Greatest? Magazine Poll Result Raises Questions," by Jacob Deschin. *New York Times* (Sun. Apr. 6, 1958), Sect. II, p. 17.

[*Popular Photography* poll questioned.]

"Photography: A City's Portrait; Pittsburgh is the Theme of Essay in Pictures," by Jacob Deschin. *New York Times* (Sun. Sept. 7, 1958), p. X22. 1 b & w.

[Favorable review, comment upon Smith's thirty-page essay on Pittsburgh published in the 1959 *Photography Annual*.]

2 b & w (Country Doctor) on p. 90, p. 92 in: "Vanishing American—the Country Doctor: The declining number of rural M.D.'s makes for poor medical care; now a drive is on to recruit more," by William Barry Furlong. *New York Times Magazine* (Sun. Sept. 7, 1958), pp. 90, 92, 94. 2 b & w.

New York World Telegraph

"Your Camera: W. Eugene Smith Views Pittsburgh," by Ralph Miller. *New York World Telegraph* (ca Sept. 1958), n.p.

[Review of Smith's thirty-page essay on Pittsburgh published in the 1959 *Photography Annual*. "... You may consider it questionable, however, whether the photographer has caught the real story of Pittsburgh... Most of these photographs are, in your reporters' eyes, factually harsh and questionably chronicled."]

The Pittsburgh Press

"Pittsburgh... A Camera Study of City and People by Noted Photojournalist." *The Pittsburgh Press* (Sun. Sept. 7, 1958), pp. 12, 14+, 4 b & w+.

[Damaged copy, incomplete reference.]

"Moon Fright, Etc.," by Gilbert Love. *The Pittsburgh Press*. (Mon. Sept. 8, 1958), n.p. 1 b & w.

[Discussion of Pittsburgh essay published in 1959 *Photography Annual*, portions "published in the Press Foto Magazine yesterday."]

Pittsburgh Sun-Telegraph

"Pittsburgh in Photos 'Poem to a City.'" *Pittsburgh Sun-Telegraph* (Sun. Sept. 7, 1958), p. 28. 10 b & w, 1 portrait. [Preview notice of Pittsburgh essay in the 1959 *Photography Annual*.]

Photography Annual 1959

"Pittsburgh — W. Eugene Smith's Monumental Poem to a City," by W. Eugene Smith. Introduction by H.M. Kinzer. *Photography Annual 1959* (1958), pp. 96–133, 238. 88 b & w, 1 portrait, 1 illus.

[The most complete presentation of Smith's largest single essay, "Pittsburgh," which involved several years of his effort. Smith was given the rare opportunity to present his own layout. "Pittsburgh is a personal essay that carries picture journalism beyond the point of development hitherto reached in the magazines." Whether this introductory statement is totally accurate or not, this dense, complex, poetic, and fascinating layout was the most fully realized effort by Smith to extend the boundaries of his medium during this period, and it remained the most fully presented single body of his work until the publication of *Japan, A Chapter of Image* in 1963.]

Popular Photography

W.E. Smith biography and portrait on p. 66; statement on p. 84; 1 b & w (Man of Mercy) on p. 84; 2 b & w (Juanita) (Man of Mercy) on p. 85; technical data on p. 140 in: "The World's Ten Greatest Photographers: 243 eminent critics, teachers, editors, art directors, consultants, and working photographers express their prefer-

ences in an international poll." *Popular Photography*, vol. 42, no. 5 (May 1958), pp. 63–85, 128, 130, 140. 20 b & w by various photographers, 9 portraits.

["The first such poll of a panel of 243 outstanding photographers, editors, picture editors, art directors, critics, and teachers ever conducted in photography..." The ten photographers named are Ansel Adams, Richard Avedon, Henri Cartier-Bresson, Alfred Eisenstaedt, Ernst Haas, Philippe Halsman, Yousuf Karsh, Gjon Mili, Irving Penn, and W. Eugene Smith. Quote by Smith: "I doubt the existence of any perfection.... My photographs at best hold only a small strength, but through them I would suggest and criticize and illuminate and try to give compassion and understanding..."]

1 b & w (Pittsburgh) on p. 79 in: "Pictures: A Preview of the 1959 *Photography Annual*; Exclusive: First Publication Anywhere, W.E. Smith's Pittsburgh Essay." *Popular Photography*, vol. 43, no. 3 (Sept. 1958), pp. 78–85. 7 b & w by various photographers.

Sports Illustrated

"The Endless Fascination of Water," photographed by W. Eugene Smith. *Sports Illustrated*, vol. 9, no. 9 (Sept. 1, 1958), pp. 34–37. 6 b & w.

[A small, lovely essay by Smith about his children and their friends at play at Silver Lake, New York.]

1959

BOOKS

The Photo Journalist, by W. Eugene Smith and Dan Weiner with Louis Lyons, moderator. "The Press and the People, no. 6." A series of television programs produced by WGBH-TV, Mass., with a grant from the fund for the Republic. [Transcript published from the Fund for the Republic, 60 E. 42nd St., New York.] 1959, 12 pp.

[The general tenor of this interview revolved around the photographers' feelings of lack of editorial control of their own work and their insistence upon both the responsibility and power of the medium. Quote by Smith: "...I cannot accept an essay, a photographic essay, that is done superficially, because to me superficiality is a form of untruth, for it commits an untruth by omission, by lack of depth, by lack of understanding, and by lack of full presentation. To me this is akin to direct dishonesty."]

2 b & w (Pittsburgh) on pp. 78, 79 [with a poem about Pittsburgh by Lloyd Mallan] in: *Pittsburgh Festival Overture*. Bicentennial Issue. Edited by Ida M. Collura and the Staff of *Overture*. Duquesne University, Pittsburgh, 1959. 158 pp.

1 b & w (Spanish Village) as frontispiece on p. 2; 1 b & w (Spanish Village) on p. 161; a quote "The Clear Statement" on p. 15 in: *35mm Photography: Approaches and Techniques with the Miniature Camera*, by Jacob Deschin. Camera Craft, San Francisco, [2nd edition], 1959. 192 pp.

EXHIBITIONS

Photography at Mid-Century

Photography at Mid-Century: Tenth Anniversary Exhibition. [George Eastman House, Rochester, N.Y., 1959].

[152 photographers in the exhibition. Smith displayed one photograph (Pittsburgh).]

1 b & w (Pittsburgh) on p. 43 in *Photography at Mid-Century: Tenth Anniversary Exhibition*. Foreword by Beaumont Newhall. George Eastman House, Rochester, N.Y., 1959. 96 pp.

[Exhibition catalog.]

1 b & w (The First Day of Spring) on p. 10; Smith discussed on p. 12 in: "Photography at Mid-Century," by Emily Mack. *Infinity*, vol. 8, no. 12 (Dec. 1959), pp. 10–13, 20. 4 b & w by various photographers.

[Exhibition review.]

Photography in the Fine Arts

Photography in the Fine Arts. [The Metropolitan Museum of Art, New York, May 8–Sept. 8, 1959].

[Eighty-five photographs by fifty-five photographers. Smith displayed two photographs (Spanish Spinner) (Spanish Wake).]

Photography in the Fine Arts: An Exhibition of Great Contemporary Photographs. Statements by James J. Rorimer, Alfred Frankfurter, Jerome Beatty, Jr., Joseph V. Noble, and Ivan Dmitri, 1959. 24 pp.

[Exhibition catalog: issued as reprints from special section of the *Saturday Review*, vol. 62, no. 20 (May 16, 1959), pp. 35–58.]

PERIODICALS

Aperture

Smith mentioned on p. 34 in: "Book Reviews: Masters of Photography," by Beaumont and Nancy Newhall," by Minor White. *Aperture*, vol. 7, no. 1 (1959), pp. 33–35. [Smith's absence from the book regretted by White.]

Smith mentioned on p. 36 in: "Book reviews: The Picture History of Photography," by Peter Pollack," by Minor White. *Aperture*, vol. 7, no. 1 (1959), pp. 35–36. [Smith's absence from the book regretted by White.]

Smith mentioned on p. 37 in: "Book reviews: 1959 Photography Annual," by Nathan Lyons. *Aperture*, vol. 7, no. 1 (1959), pp. 36–37.

[Smith's Pittsburgh essay praised.]

Camera 35

"The Myth Named Smith," by Emily A. Mack. *Camera 35*, vol. 4 (Dec. 1959/Jan. 1960), pp. 44–47, 74–79. 3 b & w, 1 portrait.

["Observations on the personality and work of W. Eugene Smith who is, perhaps, the most controversial figure in photography today.... The ability to see, really to see, is rare.... Among the tiny detachment of pictorial genius given to our time, W. Eugene Smith is unquestionably a member."]

Guideposts Magazine

1 b & w (Walk to Paradise Garden) on cover in: *Guideposts Magazine* (Jan. 1959).

Image

Smith mentioned on p. 10 in: "Some Definitions," by Ansel Adams. *Image*, vol. 8, no. 1 (Mar. 1959), pp. 6–31.

Infinity

A brief transcription of W. Eugene Smith's talk "My Way with the Camera" given on Saturday, April 25th, at the 1959 Miami Conference is reported on p. 14 in: "Report 1959 Miami Conference," by Jane Rieker. Photographs by David Greenfield. *Infinity*, vol. 8, no. 5 (May 1959), pp. 5–14. 15 illus.

[Third Annual Photojournalism Conference, co-sponsored by the University of Miami and the American Society of Magazine Photographers. Apr. 22–25, 1959.]

"The Photojournalist," by W. Eugene Smith and Dan Weiner. *Infinity*, vol. 8, no. 5 (May 1959), pp. 20–23. 4 b & w by Weiner.

[Transcript of television program in the series "The Press and the People" produced by a grant from The Fund for the Republic by WGBH, Boston, Mass. Interview of Smith and Weiner by moderator Louis M. Lyons.]

Smith mentioned in: "Grapevine: W. Eugene Smith giving a course at the New School called 'Photography Made Difficult.'" *Infinity*, vol. 8, no. 10 (Oct. 1959), n.p.

Motif

Smith praised on p. 81 in: "Aesthetic Trends in Photography, Past and Present 3: Documentation and Reportage," by Helmut Gernsheim. *Motif: A Journal of the Visual Arts*, no. 3 (Sept. 1959), pp. 70–85. 26 b & w by various photographers.

Nordisk Tidskrift för Fotografi

Smith mentioned as influence on p. 24:4 in: "Stettner," by Rune Hassner. *Nordisk Tidskrift för Fotografi*, 43rd year, no. 4 (1959), pp. 24:3–24:8, 5 b & w by Louis Stettner.

Pageant

"Melissa Mourns a Friend: With pictures of his daughter a great photographer grasps the universal aspect of separation," by Madeline B. Karter. *Pageant*, vol. 14, no. 7 (Jan. 1959), pp. 138–141. 7 b & w.

[Rather mawkish and awkward small photo essay about the death and burial of a pet dog. For some reason Smith's eldest daughter Marissa was called Melissa in the story.]

Popular Photography

Smith mentioned on p. 124 in: "The Picture History of Photography, by Peter Pollack: An appraisal," by Bruce Downes. *Popular Photography*, vol. 44, no. 4 (Apr. 1959) pp. 80–87, 124.

[Book review: book strongly criticized for, among other faults, leaving out Smith. "Pollack can never convincingly explain away the absence of W. Eugene Smith, by common consent one of the greatest photographers of our day...."]

Smith mentioned as exemplar on p. 44 in: "The Range-finder: Editorial. Picture Stories — Where?" *Popular Photography*, vol. 44, no. 6 (June 1959), pp. 44–45.

1 portrait, plus a statement on p. 50 in: "Seven Top Photojournalists: How They Think About the Picture Story." *Popular Photography*, vol. 44, no. 6 (June 1959), pp. 50–53, 105, 106, 123, 125. 7 portraits.

[W. Eugene Smith, Alfred Eisenstaedt, Larry Fried, Peter Stackpole, Wayne Miller, Robert Mottar, and Jacques Lowe. Quote by Smith: "There is no photograph so simple that it is not difficult for me — and an essay is more difficult by inestimable magnitudes.... For me, a photographic 'story' must become within itself a living fact of life.... The photographic essay I strive to create is one of many individually strong pictures in a complex

inter-relationship, with each photograph intensifying the meaning of every other. Its closest kinship would be a good play..."]

1 illus. ("Gene Smith showed his Pittsburgh Pictures, turned out to be most controversial man at session") on p. 47; quotes from his lecture on p. 90 in: "Popular Photography Covers Miami's Photojournalism conference," by John Durniak. *Popular Photography*, vol. 45, no. 2 (Aug. 1959), pp. 46–47, 88–90.

[Third Annual Photojournalism Conference, University of Miami.]

Réalités

"Franco Aux Abois: L'Espagne crucifiée prie pour la fin du petit monde de don Caudillo," by Danielle Hune-belle. Photos: Eugene Smith (Magnum). *Réalités* (Paris), no. 160 (May 1959), pp. 74–83, 112–113. 8 b & w.

[An article about contemporary Spain, illustrated with Smith's 1951 Spanish Village photographs. Virtually all the images have been published previously in either the April 9, 1951, *Life* version or the *U.S. Camera* 1952 version.]

"The Endless Crucifixion of Spain," by Danielle Hune-belle. *Réalités* (Paris) [English version], no. 104 (July 1959), pp. 28–35, 70–71. 4 b & w by Smith on pp. 31, 32, 33, 35.

[Same article as in the French version, the layout and number of photos altered in the English version.]

Saturday Review

Smith is listed on p. 58 as displaying two photographs, no. 74 (Spanish Spinner) and no. 75 (Spanish Wake) in: "Photography in the Fine Arts." *Saturday Review*, vol. 62, no. 20 (May 16, 1959), pp. 35–58. 10 color, 11 b & w by various photographers, 21 illus.

[Special issue devoted to discussing, describing the exhibition *Photography in the Fine Arts* held at the Metropolitan Museum of Art on May 8th–Sept. 7th, 1959.]

WIP Program Guide

"W. Eugene Smith, Photographer" was scheduled to talk at 6:10 PM, Saturday, Feb. 14, 1959, in a series: "Search for Peace" on radio station WIP, Philadelphia. *WIP Program Guide* (Jan. 17–Feb. 28, 1959).

[Program schedule from daily talks by prominent individuals. Other participants were Harry Ashmore, Arnold Toynbee, Lester Pearson, Bertrand Russell, Lewis Mumford, Frank Lloyd Wright, etc.]

During the decade of the 1960s Smith engaged in three major efforts, each of which generated a body of published work. In 1961–62, he spent a year in Japan working for Hitachi industries. This activity resulted in several promotional pieces and articles in the company magazine *Age of Tomorrow*, as well as the book *Japan — A Chapter of Image* (1963), which was photographed, edited, and written by Smith and Carole Thomas.

During the mid-sixties, Smith attempted to start a magazine which never materialized and then worked both as an editor and photographer in the medical field — associated for several years with the Hospital of Special Surgery in New York.

The latter part of the decade was taken up with the publication of his monograph *W. Eugene Smith — His Photographs and Notes*, Aperture, New York, 1969.

During this decade the literature about Smith increased and his reputation extended into an international range, with articles on his work published in Europe and Japan. The Japanese references are located in a separate section of this bibliography.

1960

BOOKS

1 b & w (Albert Schweitzer) plate 6; 1 b & w (Tennessee Williams) plate 25; 1 b & w (Wanda Landowska) plate 32; 1 b & w (Rudolf Bing) plate 37 in: *Fame: Famous Portraits of Famous People by Famous Photographers*, by L. Fritz Gruber. Focal Press, London, 1960. 159 pp.

10 b & w (Haiti) in: *International Committee Against Mental Illness*. International Committee Against Mental Illness, New York, [ca 1960], 16 pp.
[Promotional brochure.]

1 b & w (Iwo Jima) on p. 368 in: *The Second World War*, by Winston S. Churchill and the editors of *Life*. Special Edition for Young Readers. Golden Press, New York. 1960. 384 pp.

EXHIBITIONS

New York Vu Par...

New York Vu Par... [Centre Culturel Américain, Paris, Mar. 25–May 5, 1960].
[Seventy photographers in exhibition.]

4 photos listed in checklist: *New York Vu Par...* Statement by Edward Steichen. Centre Culturel Américain, Paris. Folded sheet, with checklist.
[Exhibition catalog: *Seventy Photographers Look at New York*, Museum of Modern Art, New York, travelled to Paris.]

Photokina 1960

Photokina 1960. (International Photo-und-Kino Ausstellung, Cologne, Sept. 24–Oct. 2, 1960].

Smith listed on p. 81 in: "Section I: Masters of the Portrait" in: *Photokina 1960*, vol. 2, entitled *Bilder und Texte*, Cologne, 1960. 216 pp.

[Exhibition catalog: Smith's photograph was in Leo Fritz Gruber's exhibition *Meister des Portraits*, which was one of a number of exhibitions at this large fair.]

PERIODICALS

Camera 35

"Mr. Wonderful... Readers Write on W. Eugene Smith." *Camera 35*, vol. 4 (Feb./Mar. 1960), p. 14. 1 portrait.
[Letters by Paul Dorsey, Flip Schulke, Marvin Weisbord, and an excerpt from an article in *U.S. Camera Annual 1946* by Tom Maloney.]

Infinity

Smith mentioned in: "Grapevine: Philippe Halsman and W. Eugene Smith working on books for Ziff-Davis. Halsman's *Best Portraits* and Smith's *As I Sometimes Look Out of My Window...*" *Infinity*, vol. 9, no. 2 (Feb. 1960), p. 17.

Smith mentioned in: "Magazine Note: *Metronome*, the jazz magazine has begun a series of articles on American photographers." *Infinity*, vol. 9, no. 9 (Sept. 1960), p. 22. [The series was to include articles on Matthew Brady, Alexander Gardner, Alfred Stieglitz, Edward Weston, Berenice Abbott, Aaron Siskind, W. Eugene Smith, Roy DeCarava, and Edward Steichen.]

Smith praised on p. 10 in: "A Time for Affirmation," by Ansel Adams. *Infinity*, vol. 9, no. 9 (Nov. 1960), pp. 10, 16.

["My concept of beauty is that ingredient of excitement and revelation that I find in the work of Bach, Beethoven, El Greco, Edward Weston, Gene Smith — to mention but a few names in a few categories..."]

Smith praised on p. 17 in: "Cornell Capa on Photojournalism." Edited for *Infinity* by Kenneth Johnson. *Infinity*, vol. 9, no. 10 (Dec. 1960), pp. 16–17. 2 illus.

Life

1 b & w (Country Doctor) on p. 92; 1 b & w (Saipan Baby) with caption "Saved from War's Shambles" on p. 102 in: "Moments Remembered: The Camera, producing masterpieces on the spot." *Life*, Special 25th Anniversary Double Issue, vol. 49, no. 26 (Dec. 26, 1960).

New York Times

"Photography: Emphasis on Craft; W. Eugene Smith Discusses Importance of Print," by Jacob Deschin. *New York Times* (Sun. June 5, 1960), Sect. II, p. 11.

[Report of a talk given at New York University's Loeb Student Center. "To state something as beautiful as I can is not to show how technically good I am, but to retain the best possible balance between the visual experience and the technique needed to interpret it."]

Popular Photography

Smith mentioned as exemplar on p. 24 in: "Say It With Your Camera: How Creative Can You Get?" by Jacob Deschin. *Popular Photography*, vol. 46, no. 1 (Jan. 1960), pp. 22, 23, 34.

Smith mentioned on p. 34 in: "Words & Pictures: The Penetrating Photograph," by Wilson Hicks. *Popular Photography*, vol. 46, no. 1 (Jan. 1960), pp. 32, 34.

Smith mentioned as exemplar in: "Say It With Your Camera: Stepping Up from Snapshooting," by Jacob Deschin. *Popular Photography*, vol. 47, no. 1 (July 1960), p. 12.

Smith mentioned as exemplar on p. 50 in: "Top Magazine Photographer of the Year: Burt Glinn," by Arthur Goldsmith. *Popular Photography*, vol. 47, no. 2 (Aug. 1960), pp. 50–53, 94–96. 6 b & w by Glinn.

Roche Medical Image

"The Haiti Story: from voodoo to modern psychiatry." *Roche Medical Image*, vol. 2, no. 2 (Apr. 1960), pp. 17–22. 9 b & w.

[This is the most complete realization of the Haiti essay in print. Discusses the history of the founding of a modern psychiatric center in Haiti through the efforts of Dr. Louis Mars and Dr. Nathan S. Kline and others.]

Sports Illustrated

"Wind On My Wings," by Percy Knauth. *Sports Illustrated*, vol. 13, no. 11 (Sept. 12, 1960), pp. 77–84. 6 b & w. ["The photographs were taken especially for this article by W. Eugene Smith." The article is a chapter from "a new and lyrical book" on small aircraft flying by Mr. Knauth. Smith had always loved airplanes, but when given the opportunity to illustrate this article he did not excel. A curiously incoherent essay that does contain one or two quietly evocative photos.]

U.S. Camera

1 b & w (Welsh Miners) on p. 80 in: "25 Great American Photographs," by Julia Newman. *U.S. Camera*, vol. 23, no. 1 (Jan. 1960), pp. 62–81. 25 b & w by various photographers.

EXHIBITIONS

Twentieth Century American Art

Twentieth Century American Art: Painting, drawing, sculpture, photography. [Kalamazoo Art Center, Kalamazoo, Mich., 1961].

1 b & w (Schweitzer at Aspen, Colo.) on p. 23; 6 prints listed on p. 29 in: *Twentieth Century American Art: Painting, drawing, sculpture, photography.* Foreword by Alfred P. Maurice. Kalamazoo Institute of Arts, Art Center, *Bulletin*, no. 3 (Sept. 1981), 30 pp. [Exhibition catalog.]

PERIODICALS

Ebony

1 b & w (Nurse Midwife) on p. 27 in: "America's Many Faces." *Ebony*, vol. 16, no. 9 (July 1961), pp. 25–28, 30, 32–33. 20 b & w by various photographers, 5 illus. [Portfolio of photographs from the exhibition, *America's Many Faces*, sponsored by the National Urban League, curated by Edward Steichen. 133 photographs; no place, no date of exhibition given.]

Harper's Magazine

Smith praised by Cartier-Bresson on p. 78 in: "Henri Cartier-Bresson on the Art of Photography." An interview by Yvonne Baby; translated by Elizabeth Carmichael. *Harper's Magazine*, vol. 223, no. 1338, (Nov. 1961), pp. 73–78.

Infinity

Smith mentioned on p. 3 in: "The Disciplines of Henri Cartier-Bresson," by Judith Holden. *Infinity*, vol. 10, no. 2 (Feb. 1961), pp. 3–17.

["HCB disagrees with the terminology of 'candid photography.' He sees only two different attitudes: those who invent such as Richard Avedon and those who discover such as Eugene Smith or Robert Capa."]

Life

1 b & w (Piper Laurie) on p. 56 in: "Movies: Sharp Sharks of the Pool Halls." *Life*, vol. 51, no. 21 (Nov. 24, 1961), pp. 52, 54, 56. 6 b & w by various photographs. [The article promoted the film *The Hustler*. Piper Laurie's portraits were actually made in Smith's New York loft.]

1 b & w (Iwo Jima) in: "The Story of a Man's Face: Agony that began at Iwo Jima ends in triumph for a gallant family," by Keith Wheeler. *Life*, vol. 51, no. 23 (Dec 8, 1961), pp. 90–102, 107–108, 112, 115. 1 b & w by Smith, 15 b & w contemporary photos by George Silk.

New York Times

Smith mentioned as influence in: "Photography: Variety of Shows, James H. Karales," by Jacob Deschin. *New York Times* (Sun. Oct. 22, 1961), n.p. [Exhibition review: *James H. Karales*, Leitz Gallery, New York, Smith's strong influence discussed.]

New Yorker

Smith mentioned on p. 203 in: "Books: The Misshape of Things to Come," by Donald Malcolm. *New Yorker*, vol. 37, no. 44 (Dec. 16, 1961), pp. 198, 201–205. [Negative, scathing review of the writing in the *U.S. Camera* 1962. Smith's texts are critically commented upon as examples of bad writing.]

Photography Annual 1962

Smith mentioned on p. 8 in: "Photography: a definition," by Bruce Downes. *Photography Annual* 1962 (1961), pp. 8–10, 12.

"W. Eugene Smith: 12 unpublished pictures," by H.M. Kinzer. *Photography Annual* 1962 (1961), pp. 76–87. 12 b & w.

[Twelve previously unpublished pictures — Pittsburgh, Haiti, children, etc., with one-paragraph comments on each by Smith. Brief introduction by H.M. Kinzer. "W. Eugene Smith may or may not be the greatest photographer in the world today. He may possibly be the best known. but it is a fact that the public sees very little of his work these days..."]

Popular Photography

Smith mentioned in: "Books: Famous Portraits, edited by Leo Fritz Gruber," by H.M. Kinzer. *Popular Photography*, vol. 48, no. 1 (Jan. 1961), p. 76. [Book review.]

Smith was cited, by Eliot Elisofon as "an extreme example of extreme insistence on integrity (i.e., the photographer gets his way, but his pictures are no longer seen)" on p. 39 in: "Rangefinder News & Comment: Seminar on Photojournalism." *Popular Photography*, vol. 48, no. 2 (Feb. 1961), p. 39-40. [First Photojournalism Seminar at the George Eastman House, Rochester, N.Y., held Nov. 1960.]

1 b & w (Man of Mercy) on p. 44 in: "Photographic Style: 4 Masters and their styles," by Charles Reynolds. *Popular Photography*, vol. 48, no. 2 (Feb. 1961), pp. 43-45, 96-100. 4 b & w, 1 each by Richard Avedon, Henri Cartier-Bresson, W.E. Smith, and Edward Weston.

Smith mentioned on p. 115 in: "The Importance of Being Abstract," by John Durniak. *Popular Photography*, vol. 48, no. 4 (Apr. 1961), pp. 52-57, 114, 115. 8 color, 2 b & w by various photographers. ["(In abstract photography, W. Eugene Smith's comment — 'Photography has taught me little about painting' — applies across the board, vice versa.)"]

Smith mentioned on p. 135 in: "Focus on Steichen," by Bruce Downes. *Popular Photography*, vol. 48, no. 5 (May 1961), pp. 46-49, 135-136, 138. [Steichen's failure to provide one-man shows at the Museum of Modern Art is discussed, Smith mentioned as a likely candidate for a one-man show.]

Smith mentioned as exemplar in: "For Beginners Only: How to Think Pictures," by Arthur Goldsmith. *Popular Photography*, vol. 49, no. 1 (July 1961), p. 102.

"W. Eugene Smith Teaches Photographic Responsibility," by Bill Pierce. *Popular Photography*, vol. 49, no. 5 (Nov. 1961), pp. 80-84. 1 portrait.

["He rarely mentions the specific tools and mechanical techniques that one expects to learn of from a teacher of photography. Rather, he becomes a teacher to photographers, explaining and defining their task in terms of the one which he has set before himself, presenting intangible emotional techniques that enable one to fulfill this task." Smith: "a print is the summation...considerable improvement could be gained by the sometimes not simple device of making a good print. By this I don't mean trick printing to disguise the original, but I do mean a very careful painting and reinforcing of values back to the values present when the photograph was made, and with attention paid to an emphasizing of the important, the subduing of the irrelevant..."]

Smith mentioned on p. 108 in: "Brodovich on Photography," by Alexey Brodovich. *Popular Photography*, vol. 49, no. 6 (Dec. 1961), pp. 82-83, 107, 108-109.

U.S. Camera

1 b & w (Saipan Marine) on p. 58; 1 b & w (Schweitzer at Aspen, Colo.) on p. 59 in: "25 Years of U.S. Camera." *U.S. Camera*, vol. 24, no. 2 (Feb. 1961), pp. 48-63. 50 b & w by various photographers.

Smith mentioned as exemplar on p. 96 in: "Beaumont Newhall: Photographic historian reviews the last 25 years of photography," by Beaumont Newhall. *U.S. Camera*, vol. 24, no. 2 (Feb. 1961), pp. 56-57, 94, 96.

Smith mentioned as exemplar on p. 65 in: "We Asked Eight World-famous Photo Personalities: 'What, in your opinion, is the most significant development in the world of photography during the past quarter-century?' Here are their answers." *U.S. Camera*, vol. 24, no. 2 (Feb. 1961), pp. 64-65.

[Edward Steichen, Robert J. Goldman, Alfred Eisenstaedt, Dr. Louis Walton Siple, Morris Gordon, Cornell Capa, Hal Blumenfeld, and Henry Lester were polled. Capa mentioned the development of photo-journalism as most significant, mentioned Smith's crucial role in its evolution.]

BOOKS

1 b & w (Spanish Spinner) on p. 59 in: *An Appointment Calendar 1963, with Photographs from The Collection of the Museum of Modern Art*. Junior Council of the Museum of Modern Art, New York, 1962. 113 pp.

"The Simple, Hard Life of the Village." on pp. 117-123 in: *Spain*, by Hugh Thomas and the editors of *Life*. Life World Library. Time, New York, 1962, 160 pp. 8 b & w photographs from Smith's 1951 Spanish Village essay reprinted with new text.

EXHIBITIONS

A Bid for Space III

A Bid for Space III: 50 Photographs by 50 Photographers, curated by Grace Mayer. [Museum of Modern Art, New York, Apr. 3, 1962-Feb. 13, 1963]. No checklist or catalog published.
[*(Juanita and Twig)* in this exhibition.]

1 b & w (Hospital on Leyte) on p. 1041 in: "L'Instantane au Pays de la Vitesse," by Georges Dufour. *Le Monde Illustré* (Nov. 1948), pp. 1040-1043.
[Exhibition notice: *50 Photographs by 50 Photographers*, Museum of Modern Art, New York.]

PERIODICALS

ASMP Bulletin

Notice that W. Eugene Smith, Alfred Eisenstaedt, and Man Ray were elected to membership in the German Photographic Society in: "Calendar." *ASMP Bulletin* (Jan./Feb. 1962), n.p.

Infinity

Smith mentioned in: "Dialogue with Solitude," by Dave Heath. *Infinity*, vol. 11, no. 4 (Apr. 1962), p. 11.
["But the anguish of 'having been born in an unsettled society' has in the past confronted such men as Michelangelo, Rembrandt, Shakespeare, Goya, Van Gogh, Kafka, and Gene Smith. These men chose as an affirmative value of life, engagement in and commitment to the human spirit."]

New York Times

1 b & w (Spanish Spinner) on p. 63 in: "Artists Behind The Camera," by Edward Steichen. *New York Times Magazine* (Sun. Apr. 29, 1962), Sect. IV, pp. 62-63. 7 b & w by various photographers.
[Seven photographs selected and briefly discussed by Steichen. Margaret Bourke-White, Alfred Stieglitz, Henri Cartier-Bresson, David Douglas Duncan, Edward Weston, Consuelo Kanaga, and W. Eugene Smith.]

Popular Photography

Smith is mentioned as exemplar on p. 33 in: "The Young Lions," by John Durniak. *Popular Photography*, vol. 50, no. 2 (Feb. 1962), pp. 33-35, 99, 100, 102-103.
[Article about the new young photojournalists, Smith is mentioned in passing as the standard.]

"Gene Smith in Japan: A renowned photojournalist is hired by an industrial giant." *Popular Photography*, vol. 51, no. 5 (Nov. 1962), pp. 62-63, 176. 5 illus. of Smith.

The Second Coming Magazine

"Portfolio 'Ku Klux Klan' photographs by W. Eugene Smith," *The Second Coming Magazine*, vol. 1, no. 3 (Mar. 1962), pp. 21-27. 7 b & w.

U.S. Camera

"Inside W. Eugene Smith: A Teen-Ager's Interview," by Ellis Herwig. *U.S. Camera*, vol. 25, no. 7 (July 1962), pp. 32, 86, 88. 1 portrait.
[Quote by Smith: "I believe in a certain graphic integrity in my work, and I think it should be carried out in the magazine. I want to get the ultimate truth in the best way I can. To think that I could do that is foolish. I couldn't do it in three lifetimes; I've hardly started now.... I spend as much time keeping 'some of my work out of the magazines as I do putting more of it in. I very seldom see photo essays that I think are good. I think this is a very serious thing... I don't think any editor has the right to choose the shots to be used without the photographer being there. An editor who's been sitting at his desk *can't* understand a story as well as the photographer who shot it.... many picture editors have very little faith or

understanding in what they're doing. Many photographers have a hard time, but I've got the guts to stand up to it! ... When I plan a story, I'll play music and make the story similar to it, with counterpoint, harmony and other musical devices adapted to the story.... A good photographer deals with very fine shades of human emotion, and a poor color reproduction spoils all that..."

U.S. Camera International Annual 1963

1 b & w (Spanish Spinner) on p. 65; commentary on p. 65 in: "Artists Behind the Camera," by Edward Steichen. *U.S. Camera International Annual 1963* (1962), pp. 64-65. 7 b & w by various photographers.

[Seven prints chosen by Steichen "as great from among many great works in the museum's collections.... This image of a woman weaving in a Spanish village has some of the splendor and grandeur of Spanish painting — of Velasquez, Goya, and El Greco."]

1963

BOOKS

"W. Eugene Smith." *Critica e Storia della Fotografia*, vol. 2, by Piero Racannichi. Edizioni Techniche, Milan, 1963, unpaginated volume. 8 pages on Smith, 15 b & w.

EXHIBITIONS

IV Mostra Biennale Internazionale della Fotografia.

IV Mostra Biennale Internazionale della Fotografia. [Sala Napoleonica, San Marco, Venice, Sept. 14-Oct. 20, 1963].

[Smith displayed seven photographs.]

1 b & w (Hitachi, Japan) on p. 24 in: *IV Mostra Biennale Internazionale della Fotografia*. Edizioni Biennale Fotografia, Venice, 1963. 66 pp.

[Exhibition catalog.]

Photokina 1963

Photokina 1963. [International Photo and Cine Exhibition, Cologne, Mar. 16-Mar. 24, 1963].

1 b & w (Hitachi, Japan) on p. 67 in: "Section 4: Great Photographers of This Century," pp. 36-72 in *Photokina 1963*, vol. 2: *Bilder und Text*. International Photo and Cine Exhibition, Cologne, 1963. 180 pp.

[Exhibition catalog.]

1 b & w (Hitachi, Japan) on p. 34 in: "The 'Photokina' Exhibits: Great Photographers of This Century." *Camera* (Lucerne) 42nd year, no. 3 (Mar. 1963), pp. 20-43. 3 color, 22 b & w by various photographers.

[Exhibition review.]

PERIODICALS

Ameryka

1 color (Raleigh Sports Pavillion After Dark) on p. 22 in: "Architektura w USA szuka nowych drog," by Wolf Von Eckardt. [American Architecture in Transition]. *Ameryka [America Illustrated]*, no. 62 (ca 1963), pp. 16-31. 8 color, 8 b & w by various photographers.

Art in America

1 b & w (Juanita Smith) on p. 131; Smith discussed on p. 133 in: "Problems of Portraiture: A great American photographer discusses some great portraits," by Edward Steichen. *Art in America*, vol. 51, no. 2 (Aug. 1963), pp. 124-133. 19 b & w by various photographers.

Contemporary Photographer

4 b & w on pp. 14-19 (Point Lobos, Juanita, 2 from Hitachi, Japan) in: "In a Symposium: Speaking Out on 'Photographic Style' — Gordon Parks, W. Eugene Smith, John Szarkowski, Walter Rosenblum at 8:30 P.M., April 1st, 1963, at the New School for Social Research, New York: Includes a Special Printed Portfolio of Photographs Selected by the Panelists; Moderator: Lee Lockwood." *Contemporary Photographer*, Special Issue (1963), 25 pp. 16 b & w by various photographers.

[Actually, very little text published in this catalog. For Smith only the quote "Style — is a hammer suckin' wind."]

Life

"Editor's Note: To Gene Smith, Welcome Back," by George P. Hunt. *Life*, vol. 55, no. 9 (Aug. 30, 1963), p. 3. 1 portrait.

"Colossus of the Orient: Somber beauty of Hitachi, Japan's great manufacturer." Photographed by W. Eugene Smith. *Life*, vol. 55, no. 9 (Aug. 30, 1963), pp. 56A-63. 13 b & w.

Popular Photography

"Letters: Smith's Many Cameras," by Larry Keighley. *Popular Photography*, vol. 52, no. 3 (Mar. 1963), p. 8. [Protests the idea that forty cameras necessary to photograph, as reported in the November 1962 article.]

Time (International Edition)

"Medicina: El Progreso No Llega A Lambarené." *Time* (International Edition), (ca Nov. 1963), pp. 75-77. 3 b & w.

[Article about Schweitzer at Lambarené, illustrated with three of Smith's photographs, very badly reproduced.]

Vogue

1 b & w (Composer Igor Stravinsky) on p. 134 in: "Stravinsky talks with Khrushchev during the composer's first visit to Russia in forty-eight years," by Robert Craft. *Vogue*, vol. 142, no. 8 (Nov. 1, 1963), pp. 134-135, 184-185, 187-189.

1 b & w (Sculptor William Turnbull) on p. 102 in: "People are talking about... what's on this season." *Vogue*, vol. 142, no. 9 (Nov. 15, 1963), pp. 100-105. 9 b & w by various photographers.

1964

BOOKS

1 b & w (Saipan Marine) on cover; 1 b & w (Saipan Baby) on p. 20; 1 b & w (Iwo Jima) on p. 21; 1 b & w (Hospital on Leyte), on pp. 22-23 in: *Great Photographs of World War II*. Selected by the editors of the Reader's Digest. Reader's Digest, Pleasantville, N.Y., 1964. 32 pp.

"W. Eugene Smith," on pp. 168-173 in: *Grosse Photographen Unseres Jahrhunderts*, edited by L. Fritz Gruber. Econ-Verlag, Dusseldorf/Vienna, 1964. 208 pp. 6 b & w, 1 portrait.

1 b & w (Spanish Spinner) on p. 174; Smith's Spanish Village essay discussed on p. 188; and Smith's WWII activity mentioned on p. 190 in: *The History of Photography From 1839 to the Present Day*, by Beaumont Newhall. Museum of Modern Art, New York, [revised and enlarged edition], distributed by New York Graphic Society, Boston, 1964. 216 pp.

1 b & w (Wanda Landowska) on unnumbered page preceding p. 243 in: *Landowska on Music*, by Wanda Landowska. Collected, edited, and translated by Denise Restaut; assisted by Robert Hawkins. Stein and Day, New York, 1964. 434 pp.

62 b & w (Pittsburgh) on pp. 378-505 in: "Chapter 10: Rebirth," by David L. Lawrence as told to John B. Robin and Stefan Lorant; and "Two Hundred Years of Pittsburgh History, a Chronology" in: *Pittsburgh: the Story of an American City*, by Stefan Lorant, with contributions by Henry Steele Commager and others. Doubleday, Garden City, N.Y., 1964. 520 pp.

[The Pittsburgh essay was initiated for this book, even though it soon went far beyond that purpose. This is the second valuable printed source of Smith's largest single photo essay.]

1 b & w (Boy Being Hypnotized) on p. [n.p.] in: *Psychology, Its Principles and Applications*, by Thelburn Laroy Engle. Harcourt, Brace and World, New York, [4th edition], 1964. 600 pp.

1 b & w (Nurse Midwife) on p. 43; 1 b & w (Walk to Paradise Garden) on p. 53; 1 b & w (Hospital on Leyte) on pp. 86-87 in: *The World of Camera*. Introduction by Sir John Rothenstein, Doubleday, Garden City, N.Y., 1964. 255 pp.

EXHIBITIONS

Photography 64

Photography 64/An Invitational Exhibition. [George Eastman House, Rochester, N.Y., 1964].

1 b & w (Schweitzer at Aspen, Colo.) on p. 28; biography, bibliography on p. 44 in: *Photography 64/An Invitational Exhibition*. An exhibition of photography co-sponsored by the New York State Exposition and the George Eastman House, 1964. 46 pp. [Exhibition catalog.]

PERIODICALS

Contemporary Photographer

1 portrait of Smith in: "Dave Heath: A Portfolio of 21 photographs." *Contemporary Photographer*, vol. 5, no. 1 (Winter 1964), pp. 12–35. 21 b & w.

HiFi/Stereo Review

1 b & w (Charles Ives) on cover, repeated on p. 42 in: "Charles Ives: An American Original," by David Hall. *Hi Fi/Stereo Review*, vol. 13, no. 3 (Sept. 1964), pp. 42–58. 17 b & w by various photographers.

Infinity

"'Images of War: Robert Capa.' A review by W. Eugene Smith." *Infinity*, vol. 13, no. 7 (July 1964), pp. 4–10. 8 b & w by Capa. [Images of War, by Robert Capa, reviewed by Smith. Intensive, obsessive, lapsing from time to time out of proper grammar and "good form" in a search for some way to more precisely articulate his perceptions and responses to this book, Smith's review is at once a fascinating look at his penetrating engagement with this topic and it also offers at least a partial glimpse into some of the concerns that he must have dealt with when he was involved in his own layouts.]

1 portrait of Smith on p. 43 in: "Harvey Shaman." *Infinity*, vol. 13, no. 7 (July 1964), pp. 38–43. 13 b & w. [Thirteen portraits of well-known photographers by Shaman.]

Modern Photography

1 b & w (Spanish Village) on cover in: *Modern Photography*, vol. 128, no. 9 (Sept. 1964).

New York Times

Smith mentioned in: "Photography: Smith on Japan," by Jacob Deschin. *New York Times* (Sun. Oct. 25, 1964), Sect. II, p. 26.

["A number of autographed copies of the hardbound book, *Japan: A Chapter of Image...* can be obtained at \$12.50 each through Miss Carole Thomas, 821 Avenue of the Americas..."]

1 b & w (Wanda Landowska) in: "An Ecstasy For Music," by Harold C. Schonberg. *New York Times Book Review* (Dec. 20, 1964) Sect. 7, p. 6.

[Book review: *Landowska on Music*, collected, edited by Denise Restaut.]

U.S. Camera

"35mm Techniques: The Return of Eugene Smith!" by Peter Stackpole. *U.S. Camera*, vol. 27, no. 1 (Jan. 1964), pp. 8, 10.

[Stackpole's comments upon the Smith/*Life* debate, his opinion why Smith quit.]

Washington Post

1 b & w ("Papa Doc" Duvalier) on p. E1 in: "'Papa Doc' Angled For JFK's Soul," by Robert Debs Heinl, Jr. *Washington Post* (Sun. July 5, 1964), pp. E1, E4.

1 b & w (Ku Klux Klan) on p. E3 in: "Revived KKK Isn't Funny Anymore," by Robert E. Baker. *Washington Post* (Sun. July 5, 1964), pp. E1, E3.

Zeiss Information

1 b & w (Spanish Wake) on p. 21 in: "Reverence for Life: A Collection of Photographs," by Bernd von Gleich. *Zeiss Information* (Oberkochen/Wuerttemberg), 12th yr., no. 55 (ca 1964), pp. 18–21. 1 color, 5 b & w by various photographers.

[Book review: *Reverence for Life*, published and sponsored by Carl Zeiss, Inc.]

BOOKS

1 b & w (Elia Kazan and Arthur Miller), 2 b & w (*Death of a Salesman*) on three unnumbered leaves between pp. 192–193 in: *Arthur Miller: The Burning Glass*, by Sheila Huftel. Citadel Press, New York, 1965. 256 pp.

Smith's Spanish Village essay mentioned on p. 263, 265; 1 b & w (Spanish Village) on 263 in: *A Concise History of Photography*, by Helmut Gernsheim in collaboration with Alison Gernsheim. Thames and Hudson, London, 1965. 316 pp.

Smith mentioned as influence on p. 6; book dedicated to him on p. 1 in: *Dialogue With Solitude*, by Dave Heath. A Community Press Publication, distributed by Horizon Press, New York, 1965. 100 pp.

Smith mentioned on p. 259 in: "Photography as Art in America," by Beaumont Newhall on pp. 244–263 in: *Language and Literacy Today*, edited by Patrick D. Hazard and Mary E. Hazard. Science Research Associates, Chicago, 1965. 306 pp. 13 b & w by various photographers.

[Reprinted from *Perspectives USA*, no. 15 (1956); Smith photograph not published second time as he failed to return their request for permission in time.]

EXHIBITIONS

The Photo Essay

The Photo Essay. [Museum of Modern Art, New York, Mar. 16–May 16, 1965].

Country Doctor essay on p. 2–i; Nurse Midwife essay on p. 5 in: *The Photo Essay*. [Museum of Modern Art, New York.] 10 pp. xeroxed.
[Exhibition checklist.]

2 layouts (Country Doctor) on p. 29; (Spanish Village) on p. 31 in: "The Photo Essay: Museum of Modern Art traces the development of the picture story over a period of 40 years," by John Szarkowski. *Camera* 35, vol. 9 (Aug./Sept. 1965), pp. 28–31.

[Exhibition review: six facsimile essays reprinted with excerpts from Szarkowski's text for the exhibition at the Museum of Modern Art, New York. Country Doctor and Spanish Village layouts are illustrated, chosen as landmarks by Szarkowski.]

Country Doctor essay mentioned on p. 2 in: *The Museum of Modern Art Press Release*, no. 23. (Tues. Mar. 16, 1965). 3 pp.

[Exhibition notice.]

"Photography: Photo Essay Survey," by Jacob Deschin. *New York Times* (Sun. Mar. 21, 1965), Sect. II, p. 26. 2 b & w by Thomas D. McAvoy.

[Exhibition review: Smith not mentioned, but good overall review of this exhibition.]

Photography in America 1850–1965

Photography in America 1850–1965. [Yale University Art Gallery, Yale University, New Haven, Conn., Oct. 13–Nov. 28, 1965].

1 photograph (Saipan Marine) listed as no. 101 on p. 37 in: *Photography In America 1850–1965*. Edited, with an introduction by Robert M. Doty. Yale University Art Gallery, New Haven, Conn., 1965. 60 pp.

[Exhibition catalog.]

Photography in the Fine Arts

Photography in the Fine Arts: Museum Directors' Selections for the 1965 New York World's Fair Exhibition. [Photography in the Fine Arts, New York World's Fair, 1965.]

1 b & w (Spanish Spinner) on p. 36 in: *Photography in the Fine Arts: Museum Directors' Selections for the 1965 New York World's Fair Exhibition*. [Photography in the Fine Arts, New York, 1965]. 48 pp.

[Exhibition catalog.]

W. Eugene Smith

W. Eugene Smith. [Heliography Gallery, New York, Feb. 28–Mar. 6, 1965]. No checklist or catalog published.

"Photography: Exhibit by Smith," by Jacob Deschin. *New York Times* (Sun. Feb. 28, 1965), Sect. II, p. 21.

[Notice of exhibition and sale of prints. Prints were to be sold off the wall at \$35 to \$100 each.]

The White House Festival of the Arts

The White House Festival of the Arts. [White House, Washington, D.C., June 14, 1965].
[Thirty photographers in exhibition.]

1 photo (Spanish Spinner) is listed on p. 20 as being no. 24 in "The Photographers" section of: *The White House Festival of the Arts*, Washington, D.C., June 14, 1965. 30 pp.
[Exhibition checklist.]

Smith is one of 30 photographers listed on p. 128 in: "Newsfront: White House Presents Photography as an Art," by Charles Reynolds. *Popular Photography*, vol. 57, no. 5 (Nov. 1965), pp. 59, 128. 1 illus.
[Exhibition notice: thirty contemporary American photographers held in the Vermont Room in the White House on June 14, 1965, for the First White House Festival of the Arts.]

PERIODICALS

Ameryka

1 b & w (Wanda Landowska) on p. 60 in: "Recenzje: Teatr, Muzyka, Balet." [Reviews: Theatre-Music-Dance]. *Ameryka [America Illustrated]*, no. 83 (ca 1965), pp. 59-61. 3 b & w by various photographers.

Contemporary Photographer

Smith mentioned on p. 78 in: "Aaron Siskind Photographer," by Grace M. Mayer. *Contemporary Photographer*, vol. 5, no. 3 (1965), pp. 76-79.
["How often one's initial meeting with a photographer, speaking through his work, is a total and lasting experience! Running up the stairs to W. Eugene Smith's studio, I was literally and figuratively "stopped dead" by the confrontation with the eternal verity of 'Plumb Line'..."]

Journal of the Archives of American Art

1 b & w (Painter Randall Davey) in: "Artists in Their Studios." *Journal of the Archives of American Art*, vol. 5, no. 4 (Oct. 1965), p. 19.

Journalistes-Reporters-Photographes

"W. Eugene Smith: 'La responsabilité moral des photos incombe à leur auteur,'" by Jean Lattes. *Journalistes-Reporters-Photographes* (Paris), no. 6 (2e trimestre 1965), pp. 9-11, 3 b & w.
[Chronology, biography, and commentary by Lattes. Biography, brief and occasionally inaccurate, in French. Same text as that published in *Techniques Graphiques*. no. 58 (July/Aug. 1965).]

Paris Match

1 b & w (Okinawa) on p. 41; 2 b & w (Okinawa) on pp. 42-43 in: "Paris Match présente 4 numéros historiques: 45/65, Hiroshima et la guerre du Pacifique; 4/La Bombe et La Capitulation; A 700 Km de Tokyo, La Dernière Place Forte: Okinawa." *Paris Match*, no. 856 (Sept. 4, 1965), pp. 38-43. 5 b & w by various photographers.

Photography Annual 1966

1 color (Man of Mercy) in: *Photography Annual 1966* (1965), p. 126.

Popular Photography

"W. Eugene Smith," by H.M. Kinzer. *Popular Photography*, vol. 56, no. 2 (Feb. 1965), pp. 74-79. 5 b & w.
["What's become of Gene Smith? ...His work has been less widely seen in the last few years than that of any photographer of his stature....The obstacle: Smith's desire to participate with editors in layout and presentation, which he insists has never taken the form of insistence or dictation....His biggest project is an unpublished book of prodigious size, still incomplete, which embraces his whole photographic life. If and when it can be published, photographers will be enriched by a unique document.]

"Picture Memo to the Editor on the New Leicaflex From W. Eugene Smith," by W. Eugene Smith. *Popular Photography*, vol. 56, no. 4 (Apr. 1965), pp. 52-53. 4 b & w.
[Columbia recording session by Stravinsky photographed by Smith, his comments on the merits of the Leicaflex camera.]

Smith is mentioned as a standard in: "Bruce Downes: Filial Dissidence," by Bruce Downes. *Popular Photography*, vol. 56, no. 5 (May 1965), pp. 32, 109. [Discussion between Bruce Downes and his son on the role of contemporary and other art media.]

Smith discussed again on p. 40 in: "Bruce Downes: Filial Dissidence Continued," by Bruce Downes. *Popular Photography*, vol. 56, no. 6 (June 1965), pp. 38, 40, 44. [Smith used as exemplar of a photographer going beyond the limitations of his subject.]

"Shooting Without Stopping: Photographs by W. Eugene Smith," by H.M. Kinzer. *Popular Photography*, vol. 57, no. 2 (Aug. 1965), pp. 46-49. 5 b & w. [Photographs taken from a moving train in Japan. "The images of Gene Smith are distinctive and distinguished in many ways: for the impact of their human communication, for the compelling force of their visual organization, for the unmatched and almost unbelievable strength of print quality..." Quote by Smith, "I must always be ahead of the beat, not on it. I learned this from sports photography and shooting from airplanes in wartime....I can feel the rhythm of things coming together..."]

Techniques Graphiques

"W. Eugene Smith," by Jean Lattes, introduction by Jean-Louis Swiners. *Techniques Graphiques* (Paris), no. 58 (July/Aug. 1965), pp. 123-137. 9 b & w. [Biography, brief and occasionally inaccurate. Well-printed portfolio.]

Terre d'Images

"W. Eugene Smith: Chronologie d'une légende." *Terre d'Images* (Paris), no. 7 (July 1965), p. 3. 1 b & w (Schweitzer in Aspen, Colo.) [Brief chronology, 1918-1965.]

Time

1 b & w (Charles Ives) in: "Music: Composers; Cantankerous Yankee." *Time*, vol. 85, no. 19 (May 7, 1965), p. 56.

The Times-Union

"A Photographers View: Reality is the Goal in Pictures." *The Times-Union* (Rochester, N.Y.), (Sat. Jan. 16, 1965), p. B10. 1 portrait. [Account of Smith's talk on January 15 at the Rochester Institute of Technology's School of Photography.]

1966

BOOKS

1 b & w (Walk to Paradise Garden) on p. 34 in: *Language and Reality*, by Neil Postman. Holt, Rinehart, and Winston, New York, 1966. 410 pp.

1 b & w (Man of Mercy) on p. 48; 1 b & w (Spanish Village) on p. 96 in: *The Photographer's Eye*, by John Szarkowski. Museum of Modern Art, New York, distributed by Doubleday, 1966. 156 pp.

"W. Eugene Smith: Photographic Journalism (1948); Eugene Smith Photography (1954); The World's Ten Greatest Photographers (1958)" on pp. 103-106, plus biography and partial bibliography on pp. 186-187 in: *Photographers On Photography: A Critical Anthology*, edited

by Nathan Lyons. Prentice-Hall, Englewood Cliffs, N.J., in collaboration with the George Eastman House, Rochester, N.Y., 1966. 190 pp. [Reprints from "Photographic Journalism," *Photo Notes* (June 1948), pp. 4-5; *Eugene Smith Photography*, exhibition catalog, University of Minnesota (1954); "The World's Ten Greatest Photographers," *Popular Photography*, vol. 42, no. 5 (May 1958), p. 84.]

1 b & w (Man of Mercy) on book jacket in: *A Treasury of Albert Schweitzer*, edited by Thomas Kiernan. Distributed by the Citadel Press, New York, by arrangement with Philosophical Library, 1966. 349 pp. [Composite photograph of Schweitzer on book jacket cover. Jacket design by Richard Adelson. Jacket photograph by W. Eugene Smith.]

EXHIBITIONS

Guggenheim Fellows in Photography

An Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows in Photography. [Photography Department, Philadelphia College of Art, Philadelphia, Apr. 15–May 13, 1966].

[Thirty photographers in exhibition.]

4 b & w (Pittsburgh) on p. 44, 45; biography on p. 7 in: "An Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows in Photography." *Camera* 45th yr., no. 4 (Apr. 1966), pp. 1–64. 59 b & w, 3 color by various photographers.

[Exhibition catalog: Issued in separate reprint as a catalog for the exhibition held at the Philadelphia College of Art.]

W. Eugene Smith

W. Eugene Smith. [George Eastman House, Rochester, New York, Traveling Exhibition, ca 1966].

[An exhibition of twenty-five prints; traveled widely through 1960s and 1970s. For example, the exhibition was displayed at the Oakton Community College Art Gallery, Morton Grove, Illinois, on July 1–August 1, 1976 and at the Northlight Gallery, Arizona State University, Tempe, Arizona, on April 10–May 5, 1977.]

PERIODICALS

BMI. The Many Worlds of Music.

1 b & w (Charles Ives) on cover of: *BMI: The Many Worlds of Music* (May 1966). BMI Public Relations Dept., New York.

Camera

4 b & w (Pittsburgh) on pp. 44, 45; biography on p. 7 in: "An Exhibition of Work by the John Simon Guggenheim Memorial Foundation Fellows in Photography." *Camera* (Lucerne), 45th yr., no. 4 (Apr. 1966), pp. 1–64. 59 b & w, 3 color by various photographers.

[Also issued in separate reprint as a catalog for the exhibition held at the Photography Department of the Philadelphia College of Art, April 15–May 13, 1966.]

Christian Focus

1 b & w (Juanita Smith) on p. 19; 1 b & w (Nurse Midwife) on p. 43 in: *Christian Focus: BBC Radio for Schools* (Autumn Term 1966). 47 pp.

[Pamphlet with short stories, poems, photos published by the Educational Publications section of BBC Publications, British Broadcasting Corp.]

Hospital for Special Surgery. Annual Report.

1 b & w on pp. 4–5; 1 b & w on p. 13; 1 b & w on p. 17; 1 b & w on p. 26; 1 b & w on p. 33; 5 b & w on pp. 46–47; 1 b & w on p. 53; 1 b & w on pp. 54–55; 1 b & w on p. 60 in: *1966 One Hundred and Third Annual Report*. New York Society for the Relief of the Ruptured and Crippled maintaining the Hospital for Special Surgery, New York, 1966. 68 pp. 62 b & w by various photographers.

Life

1 b & w (Haiti) on pp. 136–137 in: "A Portfolio: The Power of Seeing," in special issue "Photography." *Life*, vol. 61, no. 26 (Dec. 23, 1966).

M.D. Medical News Magazine

1 b & w (Charles Ives) on p. 301 in: "MD Music: Yankee Music Man: Tribute to Charles Ives." *M.D. Medical News Magazine*, vol. 10, no. 5 (May 1966), pp. 301–308. 7 illus.

Medical Opinion and Review

1 b & w (Charles Ives) on p. 39 in: "Music Anxieties of Composing," by Nicolas Slonimsky. *Medical Opinion & Review*, vol. 1, no. 9 (June 1966), pp. 36, 38–39. 5 b & w by various photographers.

New York Times

1 b & w (Composer Hall Overton) in: "This Week's Radio Concerts." *New York Times* (Sun. July 17, 1966), p. D14.

Photography Annual 1967

1 b & w (Bob Dylan) in: *Photography Annual 1967* (1966), p. 92.

Popular Photography

"One Whom I Admire, Dorothea Lange (1895–1965)," by W. Eugene Smith. *Popular Photography*, vol. 58, no. 2 (Feb. 1966), pp. 86–88. 1 b & w by Lange, 1 portrait. [Obituary for Dorothea Lange, call for the establishment of a Dorothea Lange Fellowship of photographic journalism: "Somehow, somewhere there must be a continuing base from which, with practical idealism, real study can be applied—through which growth with the clear view and the steady purpose can be nurtured by those willing to dedicate their lives to bringing into fact the best potentials of photographic journalism."]

"...a great unknown photographer—W. Eugene Smith," by David Vestal. Photographs by the author. *Popular Photography*, vol. 59, no. 6 (Dec. 1966), pp. 114–117, 124, 185–186. 3 portraits.

["W. Eugene Smith is an unknown photographer hidden behind a reputation. Like other legends, his has a core of truth and a thick coating of fantasy.... It's no promotional legend: its the flypaper he must walk through to do his work.... How can we get at anyone so thickly wrapped in conflicting opinions? Let's start with what some people have said about him...."] Followed by quotes from Bruce Downes, Ray Mackland, Wilson Hicks, Edward Steichen, Henri Cartier-Bresson, Bruce Davidson, W. Eugene Smith, Keith Wheeler, Phillippe Halsman, Romeo Martinez, Dick Pollard, Bernard Quint, George Hunt, David Young, etc. Extensive quotes on the nature and character of Smith. There is also an extensive, detailed biography. An excellent article and important source of information.]

Stars and Stripes

"A Personal Vision." *Stars and Stripes*, vol. 25, no. 144 (Sept. 9, 1966), p. 11. 4 b & w.

Steamboat Pilot

"Earth Shakes for Smith." *The Steamboat Pilot* (Steamboat, Colo.), (Thurs. Sept. 29, 1966), n.p. [News story that an earthquake hit Hayden, Colorado, at the same time as Smith, who was on his way to see old friend, Dr. Ceriani in Kremmling, Colorado, (Country Doctor.)]

Visual Medicine

Smith listed as "Special Editor, Medical Reportage W. Eugene Smith" on p. 5 in: "Publisher's Comments." *Visual Medicine: Journal of Visual Communication in the Medical and Dental Sciences*, vol. 1, no. 1 (Mar. 1966), p. 5. [This listing remains through the first year (four issues): the second year *Visual Medicine* began to publish bi-monthly. The vol. 2, no. 4 (Aug./Sept. 1967) issue does not list Smith on its editorial masthead (magazine sold, shifted editors.)]

1 b & w (Medical Operation) on front cover; 1 b & w on p. 15; 1 b & w on p. 22 in: *Visual Medicine*, vol. 1, no. 1 (Mar. 1966).

"A Special Report on the Conference: Biomedical Communication: Problems and Resources." *Visual Medicine*, vol. 1, no. 3 (Oct. 1966), special section pp. A1–A16 between pp. 25–26. 10 b & w (non-credited). [Reprinted as: *Biomedical Communication '66 Problems and Resources: A special report on the conference*. Edited by Sharon Thie; photographs by W. Eugene Smith. Reprinted with permission by the U.S. Department of Health, Education, and Welfare, Public Service, from *Visual Medicine*, 1966. 16 pp.]

"Special Feature: Frank Netter: Dean of Medical Illustrators," by Biagio J. Melloni. *Visual Medicine*, vol. 1, no. 4 (Dec. 1966), pp. 37–46. 1 b & w on p. 37, 1 b & w on cover.

1967

BOOKS

1 b & w (Anesthetist during Spinal Operation) on p. 60 in: *And/Or: Antonyms for Our Age*, by Marjorie Morris and Don Sauers. Harper and Row, New York, 1967. 96 pp.

5 b & w (Iwo Jima) on pp. 83, 98, 115, 118, and on front cover in: *The Battle of Iwo Jima*, by Robert Leckie. With maps by Ted Burwell and photographs. Random House, Landmark Books, New York, 1967. 176 pp.

1 b & w (Country Doctor) on p. 262; Smith frequently mentioned in: *Fotografal Creator*, by Andreas Feininger. Translated by Eugen Iarovici. Editura Meridiane, Bucarest, 1967.

[Romanian translation of *The Creative Photographer*, by Andreas Feininger, 1955.]

"It is almost as if the patient is entitled to two forms of care, not one..." Produced under the direction of G.A. Brakeley & Co. Layout by W. Eugene Smith and Carole Thomas. Hospital For Special Surgery, New York, ca 1967. 24 pp. 35 b & w by various photographers. [Promotional brochure: "Photographs by W. Eugene Smith."]

1 b & w on cover; 1 b & w on p. 4; 1 b & w on p. 6; 1 b & w on p. 10; 1 b & w on p. 12 in: "Noone goes his way alone..." Hospital for Special Surgery, New York, ca 1967, 12 pp. 5 b & w by Smith, 5 b & w by Carole Thomas, 1 b & w by Joseph Consentino. [Promotional brochure.]

Smith discussed on p. 33 in: "Chapter 5: Photographing Social Interaction." *Visual Anthropology: Photography As a Research Method*, by John Collier, Jr. Holt, Rinehart and Winston, New York, 1967. 138 pp. [Smith's "As From My Window I Sometimes Glance..." essay used as example of procedure.]

EXHIBITIONS

International Exhibition of Photography

International Exhibition of Photography: The Camera As Witness. [Expo '67, Toronto, 1967.]

1 b & w (Pittsburgh) plate 150; 1 b & w (Spanish Wake) plate 215; 1 b & w (Hitachi, Japan) plate 291 in: *International Exhibition of Photography: The Camera As Witness*. Toronto, 1967. 208 pp. [Exhibition catalog.]

Smith mentioned on p. 61 in "Critics at Large: Photography at Expo: A First Look," by Beaumont Newhall. *Popular Photography*, vol. 61, no. 3 (Sept. 1967), pp. 61, 64, 1 illus. [Exhibition review.]

Photography in the Twentieth Century

Photography in the Twentieth Century. [George Eastman House, Rochester, N.Y.; exhibition opened at the National Gallery of Canada, Toronto, Feb. 1-Feb. 29, 1967]. [150 photographers in the exhibition.]

1 b & w (Pittsburgh) on p. 67 in: *Photography in the Twentieth Century*, by Nathan Lyons. Horizon Press, New York, in collaboration with the George Eastman House, Rochester, N.Y., 1967. 143 pp. [Exhibition catalog.]

W. Eugene Smith

W. Eugene Smith. [San Francisco Museum of Art, San Francisco, 1967]. No checklist or catalog published.

"Photography: W. Eugene Smith: San Francisco Museum of Art," by Margery Mann. *Artforum*, vol. 5, no. 7 (Mar. 1967), pp. 67-68. 1 b & w (Wanda Landowska). [Exhibition review.]

PERIODICALS

East Village Other

1 b & w (Ku Klux Klan) in: "Witch Hunt," by Irving Shushick. *East Village Other* (New York), vol. 2, no. 4 (Jan. 15-Feb. 1, 1967), p. 3.

Goucher Alumnae Quarterly

1 b & w (Goucher College President Otto F. Kraushaar) on cover in: *Goucher Alumnae Quarterly*, vol. 45, no. 4 (Summer 1967).

Hospital Special Surgery. Annual Report.

1967 *One Hundred and Fourth Annual Report*. New York Society for the Relief of the Ruptured and Crippled maintaining the Hospital For Special Surgery, New York, 1967. 76 pp. 69 b & w by various photographers. ["Photography by Bradford Bachrach, Fabian Bachrach, Robert Goldstein, W. Eugene Smith, Carole Thomas, Whitestone Photo." Individual photos not credited; probably a few by Smith, majority by Thomas.]

Hospital For Special Surgery Horizons

1 b & w on p. 1; 1 b & w on p. 2; 1 b & w on p. 4 in: *HSS Horizons*. Published for Friends of The Hospital for Special Surgery. [First issue], ca 1967. 4 pp. [Newsletter.]

Infinity

1 b & w (Man of Mercy) on p. 20 in: "The Photographer's Eye by John Szarkowski: A review by Charles R. Reynolds, Jr.," *Infinity*, vol. 16, no. 1 (Jan. 1967), pp. 18-21, 32. 4 b & w by various photographers.

Smith mentioned in: "Book Reviews: Photographers On Photography," by W.L. Broecker. *Infinity* (Oct. 1967), p. 31.

[Book review: *Photographers on Photography*, edited by Nathan Lyons.]

Observer

1 b & w (Okinawa) on p. 22; 1 portrait in: "Combat Photographers," by Patrick O'Donovan. *Observer* (London), (Sept. 3, 1967), pp. 18, 23, 25, 26-27. 9 b & w, 4 color, 12 portraits by various photographers.

Roche Medical Image

"Spinal Fusion for Scoliotics with Pulmonary Impairment." *Roche Medical Image*, vol. 9, no. 1 (Feb. 1967), pp. 18-21. 9 b & w, 1 b & w on cover.

Time

1 b & w (Iwo Jima) in: "Foreign Relations: Something for the Hat." *Time*, vol. 90, no. 21 (Nov. 24, 1967), p. 24.

1968

PERIODICALS

Hospital For Special Surgery. Annual Report.

Hospital For Special Surgery Annual Report 1968. New York, 1968. 72 pp. 83 b & w by various photographers. [Photography by Bradford Bachrach, W. Eugene Smith, Carole Thomas. Individual photos not credited; probably few by Smith, majority by Thomas.]

Observer

1 b & w (Nurse Midwife) on p. 21; an interview on p. 30 in: "The World's Greatest Photographers." Produced by Maureen Green; interviews by Edna Bennett, Maureen Green, Roland Huntford, Brenda Marsh, and Esther Ronay. *Observer* (London), (July 14, 1968), pp. 12-19, 21-26, 29-30. 2 b & w by Richard Avedon; 1 color, 1 b & w by Brian Brake; 2 b & w by Bill Brandt; 2 b & w by Larry Burrows; 2 b & w by Henri Cartier-Bresson; 2 color by Art Kane; 1 color, 1 b & w by Lennart Nilsson; 1 color, 1 b & w by Irving Penn; 1 b & w by W. Eugene Smith; 2 color by Bert Stern. One paragraph interviews with each photographer.

Oregon Summer Emerald

"Photojournalist Discusses Philosophy of Medium," by Barbara Fields. *Oregon Summer Emerald* (University of Oregon), (Wed. Aug. 21, 1968), p. 3. 1 portrait. [Report on Smith's participation in the Philosophy of Photography seminar held at the School of Journalism, University of Oregon, Aug. 12-23, 1968.]

Overseas Press Club Bulletin

1 b & w (Schweitzer in Aspen, Colo.) on p. 5 in: "Heroes For Our Times: A Photographic Gallery of Heroes by Distinguished Photographers," as edited by Cornell Capa, Chairman, OPC Photographic Committee. *The Overseas Press Club Bulletin*, vol. 23, no. 40 (Oct. 12, 1968), pp. 5-6. 13 b & w by various photographers.

Photography Annual 1969

1 b & w (Shadow-street-abstract) in: *Photography Annual 1969* (1968), pp. 104-105.

Register-Leader

1 b & w (Vietnam Protest) on cover in: *The Register-Leader of the Unitarian Universalist Association* (Boston), vol. 150, no. 4 (Apr. 1968).

35mm Photography 1969

1 b & w (Spanish Village) on p. 56; Smith mentioned on pp. 50, 52 in: "Some Heroes of 35," by John Durniak. *35mm Photography 1969* (1968), pp. 36-57, 128-129. 20 b & w by various photographers.

U.S. Camera

Smith mentioned as exemplar on p. 16 in: "Creative Color: A New Technique in Photo-Journalism," by Arthur Rothstein. *U.S. Camera*, vol. 31, no. 12 (Dec. 1968), pp. 16, 69.

BOOKS

"Chapter 46: Eugene Smith," pp. 608–621 in: *The Picture History of Photography: From the Earliest Beginnings to the Present Day*, by Peter Pollack. Harry N. Abrams, New York, [revised and enlarged edition], 1969. 708 pp. 16 b & w.

["Who is our greatest photojournalist at this moment? Most photographers, if asked, would reply, 'Gene Smith.' ... hardly any other photo-journalist has proved so unadaptable to the workings of magazine-photography publishing as constituted today.... Nevertheless, Smith is an awesome hero in his own time, and his influence, always great, is constantly growing.... This brooding, temperamental man is a moral force..."]

1 b & w (Welsh Miners) on p. 197; commentary on the photograph on p. 196 in: "Photography," by Walker Evans, pp. 169–211 in: *Quality: Its Image in the Arts*, edited by Louis Kroenenberger. Conceived and produced by Marshall Lee. Atheneum, Balance House, New York, 1969 456 pp.

[Evans chose twenty photographs by twenty photographers and commented upon each photograph. "'Welsh Miners' is a memorable and an improbable feat: a stroke of romantic realism. Something in the picture doubles back upon artifice. The miners are in makeup; their pomade is coal dust. The men are actors; their act is in being themselves. The background stage set is a village you know is there in Wales today. Pure photography: nothing but camera, lens, and film; nothing but the control of a master (mind, eye, taste) could have produced this print."]

1 b & w (Japanese Dead, Saipan) on p. 447; 1 b & w (Hospital on Leyte) on p. 477 in: *Reader's Digest Illustrated Story of World War II*. Reader's Digest, Pleasantville, N.Y., 1969. 528 pp.

[The photo on p. 477 is credited to Smith but the photo on p. 447 is credited to U.P.I.]

1 b & w (Country Doctor) on p. [n.p.] in: *Searchlights on Literature*, edited by Mabel O'Donnell. (Harper and Row Basic Reading Program: Grade 7). Harper and Row, New York, 1969.

1 b & w (Roller Skaters) on pp. 40–41; 1 b & w (Hospital on Leyte) on p. 75; 1 b & w (Okinawa) on p. 77; 1 b & w (Joe DiMaggio) on p. 225; 1 b & w (Mary Martin in *South Pacific*) on pp. 264–265; 1 b & w (Playwright Tennessee Williams) on p. 269; 1 b & w (*Death of a Salesman*) on p. 273; 1 b & w (Mary Martin in *South Pacific*) on p. 278 in: *This Fabulous Century*, vol. 5: 1940–1950, by the editors of Time-Life Books. Time-Life, New York, 1969.

W. Eugene Smith: His Photographs and Notes. Afterword by Lincoln Kirstein. Aperture, New York, 1969. 148 pp. Chronology, bibliography, 120 b & w with 1 b & w on cover, portrait on back cover.

[Also issued as vol. 14, nos. 3/4, of *Aperture*. The photos, notes, layout, and chronology are by Smith himself. So this is not only the most thorough overview of Smith's career now available; it also displays the relative emphasis that he placed in 1969 upon portions of his own career. In fact, there are omissions in the work—for example, his strong ties with (and presidency of) the New York Photo League after World War II is omitted from the chronology. Other aspects of his career and work also seem to be featured more or less than their relative weight within the actual corpus of his career. In his own autobiographical *Let Truth Be the Prejudice* exhibition in New York in 1971, he himself, will assign different weights to other aspects of his career.]

APERTURE MONOGRAPH BOOK REVIEWS: 1969

1 b & w (Man of Mercy) book notice on p. 41 in: "A Pictorial Holiday Sampler," by Margaret R. Weiss. *Saturday Review*, vol. 52, no. 48 (Nov. 29, 1969), pp. 40–41. 6 b & w by various photographers.

[Brief reviews of a number of illustrated books; Smith's book mentioned favorably.]

APERTURE MONOGRAPH BOOK REVIEWS: 1970

"Camera Angles," by Irving Desfor. *AP Newsfeatures: Hobbies* (mailed Apr. 9, 1970). 1 b & w (Walk to Paradise Garden).

1 b & w (Okinawa) on p. 2790; 1 b & w (Juanita Smith) on p. 2791; 1 b & w (Ku Klux Klan) on p. 2798; 1 b & w (Ku Klux Klan) on p. 2799; 1 b & w (Hitachi, Japan) on p. 2804; 1 b & w (Man of Mercy) on p. 2805; 1 b & w (Andrea Doria Nun) on p. 2809; 1 b & w (As From My Window...) on p. 2824; with review of book on p. 2790 in: *Library Journal*, vol. 95, no. 15 (Sept. 1, 1970).

Smith monograph mentioned in: "Life Photography Review: Photography in the bookstore: Photo books of 1970," by Frank Kappler. *Life*, vol. 69, no. 25. (Dec. 18, 1970), p. 12. 5 b & w by various photographers (none by Smith).

[Review of a number of photo books, of which "The most significant among them and one of the best produced is W. Eugene Smith..."]

APERTURE MONOGRAPH BOOK REVIEWS: 1971

"Humanities: Eugene Smith." *Choice*, vol. 7, no. 11 (Jan. 1971), p. 1504.

"Review Pages: W. Eugene Smith, His Photographs and Works," by John B. Turner. *New Zealand Photography*, no. 5 (May-June 1971), pp. 12-13. 3 b & w.

EXHIBITIONS

Photographs from the Coke Collection

Photographs from the Coke Collection. [Museum of Albuquerque, Albuquerque, N.M., Oct. 25-Nov. 20, 1969].

1 b & w (Pittsburgh) on p. 13 in: *Photographs From the Coke collection*, Museum of Albuquerque, Albuquerque, N.M., 1969. 16 pp.
[Exhibition catalog.]

CALENDARS

1 b & w (Walk to Paradise Garden) as December in: 1970 Calendar *Towards a New and Better Decade 1970*. United Auto Workers, 1969.

PORTFOLIOS

1 b & w (Juanita and Twig) on loose sheet in: *Portfolio 1: The Persistence of Beauty*. Introduction by Nancy Newhall. Friends of Photography, Carmel, Cal., 1969. 12 loose plates, 1 folded sheet in folder. 2500 copies.
[Participants were Paul Strand, Ansel Adams, Imogen Cunningham, Brett Weston, Minor White, Harry Callahan, Aaron Siskind, W. Eugene Smith, Bill Brandt, Henri Cartier-Bresson, Wynn Bullock, and Frederick Sommer.]

PERIODICALS

Aperture

1 b & w (Schweitzer in Aspen, Colo.) (Man of Mercy) on pp. 29, 48 in: "A Collection of Photographs." *Aperture*, vol. 14, no. 2 (Fall 1969), 88 pp. 71 photos by various photographers.
[Collection of the Exchange National Bank, Chicago, Illinois.]

"W. Eugene Smith: His Photographs and Notes." Afterword by Lincoln Kirstein. *Aperture*, vol. 14, nos. 3/4 (1969). 148 pp.

[Also issued as a monograph. The *Aperture* periodical contained four additional photographs in advertisements for the Sinal View Camera, Nikon Camera, Durst Enlargers, and Polaroid film.]

Creative Camera

"W. Eugene Smith: Photography is a potent medium of expression," by W. Eugene Smith. *Creative Camera*, no. 55 (Jan. 1969), pp. 32-33. 1 b & w (Spanish Village).
[One-page essay by Smith.]

Life

1 b & w (Family Walking by the Sea) on p. 77 in: "Revolution: Part Two: Out of the East, the People's War," by Adrian Hope. *Life*, vol. 67, no. 16 (Oct. 17, 1969), pp. 58-66B, 66C, 69-72, 74, 76-78. 23 b & w by various photographers.

McCall's

"1,200 minus 5 Leaves Nothing: The sad mathematics of war shroud Beallsville, Ohio, a fertile farm community turned fallow with sorrow." Photographs by W. Eugene Smith. *McCall's*, vol. 97, no. 2 (Nov. 1969), pp. 76–81. 13 b & w.

[Thirteen photographs of small midwestern town with commentary by an unidentified author, pp. 80–81 contains a poem "Ares" by Eugene McCarthy and four photographs of gravestones by Smith as a coda.]

Der Stern

1 b & w (Pittsburgh) credited to Magnum in: "Mit Atomen gegen den Qualm, der zur Himmel stinkt." *Der Stern* (Hamburg), no. 17 (1969), p. 15.

Village Voice

Smith mentioned in: "Critique," by A.D. Coleman. *Village Voice* (New York), (May 15, 1969), n.p.

The literature on Smith during the 1970s is dominated at the beginning by his major retrospective exhibition at the Jewish Museum in New York in 1971. Although this exhibition did not, in itself, produce a catalog, it did call forth a flurry of publication of reviews or articles on Smith. By the early 1970s, there existed a substantially larger number of individuals interested in the creative aspects of photography and many more magazines willing to publish articles on this topic.

Smith returned to Japan again in 1971 and began to document the effects of industrial pollution at Minamata. This major project engaged Smith's energies through the mid-seventies and once again brought him a broad-based, international audience—an audience that extended far beyond that interested solely in photography.

The literature on Smith during the latter part of the decade is dominated by Smith's death; obituaries and remembrances form the largest part of this material. It is still too soon, at the time of publication of this bibliography, for a literature of reappraisal to have been generated.

1970

BOOKS

1 b & w (Flame-throwing Tanks on Okinawa), hand colored on back cover of "Okinawa; Touchstone to Victory," by Bevis M. Frank in: *Ballantine's Illustrated History of World War II*, Battle Book, no. 12. Ballantine, New York, 1970. 160 pp. [Not credited].

1 b & w (Spanish Wake) on pp. 218–219 in: "Ten Personal Styles: W. Eugene Smith," in: *The Camera*, Life Library of Photography, by the editors of Time-Life Books. Time-Life, New York, 1970. 238 pp.

1 b & w (Spanish Village) on p. 40; the photograph discussed on pp. 38–39, 42–43 in: *The Criticism of Photography As Art: The Photographs of Jerry Uelsmann*, by John L. Ward. University of Florida Humanities Monograph, no. 32. University of Florida Press, Gainesville, 1970. 78 pp.

1 b & w in: *Design through Discovery*, by Marjorie Elliott Bevin. Holt, Rinehart, and Winston, New York, [2nd edition], 1970. 382 pp.

1 b & w (Iwo Jima) on pp. 218–219 in: "From the Tragedy of War, Great Photographs." *The Great Themes*, Life Library of Photography, by the editors of Time-Life Books. Time-Life, New York, 1970. 246 pp.

Smith discussed, quoted in French on pp. 109–110 in: *Histoire de la Photographie*, by Jean A. Keim. Que Sais-Je? Le Point des Connaissances Actuelles, no. 1417. Presses Universitaires de France, Paris, 1970. 128 pp.

["D'un lyrisme plus large, l'Américain W. Eugene Smith (1918) photographie pour les grandes revues américaines les thèmes les plus divers, ... D'une indépendance farouche, il est d'une intégrité totale La forme magistrale, avec laquelle Smith traite ses suites d'images, en fait de véritable épopées avec leurs moments de repos et leurs envolées."]

4 b & (World War II); Smith mentioned as exemplar on p. 1141 in World War II picture section in: *A History of the American People*, by Norman A. Graebner, Gilbert C. Fite, and Philip L. White. McGraw-Hill, New York, 1970. 1460 pp.

EXHIBITIONS

Eight Photographers

Eight Photographers. [Main Gallery, Pratt Institute, Brooklyn, N.Y., Jan. 8–Feb. 2, ca 1970s]. No checklist or catalog published.

[Jerry Burchard, Ralph Gibson, Ken Josephson, Michael McLoughlin, W. Eugene Smith, Saul Warkov, Garry Winogrand, and Tom Zimmerman included.]

The Enduring Image

The Enduring Image: Contemporary Photographs Selected by the Library Art Committee. [New Canaan Library, New Canaan, Conn., Feb. 1–Feb. 29, ca 1970s]. No checklist or catalog published.

[Attie, Avedon, Bischof, Capa, Davidson, Erwit, Hiro, Kesel, Landshoff, Morgan, Nathan, Seymour, Shiraishi, Smith, and Steinberg included.]

Multiple Exposure

Multiple Exposure. [Samuel S. Felisher Art Memorial; administered by the Philadelphia Museum of Art, Philadelphia, Apr. 7–Apr. 30, ca 1970s]. No checklist or catalog published.

[Andre Kertesz, Diane Arbus, Eugene Smith, Gary Winogrand, Lee Friedlander, Henri Cartier-Bresson, Bruce Davidson, and Walker Evans included.]

W. Eugene Smith

W. Eugene Smith: A few images of a kind. [Camera Work Gallery, Newport Beach, Cal., July 1–July 31, 1970]. No checklist or catalog published.

PERIODICALS

Album

"W. Eugene Smith." *Album* (London), no. 2 (Mar. 1970), pp. 12–29. 16 b & w, 1 b & w on cover.

[Statement, commentary by Smith on pictures in portfolio, reprint of "Photography is a potent medium of expression." Quote by Smith: "I would dream of being an artist in an ivory tower. Yet it is imperative that I speak to people, so I must desert that ivory tower. To do this I am a journalist—a photographic journalist. In result, I am constantly torn between the attitude of the conscientious journalist who is a recorder of, an interpreter of facts, and of the creative artist who often is necessarily at poetic odds with the literal facts.

My principal concern is for the honesty of interpretation to be arrived at by careful study and through the utmost possible sensitivity of understanding. I would further, if the strength of talent be within me, have my accomplished image transcend literal truth by intensifying its truthful accuracy, indicating even of the spirit and symbolizing more. And my only editor would be my conscience and my conscience would be of my responsibilities—in constant disciplined rejudgment of my failures and of my fulfillments."]

Camera 35

"W. Eugene Smith: Conscience of the Print." *Camera 35*, vol. 14, no. 3 (Apr./May 1970), pp. 36–41. 5 b & w.

"The Technique of W. Eugene Smith," by Bob Combs. *Camera 35*, vol. 14, no. 3 (Apr./May 1970), pp. 42–43, 60, 62, 64, 66–69. 7 illus.

["Modern photojournalism is based on Tri-X, the single lens reflex, the thumb wind, the custom processing lab and Gene Smith.... In 1965, Dick Pollard, Director of Photography at *Life*... said that Gene was the most influential photographer he could think of...." A thorough, detailed description of Smith's technique, ca 1970, from choice of cameras to the finished print.]

"Give & Take: The Smith Story." *Camera 35*, vol. 14, no. 4 (June/July 1970), p. 6.

[Letters by Jack Ruskin, James R. Coffman, and V.J. Sharp responding to the April/May article.]

Infinity

1 b & w (Haiti) on pp. 8–9 in: "The Concerned Photographer: Three Years Later," by Cornell Capa. *Infinity*, vol. 19, no. 7 (July 1970), pp. 6–22, 24–26. 20 b & w by various photographers.

"In 1970, We Honor...W. Eugene Smith," by Tom Hollyman. *Infinity*, vol. 19, no. 9 (Sept. 1970), pp. 5, 12–15. 4 b & w.

[Smith added to the American Society of Magazine Photographers Honor Roll.]

Life

"Gallery: W. Eugene Smith." *Life*, vol. 69, no. 10 (Sept. 4, 1970), pp. 4–7. 3 b & w.

Modern Photography

"W. Eugene Smith: Passionate Involvement with Life," by Wilson Hicks. *Modern Photography*, vol. 34, no. 1 (Jan. 1970), pp. 88–93. 3 b & w.

["Of the talented photographers with whom, as editor, I have worked, none have I known who, to a more intense degree than W. Eugene Smith, made the camera such an inseparable part of himself emotionally, primarily emotionally; also esthetically, intellectually, and, of course, physically.... [his Country Doctor pictures] reminded me of some of the short stories of Sherwood Anderson.... Smith pictures had a definite literary quality...."]

News and Views

"Who Is W. Eugene Smith?" *News and Views* (Rochester Institute of Technology), (Spring 1970), pp. 3–6. 2 illus., cover.

[Panel discussion, led by W. Eugene Smith at the Photographic Illustration Department at R.I.T.]

Photography Annual 1971

"Why Does W. Eugene Smith Write on Walls?" by John Durniak, Photographs by Bill Pierce. *Photography Annual 1971* (1970), pp. 166–169. 2 portraits.

[(Quote by Smith: "Editing always reminded me of censorship. If you took two pictures of the same subject, the one emotionally disturbing would be censored, not the bad one..." Durniak: "Ten years ago [Smith] could pack an auditorium and fill the pocket notebook of a photographer with his 'truths.' Could he relate to today's students— the television generation, the way he related to the masses that read *Life* and *Look* in the 1940's and 50's? Maybe. Would the *Monograph* bring Smith back?... The *Aperture Monograph* is a symbol. It is not Smith's 'big book,' but a smaller victory..."]

2 b & w (Woodstock Festival) on pp. 136–137, statement by Smith on photos in: *Photography Annual 1971* (1970), p. 188.

Record-Searchlight

"W. Eugene Smith: Living Legend," by Irving Desfor. *Record-Searchlight*, (Redding, Cal.), (Aug. 1, 1970), n.p. 1 b & w (Walk to Paradise Garden).

1971

BOOKS

1 b & w (Welsh Miners) on p. 221; quote by Smith on p. 19 in: *The Art of Photography*, Life Library of Photography, by the editors of Time-Life Books. Time-Life, New York, 1971. 230 pp.

1 b & w (Pittsburgh) on p. 361 in: "Section 4: Interactions," pp. 349–513 in: *The City: American Experience*, edited by Alan Trachtenberg, Peter Neill, and Peter C. Bunnell. Oxford University Press, New York, 1971. 620 pp.

"W. Eugene Smith," by Charles R. Reynolds, Jr. *The Encyclopedia of Photography*. Greystone Press, New York, ca 1962, 1971, vol. 18, pp. 3420–3423. 2 b & w (Walk to Paradise Garden, Schweitzer at Lamp).

"1940–1960; At Last the Photographers' Innermost Visions: W. Eugene Smith," on pp. 193, 195, 208–211 in: *Great Photographers*, Life Library of Photography, by the editors of Time-Life Books. Time-Life, New York, 1971. 246 pp. 4 b & w.

1 b & w (Haiti) on p. 44 in: *Man in the Dramatic Mode* (2); editor Lilla Heston, series consultant Geoffrey Summerfield. McDougal, Little, & Co., Evanston, Ill., 1971. 146 pp.
[Literary series for high schools.]

1 b & w (Pittsburgh) on p. vi; 2 b & w (Spanish Village) on pp. 38, 45; 1 b & w (Pittsburgh) on p. 46 in: *Man in the Expository Mode* (2); editor Sarah Solotaroff, series consultant Geoffrey Summerfield. McDougal, Littell & Co., Evanston, Ill. 1971. 122 pp.
[Literary series for high schools.]

1 b & w (Hitachi, Japan) on p. 49 in: *Man in the Fictional Mode* (2); editor Hannah Beate Haupt, series consultant Geoffrey Summerfield. McDougal, Littell & Co., Evanston, Ill. 1971. 136 pp.
[Literary series for high schools.]

1 b & w (Man of Mercy) on p. 8 in: *Man in the Poetic Mode* (2); editor Joy Zweigler, series consultant Geoffrey Summerfield. McDougal, Littell & Co., Evanston, Ill. 1971. 122 pp.
[Literary series for high schools.]

1 b & w (Spanish Village) on p. 94 in: "The Art of Photography," by John Szarkowski, pp. 68-95 in: *The 1971 Compton Yearbook*. F.E. Compton Co., 1971. 36 b & w by various photographers.

Smith's leaving *Life* mentioned on p. 80; his photographs (Spanish Wake) discussed on pp. 135, 150 in: *La photographie et l'homme: Sociologie et, psychologie de la photographie*, by Jean A. Keim. Collections Mutations, Orientations, no. 16. Casterman, Tournai, 1971. 160 pp.
[Smith's "Spanish Wake" is cited to support some of the author's arguments, although it is misattributed "Mort en Grece."]

"W. Eugene Smith: The Conscience of a Photojournalist," pp. 118-131 in: *The Photography Game: What it is and how to play it*, by Arthur Goldsmith. Viking Press, Studio Book, New York, 1971. 160 pp. 2 b & w by Smith, with other images in unpaginated plate section between 128-129.

[Interview with commentary reprinted from "W. Eugene Smith Talks About Lighting," *Popular Photography*, November 1956: "No visually aware person can view his great picture essays... without being deeply affected and coming away not only with a profounder respect for the medium of photography but also with an altered vision of the human condition... A man born ahead of his time, he has survived into an age which is, temporarily at least, in tune with some of his own values that seemed irrelevant and impractical to many only a decade or so before..."]

"The Photo Essay Comes of Age: The Classic Essay; Spanish Village," pp. 72-81 in: *Photojournalism*, Life Library of Photography, by the editors of Time-Life Books. Time-Life, New York, 1971. 227 pp. 17 b & w.
[Facsimile reprint of the Apr. 9, 1951, *Life* essay, with introductory comment, biography.]

1 b & w (Walk to Paradise Garden) on p.[n.p.] in: *Readings in Health Science*, edited by Benjamin A. Kogan. Harcourt, Brace, Jovanovich, New York, 1971. 352 pp.

1 b & w on p.[n.p.] in: *Twentieth Century Poetry*, compiled by Carol Marshall. Houghton-Mifflin, Boston, 1971. 180 pp.

EXHIBITIONS

Let Truth Be The Prejudice

Let Truth Be The Prejudice. [The Jewish Museum, New York, Feb. 2-May 9, 1971.] No checklist or catalog published. [n.b., A book dealer's catalog (*Photography: Museum and Gallery Publications*, Worldwide Books, Boston, ca 1980) established the reference: W. Eugene Smith, Jewish Museum, New York, 1971, 150 pp. This is actually the 1969 *Aperture* monograph].

[Over 400 photographs were displayed in New York. The exhibition travelled to Japan where it was exhibited several times in Tokyo and elsewhere—with slight modifications each time.]

"Notes on Walker Evans and W. Eugene Smith," by Van Deren Coke. *Art International*, vol. 15, no. 6 (Summer 1971), pp. 56-59. 6 b & w by Smith, 6 b & w by Evans.
[Exhibition review.]

"Two Readings on the W. Eugene Smith Show: Over-exposure," by Hy Dales. *Camera Notes* (published by the Camera Club of New York), vol. 1, no. 1 (1971), pp. 21-22.

[Exhibition review.]

"Two Readings on the W. Eugene Smith Show: Wide Angle View," by Jain Kelly. *Camera Notes* (published by the Camera Club of New York), vol. 1, no. 1 (1971), pp. 22-24.

[Exhibition review.]

"A Pilgrimage to New York: Evans, Cartier-Bresson, and Smith," by George Cohen. *Camera People* (Boston), (Apr. 15-28, 1971), pp. 8-9. 5 illus., 3 of Smith and exhibition.
[Exhibition reviews: *Walker Evans*, Museum of Modern Arts, New York; *H. Cartier-Bresson*, Hallmark Gallery, New York; *Let Truth Be The Prejudice*, The Jewish Museum, New York.]

"Review: Truth and Prejudice: The Gene Smith Show," by David Vestal. *Camera* 35, vol. 15, no. 4 (May 1971), pp. 24, 26. 1 b & w (Man of Meco).
[Exhibition review.]

"W. Eugene Smith: Let Truth Be The Prejudice," by Ray Porter. *Infinity*, vol. 20, no. 5 (May 1971), pp. 15-19. 5 b & w.
[Exhibition review.]

"Gallery Snooping," by Jane Greenberg. *Modern Photography*, vol. 35, no. 5 (May 1971), pp. 12, 14. 3 b & w.
[Exhibition review.]

"Best Bets: Let Truth Be The Prejudice," *New York*, vol. 4, no. 6 (Feb. 8, 1971), p. 47. 1 b & w (Spanish Village).
[Exhibition review.]

"Galleries & Museums: Let Truth Be The Prejudice," by John Gruen. *New York*, vol. 4, no. 8 (Feb. 22, 1971), p. 67. 1 b & w.
[Exhibition review.]

"Reviews of Exhibitions: W. Eugene Smith/The Jewish Museum," by Karen Tweedy-Holmes. *New York Photographer*, Issue 2 (Dec. 1970/Jan. 1971), pp. 10-11.
[Exhibition review: mentions satellite exhibition held simultaneously at the Witkin Gallery, New York.]

"400 Photographs Detailing Humanity," by Grace Glueck. *New York Times* (Mon. Feb. 15, 1971), pp. 25, 33. 5 b & w, 1 portrait.
[Exhibition review.]

"Smith Show: Significance And Drama," by Hilton Kramer. *New York Times* (Mon. Feb. 15, 1971), p. 25.
[Exhibition review.]

"Photographs: It Was New Then—Is It Now Art?" by Gene Thornton. *New York Times*, (Sun. Feb. 21, 1971), Sect. II, p. 23.
[Exhibition review.]

"Art Mailbag: Praise for Eugene Smith." *New York Times* (Sun. Mar. 7, 1971), Sect. II, p. 21.
[Letters by John B. Loengard, John G. Morris, disagreeing with Thornton's review of the previous week.]

"Art Mailbag," by David Douglas Duncan. *New York Times* (Apr. 4, 1971), p. D21.
[Letter by Duncan, commenting on Thornton review of February 21.]

"The Photographer as Artist," by Hilton Kramer. *New York Times School Weekly* (Mon. Mar. 8, 1971), p. 12. 5 b & w, 1 portrait.
[Exhibition review.]

"Photography: Gene Smith's 'Truth,'" by Frank Gaynor. *Newark Sunday News* (Feb. 7, 1971), p. E16.
[Exhibition review.]

"Art: Shooting It Right," by S.K. Oberbeck. *Newsweek*, vol. 77, no. 6 (Feb. 8, 1971), p. 56. 2 b & w.
[Exhibition review.]

"W. Eugene Smith: 'Let Truth Be The Prejudice,'" by Regina Benedict. *Popular Photography*, vol. 68, no. 4 (Apr. 1971), pp. 88-93. 8 b & w, 1 portrait.
[Exhibition review.]

"Shows Seen: W. Eugene Smith—'Let Truth Be The Prejudice,'" by A.D. Coleman. *Popular Photography*, vol. 68, no. 6 (June 1971), pp. 24, 60.
[Exhibition review.]

"W. Eugene Smith: The Concerned Photographer," by Arthur Dimond. *RWDSU Record* (Mar. 14, 1971), pp. 10.
[Exhibition review.]

"Photography: Double Documentary," by Margaret R. Weiss. *Saturday Review*, vol. 54, no. 11 (Mar. 13, 1971), pp. 84-85. 3 b & w by Smith, 2 b & w by Evans.
[Exhibition review: Walker Evans at Modern Museum of Art, New York, and Let Truth Be The Prejudice at Jewish Museum, New York.]

"Latent Image: W. Eugene Smith," by A.D. Coleman. *Village Voice* (New York), vol. 16, no. 6 (Feb. 11, 1971), pp. 18, 20. 1 b & w (Looking Out Mail Slot).
[Exhibition review.]

"Letters to the Editor: A Perfect Picture." *Village Voice* (New York), vol. 16, no. 7 (Feb. 18, 1971), p. 66. 1 b & w (Welsh Miners).
[Letter from Fred W. McDarragh, complaining about the illustration in Coleman's February 11th article, proposing the Welsh Miners photo instead.]

W. Eugene Smith

W. Eugene Smith. [The Witkin Gallery, New York, Feb. 3-Feb. 28, 1971]. No checklist or catalog.

PERIODICALS

Camera 35

"Critique," by Lou Bernstein. *Camera* 35, vol. 15, no. 3 (Apr. 1971), pp. 24-25. 1 b & w.
["Death of Gus-Gus" reproduced; commentary by Bernstein on the print.]

Creative Camera

Smith quote on p. 4 in: "Views: W. Eugene Smith" *Creative Camera* (London), no. 79 (Jan. 1971), p. 4.

[Smith quote drawn from the *Aperture* monograph: "I doubt the existence of any perfection, ... Take note of the values around you, everywhere thrust upon you—and wade awhile, with this question in thought, through publications and publications from cover to cover."]

1 b & w (Haiti) on p. 84 in: "Exhibition: The Concerned Photographer," by Cornell Capa. *Creative Camera* (London), no. 81 (Mar. 1971), pp. 78–97. 24 b & w by various photographers.

Modern Photography

"Books in Review: The Picture History of Photography, by Peter Pollack," by J.S. *Modern Photography*, vol. 35, no. 5 (May 1971), p. 46.

["...more changes are evident in the portions of the book dealing with contemporary photography, ... the most noticeable additions are... Eugene Smith..."]

Modern Photography Annual 1972

"W. Eugene Smith." *Modern Photography Annual 1972* (1971), pp. 118–121. 4 b & w, brief biography, general information about the four pictures on pp. 171–172.

New York Times

Smith mentioned in: "Art Notes: The Ladies Flex Their Brushes," by Grace Glueck. *New York Times* (Sun. May 30, 1971), p. D20.

[Sculptor Chuck Ginnever created work titled *Exit* in homage to W. Eugene Smith.]

Today's Health

"Three Who Cared: Photographic insights into the lives of three people who have left the world richer for their effort." Photographs by W. Eugene Smith; text by Bedon Roueché. *Today's Health*, vol. 49, no. 9 (Sept. 1971), pp. 52–57. 3 b & w (Country Doctor), 3 b & w (Nurse Midwife), 4 b & w (Man of Mercy).

Village Voice

"Latent Image: Needed; One less stumbling block," by A.D. Coleman. *Village Voice* (New York), vol. 16, no. 24 (June 17, 1971), pp. 37, 38.

[Report that Smith is being evicted from his loft, needs 3000 feet for living, working space.]

Zoom

"William Eugene Smith." *Zoom* (Paris), no. 7 (May 1971), pp. 64–65. 4 b & w.

1972

BOOKS

Smith is mentioned on pp. 55, 143 in: *A Chronology of Photography: A Critical Survey of the History of Photography as a Medium of Art*, by Arnold Gassan. Handbook Company, Athens, Ohio, 1972. 373 pp.

[Smith mistakenly listed as Walter Eugene Smith.]

"W. Eugene Smith" on pp. 132–151, 172–175 in: *The Concerned Photographer 2: The photographs of Marc Riboud, Dr. Roman Vishniac, Bruce Davidson, Gordon Parks, Ernst Haas, Hiroshi Hamaya, Donald McCullin, and W. Eugene Smith*. Edited by Cornell Capa. Grossman, New York, 1972. 175 pp. 14 b & w on pp. 132–151, 1 portrait; the same prints repeated in contact size with a statement by the photographer about each image on pp. 172–175. [Several short quotes, statements about the fourteen photographs by Smith, one-page commentary by Cornell Capa.]

Smith mentioned as exemplar of beautiful printmaker on p. 136 in: *The Craft of Photography*, by David Vestal. Harper and Row, New York, 1972, 1973, 1974, 1975. 364 pp.

"Honoring Humanity: W. Eugene Smith" on pp. 154–160 in: *Documentary Photography*, Life Library of Photography, by the editors of Time-Life Books. Time-Life, New York, 1972. 241 pp. 7 b & w.

[Smith mentioned on pp. 14, 122, 123, 155 as well.]

W. Eugene Smith is mentioned as exemplar, role model, etc., by various individuals on pp. 201–202, 232, 258, 269, 272, 308, 317, 320, 337–338, 360–361 in: *Photographic Communication: Principles, Problems and Challenges of Photojournalism*. Edited with commentaries and notes, by R. Smith Schuneman. Based on contributions from the Wilson Hicks International Conference on Photo-communication Arts, University of Miami, Florida. Focal Press, London, 1972. 379 pp.

EXHIBITIONS

Images of Concern

Images of Concern. [Bienville Gallery, New Orleans, La., 1972.]

Smith mentioned on p. 2 in: "The World of Art: Galleries Schedule Exhibitions; Photo Exhibit," by Jeanie Blake. *The Times-Picayune* (New Orleans), (Sun. June 25, 1972), Sect. 3, p. 3

[Announcement: description of *Images of Concern*, a traveling exhibition showing at the Bienville Gallery, New Orleans.]

"The World of Art: Photography, an Art in its Own Right; Prize Winner, Exhibition Cited," by Jeanie Blake. *The Times-Picayune* (New Orleans), (Sun. July 9, 1972), Sect. 3, p. 4. 2 illus., none by Smith.

[General survey of photo scene in New Orleans. Smith discussed in the group exhibition *Images of Concern* at the Bienville Gallery, New Orleans. Sixty photographers from the International Fund for Concerned Photography, Inc. Smith, with three others, was displayed in "continuous loop" narratives (probably filmstrips).]

Photograph 1

Photograph 1. [Cincinnati Art Club, Cincinnati, Ohio, June 11–June 18, 1972].

2 b & w and biography on pp. 10–13 in: *Photograph 1: Edward Weston, George A. Tice, W. Eugene Smith, Lewis W. Hine*. [Invitational Exhibition, selected by Lee D. Witkin for the Cincinnati Art Club]. Cincinnati, Ohio, 1972. 16 pp.
[Exhibition catalog.]

W. Eugene Smith Photographs

W. Eugene Smith Photographs. [Midtown Y Gallery, 344 East 14th St., New York, Apr. 11–May 7, 1972]. No checklist or catalog published.

PERIODICALS

Art & Man

1 b & w (Walk to Paradise Garden) on p. 11; Smith mentioned on p. 11 in: "Photography." *Art & Man* (Jan. 1972), pp. 1–16. 22 b & w, 5 color by various photographers.

[Smith mentioned on p. 9; a slide set (Spanish Village) offered on p. 10; 1 b & w (Spanish Village) used in advertisement for filmstrip program "Images of Man" on p. 11 in: the *Art & Man Teacher Edition* accompanying this issue.]

Camera

1 b & w (Pittsburgh) on p. 91; Smith mentioned on p. 109 in: "Photography: An Iconographic Chronological History," by Allan Porter. *Camera* (Lucerne), 51st yr., no. 12 (Dec. 1972), pp. 1–136.

[This also issued as a separate booklet.]

Life

"Editor's Note: The Picture Signature of Gene Smith," by Ralph Graves. *Life*, vol. 72, no. 21 (June 2, 1972), p. 3. 1 portrait.

"Death-Flow from a Pipe: Mercury pollution ravages a Japanese village." Text and pictures by W. Eugene and Aileen Smith. *Life*, vol. 72, no. 21 (June 2, 1972), pp. 74–81. 11 b & w.

"Twenty-four Years Ago in Life: The hard life of a country doctor." *Life*, vol. 73, no. 12 (Sept. 22, 1972), pp. 24–25. 4 b & w.

Photography Year 1973

Smith mentioned as exemplar on p. 13 in: "Paul Strand at 82," by Gene Thornton. *Photography Year 1973* (1972), pp. 12–17, 4 b & w by Strand.

Time

1 b & w (Spanish Village) on p. 27 in: "The Press: The End of the Great Adventure." *Time* [International Edition], (Dec. 18, 1972), pp. 26-31. 21 b & w by various photographers, 10 illus. [Report on closing of *Life* magazine, survey of its accomplishments.]

Washington Post. Books.

Smith mentioned on p. 4 in: "Writing with Light," by Margot Kernan. *Washington Post. Books* (Sun. Dec. 3, 1972), pp. 4-5. 3 b & w by various photographers. [One paragraph reviews of photography books of the year. Smith is mentioned in her review of the *Concerned Photographer*, 2. Her review is negative.]

1973

BOOKS

1 b & w (Tomoko in Bath) on pp. 50-51; 1 b & w (Harry Truman) on p. 86; 1 b & w (Country Doctor) on p. 108; 1 b & w (Saipan Baby) on p. 172; 1 b & w (Hospital on Leyte) on p. 173; 1 b & w (Walk to Paradise Garden) on p. 203; 1 b & w (Man of Mercy) on p. 233; reproduction of *Life* cover Feb. 20, 1950, (Gregory Peck) on p. 262; reproduction of *Life* cover, Dec. 11, 1939, (Betty Grable) on p. 263; 1 b & w (Carmen Miranda) on p. 277; 3 b & w and 3 layouts (Spanish Village) on pp. 286-287 in: *The Best of Life*. Time-Life, New York, 1973. 304 pp.

"Smith, W. Eugene (1919-)," by Van Deren Coke, on pp. 526-527 in: *The Britannica Encyclopedia of American Art*. Encyclopedia Britannica Educational Corp., Chicago, distributed by Simon and Schuster, New York, 1973. 669 pp. 2 b & w (Spanish Village).

2 b & w (Man of Mercy) (Nurse Midwife) on pp. 62-63; 3 brief quotes on p. 62 in: "Classics of Humanistic Photography" on pp. 61-73 in: *Help Your Community... Through Photography*, by the editors of Eastman Kodak Company. Kodak Publication, no. AC-7. Eastman Kodak, Rochester, N.Y., 1973. 160 pp.

"W. Eugene Smith" on pp. 150-151 in: *Looking at Photographs: 100 Pictures from the Collection of the Museum of Modern Art*, by John Szarkowski. Museum of Modern Art, New York, 1973. 216 pp. 1 b & w (Country Doctor), 1 page essay by Szarkowski. ["...Gene Smith was perhaps the photographer who tried most heroically to make the magazine photostory meet the standards of coherence, intensity, and personal accountability that one expects of a work of art.... The essays photographed by Smith during the decade after the Second World War remain memorable; they probably represent the highest success that photography achieved within the format of the magazine photostory..."]

PERIODICALS

Creative Camera

3 b & w on pp. 58-59 in: "The Concerned Photographer 2," by Cornell Capa. *Creative Camera* (London), no. 104 (Feb. 1973), pp. 46-61. 21 b & w by various photographers.

[Portfolio from the book *The Concerned Photographer 2*.]

Newsweek

"The Twisted Face of Minamata." *Newsweek*, vol. 81, no. 14 (Apr. 2, 1973), pp. 38-39. 6 b & w, 1 illus.

Photo

"Les Morts Vivants de Minamata," by Raymond Mouly. *Photo* (Paris), no. 74 (Nov. 1973), pp. 66-73, 141, 154. 8 b & w.

Photo Reporter

1 b & w (Tomoko in Bath) on p. 11; Smith discussed, quoted on pp. 10-11 in: "Letter: Cornell Capa Replies to Ansel Adams," by Cornell Capa. *Photo Reporter*, vol. 3, no. 2 (Feb. 1973), pp. 9-12. 1 b & w.

[Letter commenting on Ansel Adams talk, Nov. 30, 1972, at N.Y.U.—Concerned Photography Series. Capa quotes Smith "...I find no conflict between being an artist and a journalist...for the strongest way I can be a good journalist is by being the strongest artist I possibly can."]]

Photography Year 1974

Smith mentioned as participant in *Family of Man* exhibition on p. 215 in: "Steichen, The Versatile Master." *Photography Year 1974* (1973), pp. 212–221. 4 b & w, 6 color by Steichen.

Smith mentioned on p. 234 in: "Miscellany: Photography Courses in High School." *Photography Year 1974* (1973), p. 234.

[Images of Man series of slidetapes, filmstrips designed for grades 10–12 published by *Scholastic Magazine*. Smith is one of eight practicing photographers with whom a tape was made. Cornell Capa, Bruce Davidson, Donald McCullin, Smith, William Allard, Henri Cartier-Bresson, Brian Lanker, and Eliot Porter.]

Popular Photography

"Viewpoint: W. Eugene Smith recalls brutal beating while documenting a poison scandal," by Jacob Deschin. *Popular Photography*, vol. 73, no. 4 (Oct. 1973), pp. 14, 20, 212.

Le Sauvage

"Le Document du Sauvage: Minomata... Tandis Qu'ils Agonisent: l'historique d'un crime industriel exemplaire en quinze photos hallucinantes," by W. Eugene and Aileen Smith. *Le Sauvage* (Paris), no. 5 (Sept. 1973), pp. 64–76. 15 b & w.

Sunday Times Magazine

"Pollution's Child." *Sunday Times Magazine* (London), (Nov. 18, 1973), pp. 20–27, 29. 10 b & w, 1 b & w on cover.

Zoom

2 b & w (Man of Mercy) (Spanish Wake) on p. 84; 1 b & w (Minamata) on p. 85; Smith discussed on p. 85 in: "The Concerned Photographers," by Cornell Capa. *Zoom* (Paris), no. 16 (1973), pp. 78–95. 33 b & w by various photographers.

1974

BOOKS

Smith mentioned on p. 38; 3 b & w (Charles Ives) on pp. 42–44; interview with Smith on pp. 42–43 in: *Charles Ives Remembered: An Oral History*, by Vivian Perlis. Yale Univ. Press, New Haven, Conn. 1974. 237 pp.

[Interview with Smith on July 6, 1973, about his photography session at Ives's homes in 1947.]

Smith discussed on p. 61; 1 b & w (Spanish Village) on p. 64 in: "Click," by Russell Miller. Arco, New York, 1974. 120 pp.

Smith is mentioned on pp. 107, 185 in: *The Eye of Conscience: Photographers and Social Change*, by Milton Meltzer and Bernard Cole. Follett, Chicago, 1974. 192 pp.

[Smith listed in names that were considered influential, important, or significant by various photographers discussed in this volume.]

1 portrait of W. Eugene Smith with photographer Paul Fusco and quotes from Smith on the nature of the "photo-essayist" on pp. 14, 15 in: *The Photo Essay: Paul Fusco and Will McBride; Masters of Contemporary Photography*. Text by Tom Moran, with the editors of Alskog, Inc. An Alskog Book, published with Thomas Y. Crowell Co., 1974. 96 pp.

1 b & w (Spanish Village) on p. 32; Smith mentioned as exemplar on pp. 31–32 in: *Photography: A Handbook of History, Materials, and Processes*, by Charles Swedlund. Holt, Rinehart and Winston, New York, 1974. 368 pp.

1 b & w (Walk to Paradise Garden) on p. 20; 1 b & w (Juanita Smith) on p. 45; Smith mentioned as exemplar on pp. 23, 32, 52, 93, 360 in: *Photography: A Practical and Creative Introduction*, by A.E. Woolley. McGraw-Hill, New York, 1974. 383 pp.

1 b & w (Tomoko in Bath) on unnumbered page of plates between pp. 50 and 51 in: *Violence in the Arts*, by John Fraser. Cambridge University Press, London, 1974. 192 pp.

EXHIBITIONS

A Collector's Exhibit

A Collector's Exhibit. [Midtown Y Gallery, New York, May 16–June 9, 1974.] No checklist or catalog published. [Nineteen photographers.]

Language of Light

Language of Light. [University of Kansas Museum of Art, Lawrence, Kan., Feb. 3–Feb. 24, 1974.]

1 b & w (Tomoko in Bath) plate 58; a biography on p. 57 in: *Language of Light: A Survey of the Photography Collection of the University of Kansas Museum of Art*. University of Kansas Museum of Art, Lawrence, Kan., 1974. 96 pp. [Exhibition catalog.]

Photography in America

Photography in America. [Whitney Museum of Art, New York, Nov. 20, 1974–Jan. 12, 1975.]

Smith mentioned on p. 19; 1 b & w (Haiti) on p. 159; 1 b & w (Juanita and Twig) on p. 160; 1 b & w (Spanish Spinner) on p. 161; 1 b & w (Tomoko in Bath) on pp. 162–163 in: *Photography in America*. Edited by Robert Doty; introduction by Minor White. Published for the Whitney Museum of Art. Random House, A Ridge Press Book, New York, 1974, 256 pp. [Exhibition catalog.]

Smith discussed in: "Reviews: 'Photography in America,' The Whitney Museum," by Carl R. Baldwin. *Artforum*, vol. 13, no. 7 (Mar. 1975), pp. 76–77. 2 b & w (none by Smith). [Exhibition review: Smith's Minamata essay is featured in discussion by Mr. Baldwin in his criticism of the exhibition.]

1 b & w (Haiti) on p. 147; Smith mentioned on p. 145 in "Only in America?" by Daniela Palazzoli. *Print Collector's Newsletter*, vol. 5, no. 6 (Jan./Feb. 1975), pp. 145–147. 2 b & w by various photographers. [Exhibition review.]

CALENDARS

1 b & w (Spanish Spinner); 1 b & w (Welsh Miners) in: *1974 Engagement Calendar of the Philadelphia Museum of Art*. Philadelphia Museum of Art, 1973.

PERIODICALS

AGMF

"Le Mal De Minamata," by Dominique Paul. *AGMF* (Paris), [Bulletin de L'Association Generale des Medecins de France], no. 54 (Sept. 1974), pp. 36–43. 10 b & w (Minamata).

AP Newsfeatures

"Camera Angles," by Irving Desfor. *AP Newsfeatures: Hobbies and Books* (mailed Mar. 1, 1974). [Review of April 1974 *Camera 35* Minamata essay.]

British Journal of Photography

Smith mentioned as exemplar on p. 751 in: "Photography: Mirror of Society," by Professor Margaret F. Harker. *British Journal of Photography* 35 (London), vol. 121, no. 5954 (Aug. 30, 1974), pp. 749–751.

Camera 35

1 portrait on cover ("Our Man of the Year, W. Eugene Smith") in: *Camera 35*, vol. 18, no. 2 (Apr. 1974).

"Editorial: The Journalist," by Jim Hughes. *Camera 35*, vol. 18, no. 2 (Apr. 1974), pp. 2–3. [1 portrait, 1 illus. of layout design by Smith, commentary by Hughes on Smith's editorial philosophies.]

"Nuts & Bolts: Homage to a Prickly Pear," by Bill Pierce. *Camera 35*, vol. 18, no. 2 (Apr. 1974), pp. 12, 59. [1 portrait of Smith, portrait of Bill Pierce's son, W. Eugene Pierce, commentary on Smith's personality.]

"Viewpoint: Smith's Place," by Pearl Korn. *Camera 35*, vol. 18, no. 2 (Apr. 1974), p. 16. [Reminiscences, commentary on Smith's life-style, personality.]

"Special Feature: Minamata Japan; An Essay on the Tragedy of Pollution and the Burden of Courage," Photographs, text, and layout by W. Eugene Smith and Aileen M. Smith. *Camera 35*, vol. 18, no. 2 (Apr. 1974), pp. 26–51. 32 b & w, plus 1 b & w on title page. ["Our Man of the Year: W. Eugene Smith; Exclusive: The Complete Minamata Essay: A Devastating Study of Industrial Pollution, As Photographed, Written and Designed by Eugene and Aileen Smith." This was the most extensive version of the Minamata essay published in a periodical outside of Japan.]

"We Get Letters...Smith and Minamata." *Camera* 35, vol. 18, no. 5 (July 1974), pp. 2-3.
[Seventeen letters praising April article.]

Chicago Tribune

"American Photographer Beaten in Japan Is Back for Treatment," by Deidre Carmody. *Chicago Tribune* (Sun. Apr. 14, 1974), n.p. 1 portrait.
[Abbreviated version of Apr. 9, 1974, *New York Times* article.]

Modern Medicine

"Special Article: Dr. Ernest Ceriani—Country Doctor: 'I wouldn't have spent twenty-seven years any other way,'" by Stevan S. Yagur. *Modern Medicine* (Apr. 1, 1974), pp. 18-25. 6 b & w by Smith, 6 b & w by Carl Iwasaki.
[Interview with Dr. Ceriani in 1974, comparison photographs of his present life-style with that of 1948.]

New York Times

"Photography: At Last, the Photojournalist is Given Control," by A.D. Coleman. *New York Times* (Sun. Mar. 10, 1974), Sect. II, p. 32.
[Review of Minamata essay in April 1974 *Camera* 35.]

"Blinded in Beating, Photographer Still Presses a Crusade," by Deidre Carmody. *New York Times* (Tues. Apr. 9, 1974), p. 43. 1 b & w (Minamata), 1 portrait.
[Report on Smith's beating, his return to this country, intent to publish book.]

Smith mentioned as honored on p. 32 in: "Liebling Press Session Attended by 1,300 Here," by Martin Arnold. *New York Times* (Sun. May 12, 1974), Sect. 1, p. 32.
[3rd Annual A.J. Liebling Counter-convention held by Press in New York. Special honors paid to Smith for Minamata work—"part of which was on display at the convention."]

"Eye Trouble Cured for Photographer Hurt During Protest." *New York Times* (Sun. June 16, 1974), Sect. 1, p. 25.

Newsweek

1 b & w (Tomoko in Bath) on p. 71 in: "Photography." *Newsweek*, vol. 84, no. 17 (Oct. 21, 1974), pp. 64-69. 23 b & w, 8 color by various photographers.
[Survey of history of medium, emphasis on current practice. Smith placed in category "The Social Landscape."]

Oceanus

1 b & w (Chisso Factory) on p. 13; 2 b & w (Minamata Victims' Confrontations) on p. 14 in: "Marine Pollution: Action and Reaction Times," by Edward D. Goldberg. *Oceanus*, vol. 18, no. 1 (Fall 1974), pp. 6-16. 10 b & w by various photographers.
[Article about social consequences of marine pollution, environmental strategies.]

Popular Photography

"W. Eugene Smith: Minamata," by Arthur Goldsmith. *Popular Photography*, vol. 74, no. 2 (Feb. 1974), pp. 96-99, 123-124. 6 b & w, 1 portrait.

Rafu Shimpo Supplement

"Resurrection Japanese Style: The Story of Minamata, Japan," by Elizabeth Nakahara. *Rafu Shimpo Supplement* (Los Angeles), (Sat. Dec. 21, 1974), Sect. II, pp. 3-4. 6 b & w.

Village Voice

Smith mentioned on p. 8 in: "A.J. Liebling III: The party's over," by Nat Hentoff. *Village Voice* (New York), vol. 19, no. 21 (May 23, 1974), pp. 6, 8, 10.
["Smith honored at A.J. Liebling III..." Four paragraph description of his Minamata works, beating, rehabilitation. The A.J. Liebling conference is an annual journalists' "Counter-Convention."]

BOOKS

1 b & w (Tomoko in Bath) on p. 985 in: *Biology*, by Helena Curtis. Worth Publishers, New York, 1975. 1065 pp.

1 b & w (Country Doctor) on p. 36; Smith mentioned on pp. 25, 74, 89, 99, 152 in: *The Creative Photographer*, by Andreas Feininger. Prentice Hall, Englewood Cliffs, N.J., [revised edition] ca 1955, 1975. 304 pp.

Smith is listed on p. 368 as the recipient of a Guggenheim award for the years 1956, 1957, 1968 in: *Directory of Fellows 1925-1974*. John Simon Guggenheim Memorial Foundation, New York, 1975. 463 pp.

1 b & w (Minamata Waste Drainpipe) on p. 347; 3 b & w (Minamata Victims) on pp. 362-363 in: "Part Three: Wastes and Hazards: Liquid Wastes" on pp. 346-381 in: *Encounter With the Earth*, by Léo F. Laporte. Canfield Press, San Francisco, 1975. 538 pp.

1 b & w (Dewey Defeats Truman) on front cover in: "Give 'Em Hell Harry": *Reminiscences*, by Samuel Gallu. Avon Books, New York, 1975. 128 pp.

"W. Eugene Smith" on pp. 204, 205 in: *The Magic Image: The Genius of Photography from 1839 to the Present Day*, by Cecil Beaton and Gail Buckland. Little, Brown, and Co., Boston, 1975. 304 pp. 2 b & w (Spanish Village) (Minamata), brief biography, commentary.

Smith's essays praised on p. 169 in: "Chapter 8: The Reportorial Approach." *Object and Image: An Introduction to Photography*, by George M. Craven. Prentice Hall, Englewood Cliffs, N.J., 1975. 280 pp.

2 b & w (Spanish Village) on p. 301 in: "A Portfolio of Photographs" in: *Photography*, by Phil Davis. Wm. C. Brown Co., Dubuque, Iowa, [2nd edition] 1972, 1975. 354 pp.

1 illus. (Spanish Village, *Life* layout) on p. 25; Smith mentioned on pp. 24, 325 in: *Photography*, by Barbara Upton and John Upton. Adapted from the Life Library of Photography, Little, Brown, and Co., Educational Associates, Boston, 1970, 1971, 1974, 1975. 354 pp.

2 b & w on pp. 94-95 in "Minamata Disease" in: *The Sea in Danger*, by Jacques Cousteau. The Ocean World of Jacques Cousteau, vol. 19. Danbury Press, 1975. 144 pp.

2 b & w (Minamata) on pp. 12-13 in: "The U.N. at 30: What Has It Accomplished, What Is Its Future." A public service advertisement sponsored by UNA/USA. *New York Times* (Oct. 26, 1975), Sect. 11. 23 pp. [Pamphlet published by the United Nations Association of the United States of America.]

1 b & w (Minamata) on p. [n.p.] in: *Violence in the Arts*, by John Fraser. Cambridge Univ. Press, London, 1975. 192 pp.

1 b & w (*Death of a Salesman*) on p. 31 in " 'Mort dun commis voyageur' d'Arthur Miller et ses réalisations à Broadway et au Théâtre de la Commune d'Aubervilliers," by Jean Jacquot et Catherine Mounier on pp. 11-62 in: *Les Voies de la Création Théâtrale*, vol. 4. Edited by Denis Bablet and Jean Jacquot. Editions du Centre National de la Recherche Scientifique, Paris, 1975. 430 pp. 28 b & w by various photographers.

The literature around the Minamata project constitutes a small bibliography in itself. First, there are the numerous articles about Minamata either written or illustrated by the Smiths themselves. Then there was an exhibition held at the International Center of Photography in New York and several traveling exhibitions in Japan. These exhibitions drew a number of reviews. The publication of the book *Minamata* in 1975 drew an extraordinary, worldwide response. And there is a group of articles and interviews that grew out of the series of lectures and promotional tours that derived from the publication of the book.

The *Minamata* book notices and reviews (divided into magazine and newspaper reviews) have been placed under the reference for the book itself. Exhibition reviews are listed under the exhibition, and the other references are located in the main body of the bibliography.

BOOKS

Minamata. Words and photographs by W. Eugene Smith and Aileen Smith. Holt, Rinehart and Winston, An Alskog-Sensorium Book, New York, 1975. 192 pp. 151 b & w.

MINAMATA BOOK REVIEWS: 1975

PERIODICALS

Afterimage

"Received and Noted: Minamata." *Afterimage*, vol. 3, no. 5 (Nov. 1975), p. 12.

Akwesasne Notes

"A Related Book: Minamata," by George Yamada. *Akwesasne Notes* (Roosevelt Town, N.Y.), (Late summer 1975), p. 17.
[Excerpted from longer review in *Rikka* magazine.]

Alternatives

"Reviews: Minamata," by Jamie Benidickson. *Alternatives* (Trent University, Ontario), vol. 5, no. 1 (Fall 1975), pp. 38-39. 2 b & w.

BC Photographer

"Cliche-Verre: Eugene Smith: Minamata," by Peter Wollheim. *BC Photographer* (Vancouver), (Fall 1975), pp. 37-38.

Best Sellers

"Non Fiction: Minamata," by William B. Hill, S.J. *Best Sellers*, vol. 35, no. 5 (Aug. 1975), p. 144.

Booklist

"Nonfiction: Minamata." *Booklist*, vol. 71, no. 21 (July 1, 1975), p. 1101.

Business and Society Review

"The Tragedy of Minamata," by Elizabeth S. Lasdon. *Business and Society Review*, no. 15 (Fall 1975), pp. 47-53. 6 b & w.

Conservationist

"Book Reviews: Minamata," by Eugene Kinkead. *Conservationist* (Dec. 1975), p. 39.

Creative Camera

"Books Received: Minamata." *Creative Camera* (London), no. 136 (Oct. 1975), p. 355. 1 b & w.

Deadliner

"Husband-Wife Photojournalists Team Tells How A Village Was Poisoned." *Deadliner* (Society of Professional Journalists Sigma Delta Chi, New York, City Chapter) vol. 18, no. 3 (July 1975), p. 1. 1 b & w.

Encore

"Arts & Leisure Guide: Pacesetters." *Encore: American & Worldwide News* (New York), (July 7, 1975), p. 23.

Environmental Science and Technology

"Books: Minamata." *Environmental Science and Technology*, vol. 9, no. 12 (Nov. 1975) p. 1087.

European Chemical News

"Minamata—a warning to the world." *European Chemical News* (London), (Sept. 28, 1975), n.p.

Library Journal

"Art: Photography: Minamata," by Daniel La Rossa. *Library Journal*, vol. 100, no. 17 (Oct. 1, 1975), p. 1816.

Modern Photography

"Seeing Pictures: W. Eugene and Aileen Smith's *Minamata* raises question about the relevance and effectiveness of the picture essay in dealing with contemporary problems," by Julia Scully. *Modern Photography*, vol. 39, no. 8 (Aug. 1975), pp. 12, 132, 134. 1 b & w (Minamata).

The Nation

"Books and the Arts: Crusaders With a Lens," by Thomas Hayes. *The Nation*, vol. 221, no. 6 (Sept. 6, 1975), pp. 187-189.

The National Insider

"Deadly Mercury Poisoning of Fish Spreading Toward Nation," by Tom Earnest. *The National Insider* (Aug. 17, 1975), p. 3. Two portraits.

Natural History

"Books in Review: An Awful Warning," by Thomas Whiteside. *Natural History*, vol. 84, no. 6 (June/July 1975), pp. 84-89. 4 b & w.

The New Republic

"Fine Print: Minamata," by Doris Grumbach. *The New Republic*, vol. 172, no. 20 (May 17, 1975), p. 32.

New Scientist

"Review: Minamata," by Michael Kenward. *New Scientist* (London), vol. 67, no. 967 (Sept. 18, 1975), p. 672. 1 b & w.

New Society

"Chemical Horror," by Paul Harrison. *New Society* (London), (Sept. 25, 1975), n.p.

New Statesman

"London Diary." *New Statesman* (London), (Sept. 19, 1975), n.p.

New Times

"Books: Enemies of the People," by Geoffrey Wolff. *New Times*, vol. 5, no. 1 (July 11, 1975), pp. 64-65. 1 b & w.

News Photographer

1 b & w portrait of Aileen and W. Eugene Smith with extended caption mentioning forthcoming *Minamata* exhibition, book in: *News Photographer*, vol. 30, no. 2 (Feb. 1975), p. 22.

Newsday

"Documenting Tragedy," by Martin Levine. *Newsday*. (Tues. May 6, 1975), pp. A3, A12. 1 b & w, 1 portrait.

"Industrial Poisoning in Japan: Minamata," reviewed by Martin Levine. *Newsday* (Sun. May 11, 1975), n.p. 1 b & w.

Penthouse

"Words: One Photograph Is Worth....," by Norman Hoss. *Penthouse* (Sept. 1975), p. 40.

Popular Photography

"Viewpoint: The other Smith: Aileen talks about Gene, Minamata, her future plans," by Jacob Deschin. *Popular Photography*, vol. 77, no. 4 (Oct. 1975), pp. 18, 109. 1 portrait.

Psychology Today

"Books: Minamata the Hiroshima of Mercury Poison," by Carol Tavis. *Psychology Today* (Sept. 1975), pp. 44-45. 1 b & w.

Publishers Weekly

"PW Forecasts: Minamata," *Publishers Weekly*, vol. 207, no. 10 (Mar. 10, 1975), p. 52.

[Double page ad for *Minamata* by Holt, Rinehart and Winston on pp. 34-35.]

Rikka

"Books: Burden of Courage," by George Yamada. *Rikka* (Toronto), vol. 2, no. 1 (1975), pp. 16-18. 3 b & w, 1 portrait.

[Published in conjunction with a long article on pollution in Canada written by Aileen Smith.]

School Library Journal

"Non-Fiction: Minamata," by George Merrill. *School Library Journal*, vol. 22, no. 3 (Nov. 1975), p. 99.

SGS Update

"Ecology: Minamata, Mercury & Death," by Carol Ann Rabolt. *SGS Update* (Hunter College), (Sept. 15, 1975) p. 4. 1 b & w.

Time Out

1 b & w (Minamata) with caption in: *Time Out* (London), (Sept. 26, 1975), n.p.

Top of the News

Minamata is listed, briefly described on p. 285 in: "Best Books for Young Adults, 1975." *Top of the News*, vol. 32, no. 3 (Apr. 1976), pp. 283-286.

U.E. News

"A Mystery Disease—But It Wasn't." *U.E. News* [United Electrical Radio and Machine Workers of America], vol. 37, no. 10 (May 19, 1975), pp. 1, 6-7. 5 b & w.

Unitarian Universalist World

"Book Reviews: Minamata," by Paul L'Herrou. *Unitarian Universalist World* (Boston), (Dec. 1, 1975), n.p.

NEWSPAPERS (BY CITY)

Albuquerque, N.M.: Albuquerque Tribune

"The New York Times Bookshelf: Tragic Tales of Unheeded Pollution," by Richard Lingeman. *Albuquerque Tribune* (July 12, 1975), n.p.

Albuquerque, N.M.: New Mexico Daily Lobo

"Statement for Humanity: Minamata, Japan," by Miguel Gandert. *New Mexico Daily Lobo* (Jan. 14, 1976), pp. 18-19. 4 b & w.

Atlantic City, N.J.: Sunday Press

"Books: 'Minamata': How Factory Poisoned Town," by Dick Utts. *Sunday Press* (Sun. May 18, 1975), p. C20. 1 b & w.

Austin, Texas: The Daily Texan

"'Minamata' Horrifying Chronicle," by Michael Tolson. *The Daily Texan* (July 8, 1975), n.p. 1 b & w.

Baltimore, Md.: The Sun

2 b & w (Minamata) with caption "Cause... Effect" and mention of publication of *Minamata* book. *The Sun* (Sun. May 4, 1975). n.p.

"Books: Pictures and prose transcend Minamata outrage," by Richard R. Lingeman [N.Y. Times News Service]. *The Sun* (July 10, 1975), n.p.

Bennington, Vt.: Bennington Banner

"Book Review: Minamata [sic]: Presaging our future," by Rob Woolmington. *Bennington Banner* (Sat. June 14, 1975), p. 9.

Birmingham, Ala.: The Birmingham News

"Yes, Birmingham, it can happen here!" by Garland Reeves. *The Birmingham News* (June 29, 1975), n.p.

Boston, Mass.: Christian Science Monitor

"Two Photographers with a Single Aim—to prick the conscience of mankind: Lord Snowdon, W. Eugene Smith," by Diana Loercher. *Christian Science Monitor* (Fri. June 6, 1975), p. 18. 1 b & w by each, 1 portrait of each. [Actually two separate articles by Ms. Loercher, printed together. She interviews Snowdon, discusses the *Minamata* book and exhibition.]

Boston, Mass.: Boston Evening Globe

"Eugene Smith Wins Struggle to Tell Minamata Story," by Martin Levine. *Boston Evening Globe* (Fri. May 9, 1975), p. 22. 1 portrait.

[Report of the Minamata exhibition at International Center of Photography, New York, publication of the book, history of the Minamata project.]

Boston, Mass.: Boston Herald Advertiser

1 b & w (Minamata) with caption mentioning publication of book *Minamata* in: *Boston Herald Advertiser* (Sun. May 18, 1975), n.p.

Chicago, Ill.: Chicago Sun-Times

1 b & w (Minamata) with caption "Capturing Sadness and Horror of Minamata" and extended paragraph describing publication of book *Minamata* in: *Chicago Sun-Times* (Sun. May 18, 1975), n.p.

Chicago, Ill.: Chicago Tribune

"The Week's Worth: Minamata." *Chicago Tribune. Book World* (Sun. June 8, 1975), Sect. 7, p. 5.

Cincinnati, Ohio: The Cincinnati Post

"Blowing the Whistle on Industrial Poisoning." *The Cincinnati Post* (Sat. May 10, 1975), n.p.

Dallas, Texas: The Dallas Morning News

2 b & w (Minamata) in: "Books." *The Dallas Morning News* (Sun. May 11, 1975), p. B23. 2 b & w with caption mentioning publication of book *Minamata*.

Daytona Beach, Fla.: Daytona Beach News-Journal

"Death Stalks a Small City." *Daytona Beach News-Journal* (Oct. 12, 1975), n.p.

Denver, Colo.: The Denver Post

"Critics Corner: Photos Record Japanese Villagers' Fight Against Corporate Pollution," by Carol O'Connor. *The Denver Post* (Sept. 19, 1975) n.p.

Durban, South Africa: Natal Daily News

"Mercury the Thief of Life." *Natal Daily News* (Jan. 24, 1976) n.p. 1 b & w.

[Book review: *Minamata*, reprinted from the *Yorkshire Post News Service*.]

El Paso, Texas: El Paso Herald-Post

"The Bookshelf: Minamata," by Brad Cooper. *El Paso Herald-Post* (Aug. 2, 1975). n.p.

Freeport, Ill.: Freeport Journal-Standard

"Letters to the Editor: Two Books Well Worth Reading," by M.E. Boyer. *Freeport Journal-Standard* (Nov. 18, 1975), n.p.

[Praise for *Minamata*.]

Glasgow, Scotland: The Glasgow Herald

"Minamata's Disease—a terrible warning to the world," by James McKillop. *The Glasgow Herald* (Sept. 19, 1975), n.p.

Greensburg, Pa.: Greensburg Tribune-Review

"The Week That Was: Book Tells Terrifying Tale of Japanese Village," by Howard Beaufait. *Greensburg Tribune-Review* (July 13, 1975), n.p.

Hartford, Conn.: The Hartford Courant

"Courant Views on Books: Murder," by Doris Whitbeck. *The Hartford Courant* (Mon. July 21, 1975), p. 13.

Honolulu, Hawaii: Honolulu Star Bulletin and Advertiser

"Minamata: The Tragedy," by Paul Theroux [New York Times Service]. *Honolulu Star Bulletin and Advertiser* (June 8, 1975), n.p. 1 b & w.

Houston, Texas: The Houston Post

"Minamata—the human side," by Harold Scarlett. *The Houston Post* (Sun. July 27, 1975), p. 29. 1 b & w.

Lewiston, Maine: Lewiston Evening Journal

"The Frightening Message of Minamata," by Douglas Sears. *Lewiston Evening Journal* (Sept. 27, 1975), n.p.

Lincoln, Neb.: Sunday Journal and Star

"Methyl Mercury: Evil in Liquid Form," by Dick Herman. *Sunday Journal and Star* (Sun. July 20, 1975), p. F11. 2 b & w.

Liverpool, England: Liverpool Daily Post and Echo

"Isle of Warning," by Mike Otterson. *Liverpool Daily Post and Echo* (Sept. 19, 1975), n.p.

London, England: The Times Literary Supplement

1 b & w (Minamata) with caption in: *The Times Literary Supplement* (Sept. 19, 1975), n.p.

Long Beach, Cal.: Press-Telegram

"Books in Review: Minamata." *Press-Telegram* (Aug. 27, 1975), p. P19.

Los Angeles, Cal.: Los Angeles Free Press

"Minamata: The Horror of Mercury Poisoning," by Clark Polak. *Los Angeles Free Press* (June 27–July 3, 1975), pp. 8, 22.

Los Angeles, Cal.: Los Angeles Times. View.

"Lens of Compassion: Photographer's Crusade," by Jim Stingley. *Los Angeles Times. View* (Wed. June 18, 1975), Part IV, pp. 1, 8. 1 portrait.
[Report on Smith's Minamata project.]

Manhattan, Kan.: Manhattan Mercury

"Victims of Civilization," by Dorothy Koepsel. *Manhattan Mercury* (Oct. 26, 1975), n.p.

Miami, Fla.: The Miami Herald

"New Paperbacks," by Jonathan Yardley. *The Miami Herald* (July 20, 1975), n.p.

Mill Valley, Cal.: Pacific Sun

"Smith at Minamata," by Sheila Benson. *Pacific Sun* (July 3–9, 1975), pp. 10–12. 3 b & w, 1 portrait.

New Canaan, Conn.: New Canaan Advertiser

"Books," by John O'Donnell. *New Canaan Advertiser* (Jun. 19, 1975), n.p.

New Haven, Conn.: The New Haven Register

"Victims of Pollution 'The Strange Disease,' " by Peter Cooper. *The New Haven Register* (Sun. May 4, 1975), n.p. 1 b & w.

New York, N.Y.: New York Times

"Minamata: The Dirty Hand of Industry in Southern Japan," by Paul Theroux. *New York Times Book Review* (June 8, 1975), Sect. 7, pp. 2–3. 5 b & w.

"Books of the Times: Town of the Poisoned Sea," by Richard R. Lingeman. *New York Times* (Mon. July 7, 1975), Sect. 1, p. 23.

"Books: Minamata." *New York Times* (Dec. 7, 1975), n.p.

New York, N.Y.: Weekly People

"A Worker's Bookshelf: 'Minamata'—Lives Sacrificed to Profit," by B.G. *Weekly People* n.p. 1 b & w.

Newark, N.J.: The Sunday Star-Ledger

"Camera Corner: Smith Exhibit." *The Sunday Star-Ledger* (Sun. Apr. 6, 1975), n.p.
[Notice of exhibition, publication of book *Minamata*.]

"Camera Corner: Center showing powerful essay on effects of pollution," by Frank Gaynor. *The Sunday Star-Ledger* (Sun. May 4, 1975), n.p. 1 b & w.

"The Book Shelf: Famed photo-journalist records pollution's devastation," by Martin Levine. *The Sunday Star-Ledger* (Sun. May 18, 1975), Sect. 4, p. 24.

Oklahoma City, Okla.: The Daily Oklahoman

"Poisonous and Polluted," by Mark Phillips. *The Daily Oklahoman* (Sun. Aug. 10, 1975), p. 12.

Orlando, Fla.: Orlando Sentinel Star

"Books That Don't Lie ... current photo books that show and tell," by Bill Dunn. *Orlando Sentinel Star* (Oct. 26, 1975), n.p. 3 b & w.

Palm Springs, Cal.: Palm Springs Life

"Books and Authors," by Roy Newquist. *Palm Springs Life* (July 1975), p. 78.

Pasadena, Cal.: Pasadena Star-News

"Tragedy of Minamata," by Brian Marugg. *Pasadena Star-News* (Aug. 31, 1975), n.p. 1 b & w.

Philadelphia, Pa.: Philadelphia Inquirer

1 b & w in: *Philadelphia Inquirer* (Sun. Jan. 11, 1975), p. E13.

"Minamata: A Document of Love, Hatred, and Warning," *Philadelphia Inquirer* (July 27, 1975), n.p. 4 b & w, 1 portrait.

Philadelphia, Pa.: The Sunday Bulletin

"And the Factory Spilled Hideous Death Into Bay," by Harry G. Toland. *The Sunday Bulletin* (Sun. July 20, 1975), n.p. 1 b & w.

Port Angeles, Wash.: The Daily News

"About Books: Pollution and fish and man," by Jerry Spicer. *The Daily News* (ca 1975), n.p.

Portland, Ore.: The Sunday Oregonian

"Books." *The Sunday Oregonian* (Sun. May 18, 1975), n.p.

Poughkeepsie, N.Y.: Poughkeepsie Journal

"Environment: PCB's Seen As Major Threat," by Jim Detjen. *Poughkeepsie Journal* (Sun. Dec. 14, 1975), p. C20. 1 portrait.
[Book review: *Minamata*, interview with Smith.]

St. Louis, Mo.: St. Louis Post-Dispatch

"When Pollution Is Every Man's Poison" by C.E.O. St. Louis *Post-Dispatch* (Sun. May 11, 1975), p. B4. 1 b & w.

Santa Rosa, Cal.: Santa Rosa Press Democrat

"'Minamata' Progress, Pollution, Pathos," by J.L. Santa Rosa *Press Democrat* (June 22, 1975), n.p. 1 b & w.

Seattle, Wash.: Seattle Post-Intelligencer

"Books: A Few We Wouldn't Miss," by Archie Satterfield. *Seattle Post-Intelligencer* (Dec. 28, 1975), n.p.

Sheffield, England: The Star

"Progress: Is it worth it?" by James Clark. *The Star* (Sat. Nov. 15, 1975), n.p. 1 b & w.

Southern Pines, N.C.: The Pilot

"The Literary Lantern," by Walter Spearman. *The Pilot* (Wed. Aug. 20, 1975), n.p. 1 b & w.

Spokane, Wash.: The Spokesman-Review

"Book Review: Morality tale about pollution," by Richard R. Lingeman. *The Spokesman-Review* (Aug. 10, 1975), n.p.

Sydney, Australia: Sydney Morning Herald

"Passionate Protest," reviewed by John Douglas Pringle. *Sydney Morning Herald* (Sat. Dec. 13, 1975), p. 15. 1 b & w.

Torrance, Cal.: Torrance Breeze

"Dark Terror of Minamata," by Bill Cameron. *Torrance Breeze*, (July 4, 1975), p. 1, 7. 1 b & w, 1 portrait.

Tucson, Ariz.: The Arizona Daily Star

"Minamata's Struggle Against Death," by Richard A. Lingeman. *The Arizona Daily Star* (Tucson), (July 20, 1975), n.p.

Victoria, B.C.: The Victoria Advocate

"Books and Things: Startling Warning to the World," by Sharon Roberts. *The Victoria Advocate* (Sun. July 6, 1975), p. 14, 2 b & w.

Washington, D.C.: The Eagle

"Smiths warn of peril," by Steve Piacente. *The Eagle* (Sept. 12, 1975), n.p. 1 b & w.

Washington, D.C.: Washington Post

"The Poisoned Seas: Minamata," by John Star. *Washington Post. Book World* (Sun. July 6, 1975), p. 3. 1 b & w.

Yorkshire, England: Yorkshire Post

"Mercury—the Thief of Life," by Geoffrey Lean. *Yorkshire Post* (Jan. 13, 1975), n.p. 2 b & w.

MINAMATA BOOK REVIEWS: 1976

Environment

"Overview: Pollution: Struggle in Japan," by Neville Grant, M.D. *Environment*, vol. 18, no. 1 (Jan./Feb. 1976), pp. 5, 36–40. 6 b & w, 1 portrait.
[Book review: strong emphasis on the struggle, history of Minamata victims.]

Geographical Magazine

"The World in Books: Tragedy at Minamata," by Sheila M. Bain. *Geographical Magazine* (London), vol. 48, no. 4 (Jan. 1976), p. 249.

Journalism quarterly

"Other Books and Pamphlets: Minamata" *Journalism Quarterly*, vol. 53, no. 2 (Summer, 1976) pp. 376–377.
[Book notice: *Minamata* listed, with this statement: "This is not an objective book," says Eugene Smith in his Prologue to this angry and beautiful blend of prose and photography about mercury poisoning by industry which has brought disaster to the fishing and farming community of Minamata in Japan."]

Missouri Wildlife

"Review... on the bookshelf: Minamata," *Missouri Wildlife* vol. 37, no. 4 (Aug. 1976), p. 7.

Publisher's Weekly

"Nominees Announced for 1976 National Book Awards." *Publisher's Weekly*, vol. 209, no. 12 (Mar. 22, 1976), pp. 18–19.
[*Minamata* nominated in the Contemporary Affairs division.]

Washington Post. Book World

"Book Award Nominees." *Washington Post. Book World* (Mar. 21, 1976), pp. 1–2.
[*Minamata* nominated in Contemporary Affairs division.]

MINAMATA BOOK REVIEWS: 1977

Fotografia Italiana

"Libri: Minamata." *Fotografia Italiana* (Milan), no. 222 (Jan. 1977), pp. 8–9. 1 b & w, 1 portrait.

EXHIBITIONS

Minamata

Minamata: Life—Sacred and Profane. [International Center for Photography, New York, Apr. 12–June 30, 1975]. No checklist or catalog published.

"Camera Angles," by Irving Desfor. *AP Newsfeatures: Hobbies and Books*, (mailed May 2, 1975). 1 portrait.
[Report on Minamata project, the history of Aileen and W.E. Smith's marriage, etc., review of exhibition at the International Museum of Photography, New York.]

"W. Eugene Smith—'Minamata' at I.C.P.," by Irving Desfor. *Bulletin 75: ASMP Journal of Photography in Communications* (Apr. 1975), pp. 14–15. 1 portrait.
[Report of Smith's lecture on Minamata on Thursday, April 10, 1975, preceding the opening of the Minamata exhibition at the International Center of Photography.]

"Camera Angles," by Irving Desfor. *Covington Virginian* (July 2, 1975), n.p. 1 portrait.
[Report on speech, exhibition of Minamata photographs at the International Center of Photography.]

"Art: Lensmen All, Whoever, You May Be...," by Thomas B. Hess. *New York*, vol. 8, no. 19 (May 12, 1975), pp. 96–97.
[Exhibition review.]

"Eugene Smith's Photos Cry Out Against Pollution," by Hilton Kramer. *New York Times* (Thurs. Apr. 17, 1975), p. 46.
[Exhibition review.]

"Photography View: Minamata Victims Transformed," by Gene Thornton. *New York Times* (Sun. May 11, 1975), Sect. 2, p. 31. 1 b & w.
[Exhibition review.]

"Soho Guide: Minamata," by Allan Tannenbaum. *Soho Weekly News* (New York), (Thurs. Apr. 10, 1975), pp. 18–19. 8 b & w, 1 portrait.
[Exhibition notice.]

Smith mentioned on p. 197 in: "Photography: The Professionals," by Roberta Hellman and Marvin Hosino. *Village Voice* (New York), (Apr. 14, 1975), p. 97.
[Column discussing range of photographic exhibitions in New York. "As we write the ICP is showing Marc Riboud's pictures... to be followed by W. Eugene Smith's 'Minamata' the picture story of the poisoning of a Japanese fishing village. We already know that poisoning is bad and fishing villagers are good; there won't be any insights there, but he'll try to wring our hearts out. The advance publicity already has."]

"Photography: Photography After Life," by Roberta Hellman and Marvin Hoshino. *Village Voice* (New York), vol. 20, no. 17 (Apr. 28, 1975), p. 102.
[Exhibition review: *Minamata*, International Center of Photography, New York. "We found the 'Minamata' exhibit embarrassing, not because Smith wallows in the misery of the Minamata victims, but because we would have been moved, and we weren't. The photographs are constructed like a soap opera.... Gene Smith's 'liberal' sentimentality was shown up by the New Left of the '60s. Apparently some people didn't get it."]

"Photography: W. Eugene Smith's Patient Pictures," by Alexandra Anderson. *Village Voice* (New York), vol. 20, no. 18 (May 5, 1975), pp. 103, 106. 1 b & w, 1 portrait.
[Exhibition review.]

Photographs by W. Eugene Smith

Photographs by W. Eugene Smith. [MFA Gallery, Rochester Institute of Technology, Rochester, N.Y., Oct. 13–Oct. 17, 1975]. No checklist or catalog published.

6emes Rencontres Internationales de la Photographie

6emes Rencontres Internationales de la Photographie, Arles. [Arles, July 7–July 27, 1975].

"Expositions Musee Reattu: W. Eugene Smith," *Jeune Photographie* (Paris), no. 62 (Summer 1975), pp. 10–11. 1 b & w (Minamata).
[Special issue of magazine is a catalog of the *6emes Rencontres Internationales de la Photographie* 7–27 July 1975, Arles. Chronology, two quotes, in French, from *Minamata*. Smith was one of the photographers featured in the 1975 Arles Conference.]

1 portrait on p. 12; mentioned on p. 28 in: "Seeing Pictures: The annual photographic festival in the South of France is shaping up as an increasingly important event for the exchange of ideas in photographic aesthetics," by Julia Scully. *Modern Photography*, vol. 39, no. 11 (Nov. 1975), pp. 12, 28, 145. 2 illus.
[Smith participated as "Master" photographer in Arles festival along with Robert Doisneau, Yossuf Karsh, and André Kertész.]

Witkin Gallery, Inc.: Sixth Anniversary 1975

Witkin Gallery, Inc.: Sixth Anniversary 1975. [Witkin Gallery, New York, 1975].

1 b & w (Tomoko in Bath) in: *Witkin Gallery, Inc.: Sixth Anniversary 1975*. Introduction by Lee D. Witkin. Designed by Karen Skove. Witkin Gallery, New York, 1975. 20 loose pages. 1000 copies.
[Exhibition catalog: introduction, listing of exhibitions, list of ten best-selling prints. Reproductions of each of these prints, record photos of some exhibitions.]

PERIODICALS

A.D.

1 b & w (Tomoko in Bath) on p. 45 in: "Ecology: Tony Carter's 'Swan Song,'" by Thomas Orrin Bentz. *A.D.* (Oct. 1975), pp. 44–45. 1 b & w by Smith, 1 b & w by Anthony Carter, 1 b & w by Akira Aizawa.

[Tokyo-based missionary who used Minamata images in slide set of sermon on ecology.]

British Journal of Photography

"Minamata, a warning to the world," by W. Eugene Smith and Aileen Smith. *British Journal of Photography* (London), vol. 122, no. 6010 (Sept. 26, 1975), pp. 866–869. 10 b & w.

Bulletin 75: ASMP Journal of Photography in Communications

Smith is listed as the 1970 recipient of the ASMP Honor Roll in: "ASMP's Presidents and Awards Chronology 1944–1975." *Bulletin 75: ASMP Journal of Photography in Communications*. (Aug./Sept. 1975), p. 21.

[American Society of Magazine Photographers.]

Camera

1 b & w (Pittsburgh) on p. 29; biography on p. 44 in: "Photography—a contemporary compendium: Part I." *Camera* (Lucerne), 54th yr., no. 11 (Nov. 1975), pp. 5–46. 48 b & w by various photographers.

Chicago Tribune

Smith mentioned in: "Tribune Wins Award for Photo Use." *Chicago Tribune* (Sun. Mar. 16, 1975), Sect. 1, p. 4. 1 b & w (not by Smith.)

[Notice that *Chicago Tribune* won Best Newspaper Use of Pictures award at the 32nd National Press Photographers Association, mentions Smith won grand prize with Minamata essay.]

Columbia Missourian

1 b & w (Tomoko in Bath) on p. 4 in: "1974 Pictures of the Year: Images reflect a troubled year." Text and photos by Michelle Bogre. *Columbia Missourian* (Sun. Mar. 16, 1975), pp. 4–5. 7 b & w by various photographers, 4 portraits of judges.

[Pictures of the Year Contest, Minamata winning essay.]

Eugene Register-Guard

"Photographer's Beliefs Bring Wounds," by Mike O'Brien. *Eugene Register-Guard* (Oregon), (Tues. Nov. 18, 1975), p. B1. 1 portrait.

The Guardian

"Minamata," pictures by W. Eugene Smith; story by Aileen M. Smith, *The Guardian* (Manchester, England), (Wed. Sept. 17, 1975), p. 14. 6 b & w.

KAM Newsletter

"Smith Essay to Highlight Photo Day." *KAM Newsletter* (Alpha Chapter, Missouri), (Apr. 1975), p. 1. 1 portrait. [Announcement of forthcoming speech on Minamata at University of Missouri, April 23, 1975.]

M.D. Medical Newsmagazine

1 b & w (Man of Mercy) on p. 113; 1 b & w on p. 116; 1 b & w on p. 119 in: "MD Anniversary: Reverence for Life." *M.D. Medical Newsmagazine*, vol. 19, no. 10 (Oct. 1975), pp. 113–120. 11 b & w by various photographers. [Story of Schweitzer in Africa.]

Modern Photography

"What's What: Smith's Honored by 'Pictures of the Year' Judges." *Modern Photography*, vol. 39, no. 8 (Aug. 1975), p. 61. 1 portrait of W.E. Smith, 1 portrait of Aileen Smith. [World Understanding Award. National Press Photographers, 1974.]

New Engineer

"Minamata: The Poisoning of a City," by W. Eugene Smith and Aileen M. Smith. *New Engineer*, vol. 4, no. 5 (May 1975), pp. 36-45. 4+ b & w.

[Damaged reference, pp. 37-40 missing, apparently a portfolio section.]

New York Post

"Daily Closeup: His Career's No Snap." *New York Post* (Mar. 26, 1975), n.p. 1 portrait.

[Very brief biography, report on beating sustained at Minamata.]

New York Times

"Overseas Press Club Gives Photo and Reporting Prizes." *New York Times* (Wed. Apr. 2, 1975), Sect. 1, p. 42.

[Robert Kaiser, W. Eugene Smith awarded top prizes by Overseas Press Club.]

1 b & w (Nurse Midwife) in: "The Hidden Costs of Unemployment," by James P. Corner. *New York Times* (Mon. June 9, 1975), p. 31.

News Photographer

Smith mentioned on p. 8 in: "Newsviews: Organizations," *News Photographer*, vol. 30, no. 5 (May 1975), pp. 2-4, 8.

[Smith received Robert Capa medal from Overseas Press Club, World Understanding Award at University of Missouri NPPA competition.]

1 portrait on p. 6, quote, list on p. 7 in: "On to Jackson Lake!" by Marjorie Morris. *News Photographer*, vol. 30, no. 5 (May 1975), pp. 6-7.

[Notice of Ecology Seminar at Jackson Hole, Wyoming, sponsored by the National Press Photographers Association. Smith was one of the featured speakers.]

"POY: Pictures of the Year: World Understanding Award." *News Photographer*, vol. 30, no. 6 (June 1975), p. 14-15. 1 b & w (Minamata), 1 portrait.

[32nd Annual Pictures of the Year Award, University of Missouri School of Journalism.]

1 portrait on p. 11; excerpt from talk on p. 22; 1 portrait of Aileen Smith on p. 9; excerpt from her talk on p. 14 in: "Seminar '75—Success Story." Photographs by Gary Settle. *News Photographer*, vol. 30, no. 8 (Aug. 1975), pp. 8-11, 14, 22. 13 b & w.

Newsletter of the Art Directors Club of Denver

1 b & w (Pittsburgh), 1 portrait, and notice that Smith was guest speaker at the annual meeting (Sept. 9, 1975) in: *Newsletter of the Art Directors Club of Denver*, Art Directors Club of Denver, Denver, Colo., 1975. 1 sheet, folded.

Overseas Press Bulletin

Smith mentioned on p. 2 in: "Connie Ryan and Other Winners." *Overseas News Bulletin*, vol. 30, no. 7 (Apr. 1, 1975), pp. 1, 2, 4.

[Overseas Press Clubs Awards of Best Coverage in different media. Category 19: Robert Capa Gold Medal (*Life*) for superlative still photography from abroad requiring exceptional courage and enterprise. Winner: Eugene Smith, *Camera 35 Magazine*, "Minamata, Japan: Life Sacred & Profane." Citation: Aileen Smith, same story.]

People Weekly

1 b & w (Tomoko in Bath) on p. 11 in: "In Canada, a Family Wages a Lonely War Against a Threatened New Minamata," by Sally Moore. Photographs by John Olson. *People Weekly*, vol. 4, no. 7 (Aug. 18, 1975), pp. 10-13. 8 b & w by Olson, 1 b & w by Smith.

[Report on mercury poisoning in the English-Wabigoon River system, Canada. Smith photo inset as example of mercury poisoning.]

Photo Reporter

"Winners in Pictures of Year Competition: Smith Autographs Copies of Minamata." *Photo Reporter*, vol. 5, no. 5 (May 1975), p. 11. 1 portrait.

[W. Eugene and Aileen Smith won the grand prize in the 32nd Annual Pictures of the Year Competition held in Columbia, Mo. Held an autograph party at the International Center of Photography in New York in April.]

Photography and Travel

"Eugene Smith," by Trevern Davies. *Photography and Travel* (Johannesburg, South Africa), vol. 12, no. 12 (Dec. 1975), pp. 10–11, 13, 15. 8 b & w.

Photography Year 1976

1 b & w (Tomoko in Bath) on p. 182; Smith mentioned on p. 168 in: "The Annual Awards: Something Old, Something New." *Photography Year 1976* (1975), pp. 168–184. 10 b & w, 6 color by various photographers. [Lists various national, international awards. Smith was given the World Understanding Award—USA and the Robert Capa Gold Medal—USA for his Minamata series.]

Popular Photography

1 b & w by Aileen Smith (Minamata) on p. 212; Aileen mentioned on p. 212 in: "Shows Seen: 'There Is No Female Camera,'" by Alice S. Williams. *Popular Photography*, vol. 77, no. 2 (Aug. 1975), pp. 119–212. 1 b & w. [Exhibition review: *There Is No Female Camera* (group show), Neikrug Galleries, Inc., New York.]

Rangefinder

"W. Eugene Smith: Report from a Legend," by Greg Lewis. *The Rangefinder*, vol. 24, no. 6 (June 1975), pp. 44–46. 5 b & w, 1 portrait. [Report of Smith's talk at ASMP meeting in Los Angeles; Smith discussed Minamata.]

Rikka

"Death from the Water," by Aileen M. Smith. *Rikka* (Toronto), vol. 2, no. 1 (1975), pp. 2–15. 8 b & w (Minamata), 2 b & w by Aileen Smith from Ontario, Canada, 1 b & w by Aileen Smith of Minamata on pp. 24–25, 1 illus. [Discusses parallels between the poisoning at Minamata and Grassy Narrows, Ontario.]

Stern

"Die gepeinigten Menschen von Minamata," Photographs by Eugene Smith/Magnum; commentary by Hans Jurgen Herda. *Stern* (Hamburg), no. 10 (Feb. 27, 1975), pp. 16–24. 10 b & w, 1 portrait.

The Times-Picayune

"Overseas Press Awards Given." *The Times-Picayune* (New Orleans), (Thurs. Apr. 3, 1975), Sect. 4, p. 8. [Robert Kaiser, *Washington Post*, and W. Eugene Smith, freelance, named winners of Overseas Press Awards 1974. Smith's beating mentioned.]

Topeka Capital-Journal. Midway.

"Kansan of the Year 1975: W. Eugene Smith," by David Arnold. Photos by Chris Johns. *Topeka Capital-Journal. Midway* (Kansas), (Sun. Dec. 28, 1975), pp. 39–41. 2 portraits, 6 b & w (Minamata).

Village Voice

One paragraph quote by Smith on p. 89; Smith mentioned as exemplar by Arthur Goldsmith on p. 89 in: "Whom or What Is the Major Influence on Photography? The What's Have it; A poll of people who know a thing or two about photography, with surprising results," by Norman Schreiber on p. 89 in: *Village Voice* (New York), (Dec. 8, 1975), Special Photography Section, pp. 71–90. [Smith feels that companies phasing out vital materials was important. Others polled were Fabian Bachrach, Lee Witkin, Jack McGregor, Peter Beard, Beaumont Newhall, Ron Galella, Neal Slavin, Arthur Goldsmith, Ansel Adams, Les McCann, Elliott Erwitt, Phillip Leonian, A.D. Coleman, Cornell Capa, Janie Eisenberg, Andy Warhol, Howard Baker, and Marcia Keegan.]

Washington Post

"Reporter for Post is Honored." *Washington Post* (Thurs. Apr. 3, 1975), p. A23. [Robert C. Kaiser of *Washington Post* and W. Eugene Smith receive top awards from Overseas Press Club.]

References for *Minamata* book reviews published in 1976 are located under 1975 in *Minamata Book Reviews: 1976*.

BOOKS

1 b & w (Minamata) on p. [n.p.] in: *Abnormal Psychology and Modern Life*, by James Covington Coleman. Scott, Foresman, Chicago, [5th edition.] ca 1976. 816 pp.

6 b & w on pp. 170–175; Smith mentioned on p. 23 in: *Masters of the Camera: Stieglitz, Steichen and Their Successors*, by Gene Thornton for the America Federation of Arts. Holt, Rinehart and Winston, Ridge Press, New York, 1976. 251 pp.

Smith mentioned on p. 557 in: "Photography," by Arthur Goldsmith on pp. 553–557 in: 1976 *Britannica Book of the Year*; Encyclopedia Britannica, Chicago, 1976. 768 pp.

["The Minamata photographs of W. Eugene and Aileen E. [sic] Smith, documenting the horrors of mercury poisoning in a fishing village in Japan, reached their apogee of public display and recognition in 1975..."]

1 portrait of Smith on p. 138; 1 b & w (Minamata) on p. 139; Smith mentioned as exemplar on p. 248; essays mentioned on p. 314; 1 b & w (Minamata) on p. 368 in: *Photography Today For Personal Expression: Principles/Equipment/Techniques*, by Lou Jacobs, Jr. Goodyear, Santa Monica, Cal., 1976. 385 pp.

Smith mentioned as exemplar on p. 41 in: "Photography and Sociology" by Vme Smith on pp. 41–61 in: *Photojournalism: Principles and Practices*, by Clifton C. Edom. Wm. C. Brown Co., Dubuque, Iowa, 1976. 306 pp.

Smith mentioned as exemplar on p. 253 in: "The Freelancer and the Picture Syndicate," by Howard Chapnick on pp. 243–259 in: *Photojournalism: Principles and Practices*, by Clifton C. Edom. Wm. C. Brown Co., Dubuque, Iowa, 1976. 306 pp.

1 drawing, handwritten comment by Smith on p. 247 in: *Self-Portrait: Book People Picture Themselves*. From the collection of Burt Britian. Random House, New York, 1976. 271 pp.

EXHIBITIONS

New Portfolios

New Portfolios. [Pomona College Art Gallery, Claremont, Cal., Nov. 4–Dec. 12, 1976; Friends of Photography Gallery, Carmel, Cal., Jan. 15–Feb. 20, 1977].

[Smith's Witkin portfolio displayed with other recently issued portfolios.]

New Portfolios. Introduction by Leland Rice. Pomona College Gallery of Art, Claremont, Cal., 1976. 22 pp. 9 illus.

[Exhibition catalog.]

Photographs from Delaware Collections

Photographs from Delaware Collections. [Delaware Art Museum, Wilmington, Del., June 18–July 18, 1976].

[Ninety-one photographs by various photographers.]

1 b & w (Tomoko in Bath) on cover; Smith listed in *Photographs from Delaware Collections*. Foreword by Charles L. Wyrick, Jr. Delaware Art Museum, Wilmington, Del., 1976. 16 pp.

[Exhibition catalog.]

W. Eugene Smith: A Retrospective

W. Eugene Smith: A Retrospective. [Witkin Gallery, New York, Sept. 8–Oct. 16, 1976]. No checklist or catalog published.

[Eighty-five photographs exhibited.]

"Review of Exhibitions, New York: W. Eugene Smith at Witkin," by Andy Grundberg. *Art in America*, vol. 65, no. 1 (Jan./Feb. 1977), p. 125 with 1 b & w (Man of Mercy) on p. 124.

[Exhibition review.]

"Reviews: New York: Eugene Smith, Witkin Gallery," by Leo Rubinfiel. *Artforum*, vol. 15, no. 4 (Dec. 1976), pp. 65–66. 1 b & w (Chaplin).

[Exhibition review.]

"Photography View: Smith's Heroic Sufferers and Marcus's Glamorous Stars," by Gene Thornton. *New York Times* (Sun. Sept. 5, 1976), Sect. II, p. 23.

[Exhibition review: *W. Eugene Smith: A Retrospective and Elli Marcus: Berlin in the 1930s*, Witkin Gallery, New York.]

W. Eugene Smith/John Chalmers

W. Eugene Smith/John Chalmers. [Deja Vue Gallery, Toronto, Jan. 8-Feb. 3, 1976]. No checklist or catalog published.

PERIODICALS

Blair & Ketchum's Country Journal

1 b & w (Country Doctor) on p. 63 in: "On Losing a Doctor," by Jean Holstein. *Blair & Ketchum's Country Journal*, vol. 3, no. 4 (Apr. 1976), pp. 62-64. 1 b & w.

Camera 35

"Camera 35 Interview: W. Eugene Smith," by Casey Allen. *Camera 35*, vol. 20, no. 6 (Aug./Sept. 1976), pp. 26-31, 62. 6 b & w, 1 illus.

[Transcription of videotape interview for "In and Out of Focus" on March 26, 1976, for WNYC-TV, New York. Introductory statement claims that Smith was still feeling sick and faint from his beating sustained in Japan. The interview reflects that, limping a bit and staying very close to the information level.]

Creative Camera

"The Critic," by Keith G. Hardiman. *Creative Camera* (London), no. 142 (Apr. 1976), pp. 128-129, 141. [Discusses Smith, Arbus, Weston, etc.]

"W. Eugene Smith's 'Spanish Village,'" by Keith Hardiman. *Creative Camera*, no. 146 (Aug. 1976), pp. 262-265. 5 facsimile layouts from the *Life* essay.

[In 'Spanish Village' (1951), Smith turns to the metaphorical potential of the photographic image to go beyond literal to figurative significance, demonstrating a symmetrical equivalence between the image as documented reality and as spiritual embodiment.... The movement in 'Spanish Village' occurs on three distinct levels.... The significance of 'Spanish Village' not only to Smith, but also to photography would be difficult to overestimate...]

Miami News

"W. Eugene Smith: The photographer with a conscience," by Mary Jane Fine. *Miami News* (Wed. Apr. 7, 1976), pp. B1-2. 2 b & w, 1 portrait.

The Milwaukee Journal

"Neglect of Photos Deplored," by James Auer. *The Milwaukee Journal* (Mon. Jan. 26, 1976), pp. 1, 2. 1 portrait.

[Smith judge for 25th print competition of the Wisconsin News Photographers Association.]

"She Uses Words, Pictures to Fight Pollution," by Violet E. Dewey. *The Milwaukee Journal* (Tues. Jan. 27, 1976.) 1 portrait.

[Interview with Aileen Smith. Book notice: *Minamata*.]

Photographer

"W. Eugene Smith: 'Who I am is the way I work.'" Interviewed by Peter Wollheim. *Photographer* (Vancouver), vol. 3, no. 1 (Summer 1976), pp. 32-36. 1 portrait.

[Brief biography, then interview concentrating on period after the publication of the Aperture monograph and discussing *Minamata*. Questions deal with Smith's ethics, moral stance as they are manifested within his work. Smith's answers are clear, simple, and direct, and the interview moves briskly and with a warm feeling.]

The Seattle Sun

"Galleries: Visions of Gene Smith," by Loren Bliss. *The Seattle Sun* (Mar. 17, 1976), pp. 8, 11. 1 portrait.

[Report on lecture given at the University of Washington, interview.]

Vancouver Sun

"Sensitive Eye Catches Human Suffering," by Linda Hossie. *Vancouver Sun* (Sat. Mar. 6, 1976), p. 23. 1 portrait.

[Smith in Vancouver for lecture on *Minamata*.]

BOOKS

"W. Eugene Smith: Forty Years of Experience," pp. 143–157 in: *Darkroom*, edited by Eleanor Lewis. Lustrum Press, 1977. 183 pp.

[Thirteen photographers state their darkroom techniques, processes. 7 b & w, 1 portrait, 7 illustrations by Smith.]

1 b & w (Nurse Midwife) on p. 362; 1 b & w (Spanish Wake) on p. 363; Smith discussed on p. 260 in: *Faces: A Narrative History of the Portrait in Photography*, by Ben Maddow. Photographs compiled and edited by Constance Buettner. New York Graphic Society, Chanticleer Press, Boston, 1977. 540 pp.

2 b & w (Minamata) on p. vii; 1 b & w (Minamata Disease Victims Come to Ontario) by Aileen M. Smith on p. ix; Eugene and Aileen Smith discussed on pp. 92, 95, 96–97 in: *Mercury Contamination: A Human Tragedy*, by Patricia A. D'Itri. John Wiley, New York, 1977. 312 pp.

4 b & w (Minamata) in portfolio section between pp. 112–113; Smith mentioned on pp. 57, 135–136 in: *No Safe Place*, by Warner Troyer. Clarke, Irwin and Co., Toronto, 1977. 268 pp.

"W. Eugene Smith," on pp. 96–109 in: *Photography within the Humanities*, edited by Eugenia Parry Janis and Wendy MacNeil. The Art Department, Jewett Arts Center, Wellesley College (Wellesley Mass.). Published by Addison House, Danbury, N.H., 1977. 157 pp. 4 b & w, 3 illus.

[This is a transcription of a lecture given by Smith on April 18, 1975, as part of a month-long symposium called *Photography within the Humanities* held at Wellesley College. The other participants were John Morris, Paul Schuster Taylor, Gjon Mili, Robert Frank, Frederick Wiseman, John Szarskowski, Susan Sontag, Irving Penn, and Robert Coles. Smith's public lecture was a combination of his ideology, working methods, and autobiographical anecdotes delivered in a straightforward narrative format. He related some episodes connected with the making of specific photographs (Maude Callen, Spanish Wake, Tomoko in Bath). The transcription catches and conveys the informal movement of the talk but it totally fails to convey the powerful, emotional energy of Smith's presentation and the electric sense of passionate response from the audience.]

"Part Five: Photography Today: W. Eugene Smith," pp. 164–165 in: *The Picture History of Photography From the Earliest Beginning to the Present Day*, by Peter Pollack. Harry N. Abrams, New York, [concise edition], 1977. 176 pp. 3 b & w.

[Biographical essay.]

Smith is mentioned on pp. 63–64, 182, 282–283 in: *That Was the Life*, by Dora Jane Hamblin. W.W. Norton, New York, 1977. 320 pp.

[Reminiscences of a *Life* staff researcher. Her opinions and anecdotes about the nature of the magazine, references to Smith as a photographer, etc.]

EXHIBITIONS

A Collector Collects

A Collector Collects: Fifty Photographs from a New York Private Collection. [Chrysler Museum at Norfolk, Norfolk, Va., Nov. 16, 1978–Jan. 14, 1979].

[Thirty photographers in this exhibition. Three photographs by Smith.]

1 b & w (Tomoko in Bath); 3 photographs listed in: *A Collector Collects: Fifty Photographs from a New York Private Collection*. Introduction by Eric Zafran. The Inaugural Exhibition of the Sol B. Frank Memorial Gallery of Photography. Chrysler Museum at Norfolk, Norfolk, Va. 1 sheet, 1978.

[Exhibition checklist.]

18 CAPS Photographers

18 CAPS Photographers. [Soho Center for Visual Arts, New York, June 2–July 26, 1977]. No checklist or catalog published.

[Eighteen photographers in exhibition.]

Photographs from Lee Witkin Gallery

Photographs from Lee Witkin Gallery. [Milwaukee Center for Photography, Milwaukee, Wisc., Nov. 20–Dec. 16, 1977]. No checklist or catalog published.

Photographs: Sheldon Memorial Art Gallery Collections

Photographs: Sheldon Memorial Art Gallery Collections. [Sheldon Memorial Art Gallery, Univ. of Nebraska, Lincoln, Neb., 1977].

1 b & w (Nurse Midwife) on p. 85; plus brief biography; 3 postage-stamp-sized images on p. 184 in: *Photographs: Sheldon Memorial Art Gallery Collections.* Nebraska Art Association, Lincoln, Neb., 1977. 212 pp.
[Exhibition catalog: The gallery owns three Smith photographs. (Walk to Paradise Garden) (Nurse Midwife) and (Spanish Spinner).]

W. Eugene Smith

W. Eugene Smith. [Allen Street Gallery, Dallas, Tex., Jan. 7–Feb. 19, 1977]. No checklist or catalog published.

"The Arts: The man who made the 'photo essay,'" by Lorraine Haacke. *Dallas Times Herald* (Sun. Feb. 13, 1977), Arts Sect., pp. 1, 3. 1 portrait.
[Exhibition review: interview with Smith, promoting an exhibition of his work at the Allen Street Gallery, sponsored by the Texas Center for Photographic Studies, Dallas, Texas, through Feb. 19. General and inaccurate summary, some quotes.]

W. Eugene Smith

W. Eugene Smith. [Ulrich Gallery, Wichita State University, Wichita, Kan., Apr. 20–May 22, 1977]. No checklist or catalog published.
[Seventy-five print exhibition.]

"Torn by Pain, He Recaptured Life with Photos," by Jon Roe. *Wichita Eagle* (Thurs. Apr. 21, 1977), pp. A1, A7. 1 portrait.
[Exhibition review.]

CALENDARS

1 b & w (Haiti) for the month of May in: *Photography: 12 Master Images 1978.* [Calendar]. SherArt Images. New [Photographs by Josef Sudek, Jacques Henri Lartique, Imagen Cunningham, Wynn Bullock, W. Eugene Smith, André Kertész, Shirley Burden, Paul Caponigro, Ralph Steiner, Minor White, Henri Cartier-Bresson, and George Tice.]

PORTFOLIOS

W. Eugene Smith: A Portfolio of Ten Photographs. A limited edition portfolio including ten original photographs, designed by Bob Ciano. Witkin-Berley, Ltd., Roslyn Heights, N.Y., July 1977. 25 numbered copies, 5 artist's proof copies

[Includes twelve-page booklet with introduction by W.E. Smith, commentary on each image by Smith, and a portrait by Sherry Surris. Quote by Smith: "I believe that most photographers who present portfolios assert themselves as artists. I assert myself first as a photographic-journalist and find neither discrepancy nor conflict between that and the artist that I am.... Through the passion I have put into my photographs... I want to call out, as teacher and surgeon and entertainer for a spiritualization that would create strength and healing and purpose. I want to comment upon man's place and preservation with this new age—a terrible and exciting age. And always, I want to comment with *reasoned* passion..." Smith also wrote one-paragraph comments on each of the ten photographs in the portfolio: 1. Dr. Albert Schweitzer, Aspen, Colo., 1949; 2. Tomoko and Mother, Minamata, Japan, 1972. 3. Welsh Miners, Wales, 1950; 4. Dance of the Flaming Coke, Pittsburgh, 1955; 5. Saipan, 1944; 6. Nurse Midwife Maude Callen, North Carolina, 1951; 7. Spanish Spinner, Spanish Village Series, 1951; 8. Madness, Haiti, 1959; 9. Landscape From Train, Japan, 1961; 10. Spanish Wake, Spanish Village Series, 1951.]

PERIODICALS

AP Newsfeatures

Smith mentioned in: "Camera Angles," by Irving Desfor. *AP Newsfeatures* (mailed Oct. 28, 1977).
[Review of *Life Goes to War*, edited by David Sherman.]

Arizona Republic

"Photo Essayist of World Renown to Teach at UA," by Bob Towers. *Arizona Republic* (Phoenix), (Mon. Nov. 7, 1977), pp. B1–2. 1 b & w (Walk to Paradise Garden), 1 portrait.

Art and Man

1 b & w (Minamata) on p. 4 in: "The Art of Persuasion." *Art and Man*, vol. 7, no. 4 (Feb. 1977), pp. 1–4. 1 b & w by Smith, 3 illus. by Francisco Goya, Diego Rivera, and Ben Shahn.

Bolaffiarte

Smith quoted on p. 48 in: "La Fotografia? Per lo Stato italiano dev'essere ancora inventata," by P. Racanicchi. *Bolaffiarte*, special issue "Photography" (1977), pp. 48–90.

Camera 35

"Speaking out: Closing In on Smith," by Lou Stettner. *Camera 35*, vol. 20, no. 10 (Jan. 1977), pp. 14–15, 62. [This article, written from an active political stance, discusses both Smith's strengths and weaknesses as a photographer. "Ultimately, Smith's very real and significant accomplishments, will outlive his weaknesses and mistakes. He should be given credit and should have pride and satisfaction in taking a corrupt, mass communications medium and using it in a difficult struggle, to reaffirm the strength and dignity of a people."]

Espresso

"W. Eugene Smith: Scatto d'artista; I Maestri della fotografia." *Espresso* (Rome), Supplement to no. 15 (April 17, 1977), n.p. [2 pp.]. 4 b & w, 1 illus.

Foto Grafie

"Zeügen der Anklage." *Foto Grafie* (Leipzig), 31st yr., no. 2 (Feb. 1977), pp. 14–19. 6 b & w.

Image

Smith mentioned on p. 11; Spanish Village discussed on p. 12; Spanish Village essay reproduced on pp. 13–16 in: "The Photographic Essay," by Theodore M. Brown. *Image*, vol. 20, nos. 3–4 (Sept./Dec. 1977), pp. 11–18. 12 illus.

[Article on the photo essay, Smith featured, *Life*, Apr. 9, 1951; Spanish Village essay reproduced in facsimile.]

New York Times

Smith mentioned in: "Camera View: Grants Available for Serious Photographers," by Linda Moser. *New York Times* (Sun. May 15, 1977), Sect. II, n.p.

[Statement that Smith received NEA and Creative Artists Public Service Grants as well as Guggenheim, Mark Rothko, and Win Woodward II Foundation Grants to enable the publication of the book *Minamata*.]

People

1 b & w (Vivien Leigh and Laurence Olivier in *Romeo and Juliet*, ca 1939) on p. 10 in: "People Picks & Pans: Vivien Leigh," *People*, vol. 8, no. 6 (Aug. 8, 1977), p. 10. [Book review: *Vivien Leigh*, by Anne Edwards.]

Periodico Ahora

"Eugene Smith En Juncos." *Periodico Ahora* (Rio Piedras, Puerto Rico), 1st yr., no. 5 (Jan. 28, 1977), p. 1. 1 portrait. [Smith attended an international conference in Puerto Rico on pollution.]

Philadelphia Inquirer

"W. Eugene Smith: Living legend among the great photographers," by Gary Haynes. *Philadelphia Inquirer* (Aug. 28, 1977), n.p. [2 p.]. [Interview, biography.]

Popular Photography

"How W. Eugene Smith Shoots and Prints," by W. Eugene Smith. *Popular Photography*, vol. 80, no. 2 (Feb. 1977), pp. 76–81, 144, 145, 172. 4 b & w, 7 illus. [Excerpts from the book *Darkroom*.]

"Letters to the Editor: Applause, applause." *Popular Photography*, vol. 80, no. 3 (Mar. 1977), p. 4. [Letters from Milton J. Meuer and Gerry Veeder praising previous month's article.]

Quest/77

"Images of Truth: A Photographer's Creed; Words and pictures by W. Eugene Smith." *Quest/77*, vol. 1, no. 1 (Mar./Apr. 1977), pp. 40–47. 10 b & w.

[Ten photographs with ten one-paragraph statements about each photograph by Smith. The photographs are: "Walk to Paradise Garden"; one from "Germ Free Life"; one from "Nurse Midwife"; one from "Man of Mercy"; three from "Pittsburgh"; two from "Haiti"; and one from "Minamata, Japan." Statement by Smith: "I say it again quietly... if the touch of an image can give clarity to the humors of life, then that is reason enough to photograph. To judge to do so is precarious with responsibility and [I] photograph with every understanding I can gain, with care and with passion."]

"Rebel With a Camera: 'Look at what's endured,'" by Jim Hughes. *Quest/77*, vol. 1, no. 1 (Mar./Apr. 1977), pp. 48, 50, 114, 116, 118. 1 portrait.

[Biographical essay, drawn from interviews with Smith and written for a general audience. Mentions episodes that display Smith's tumultuous life and his intense nature. "The passionate photographs of W. Eugene Smith are hailed today as both effective journalism and affecting art; Smith himself is revered as a hero by many. It wasn't always so....He has the power to affect people's lives in profound ways, yet he often seems unable to control his own life—a life layered with tragedy and unspeakable pain."]

Rehabilitation World

1 b & w (Tomoko in Bath) on pp. 20–21 in: "Disabled Individuals in Japanese Society," by Yoko Kojima. *Rehabilitation World*, vol. 3, no. 2 (August 1977), pp. 18–25. 1 b & w by Smith, 1 b & w, 1 illus.

The Sunflower

"Life Images Revealed: Eugene Smith demands respect for subjects," by W.E. Turner. *The Sunflower* (Wichita State University), vol. 81, no. 79 (Apr. 22, 1977), pp. 1–2. 1 portrait.

[Report on lecture given by Smith on Apr. 21, 1977, at the University.]

Tucson Daily Citizen

"Photography Giant Joins Staff at UA," by Karen C. Castro. *Tucson Daily Citizen* (Ariz.), (Mon. Nov. 7, 1977), n.p. 1 b & w (Walk to Paradise Garden).

[Clips of Smith's move to Tucson also appeared in other Arizona newspapers: the *Douglas Daily Dispatch*, *The Phoenix Gazette*, the *Sierra Vista Herald-Dispatch*, and the *Tempe Daily News* on Nov. 7, 1977.]

1978

BOOKS

1 b & w (Saipan Baby) on p. 460; 4 b & w (Minamata) on pp. 525, 542 in: *Biology: The World of Life*, by Robert A. Wallace. Goodyear Publishing Co., Santa Monica, Cal., [2nd edition], 1978. 585 pp.

1 b & w (Iwo Jima) on pp. 2–3; 2 b & w (Saipan Marine) (Burial at Sea) on p. 10; 2 b & w (Okinawa) on p. 125; 1 b & w (Saipan Baby) on p. 126; 1 b & w (Saipan Mother and Child) on p. 226; Smith mentioned, Pacific war exploits discussed on pp. 16, 18, 22, 124, 126, 136, 201, 215 in: *The Camera At War, A history of war photography from 1848 to the present day*, by Jorge Lewinski. W.H. Allen and Co., London, 1978. 240 pp. [Smith's position as a war photographer, his strengths and weaknesses, are discussed with clarity and coherence in this larger essay on the history of the photography of warfare.]

"Country Doctor," pp. 64–75; "Spanish Village," pp. 105–115; "Drama Beneath a City Window," pp. 176–184 in: *Great Photographic Essays From Life*. Commentary by Maitland Edey; pictures edited by Constance Sullivan. New York Graphic Society, Boston, 1978. 278 pp. [Facsimile reproduction of each essay from *Life*, commentary.]

1 b & w (Man of Mercy) on p. 7 in: *Involvement*. IBM Data Processing Division Administration Conference, Los Angeles, Cal. (Apr. 1978). 30 pp. 12 b & w by various photographers.

[Engagement calendar, promotional brochure apparently distributed at the IBM conference.]

1 b & w by Peter Stackpole, 2 b & w by W. Eugene Smith (Japanese Civilians Suiciding on Saipan—sequence of three photos) on p. 175 in: *Island Fighting*, by Rafael Steinberg and the editors of Time-Life Books. World War II series. Time-Life, Alexandria, Va., 1978. 208 pp.

"W. Eugene Smith: Minamata," by Arthur Goldsmith on pp. 52–59 in: *Mass Media: Forces in Our Society*, edited by Francis H. Voelker and Ludmila A. Voelker. Harcourt, Brace, Jovanovich, New York, [3rd edition], 470 pp. 6 b & w.

[Reprinted from *Popular Photography* (Feb. 1974).]

Quote by Smith from "Pittsburgh, A Labyrinthian Walk" used as introductory quote in: *On Mobile Streets: A rumor of the city*. Photographs by Jackson Hill. Easter Publishing Co., Mobile, Ala. 1978. 86 pp.

["To portray a city is beyond ending; to begin such an effort is in itself a grave conceit. For though the portrayal may achieve its own measure of truth, it still will be no more than a rumor of the city—no more meaningful, and no more permanent."]

EXHIBITIONS

Forty American Photographers

Forty American Photographers. [E.B. Crocker Art Gallery, Sacramento, Cal., Feb. 4–Mar. 5, 1978].
[Smith displayed four photographs.]

1 b & w (Welsh Miners) on p. 34 in: *Forty American Photographers*. Introduction and catalog by Roger D. Clisby; essay by Harvey Himelfarb. E.B. Crocker Art Gallery, Sacramento, Cal., 1978. 51 pp.
[Exhibition catalog.]

The Graham Nash Collection

The Graham Nash Collection. [de Saisset Arts Gallery and Museum, University of Santa Clara, Santa Clara, Cal., 1978].

1 b & w (Welsh Miners) on p. 19; 1 b & w (Tomoko in Bath) on p. 32 in: *The Graham Nash Collection*, The Nash Press, Los Angeles, Cal., 1978. 71 pp.
[Exhibition catalog.]

1 b & w (Minamata) on p. 13; Smith discussed on p. 13 in: "The Graham Nash Collection," by Joan Murray. *Artweek*, vol. 9, no. 37 (Nov. 4, 1978), pp. 13–14. 5 b & w by various photographers.
[Exhibition review.]

A Memorial Exhibition in Honor of W. Eugene Smith

A Memorial Exhibition in Honor of W. Eugene Smith. [Center for Creative Photography, University of Arizona, Tucson, Ariz., Nov. 12, 1978–Jan. 5, 1979].
[Seventy-four photographs displayed.]

A Memorial Exhibition in Honor of W. Eugene Smith. Introduction by William Johnson. Center for Creative Photography, University of Arizona, Tucson, Ariz., 1978, 8 pp.
[Exhibition checklist: "Smith insisted that photographs should have two qualities—passion and responsibility. Photographs (and photographers) should be faithful to the "truth" of the subject being portrayed, and the photographs (and photographers) should portray this truth as powerfully as humanly possible. Perhaps Smith's greatest masterpiece is not found in any one of his photographs, but in the overall dimensions of his career. Out of the confusions of his life and personality, he was able to somehow establish and maintain the argument of

moral responsibility and individual concern while working for, with, and occasionally against, the institutions, bureaucracies, and agencies that supported his work. He did keep that argument alive and in the public domain during his life, through the power of his work and the strength of his legend. And the power of his name and the strength of his work has nurtured the admiration, aspirations, and frustrations of several generations of photographers."]

"Gene Smith Memorial." *Afterimage*, vol. 6, no. 5 (Dec. 1978), p. 2.
[Exhibition notice.]

"W. Eugene Smith: 1918–1978: An exhibition of his life's work," by Jacqui Tully. *Arizona Daily Star* (Tucson), (Sat. Nov. 11, 1978), p. F1. 4 b & w.
[Exhibition review.]

1 b & w (Man of Mercy) on p. 40; 1 b & w (Tomoko in Bath) on p. 41; notice of death, memorial exhibition mentioned, quote excerpted from checklist of exhibition on pp. 40, 41 in: "The Center for Creative Photography: The Third Anniversary," by Terence Pitts. *Artspace*, vol. 3, no. 2 (Winter 1978/79), pp. 40–41.
[Exhibition notice.]

"Photpourri: Smith Memorial Show in Tucson," by Els Sincebaugh. *Camera 35 Photo World*, vol. 24, no. 2 (Feb. 1979), pp. 10–11. 1 portrait of John Morris.
[Announcement of *W. Eugene Smith Memorial Exhibition* at the Center for Creative Photography, Tucson, Arizona, featuring presence of Morris at the opening.]

Photographs by W. Eugene Smith

Photographs by W. Eugene Smith. [Victoria and Albert Museum, London, June 28–Sept. 3, 1978].
[Eighty-one photographs displayed.]

Photographs by W. Eugene Smith. Foreword by Roy Strong; introduction by Elizabeth Underhill. HMSO, London, 1978. 10 pp. 1 b & w on cover.
[Exhibition catalog: brief, informed biographical essay to early 1978, quotes from Smith and some biographical references. "W. Eugene Smith is a legendary figure: he seems to welcome, and to cultivate for reasons of his own the smokescreen of stories about him—they camouflage his true self. In all that has been written about him there is little by which his character can be easily identified and understood. The language of American journalism has tried by recounting the dramatic and truly heroic events of his life . . . all these fail to account satisfactorily for what has happened. The work remains the most important thing."]

"In View: W. Eugene Smith," by Richard Ehrlich. *Art and Artists*, vol. 13, no. 6, whole no. 151 (Oct. 1978), pp. 45–46. 1 b & w.

[Exhibition review.]

"Viewed: W. Eugene Smith at the Victoria & Albert Museum," by Walter Nurnberg. *British Journal of Photography*, vol. 125, no. 6161 [sic 6162], (Sept. 1, 1978), pp. 752–753. 2 b & w.

[Exhibition review.]

"Journaal: Fotomusea en zomerten-toonstellingen in London." *Foto* (Amersfoort), no. 8 (Aug. 1978), pp. 25–26. 2 b & w.

[Exhibition review.]

"Art: The Victorians Were Amused," by Marina Vaizey. *The Sunday Times* (London), (July 30, 1978), p. 37. 1 b & w (Saipan Marine).

[Exhibition review.]

10 Years Arles—100 Years Ilford

10 Years Arles—100 Years Ilford: 10 Ans Arles—100 Ans Ilford. [Dixieme Rencontres Internationales de la Photographie, Arles, 1978.]

1 portrait, statements about Smith on p. 14 in: *10 Years Arles—100 Years Ilford: 10 Ans Arles—100 Ans Ilford*. Rencontres Internationales de la Photographie Arles and Westerham Press, London, for Ilford, 1978. 28 pp.

[Exhibition catalog: chronology of each year's events 1968–1978. Texts in English and French. Smith participated in 1975. "1975. The Rencontres were saved. It was a very good year, with Eugene Smith's moving presentation on Minamata. It rained but no one left the courtyard of the archbishop's palace. At the end, the crowd—in tears, or was it rain?—applauded for ten minutes, this great loner who was to leave us in 1978... Eugene Smith. In his life there is a struggle between good and evil, and in his work there is a struggle between light and darkness, and these two conflicts merge into one. From the hell of the battlefield to the poison of pollution, by way of poverty, intolerance and racism, he has always been prepared to fight, and to be fought against. His work is an epic sermon arising out of a conflagration. 'This is the struggle between day and night,' as Victor Hugo said on his deathbed."]

Volunteer Service Photographers 3rd International Invitational

Volunteer Service Photographers 3rd International Invitational of Photography—1978. [Cultural Services of the French Embassy, New York, Nov. 29–Dec. 7, 1978].

[209 photographs by various photographers. Smith displayed one photograph (Pittsburgh).]

Volunteer Service Photographers 3rd International Invitational of Photography—1978, Cultural Services of the French Embassy, New York, [Exhibition and Auction, Thurs. Dec. 7, 1978]. 56 pp.

[Exhibition catalog.]

W. Eugene Smith

W. Eugene Smith. [Pallas Photographica Gallery, Chicago, Dec. 2, 1977–Jan. 28, 1978]. No catalog or checklist published.

Smith mentioned on p. 113 in: "The Nation: Chicago; Moonstruck Constructs," by Franz Schulman. *Art News*, vol. 77, no. 2 (Feb. 1978), pp. 113–114.

[Brief survey of art gallery scene in Chicago, Smith's exhibition at the Pallas Photographica Gallery regarded as giving credibility to the photo efforts in the city.]

"Photos Show Perfection, Idealism," by Harold Haydon. *Chicago Sun-Times* (Jan. 8, 1978), n.p. [1 p.].

[Exhibition review.]

"Photography: Dean of photojournalism in a camera class of his own," by Alan G. Artner. *Chicago Tribune* (Sun. Jan. 8, 1978), Sect. 6, pp. 6–7. 1 b & w (Nurse Midwife), 1 portrait.

[Exhibition review: interview, biography.]

"W. Eugene Smith," by Kathy Atherton-Nerat. *New Art Examiner*, vol. 5, no. 4 (Jan. 1978), p. 18. 1 b & w.

[Exhibition review.]

PERIODICALS

Arizona Republic

"We are a badly informed nation: One of the great photojournalists says videotapes as history books will not fulfill our need for an adequate pictorial record," by Bud DeWald. *Arizona Republic* (Phoenix), (Sun. Jan. 29, 1978), pp. 42–47. 7 b & w, 1 portrait.

[Interview.]

Artweek

"Photography: Archive in Memory of W. Eugene Smith," *Artweek*, vol. 9, no. 41 (Dec. 2, 1978), p. 13.
[Smith archive installed at the Center for Creative Photography, University of Arizona, Tucson.]

Asymmetry

"W. Eugene Smith: Triumph of U of A Photography Centers; Great photographer fights new battle," by Max Jennings. *Asymmetry* (Copperstate News Photographers Association), (Feb./Apr. 1978), p. 408. 4 b & w, portrait on cover.

Camera

"Camera-interview: Eugene Smith (1918) 1st part," by Paul Hill and Tom Cooper. *Camera* (Lucerne), 57th yr., no. 7 (July 1978), pp. 9, 15, 31, 37.
[Extensive interview with Smith in Apr. 1977. It stays primarily on the informational level, contains some new information and some interesting variations on old information as Smith capsulizes earlier aspects of his own career—often rather abruptly, occasionally with more interest and concern in a particular question. Smith seemed curiously dispassionate during the interview.]

"Camera-interview: Eugene Smith (1918) 2nd part," by Paul Hill and Tom Cooper. *Camera* (Lucerne), 57th yr., no. 8 (Aug. 1978), pp. 39–42.

Camera 35

"Photopourri: W. Eugene Smith and Archives Arrive in Arizona." *Camera 35*, vol. 22, no. 3 (Apr. 1978), p. 14. 1 portrait.

Creative Camera

1 b & w (Spanish Village), on p. 43; 1 b & w (Spanish Wake) on p. 51 in: "Tenth Anniversary Issue." *Creative Camera* (London), no. 164 (Feb. 1978), pp. 40–70. 108 b & w by various photographers.

Encore

"W. Eugene Smith Looks for a Second Perfect Shot," by Bill Coates. *Encore* (Supplement to the *Arizona Daily Wildcat*, University of Arizona, Tucson), (Thurs. Apr. 27, 1978), pp. 1, 3, 8–9. 5 b & w.
[Brief biography, statements, intentions at the University of Arizona.]

PSA Journal

1 b & w (Hitachi, Japan) on p. 16 in: "Are PSA Members Photographic Isolationists? Or is Ansel Adams Good at P.R.?" by Onas C. Scandrette. *PSA Journal*, vol. 44, no. 7 (July 1978), pp. 14–17.
[Author sent a list of forty-five known photographers to the membership of the PSA, Smith did not score on top ten of known photographers in the poll. However, 82.6% who knew his work liked it.]

Photo

1 portrait (Of Smith and Cornell Capa while Smith Was Hanging the Minimata Exhibition at the ICP) on pp. 42–43 in: "Capa: Mon Combat," by Cornell Capa. *Photo* (Paris), no. 133 (Oct. 1978), pp. 40–43, 100. 12 illus.
[History of the International Center for Photography, New York.]

Photography Year 1979

Smith is mentioned on p. 40 in: "Trends: Corporate Angels for Creative Projects," by Gene Thornton. *Photography Year 1979* (1978), pp. 38–41.
[Smith received NEA, CAPS grants, and three Guggenheim Fellowships.]

Popular Photography

"Viewpoint: Gene Smith to Arizona Center," by Jacob Deschin. *Popular Photography*, vol. 82, no. 2 (Feb. 1978), pp. 16, 188.

Smith discussed on pp. 84, 90 in: "Markets & Careers: Does photojournalism fail in its job of explaining important public issues?" by Howard Chapnick. *Popular Photography*, vol. 83, no. 5 (Nov. 1978), pp. 84, 90. ["I suggest that Gene Smith is regarded as a patron saint among documentary photojournalists because he has pursued his own personal world vision with dedication, concern, and commitment. The body of work that he has accumulated during his active career is so powerful, so truthful, so eternal, so uncompromising, and so penetrating, that we stand in awe of his contributions to understanding segments of the world in which we live and particularly human behavior."]

Progresso Fotografico

6 b & w on p. 45; portrait, commentary on p. 44; biography on p. 80 in: "Taccuino Americano: Appunti sulla fotografia del XX secolo: Il Reportage per l'Illustrazione," pp. 42-44 in: *Progresso Fotografico* (Milan), 85th yr., no. 3 (Mar. 1978).

[The entire issue devoted to a survey of twentieth century American photography. Bourke-White, Smith featured photojournalists.]

Professional Photographer

Portrait of Smith in his New York loft, caption stating that he was moving to Arizona in: *Professional Photographer*, vol. 105, no. 1989 (Feb. 1978), p. 26.

35mm Photography

"What Price Fame? An Informal Survey of 13 Photographers Who've Paid the Price," by Alice Williams. *35mm Photography* (Winter 1978), pp. 6-7, 10, 12, 14, 16, 18, 20.

[Statements by Arnold Newman, Barbara Morgan, W. Eugene Smith, Judy Dater, Francesco Scavullo, Philippe Halsman, Jill Krementz, Duane Michals, Ralph Gibson, Richard Avedon Studios, Jerry N. Uelsmann, André Kertész, Ernst Haas, Pete Turner, and Robert Frank.]

Tucson Citizen

"Picture Life Tough for Eugene Smith," by Gerald P. Merrell. *Tucson Citizen* (Ariz.), (Fri. Aug. 4, 1978), pp. C1, C5. 4 illus.

Weekend Australian Magazine

"Gene Smith, His Life and Times," by Paul Lynch and Robert McFarlane. *Weekend Australian Magazine* (Perth), (Nov. 11-12, 1978), pp. 3, 5. 4 b & w, 1 portrait.

Wichita Eagle and Beacon

"W. Eugene Smith: He Uses His Camera To Change Life," by Alan G. Artner. *Wichita Eagle and Beacon* (Feb. 5, 1978), n.p. 1 portrait.

OBITUARIES: 1978

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"W. Eugene Smith Seriously Hurt in Fall." *Arizona Daily Star* (Tucson), (Sun. Oct. 15, 1978), n.p.

"Camera Angles," by Irving Desfor. *AP Newsfeatures: Hobbies and Books*, (mailed Nov. 17, 1978). 1 p. 1 portrait.

"W. Eugene Smith, 1918-1978," by Cornell Capa. *ASMP Newsletter*, vol. 10, no. 5 (Dec. 1978), p. 5. 1 portrait.

"W. Eugene Smith Dies in Tucson." *Afterimage*, vol. 6, no. 4 (Nov. 1978), p. 3. 1 portrait.

"Gene Smith Dies; Genius of the Lens." *Arizona Daily Star* (Tucson), (Mon. Oct. 16, 1978), n.p. 1 portrait.

"UA Photography Instructor W. Eugene Smith Dies at 60." *Arizona Daily Wildcat* (University of Arizona, Tucson), (Mon. Oct. 16, 1978), p. 1. 1 portrait.

"Photojournalist W. Eugene Smith Dies in Tucson." *The Arizona Republic* (Phoenix), (Oct. 16, 1978), n.p. 1 portrait.

"Walked Into Paradise Garden: W. Eugene Smith," *Bootstrap*, Region Three of the National Press Photographers Assn. (Nov./Dec. 1978), pp. 1-2. 1 b & w.

"Focusing on Humanity," by Stu Cohen. *The Boston Phoenix*, vol. 13, no. 44 (Oct. 31, 1978). Sect. 3, p. 1, 11. 1 b & w.

"Letters: Collected," by William Johnson. *The Boston Phoenix*, vol. 13, no. 46 (Nov. 14, 1978). Sect. 1, p. 3. [Reply to Stu Cohen's article on October 31. Mentions W.E. Smith Archive at the Center for Creative Photography, Tucson, Arizona.]

"Gene Smith: Photojournalism Pioneer Dies." *Camera* 35, vol. 23, no. 11 (Dec. 1978), p. 6. 1 portrait.

"Acclaimed Photographer W. Eugene Smith Dies." *Chicago Tribune* (Oct. 17, 1978), n.p.

"Deaths Last Week: W. Eugene Smith." *Chicago Tribune* (Sun. Oct. 22, 1978), Sect. 3, p. 21.

"W. Eugene Smith: Born Dec. 1918—Died Oct. 1978." *Creative Camera* (London), no. 174 (Dec. 1978), p. 400. 3 b & w.

"A Mighty Voice of Journalism Is Stilled," by Fred Crafts. *Eugene Register-Guard* (Oregon), (Thurs., Nov. 2, 1978), Sect. D, pp. 1, 3. 2 b & w, 2 portraits, 1 sketch.

"Il morte di Eugene Smith," by Cornell Capa. *Fotografia Italiana* (Milan), no. 244 (Dec. 1978), p. 25. 1 portrait. [Obituary. Statement by Smith translated into Italian.]

"W. Eugene Smith 1918–1978," by Lisa C. Hsia. *The Harvard Crimson Arts Weekly* (Cambridge, Mass.), vol. 3, no. 9 (Nov. 30, 1978), pp. 1, 14–15. 6 b & w.

"Obituaries: W. Eugene Smith, Won Praise for Photo Essays." *International Herald Tribune* (Oct. 17, 1978), n.p. 1 portrait.

"Idealist With a Camera." *Life*, new series, vol. 1, no. 3 (Dec. 1978), pp. 49–56. 10 b & w, 1 contact strip, 3 portraits.

"... Until the Final Frame," by Pamela J. King. *Los Angeles Herald Examiner* (Tues. Oct. 24, 1978), n.p.

"What's What: The World's Finest Photoessayist is Gone." *Modern Photography*, vol. 42, no. 12 (Dec. 1978), p. 80. 3 b & w, 1 portrait.

"Final Tribute: The Images of a Man," by Jim Hughes. *New Times*, vol. 11, no. 10 (Nov. 13, 1978), p. 80. 1 b & w, 1 portrait.

"Vignettes: The Times and Trials of W. Eugene Smith," by John G. Morris. *News Photographer*, vol. 13, no. 12 (Dec. 1978), pp. 18–23. 7 b & w, 14 illus.

"La vie en images: W. Eugene Smith est mort." *Le Nouveau Photocinéma*, no. 74 (Dec. 1978), p. 55. 1 portrait.

"W. Eugene Smith: Late photographer was earnest voice among 20th century's family of man," by Steve Mills. *Phoenix Courier* (Sun. Oct. 22, 1978), p. A11. 3 b & w, 1 portrait.

"Photojournalist Dies In Tucson." *Phoenix Gazette* (Oct. 16, 1978), n.p. 1 portrait.

"Photo Journal: Eugene Smith: La Mort du Pere." *Photo*, no. 135 (Dec. 1978) p. 5. 1 portrait.

"Roundup: The Man Who Found Heroes Everywhere." *Photography Year 1979* (1978), pp. 228–233. 5 b & w.

"W. Eugene Smith: Witness," by Paul Greenfield. *Pine Bluff Commercial* (Arkansas), (Nov. 15, 1978), n.p.

W. Eugene Smith, 1918–1978," by Jim Hughes. *Popular Photography*, vol. 83, no. 6 (Dec. 1978), pp. 40, 64. 1 portrait.

"Center To Present Smith Retrospective." *Qué Pasa* (Faculty and Staff News, University of Arizona, Tucson), vol. 2, no. 7 (Oct. 23, 1978), p. 8. 2 b & w, 1 portrait.

"A Tribute to W. Eugene Smith," by Greg Lewis. *The Rangefinder*, vol. 27, no. 12 (Dec. 1978), p. 35. 1 b & w (Minamata), 1 portrait.

"W. Eugene Smith Recalled," by Sally Eauclaire. *Rochester Democrat and Chronicle* (Sun. Dec. 10, 1978). pp. E1, E4. 1 b & w (Spanish Village), 1 portrait.

"Photojournalist Eugene Smith Dies." *San Francisco Chronicle* (Tues. Oct. 17, 1978), p. 10. 1 portrait.

"Art: Photographer Dies, But His Work Lives On," *Scottsdale Daily Progress* (Arizona), (Fri. Nov. 10, 1978), pp. 40–41. 3 b & w, 1 portrait.

"The Arts: Camera Courageous: John G. Morris Remembers Eugene Smith," by John G. Morris. *The Sunday Times* (London), (Sun. Oct. 29, 1978), p. 37. 2 b & w, 1 portrait.

"W. Eugene Smith, Photo Giant, is Dead." *Tucson Citizen*, (Mon. Oct. 16, 1978), p. C1. 1 portrait.

"Ex-Life Photographer Smith Dies," *Village Voice* (New York), (Oct. 23, 1978), n.p. 1 portrait.

"W. Eugene Smith: A Legacy of Legends," by Leo Rubinien, *Village Voice* (New York), (Nov. 13, 1978), p. 115. 1 b & w (Walk to Paradise Garden).

"W. Eugene Smith, Photojournalist for Life, Newsweek." *Washington Post* (Fri. Oct. 20, 1978), p. B4.

OBITUARIES: 1979

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"W. Eugene Smith: In Appreciation," Photographs by Sherry Suris. *Camera* 35, vol. 24, no. 4 (Apr. 1979), pp. 62–69. 6 portraits of Smith, statements by Sherry Suris, Gjon Mili, John Morris, Bruce Davidson, Howard Chapnick, Mike Edelson, Grace Mayer, Lee Witkin, and Philip Kundhart, Jr.

"O Fotografii: W. Eugene Smith." *Ceskoslovenska Fotografie*, vol. 30, no. 3 (1979), pp. 102–103. 2 b & w (Minamata), 1 portrait.
[Quotes translated into Czech.]

"W. Eugene Smith," by Candida Finkel. *New Art Examiner*, vol. 6, no. 4 (Jan. 1979), p. 8. 3 b & w, 1 portrait.

"L'Adieu a Smith: Vingt-huit grandes pages en souvenir du maître incorruptible du reportage-vérité." *Photo*, no. 137 (Feb. 1979), pp. 42–69, 91. 25 b & w, 5 illus.

"Viewpoint: Mourning the loss of Gene Smith, friends reminisce about his life and work," by Jacob Deschin. *Popular Photography*, vol. 84, no. 1 (Jan. 1979), pp. 82, 200. 1 portrait.
[Obituary and report on memorial meeting held on October 22, 1979.]

"Remembering Gene Smith," by Arthur Goldsmith. *Popular Photography*, vol. 84, no. 4 (Apr. 1979), pp. 100–115. 17 b & w.

"The Nine Lives of W. Eugene Smith," by Jim Hughes. *Popular Photography*, vol. 84, no. 4 (Apr. 1979), pp. 116–117, 135–141. 11 portraits.

"Gene Smith as 'The Kid Who Lived Photography,'" by Peter Martin. *Popular Photography*, vol. 84, no. 4 (Apr. 1979), p. 130, 149–150.
[Reprinted from *Popular Photography* (July 1943).]

"W. Eugene Smith: Photojournalist 1918–1978," by Henry Clay Ruack. *Studio Photography*, vol. 15, no. 1 (Jan. 1979), pp. 25–26. 2 b & w, 1 portrait.

1979

BOOKS

"The Kid Who Lives Photography," by Peter Martin [July 1943] on pp. 51–58; "One Whom I Admire: Dorothea Lange (1895–1965)," by W. Eugene Smith [Feb. 1966] on pp. 104–107 in: *The Best of Popular Photography*, edited by Harvey V. Fondiller, Ziff-Davis, New York, 1979. 392 pp.
[Two articles reprinted from issues of *Popular Photography*. The texts are the same, but the layouts and the six black-and-white photos in Martin's article vary from the original.]

1 b & w (Pittsburgh) on p. 190; Smith mentioned on pp. 191, 195, 211, discussed on pp. 196–198 in: *The Camera and Its Images*, by Arthur Goldsmith. Newsweek Books, Ridge Press, New York, 1979, 240 pp.

"Darkrooms of the Professionals: W. Eugene Smith," Chapter 1 in: *The Darkroom Handbook: A Complete Guide to the Best Design, Construction and Equipment*, by Dennis

Curtin and Joe DeMaio. Curtin & London, Inc., Marblehead, Mass./Van Nostrand Reinhold Co., New York, 1979. 184 pp.

[Five photos of W. Eugene Smith in his darkroom at his 23rd Street loft ca 1978 by Sherry Suris on pp. 24–25 with a very brief biography and darkroom techniques mentioned. Chapter 1 has similar double page layouts on Harry Callahan, Aaron Siskind, George Tice, Jean-Louis Sieff, Naomi Savage, Neal Slavin, Berenice Abbott, Lotti Jacobs, Joe DeMaio, and Bill Shaw as well as W. Eugene Smith.]

"W. Eugene Smith," pp. 253–281 in: *Dialogue with Photography*, by Paul Hill and Thomas Cooper. Farrar/Straus/Giroux, New York, 1979. 428 pp.
[Interview, first published in *Camera* (July/Aug. 1978).]

Smith mentioned on pp. 88–89 in: "Photography as Art," pp. 85–89, *Funk and Wagnall's New Encyclopedia*, vol. 19. Funk and Wagnall's, New York, ca 1979. 480 pp.

1 b & w (Walk to Paradise Garden) on p. 24; 1 b & w (Tomoko in Bath) on p. 238; 1 b & w (Nurse Midwife) on p. 294; Smith quote on p. 10; Smith mentioned on pp. 3, 23, 25, 210, 213; Smith biography, quotes, bibliography, and facsimile signature on pp. 238–239, portfolio reference on p. 294 in: *The Photograph Collector's Guide*, by Lee D. Witkin and Barbara London. Foreword by Alan Shestack. New York Graphic Society, Boston, 1979. 438 pp. [Short biography. Errors in information.]

"W. Eugene Smith," on pp. 372–373 in: *Photographic als Kunst 1879–1979*, edited by Peter Weiermair and Marcus Pezzei. Tiroler Landsmuseum Ferdinandeum, Innsbruck, 1979. 536 pp.
[1 page chronology, 2 b & w (Chaplin At Work) (Country Doctor.)]

Smith mentioned on p. 14 in "Critique," pp. 13–14 in: *Light Readings: A Photography Critic's Writings 1968–1978*, by A.D. Coleman. Oxford University Press, New York, 1979. 283 pp.
[Reprinted from *Village Voice* (New York), May 15, 1969.]

"W. Eugene Smith: 'Minamata'" on pp. 169–171 in: *Light Readings: A Photography Critic's Writings 1969–1978*, by A.D. Coleman. Oxford University Press, New York, 1979. 283 pp.
[Reprinted from *New York Times*, March 10, 1974.]

1 b & w (Hospital on Leyte) on p. 89 in: *Return to the Philippines*, by Rafael Steinberg and the editors of Time-Life Books. World War II series. Time-Life, Alexandria, Va. 1979. 208 pp.

1 b & w (Harry Truman) on p. 264; 1 b & w (Country Doctor) on p. 274; 1 b & w (Spanish Spinner) on p. 275; laudatory comment pp. 274, 276 in: *The Story of American Photography: An Illustrated History for Young People*, by Martin W. Sandler. Little, Brown and Co., Boston, 1979. 318 pp.

Smith mentioned on p. 9 in: "Foreword," by Carol Brown; 1 b & w (Saipan Marine) on p. 75; 1 b & w (Tomoko in Bath) on p. 77; Smith listed on p. 14; listed on p. 17; discussed on p. 74; quoted on p. 191 in: *A Ten Year Salute: A Selection of Photographs in Celebration; The Witkin Gallery: 1969–1979*, by Lee D. Witkin. Foreword by Carol Brown; memories by Barbara Morgan, Dan Berley, and others. Addison House, Danbury, N.H., 1979. 200 pp.

1 b & w (Hitachi, Japan) on p. 42d in: "Japan," on pp. 30–43 in: *The World Book Encyclopedia*, vol. 11. Chicago World Book–Childcraft International, Inc. 1979. 318 pp. 17 color, 16 b & w by various photographers.

EXHIBITIONS

Approaches To Photography

Approaches To Photography: A Historical Survey. [Amarillo Art Center, Amarillo, Tex., Apr. 18–May 20, 1979]. [132 photographs by many photographers. Smith had one photograph in this exhibition.]

Approaches To Photography: A Historical Survey. Introduction by Thomas A. Livesay, statements by Richard Rudisill and David Turner. Amarillo Art Center, Amarillo, Tex., 1979, 24 pp.
[Exhibition catalog.]

An Exhibition of Photographs from the Collection of the Israel Museum, Jerusalem

An Exhibition of Photographs from the Collection of the Israel Museum, Jerusalem. [Witkin Gallery, New York, Nov. 27–Dec. 8, 1979]. No checklist or catalog published.
[Forty-three photographers in this exhibition.]

Life: The First Decade 1936–1945

Life: The First Decade 1936–1945. [Grey Art Gallery and Study Center, New York University, New York, Oct. 1–Oct. 30, 1979].
[200 photographs by various photographers. Eleven photographs by Smith were displayed.]

11 b & w on pp. 20, 62, 125, 128, 190–195, 201 in: *Life: The First Decade 1936–1945*. Introduction by Robert R. Littman, statements by Ralph Graves and Doris C. O'Neil. New York Graphic Society, Boston, 1979. 207 pp.
[Exhibition catalog.]

1 b & w (Iwo Jima) on p. 63 in: "Photography: 'Life: The First Decade,'" by Ronny H. Cohen. *Art in America*, vol. 67, no. 6 (Oct. 1979), pp. 62–63. 9 b & w by various photographers.
[Exhibition review.]

1 b & w (Guam Invasion, World War II) on p. 36 in: "Life: Le meilleur du meilleur," by L.D. Zoom, no. 67 (1979), pp. 24–25, 30–33, 36–41. 13 b & w by various photographers.
[Exhibition review.]

Photography: Venice '79

Photography: Venice '79. [City of Venice, UNESCO, 1979].

[Huge multi-exhibition held in Venice during the year 1979. Smith was one of a number of artists to have a one-man show within this larger group of exhibitions.]

"W. Eugene Smith," on pp. 172–186 in: *Photography: Venice '79*. Municipality of Venice and UNESCO, with the artistic organization of the International Center for Photography, New York. Rizzoli, New York, 1979. 404 pp.

[Exhibition catalog: Smith section in part of a much larger multi-exhibition presentation. Contains a brief biography, bibliography, and an obituary statement by John G. Morris reprinted from *The Sunday Times* (London), (Oct. 29, 1978). 14 b & w photographs by Smith.]

Smith mentioned on pp. 39, 47 in: "Report from Venice: Notes on 'Photography '79,'" by Max Kozloff. *Art in America*, vol. 67, no. 7 (Nov. 1979), pp. 39, 41, 43, 45, 47. 7 b & w by various photographers.

[Exhibition review.]

Smith discussed on p. 164 in: "Venice: Photography from Zola to Apollo 12," by Milton Gendel. *Art News*, vol. 78, no. 7 (Sept. 1979), pp. 156, 159, 164.

[Exhibition review.]

Smith mentioned on p. 82 in: "Reviews: Venice: Venezia '79—La Fotografia," by George Tatge. *Artforum*, vol. 18, no. 3 (Nov. 1979), pp. 81–83.

[Exhibition review.]

3 b & w (Saipan Marine) (Pittsburgh) (Tomoko in Bath) on pp. 128–129 in: "Fotografie: Venezia '79—La Fotografia," by Klaus Honnef. *Kunstforum International*, no. 34 (1979, no. 4), pp. 116–139. 30 b & w by various photographers.

[Exhibition review.]

Smith mentioned on p. 148 in: "What's What: 'Venezia '79:' More Than Enough for Everyone," by Harold Riley. *Modern Photography*, vol. 43, no. 11 (Nov. 1979), pp. 74, 148.

[Exhibition review.]

Smith mentioned on p. 21 in: "Photo Visite 'Venezia '79:' Nos envoyés spéciaux étaient à la plus grande fête mondiale de l'image fixe." *Photo*, no. 143 (Aug. 1979), pp. 20–21.

[Exhibition review.]

W. Eugene Smith

W. Eugene Smith. [Photo-galerie, Kunsthaus Zurich, Zurich, Oct. 5–Nov. 18, 1979]. No checklist or catalog published.

[Eighty photographs in exhibition.]

W. Eugene Smith and Larry Fink Photographs

W. Eugene Smith and Larry Fink Photographs. [Simon Lowinsky Gallery, San Francisco, Cal., Nov. 13, 1979–Jan. 12, 1980]. No checklist or catalog published.

"An Acknowledged Master and a Newcomer," by Hal Fischer. *Artweek*, vol. 10, no. 40 (Dec. 1, 1979), p. 16.

[Exhibition review.]

"From Pittsburgh to Spain, Via Photos," by Thomas Albright. *San Francisco Chronicle* (Fri. Nov. 23, 1979), p. 69. 1 b & w (Pittsburgh).

[Exhibition review.]

W. Eugene Smith:

Photographs from the Family Collection

W. Eugene Smith: Photographs from the Family Collection. [Hudson Hall Gallery, Dutchess Community College, Poughkeepsie, N.Y., Nov. 5–Nov. 30, 1979]. No checklist or catalog published.

"Smith Was One of the Greatest: Show to include previously unseen works," by Jeffrey Borak. *Poughkeepsie Journal* (Sun. Nov. 4, 1979), n.p. 2 b & w, 1 portrait.

[Exhibition notice: includes interview, reminiscences of son Pat Smith.]

PERIODICALS

Afterimage

Smith's archives mentioned in: "Center Builds a Photo Archive in Tucson," by Jan Zita Grover. *Afterimage*, vol. 7, no. 4 (Nov. 1979), pp. 2–3. 2 illus.

American Photographer

"By Request: The Walk to Paradise Garden." *American Photographer*, vol. 2, no. 2 (Feb. 1979), p. 21. 1 b & w (Walk to Paradise Garden).

[Brief historical commentary on the making of the photograph.]

Antaeus

The poem "Black Branches" by Greg Pape dedicated to W. Eugene Smith in: *Antaeus*, no. 35 (Autumn 1979), pp. 49–52.

[Poem written in response to Smith's photographs.]

Art News

1 b & w (Minamata) on p. 73; Smith mentioned on p. 74 in: "Cornell Capa's 'Lighthouse of Photography,'" by Richard Whelan. *Art News*, vol. 78, no. 4 (Apr. 1979), pp. 70–74. 7 b & w, 1 color by various photographers, 1 portrait, 1 illus.

Camera

Smith mentioned in: "Books." *Camera*, vol. 58, no. 7 (July 1979), p. 47.

[Book review: *Dialogue With Photography*, by Paul Hill and Tom Cooper. Smith one of twenty photographers interviewed in this book.]

Camera 35

"Photpourri: Images by W. Eugene Smith," by Els Sincebaugh. *Camera 35*, vol. 24, no. 1 (Jan. 1979), p. 10. 1 b & w (Juanita Smith).

[Announcement and list of eight notecards available from SherArt Images.]

1 portrait of Smith on p. 10 in: "Let's Hear it for Bill Pierce!" by Joe Novak. *Camera 35*, vol. 24, no. 3 (Mar. 1979), pp. 10–13, 22, 82. 8 b & w by Pierce, 1 portrait of Pierce.

Smith mentioned on p. 16 in: "Critic's Corner: A Lesson To Be Learned From A Great Book," by Michael Edelson. *Camera 35*, vol. 24, no. 5 (May 1979), pp. 16, 77. 3 b & w by various photographers.

[Book review: *Great Photographic Essays from Life*, edited by Maitland Edey.]

Camerawork

Smith discussed on p. 2 in: "Some Approaches to Portraiture," by Ed Barber. *Camerawork* (London), no. 12 (Jan. 1979), pp. 1–3. 7 b & w by various photographers.

Fotóművészet

"Beszélgetés Eugene Smith-szel," by Paul Hill and Tom Cooper. *Fotóművészet* 79/1 (Budapest), vol. 22, no. 1 (1979), pp. 3–17. 23 b & w on unpaginated inserted sheets. [Interview that originally appeared in *Camera* (July/Aug. 1978) was translated into Hungarian by Istvan Klumak and added to a portfolio of Smith's photos.]

Imatge

Smith discussed; 2 b & w (Saipan Baby) (Spanish Village) on p. 20 in: "Historia de la fotografia," by Lara Castells. *Imatge* (Barcelona), (Sept. 1979), pp. 3–23. 132 b & w by various photographers.

Journal: Los Angeles Institute of Contemporary Art

Smith mentioned as exemplar on p. 18 in: "Photography: Why Is That Photographer Working in the Graveyard? Notes on the Photography of Death," by Dody W. Thompson. *Journal: Los Angeles Institute of Contemporary Art*, no. 21 (Jan./Feb. 1979), pp. 16–20. 4 b & w by various photographers.

Journal of the National Gallery of Canada

Smith discussed as influence on pp. 4–5 in: "A Dialogue with Solitude/Un dialogue avec la solitude: David Heath," by James Borcoman. *Journal of the National Gallery of Canada*, no. 34 (Oct. 5, 1979), pp. 1–8.

Modern Photography

Smith mentioned as influence on p. 9 in: "Seeing Pictures: Disturbing and painful, Eugene Smith's images bring a personal point of view and a contemporary style to an old photographic concern," by Julia Scully. *Modern Photography*, vol. 43, no. 6 (June 1979), pp. 9, 15, 178, 196.

Smith mentioned on p. 150 in: "Seeing Pictures: History has overlooked—so far—some of the important events and heroes of the golden era of photojournalism in the 1950s," by Julia Scully. *Modern Photography*, vol. 43, no. 7 (July 1979), pp. 29, 150, 152.

Smith mentioned as influence on p. 94 in: "Currents: American Photography Today: Charles Harbutt," by Julia Scully and Andy Grundberg. *Modern Photography*, vol. 43, no. 7 (July 1979), pp. 92–95, 119–121, 124, 128, 134–135.

News Photographer

"Letters." *News Photographer*, vol. 34, no. 1 (Jan. 1979), p. 37.

[Letter from Roger Coley with an obituary by Paul Greenfield of the *Pine Bluff Commercial* which has been reprinted.]

"News Views: Smith Memorial Established." *News Photographer*, vol. 34, no. 5 (May 1979), p. 5. 2 illus.
[Announcement that Howard Chapnick, Jim Hughes, and John G. Morris, trustees of Smith Memorial Fund, to establish annual scholarship.]

Portrait, Smith quoted on p. 30 in: "Quotations? Ha!" by Harvey Weber. *News Photographer*, vol. 34, no. 8 (Aug. 1979), pp. 26-30.

[Quote by Smith: "When *Life* and the other picture magazines died, nothing, including TV stepped in. Sometimes I sit with two TVs and a radio on trying to piece together what is going on with a news story...."]

Photo

Smith mentioned on p. 125 in: "McCullin: Ici Londres, Un Angleterre qui le trouble lui inspire ces photos très sévères." *Photo*, no. 147 (Dec. 1979), pp. 108-119, 125, 144.

[Article on Don McCullin.]

Le Photographe

"Hommage au reporter: Interview de Eugene Smith; donner la parole à ceux qui ne l'ont pas," by Jean-Claude Gautrand. *Le Photographe* (Paris), no. 1364 (Oct. 1979), pp. 164-171. 15 b & w (Minamata), 1 portrait.
[Interview.]

Pittsburgh

"The Long Poem Called Pittsburgh—the Works of W. Eugene Smith," by Frank Joseph. *Pittsburgh* (Nov. 1979), pp. 20-25, 48. 6 b & w.
[Portrait with editorial commentary on p. 6.]

Popular Photography

Smith mentioned on p. 44 in: "Kids & Kamas: Inspiration is the key to turning kids on to the fun and joys of photography," by Don Cyr. *Popular Photography*, vol. 84, no. 1 (Jan. 1979), pp. 38.

[Author discusses Scholastic's Concerned Photographer program Images of Man slide-tape as educational aids.]

1 b & w (Walk to Paradise Garden) on p. 214; sale prices for Smith's photographs discussed on p. 214 in: "Viewpoint: Record-setting bids for 20th-century work makes news at three New York photo auctions," by Jacob Deschin. *Popular Photography*, vol. 84, no. 2 (Feb. 1979), pp. 10, 214. 1 b & w by Beaton, 1 b & w by Smith.

"The Nine Lives of W. Eugene Smith," by Jim Hughes. *Popular Photography*, vol. 84, no. 4 (Apr. 1979), pp. 116-117, 135-141. 11 portraits.

[The 1977 *Quest* article, reprinted in a more complete form than the earlier shortened version. The last year of Smith's life in Arizona is also included.]

Smith mentioned in: "Letters to the Editor: Tribute to a Titan." *Popular Photography*, vol. 85, no. 1 (July 1979), p. 4.
[Letters from Fred W. McDarrah, Timothy Culp, and Lovelace Lee III praising tributes to Smith in April issue.]

Smith mentioned as influence on p. 54 in: "Shows We've Seen: Bruce Davidson Photographs," by Harvey V. Fondiller. *Popular Photography*, vol. 85, no. 1 (July 1979), pp. 54, 126.

[Exhibition review: *Bruce Davidson: Photographs*, International Center of Photography, New York.]

Auction prices for Smith photos discussed on pp. 10, 132 in: "Viewpoint: In active photo-auction scene in New York, a Weston print sets a new price record," by Jacob Deschin. *Popular Photography*, vol. 85, no. 2 (Aug. 1979), pp. 10, 132-133, 135. 3 illus. (none by Smith).

1 color portrait of W. Eugene Smith and Arnold Newman on p. 118 in: "Lee Witkin's Snapshot Album—A Decade of Photographers," by Nancy M. Timmes. *Popular Photography*, vol. 85, no. 4 (Oct. 1979), pp. 118-119, 238. 16 color.

Smith discussed on p. 140; mentioned on p. 141 in: "Four Recent Books About Photojournalism," by John G. Morris. *Popular Photography*, vol. 85, no. 6 (Dec. 1979), pp. 81, 140–141, 143.
[Book reviews: *Great Photographic Essays from Life*, commentary by Maitland Edey; *Life, The First Decade*.]

Smith mentioned on p. 137 in: "Pop Photo Snapshots: Duly Noted." *Popular Photography*, vol. 85, no. 6 (Dec. 1979), pp. 137, 191.
[Set of postcards of Smith's work sold by SherArt Images.]

Portfolio

Smith mentioned on p. 74 in: "Collector's Notes: A Surging Market for Rare Photographs," by Richard Blodgett. *Portfolio: The Magazine of the Visual Arts*, vol. 1, no. 3 (Aug./Sept. 1979), pp. 72, 74.
[Smith surpassed sale estimates at auctions. Dale Stulz, head of photography sales at Christie's, cited Smith's use of "copy" prints in defense of his position relative to a controversy over the sale of Kertész prints.]

Print

Smith mentioned as exemplar on p. 73 in: "What's So New About the New Photojournalism?" by Sean Callahan. *Print*, vol. 33, no. 4 (July/Aug. 1979), pp. 72–73, 100–101.

Printletter

Smith mentioned as influence by Davidson on p. 26 in: "Books: Davidson's 'Dream of Sympathy and Hope,'" by Inge Bondi. *Printletter 21* (Zurich), vol. 4, no. 3 (May/June 1979), p. 26.
[Book review: *Dream of Sympathy and Hope*, by Bruce Davidson.]

Zoom

1 b & w (Spanish Wake) on p. 93; discussion on p. 93 in: "Le Papier RC," by Jean Dieuzaide. *Zoom* (Paris), no. 65, (Sept./Oct. 1979), pp. 90–93. 6 b & w by various photographers.

1980

BOOKS

1 b & w (Saipan Baby) on p. 103 in: *Photography & Society*, by Gisèle Freund. David R. Godine, Boston, 1980. 231 pp.

1 b & w (Schweitzer in Africa) on p. 38; 1 b & w (Tomoko in Bath) on p. 84; Smith mentioned on pp. 26, 27, 31, 34, 37, 419 in: *Photography: Art and Technology*, by Alfred A. Blaker. W.H. Freeman, San Francisco, 1980. 460 pp.

1 b & w (Schweitzer in Aspen, Colo.) on p. 288; 1 b & w (Spanish Village) on p. 292; 1 b & w (Country Doctor) on p. 294; Smith praised by Stefan Lorant on p. 275; "W. Eugene Smith: A Great Photographer at Work; An Interview by Arthur Goldsmith, 1956," on pp. 289–295 in: *Photography: Essays and Images; Illustrated Readings in the History of Photography*, edited by Beaumont Newhall. Museum of Modern Art, New York. Distributed by the New York Graphic Society, 1980. 328 pp.
[Reprint of article from *Popular Photography* (November 1956).]

Smith mentioned on p. 110; biography on p. 330 in: *Photography in the 20th Century*, by Petr Tausk. Focal Press, London, 1980. 344 pp.

"An Interview with W. Eugene Smith on the Photo Essay," on pp. 286–305; Smith biography on pp. 284–286; facsimile of the *Life* Nurse Midwife photo essay on pp. 134–145; Smith mentioned on pp. 27, 207, 256, 282–283 in: *Photojournalism: The Professional's Approach*, by Kenneth Kobre. Picture research by Bonnie Gangelhoff. Curtin and London, Somerville, Mass., and Van Nostrand Reinhold Co., New York, 1980. 342 pp.
[Extensive interview, commentary.]

EXHIBITIONS

Aspects of the '70s/Photography: Recent Directions

Aspects of the '70s/Photography: Recent Directions. [DeCordova Museum, Lincoln, Mass.]. No checklist or catalog published.

1 b & w (Tomoko in Bath) on p. 24; Smith mentioned on p. 24 in: "The Power of the Single Photograph," by Arno Minkinen. *Views: A New England Journal of Photography*, vol. 2, no. 1 (Fall 1980), p. 24.
[Exhibition review: Smith one of 250 exhibitors.]

Photography of the Fifties: An American Perspective

Photography of the Fifties: An American Perspective, curated by Helen Gee, organized by the Center for Creative Photography, University of Arizona, Tucson, Ariz. [The exhibition was shown first at the International Center of Photography, New York, from May 23–July 13, 1980; then it travelled to Tucson, Ariz., Minneapolis, Minn., Long Beach, Cal., and Wilmington, Del.]
[Thirty-one photographers were in the exhibition. Six photographs by Smith were displayed.]

6 b & w on pp. 71–76; Smith mentioned on pp. 6, 7, 15, 20; discussed on pp. 9–10 in: *Photography of the Fifties: An American Perspective*, by Helen Gee. Center for Creative Photography, University of Arizona, Tucson, Ariz., 1980. 162 pp.
[Exhibition catalog.]

Smith mentioned on p. 7 in: "Taking a Look at the '50s through the Camera's Eye." *Arizona Daily Wildcat* (University of Arizona), (Thurs. Oct. 2, 1980), pp. 6–7.
2 b & w by various photographers.
[Exhibition review: Center for Creative Photography.]

1 b & w (Man of Mercy); Smith mentioned in: "Life/style: Photos that shaped America." *Independent Press-Telegram* (Long Beach, Cal.), (Fri. Apr. 3, 1981), p. All.
4 b & w by various photographers.
[Exhibition review: California State University at Long Beach.]

1 b & w (Juanita Smith) in: "Art: International Center of Photography's Photography of the Fifties: An American Perspective." *Mademoiselle* (May 1980), n.p. [1 p].
[Exhibition notice.]

Smith mentioned in: "The '50s in Focus: Photos record visions of a changing decade," by Don Morrison. *Minneapolis Star* (Fri. Dec. 12, 1980), n.p. [2 p]. 2 b & w by various photographers.
[Exhibition review: Minneapolis Institute of the Arts.]

2 b & w (Man of Mercy) (Andrea Doria Nun) in: "The '50s: When the photo came of age as art form, social

critic." *Minneapolis Tribune. Picture* (Jan. 4, 1981), pp. 4–5.
5 b & w by various photographers.
[Exhibition review: Minneapolis Institute of the Arts.]

Smith mentioned on p. 14 in: "Arts & Entertainment: Candid Look Photography in the '50s," by David Skarjune. *Minnesota Daily* (Minneapolis), (Thurs. Jan. 15, 1981), Sect. 2, pp. 1, 14. 1 b & w by William Klein.
[Exhibition review: Minneapolis Institute of the Arts.]

Smith mentioned in: "Photography: From the Light of the Fifties," by Jerry Tallmer. *New York Post* (Sat. May 24, 1980), p. 13. 1 b & w by Robert Frank, 1 portrait of Helen Gee.
[Exhibition review.]

Smith mentioned in: "Arts and Leisure Guide: The '50s." *New York Times* (Sun. May 18, 1980), n.p.
[Exhibition notice.]

1 b & w (Pittsburgh) on p. 14; Smith mentioned on pp. 8, 12, 14, 17, 18 in: "The Fifties: A Reflection," by Helen Gee. *Photography Annual 1980/81* (1980), pp. 4, 8, 12, 14, 17–18, 158–161. 13 b & w by various photographers.
[Modified version of catalog essay.]

Smith mentioned in "Fab Pix of the Fifties," by Tom Moses. *The Union Daily* (California State University, Long Beach, Cal.), (Thurs. Apr. 2, 1981), p. 1. 3 b & w by various photographers.
[Exhibition review: California State University at Long Beach.]

Smith mentioned in "Photography of the Fifties at the Institute," by Richard Graham. *The Whittier Globe* (Whittier, Wisc), (Jan. 1981), p. 1.
[Exhibition review: Minneapolis Institute of the Arts.]

W. Eugene Smith

W. Eugene Smith. [G. Ray Hawkins Gallery, Los Angeles, Cal., Feb. 3–Mar. 18, 1980].

"W. Eugene Smith." *G. Ray Hawkins Gallery Photo Bulletin*, vol. 3, no. 1 (Jan. 1980), pp. 1–4. 7 b & w.
[Exhibition catalog: quotes by or about Smith drawn from previously published sources.]

W. Eugene Smith: Early Work, 1937–1948

W. Eugene Smith: *Early Work, 1937–1948*. [Center for Creative Photography, University of Arizona, Tucson, Ariz., Nov. 16–Dec. 18, 1980].

[112 photographs, eight tearsheets from contemporary magazines. Exhibition divided into ten “chapters,” each with an introductory text designed to present previously little-known materials about Smith, and display his evolution within the field from single pictures through the 1948 *Country Doctor* essay.]

W. Eugene Smith: *Early Work: 1937–1948*, by William Johnson. [Center for Creative Photography, Tucson, Ariz., 1980]. 20 pp.

[Exhibition catalog: This exhibition and catalog differ from the larger *Center for Creative Photography*, research series, no. 12, *W. Eugene Smith, Early Work, 1938–1951*, which was published in November 1980.]

“Smith’s Photographic Range Captured in Exhibit,” by Bryan Johnstone. *Arizona Daily Wildcat* (University of Arizona, Tucson), (Wed. Nov. 26, 1980), p. 12. [Exhibition review.]

“Exhibitions: W. Eugene Smith.” *Artweek*, vol. 11, no. 42 (Dec. 13, 1980), p. 6. 1 b & w (Betty Hutton) [Exhibition notice.]

“W. Eugene Smith: Early Work at Center for Creative Photography.” *Què Pasa* (Faculty and Staff News, University of Arizona, Tucson), vol. 4, no. 9 (Dec. 8, 1980), p. 8. 4 b & w, 1 portrait. [Exhibition notice.]

“W. Eugene Smith: Early Work Exhibit Opens,” by Susan E. Cohen. *Tucson Weekly News*, vol. 1, no. 44 (Nov. 19–25, 1980), pp. 14–16. 6 b & w, 1 portrait. [Exhibition review.]

——— [Same review reprinted with new title] “‘W. Eugene Smith: Early Work’ at the Center for Creative Photography, Tucson,” *Artspace*, vol. 5, no. 2 (Apr./Winter 1981), pp. 64–65. 5 b & w. [Photographs are different than those in the *Tucson Weekly News*.]

PERIODICALS

Alternatives

[Portfolio.] by W. Eugene Smith. *Alternatives* [vol. 1, no. 1], ca 1980, pp. 24–27, 40–43, 64. 10 b & w, brief statement, biography.

American Book Collector

Smith mentioned on p. 43 in: “Photography,” by Anne Horton. *American Book Collector*, new series, vol. 1, no. 6 (Nov./Dec. 1980), pp. 43–44.

[Review of *Center for Creative Photography*, research series, mentions forthcoming issue no. 12 devoted to W. Eugene Smith. Issue 12, dated July 1980, was actually published in November 1980; article written before but published after issue no. 12 appeared.]

Arizona Alumnus

Smith Archive discussed on p. 9; 2 b & w (Pittsburgh) (Man of Mercy) on p. 10; 2 b & w (Chaplin at Work) (Spanish Village) p. 11; 1 b & w (Pittsburgh) on pp. 12–13; 1 b & w (Iwo Jima) on p. 14–15; 1 b & w (Hard Times on Broadway) on p. 15 in: “Arizona’s Center for Creative Photography—It’s a Major Force in Art World.” *Arizona Alumnus* (University of Arizona, Tucson), vol. 58, no. 3 (Apr. 1980), pp. 9–15. 24 b & w by various photographers, 1 illus.

Art News

1 b & w (Country Doctor) on p. 73; Smith mentioned on p. 73 in: “Wall-Label—Lee Friedlander, 1975,” by John Szarkowski in “Observing the Mechanical Eye,” by Samuel Wagstaff. *Art News*, vol. 79, no. 4 (Apr. 1980), pp. 67–73. 20 b & w by various photographers, presented with quotes from various critics.

Bootstrap

Quote on p. 25 in: *Bootstrap* [National Press Photographers Association, Region 3 Newsletter], (Sept. 1980), p. 25.

[Quote excerpted from *Quest/77* (Mar./Apr. 1977). “I say it quietly... if the touch of an image can give clarity to the humors of life, then that is reason enough to photograph...”]

Boston Globe

“‘Minamata’ Revisited: Her battle isn’t over,” by Marcia Parker. *Boston Globe* (Thurs. Nov. 27, 1980), p. 47. 2 b & w, 1 portrait of Aileen and W.E. Smith. [Interview with Aileen Smith about Minamata, her current plans.]

Center for Creative Photography

"W. Eugene Smith: 1938–1951," by William Johnson. *Center for Creative Photography*, research series, no. 12 (July 1980), pp. 5–20. 4 illus.

[This essay draws on previously unknown material to define some of the concepts, ideas, and practices of photojournalism from the late 1930s through the 1950s, and to place Smith in this context. It describes his evolution as a photojournalist and an artist within this structure and his increasing impact upon the discipline itself, drawing on quotes from his letters and other writings, as well as published statements. Thesis is that World War II had a profound effect on Smith as a human and on the evolution of his style.]

"Gene Smith: A Personal Note," by John G. Morris. *Center for Creative Photography*, research series, no. 12 (July 1980), pp. 21–26. 1 b & w.

[Former *Life* editor, *New York Times* picture editor, long-term friend, and executor of the W. Eugene Smith Estate describes his experiences and memories of Smith from 1938 through World War II and into the early 1950s. Informed, inside look at the people and structures of *Life*, *Black Star*, etc., at that period.]

"Portfolio: A Selection of Photographs by W. Eugene Smith: The Years 1938–1951," edited by William Johnson. *Center for Creative Photography*, research series, no. 12 (July 1980), pp. 27–84. 99 b & w, plus 1 portrait on front cover, 1 b & w on back cover.

[Ninety-nine photographs that have not been previously published or were only published in original and now-less-known sources.]

"The W. Eugene Smith Archive," by William Johnson. *Center for Creative Photography*, research series, no. 12 (July 1980), p. 85.

[Brief discussion of materials in the W. Eugene Smith archive.]

"W. Eugene Smith: A Chronological Bibliography 1934–1979: Part I: 1934–1951," by William Johnson. *Center for Creative Photography*, research series, no. 12 (July 1980), pp. 97–142.

[515 annotated references by or about W.E. Smith from 1934 to 1951, brief texts that provide a historical framework.]

Fort Myers News-Press

"Spanish Village revisited..." by Gary S. Chapman. *Fort Myers News-Press* (Florida), (Sun. Aug. 31, 1980), pp. D1,, D3, 7 b & w by Smith from the Spanish Village essay of 1951 with 5 b & w by Gary S. Chapman from contemporary Deleitosa.

[Commentary about present day mistrust of photographers based on misconceptions drawn from the *Life* essay, which has been censored in Spain.]

Milwaukee Journal

Smith discussed on p. 12 in: "One on One with John Szarkowski: Photo expert talks of the art," by James Auer. *Milwaukee Journal* (Mon. Feb. 11, 1980), pp. 1, 12.

New York Times

Smith mentioned in: "Notes of People," *New York Times* (Fri. Oct. 17, 1980), p. B2.

[Announcement that Jane Evelyn Atwood was the winner of the first \$10,000 W. Eugene Smith grant for humanistic photography established by the W. Eugene Smith Memorial Fund.]

News Photographer

"Deleitosa Revisited: Unusual welcome given at location of Smith's Spanish Village essay," by James Gordon. *News Photographer*, vol. 35, no. 13 (Dec. 1980), pp. 20–21. 1 b & w by Smith, 1 b & w by Gary S. Chapman, 1 illus. of Smith essay in *Life*, 1 illus. of Chapman essay in *Fort Myers News-Press*, 1 portrait of Mr. and Mrs. Chapman. [Unfriendly reception of Chapmans at Deleitosa discussed. Letter from William Johnson, archivist of the W. Eugene Smith Archive at the Center for Creative Photography, quoted.]

"Archives Spark Interest in Noted Photographer," by James Gordon. *News Photographer*, vol. 35, no. 13 (Dec. 1980), pp. 21–23. 1 portrait, 3 illus.

[Description of the W. Eugene Smith Archive at the Center for Creative Photography, Tucson, Arizona; book review of *W. Eugene Smith: Early Work*; in the Center for Creative Photography's research series, no. 12; announcement that Jane Evelyn Atwood was winner of the first W. Eugene Smith Memorial Fellowship, announcement of forthcoming publications.]

Photoshow

Smith mentioned on p. 37 in: "C," by A.D. Coleman. *Photoshow*, vol. 1, no. 1 (Mar./Apr. 1980), pp. 29, 37.

1 b & w (Saipan Marine) on p. 36 in: Advertisement for G. Ray Hawkins Gallery, Los Angeles, in: *Photoshow*, vol. 1, no. 1 (Mar./Apr. 1980).

Views

Smith mentioned on p. 20 in: "Photojournalism: The Professional's Approach," by Peggy McMahon. *Views: A New England Journal of Photography*, vol. 2, no. 1 (Fall 1980), p. 20

[Book review: *Photojournalism: The Professional's Approach*, by Kenneth Kobre.]

Commercial Work

These references are a randomly typical selection, chosen to indicate the general nature and scope of Smith's commercial work. This work falls into three broad categories.

The first includes instances where his photographs were displayed by the magazines that published them as a self-promotional feature. The second involves the use of an already well-known image (either with or without Smith's knowledge and agreement) to provide an emotional context for an advertisement. The third category consists of a corporation actually hiring Smith to document some portion of their activities.

Smith also provided photographs that were used for at least four phonograph record album covers by Columbia records.

ADVERTISEMENTS

1 b & w (Hunting Dog) in advertisement for *Collier's* magazine in: *Chicago Daily Tribune* (Fri. Sept. 9, 1941), p. 10.

1 b & w (Duo Pianists Luboshutz and Nemenoff) in advertisement for National Concert and Artists Corp. in: *Musical America* [?], (ca 1943), n.p.

1 b & w (Soprano Susanne Fisher) in advertisement for National Concert and Artists Corp. in: *Musical America* [?], (ca 1943), n.p.

1 b & w (Violist Primrose) in advertisement for concert manager Arthur Judson in: *Musical America* (Feb. 10, 1943), p. 66.

[Possible]. 1 b & w (Newborn Baby) in advertisement for Scot Tissue with headline, "Will Your Baby Be Born at Home in 1943?" in: *New York Times Magazine* (Sun. Apr. 4, 1943), Sect. 6, p. 37.

[Non-credited. A tearsheet of this photograph is in the Smith Archive.]

1 color (United States Marine Band in Washington, D.C.) in advertisement: "Only a Radio with FM Brings You 'Natural Color' Music," by General Electric. Full-color, full-page advertisement for major mass magazine. [Unknown magazine], n.d., n.p.

[Evidence suggests ca 1943. Magazine was large format, large circulation type—possibly *Saturday Evening Post*, etc.]

[Probable.] 1 b & w (Airmen Approaching a Bomber) in: "Ten Years After," advertisement by Boeing Aircraft in: *Flying*, vol. 34, no. 1 (Jan. 1944), p. 9.

Through the early 1950s *Life* ran a promotional campaign titled "What's In a Picture . . .," which presented a full-page advertisement in each issue, taking a photograph from a previously published story and adding promotional commentary. During 1951 and 1952 this campaign drew on a least five of Smith's essays:

(Clement Attlee) on p. 144 (Feb. 12, 1951)

(Spanish Wake) on p. 140 (July 16, 1951)

(Country Doctor) on p. 90 (July 30, 1951)

(Nurse Midwife) on p. 120 (Jan. 14, 1952)

(Life Without Germs) on p. 168 (Apr. 14, 1952)

5 b & w (As from My Window . . .) were used in full-page advertisement "To Peep at Such a World to See the Stir," by *Life* magazine in: *New York Herald Tribune* (Wed. Mar. 5, 1958), Sect. 3, p. 12 and in the *New York Times* (Wed., Mar. 5, 1958), Sect. 1, p. 32.

1 b & w (Son Pat with Chemistry Set) in advertisement for Leica camera in: *PSA Journal*, (June 1954), p. 41.

1 b & w (Steel Worker) in advertisement for Equitable Insurance Co. in: *Life* (Nov. 19, 1956), pp. 62-63.

2 b & w (Pittsburgh) in advertisement for DuPont photographic paper, "DuPont Photographer's News, no. 35" in: *Professional Photographer*, vol. 86, no. 1761 (Feb. 1959), p. 19.

[Statement: "W. Eugene Smith's monumental 'Pittsburgh' printed on Varigam."]

1 b & w in advertisement: "Number 3 of a Series: Great photographers of the world: W. Eugene Smith," for Ansco film in: *Popular Photography*, vol. 44, no. 4 (Apr. 1959), inside front cover.

1 b & w (Juanita and Twig) in advertisement for *Harper's Magazine* in: *New York Times Book Review* (Mar. 25, 1962), p. 19.

2 b & w (Ku Klux Klan) in advertisement in promotional brochure for *The Second Coming Magazine* (ca 1962).

1 b & w (*Clouds*) in advertisement for *Newsweek* magazine in: *Newsweek* (Oct. 20, 1963), p. 51.

In 1962 Smith went to Tennessee for the Jack Daniels Whiskey Distilleries and made a series of photographs for their operations. Jack Daniels ran a major advertising campaign in the large circulation magazines throughout the early 1960s, and they used some of these photographs in that campaign. Examples of this are: 1 b & w (View of Distillery) in *Time* (Nov. 30, 1962), p. 67, and 2 b & w (Men at Charcoal Mellowing Vats) in *Time* (Feb. 22, 1963). Apparently, however, Smith did not take the photographs that were used in the majority of these advertisements during this period. Jack Daniels did use his photographs to illustrate a number of tiny (2 x 2 1/2 in.) folded brochures which were actually tied onto the necks of individual whiskey bottles.

1 b & w (Singer Tony Bennett) in advertisement for Columbia Records in: *New York Herald Tribune* (Mar. 27, 1966), Magazine Section, p. 21.

In 1967 and 1968 International Nickel Corporation ran a series of advertisements featuring individuals at their jobs. These double-page spreads would feature one large portrait and several smaller related images. Some of these advertisements are: "When I leave the bush . . .," 3 b & w in *Newsweek* (Nov. 6, 1967), pp. 8-9, *Time* (Oct. 27, 1967), *U.S. News and World Report* (Nov. 13, 1967); "What do I live for," 2 b & w in *Time* (Nov. 24, 1967), pp. 109-110; "I once worked above ground . . ." in *Time* (Jan. 5, 1968), pp. 78-79, *Saturday Review* (Jan. 13, 1968), pp. 38-39.

In the early 1970s Solinger Lenses ran a series of advertisements with Smith's photographs. 1 b & w (*Shana in the Loft*) appeared on p. 61 in *Camera 35* (Apr./May 1970), on p. 19 in *Popular Photography* (July 1970), and on p. 33 in *Popular Photography* (Feb. 1971).

1 b & w (Tomoko in Bath) in advertisement "If You Are Interested in Photography as an Art Form, You Should Belong to the American Federation of Arts," in: *Art International*, vol. 20, no. 7/8. (Sept. 1976), p. 25. [Imogen Cunningham's "Magnolia" and Smith's "Tomoko in Bath," lent by the Witkin Gallery, were used for this ad.]

1 b & w (Spanish Village) in exhibition announcement by the Witkin Gallery, New York, in: *Artforum*, vol. 15, no. 1 (Sept. 1976), p. 3.

[W. Eugene Smith exhibition and Elli Marcus exhibition announced.]

PHONOGRAPH ALBUM JACKETS

1 b & w (Jazz Musician Thelonious Monk) on cover of photograph record slipcase: *Monk*. Program notes by Bill Evans. Columbia Records CS9091, CL2291. [ca 1965] 12 in., 33 1/3 rpm. Jazz ensemble featuring Thelonious Monk.

["Grammy Awards: Best Album Cover Nominees." The phonograph album cover *Monk* by Smith is one of seven covers nominated for a Grammy Award. A sheet displaying album covers for the categories "Best Album Cover: Photography" and "Best Album Cover: Graphic Arts" was "printed and published as an industry service by *Billboard*, which urges every active member of NARAS to vote carefully . . ."]

1 b & w (Jazz Musician Earl Hines) on cover of phonograph record slipcase: "*Fatha*," *The New Earl Hines Trio*. Columbia Records CS9120, CL2320. [ca 1965], 12 in., 33 1/3 rpm. Jazz ensemble featuring Earl Hines.

1 b & w (Composer Charles Ives with montaged musical score) on cover of phonograph record slipcase: *Ives: The Two String Quartets*, The Juilliard String Quartet. Program notes by David Johnson. Columbia Records MS7027, ML6427. [ca 1967], 12 in., 33 1/3 rpm.

1 b & w (*Walk to Paradise Garden*) on cover of phonograph record slipcase: *Pozo Seco, Shades of Time*. Columbia Records CS9656. [ca 1966], 12 in., 33 1/3 rpm.

THE WALK TO PARADISE GARDEN

One photograph, "The Walk to Paradise Garden," has had its own career. Taken in 1946, it was first published in *U.S. Camera Annual 1947*, then used by the Ford Motor Company in a large promotional campaign in 1952 where it was featured in the advertisement "The American Road-XI: Their Future Is at Our Fingertips," which appeared in most of the mass circulation periodicals such as *Life* (Oct. 27, 1952), pp. 122–123; *Newsweek* (Oct. 20, 1952), pp. 60–61; *Time* (Oct. 20, 1952), n.p.; and in special market publications such as the *Hadassah Newsletter* (Sept. 1953), p. 12.

This photograph was then chosen by Edward Steichen as the concluding photograph in the *Family of Man* exhibition and book in 1955. The *Family of Man* travelled widely and was seen by millions all around the world, and the book has gone through many printings. Popular response to the photograph was so strong that Edward Steichen commented on the photograph in "Picture to Remember, The Story of Man in One Picture" in *This Week Magazine* (Dec. 4, 1955), p. 2. Smith wrote an article about the events surrounding the creation of the photograph. This article was first published in the *Croton-Harmon News* (Mar. 31, 1955), p. 3, and then was revised and printed in *Art and Artist*, University of California Press, 1956. It was again reprinted in *Gentry* magazine (Spring 1957), pp. 82–87, and halftone reproductions of the print were offered for sale for \$2.00.

It was used once again in a major advertising campaign by the Mutual of New York Insurance Company in 1956, and the advertisement "No Man Can Guess What Dream of Tomorrow..." was published in *Life* (June 4, 1956), p. 3; *Look* (June 26, 1956), p. 17; *Newsweek* (June 25, 1956), n.p.; and in other magazines. It was reused in

1959 with the caption "Wherever their paths lead..." in *Time* (Aug. 17, 1959), p. 73.

The photograph appeared in Italy in an advertisement for Kodak film in *Epoca* (Sept. 2, 1956), p. 73. In 1963, the International Ladies' Garment Workers Union used the picture in its advertising: *New York Times* (Sun. Apr. 14, 1963), p. 61, and again in the *New York Times Magazine* (Sun. Nov. 19, 1967), p. 71. They also printed posters from the photograph to distribute in shops and businesses.

The photograph also appeared in diverse sources, such as *Child Development and Personality*, by Paul Mussen and John Longer, first published in 1956, reprinted in 1963, 1969, 1974, and *Language and Reality* by Neil Postman, 1956, and the promotional brochure of the Temple of Understanding in Washington, D.C., entitled "There is a Gate..." in 1969.

"The Walk to Paradise Garden" has become so embedded in the fabric of the American visual culture that it is often pirated and used by concerns and individuals who probably do not realize that it is under copyright. Some examples of this are an advertisement of the Colonial "Sixty" Real Estate Company in the *New York Post* (May 1, 1959), pp. 44, and the Big Horn Real Estate Developers in *The Denver Post* (Sept. 22, 1973), p. 5, and the Dura Strip Furniture Refinishing Business in *The San Francisco Advertiser* (Feb. 2, 1976), p. 3.

The photograph was also used on the cover of the phonograph record album, *Pozo Seco: Shades of Time*, issued by Columbia Records in the mid-1960s.

"The Walk to Paradise Garden" has been seen by literally millions of people around the world, and it is one of those few photographs that achieve a cultural apotheosis—known and loved by thousands who have no idea who its maker was.

Audiovisual Materials

During his lifetime Smith appeared on a number of radio or television interviews or discussion panels in both the United States and Japan. Some of those events were undoubtedly recorded on audio or videotapes and may still exist in various studio archives. A few duplicate tapes were made for Smith and exist in the W. Eugene Smith Archive. Smith himself recorded hundreds of hours of audiotapes during the years that he lived in his New York City loft. Many of these tapes are of music; however, conversations and discussions were also known to be recorded. This rich resource has not yet been identified and organized.

VIDEOTAPES

"CBS News Presents Lamp Unto My Feet: Let Truth Be the Prejudice; A Visit with the Photographer W. Eugene Smith." Produced by Joe Clement. Cameraman David X. Young, sound by Hugh Little, edited by Faust W. Doreste [ca 1971], 30 min.

[Film of Smith in his 8th Avenue loft as he prepared for his 1971 retrospective exhibition *Let Truth Be the Prejudice* at the Jewish Museum. Smith comments on his own photographs, reads prepared statements, tells anecdotes about some of his major work—World War II, Nurse Midwife, Schweitzer in Africa. "Nurse Midwife is my own cherished essay and in my opinion the most important one that I've ever done."]

"University of Wisconsin/Milwaukee, Center for 20th Century Studies and the Instructional Media Laboratory presents: A Visit with W. Eugene Smith, Photographer." Director, Bill Werner; Producer, Clare Skovorc; production by Steven Woida, Wayne Hawk, and Peter Wendt. [1/26/76], 30 min., color.

[Interview: Smith talks to Jim Auer, John Alley, and a third individual. Standard biography, references to specific photographs, focus on Minamata essay.]

"In and Out of Focus: W. Eugene Smith," with Casey Allen. Tapes 402–30, 443–30 [3/2/76]. Directed by Joe Marchese; produced by Casey Allen for WNYC-TV/31, New York. 30 min.

[Interview: This videotape provided the source for the article "Camera 35 Interview: W. Eugene Smith," by Casey Allen in *Camera 35*, vol. 20, no. 6 (Aug./Sept. 1976).]

FILMSTRIP/CASSETTE

"Images of Man: Between Birth and Death: An Affirmation of Life," by W. Eugene Smith. Scholastic's Concerned Photographer Program. Copyright 1972 by Scholastic Magazines, The International Fund for Concerned Photography and W. Eugene Smith.

80 35mm slides, 30 min. audiotape narrated by W. Eugene Smith, 128-page teacher's guide with facsimiles of slides and transcript of tape, portrait, 7 b & w, biography and bibliography on pp. 12–37.

[Filmstrip cassette: The tape has an introductory preface by Cornell Capa, followed by Smith's commentary on his photographs, concentrating on the World War II, Schweitzer, Spanish Village, and Nurse Midwife essays.]

Japanese Bibliography

(Translated by Shigeru Miyagawa)

Smith maintained a long and fruitful contact with Japan that extended from the early 1960s through the 1970s. His presence in Japan generated many publications, which are presented as a separate unit in this bibliography.

1952

PERIODICALS

Asahi Camera

"Kaigai Yūmei Shashinka Shōkai (25): Supein no Mura, Yūjin Sumisu Sakuhin-shū" (Famous Foreign Photographers (25): "Spanish Village," collection of W. Eugene Smith's work). *Asahi Camera* (May 1952), pp. 24–32. 7 b & w.

1953

EXHIBITIONS

Exhibition of Contemporary Photography—Japan and America

Exhibition of Contemporary Photography—Japan and America. [National Museum of Modern Art, Tokyo, Aug. 29–Oct. 4, 1953].

2 b & w (Nurse Midwife) on p. 14; (Spanish Village) on p. 40 in: *Catalogue of the Exhibition of Contemporary Photography—Japan and America*. National Museum of Modern Art, Tokyo, 1953. 84 pp.
[Exhibition held with cooperation of the Museum of Modern Art, New York, which loaned the American photographs.]

1956

PERIODICALS

Asahi Camera

1 b & w (Juanita Smith) on p. 53 in: "U.S. Kamera Nenkan 1956 Nenban Yori" (From the *U.S. Camera 1956 Annual*). *Asahi Camera* (Aug. 1956), pp. 51–56. 7 b & w by various photographers.
[Portfolio taken from *U.S. Camera Annual 1956*.]

1957

PERIODICALS

Camera Mainichi

"Supein no Mura" (Spanish Village), by W. Eugene Smith. *Camera Mainichi* (Feb. 1957), pp. 27–30. 5 b & w (Spanish Village), 4 b & w (Nurse Midwife).
[Excerpt from the book *How Life Gets the Story* by Stanley Rayfield, Doubleday, 1955; translated into Japanese.]

"Life no Shashinka Tachi" (The Photographers of Life), by Natsuya Mitsuyoshi. *Camera Mainichi* (Feb. 1957), p. 130. 1 portrait.
[Biographical sketch.]

Sankei Camera

"Chomei Shashinka no Ikkagen" (In the Opinion of One Famous Photographer). *Sankei Camera* (Apr. 1957), p. 79. 1 portrait.
[Smith's philosophy, short biography.]

1959

PERIODICALS

Photography of the World 1959

1 b & w (As From My Window...) on pp. 71–72 in: *Photography of the World 1959*. Heibonsha Publishers, Tokyo, 1959.

Shūkan Bunshūn

"Kamera no Kyūdōsha" (One Who Seeks Truth with a Camera). *Shūkan Bunshūn* (Nov. 20, 1959), pp. 6–8. 2 portraits.
[Portrait, brief commentary on work.]

1961

BOOKS

Hitachi Reminder. [an address book]. Statement by Smith; introductory comment by Jun Miki. Hitachi, Ltd., Tokyo, 1961. 5 color, 26 b & w scattered throughout the pages, portrait.
[Jun Miki: "The day may not be far away when the nickname 'Gene' will be surmounted by the appellation 'Saint.' "]

PERIODICALS

Age of Tomorrow

2 color abstractions on front and back cover of *Age of Tomorrow* 3 (Tokyo), (Dec. 1961).
[*Age of Tomorrow* was a bi-monthly magazine, published by Hitachi, Ltd., New Marunouchi Building, Tokyo.]

Geijutsu Shinchō

"Yujin Sumisu Rainichisu" (Eugene Smith Comes to Japan). *Geijutsu Shinchō* (Nov. 1961), pp. 24–25. 1 portrait.

1962

PERIODICALS

Age of Tomorrow

"Kameari Workers' Spirit," photographs by W. Eugene Smith. *Age of Tomorrow* 4 (Tokyo), (Feb. 1962), pp. 4–7. 11 b & w.

"Gene in Japan," by Jun Miki. *Age of Tomorrow* 4 (Tokyo), (Feb. 1962), pp. 12–14. 6 portraits of Smith at work for Hitachi by Jun Morinaga and Kozo Ameno.

1 b & w (Walk to Paradise Garden) in: "The Walk to Paradise Garden," by W. Eugene Smith. *Age of Tomorrow* 4 (Tokyo), (Feb. 1962), p. 15.

[Photograph featured with quote text "A World to be born under your footsteps," by St. John Perse. No essay.]

"Modernization in Motion," by Alan B. Clapford. Photographs by W. Eugene Smith. *Age of Tomorrow* 5 (Tokyo), (1962), pp. 12–17. 3 color, 8 b & w.

"Monorail: A Third Dimension in Land Transportation." *Age of Tomorrow* 5 (Tokyo), (1962), pp. 18–21. 3 b & w, 2 color.

Asahi Camera

"Aru Rainichi Shashinka—Yūjin Sumisu no Satsuei-buri" (A Photographer Who Came to Japan—Eugene Smith at Work), a photoessay on Smith by Masato Nishiyama, Jun Morinaga, and Kōzo Amano. *Asahi Camera* (June 1962), pp. 116–120. 8 b & w portraits by various photographers.

"Hisoyakana Pōtoforio" (An Unpretentious Portfolio). *Asahi Camera* (Aug. 1962), pp. 73–80. 9 color.

[Examples of Smith's Hitachi work, photos chosen and commented on (in Japanese) by Smith. These are rare examples of Smith's color prints. A number of the images are better known in black-and-white versions.]

Bungei Shunju

"Ningen no tankyū" (Search for Man). *Bungei Shunju*, 40th Anniversary Edition (Special February issue, 1962), n.p. [4 leaves.] 9 b & w, 1 portrait.
[Short biography.]

Camera Geijutsu

"Supeisu Taimu no Mondai-ten" (Four Points: Promotional Pamphlets), by Katsumi Katsu. *Camera Geijutsu* (Apr. 1962), pp. 140–141. 1 b & w by Smith.
[Commentary on promotional pamphlets, including Smith's work for Hitachi.]

"Yūjin Sumisu to Yū Hito" (A Man Called Eugene Smith). *Canon Circle* (Tokyo), no. 20 (Feb. 1962), p. 18. [Interview.]

"Yūjin Sumisu o Kakomu Zadankai" (Discussion with Eugene Smith). *Canon Circle* (Tokyo), no. 20 (Feb. 1962), pp. 19–23. 4 illus.

"Yūjin Sumisu Jisensakuhin-shū" (Eugene Smith: Works Chosen by Smith from His Own Collection). *Canon Circle* (Tokyo), no. 20 (Feb. 1962), pp. 7–17. 11 b & w, 1 portrait.

Geijutsu Shinchō

"Yūjin Sumisu no PR Shashin" (PR Photographs by Eugene Smith). *Geijutsu Shinchō* (June 1962), p. 24–25. 4 b & w (Hitachi, Japan).

Photo Art

"Hyūmanizumu no Tankyūsha: Yūjin Sumisu" (The Seeker of Humanism: Eugene Smith), by Kimiyo Takeda. *Photo Art* (Tokyo), vol. 16, no. 3 (1962), pp. 156–159. 7 b & w, 1 portrait.

1963

BOOKS

Japan--A Chapter of Image: A Photographic Essay, by W. Eugene Smith, with Carole Thomas. Hitachi, Ltd., Tokyo, 1963. 79 pp. 144 b & w.

[Poetry by Smith under pseudonym: Walter Trego. In Japan, Smith was treated with a respect verging on reverence. His position with the Hitachi Company in Japan fluctuated somewhere between that of a staff photographer and a highly honored visiting artist. *Japan--A Chapter of Image*, which was virtually put together by Smith and Carole Thomas, reflects this exceptional opportunity and unaccustomed freedom. The book goes far beyond the limits of a traditional annual report to present Smith's poetic sense of the complexity and beauty of contemporary Japan, as well as the dynamic energies of this burgeoning industrial giant. It is a loss that the book was never distributed widely in the United States.]

BOOKS

Today: A World of Good from Hitachi through a World of Products. Hitachi, Ltd., Tokyo, 1964. 24 pp. 14 color, 22 b & w.

[Promotional brochure: written by Edward Klein; photographs by W. Eugene Smith and Jun Miki (not individually credited, at least twelve by Smith).]

1968

EXHIBITIONS

George Eastman House Collection

George Eastman House Collection. [Nikkōru Kurabu (Nikkor Club), Tokyo, 1968].

1 b & w on front cover; 5 b & w on pp. 26–30 in: *George Eastman House Collection*. Sponsored by Nihon Shashinka Kyokai (Association of Japanese Photographers), supported by Nikkoru Kurabu (Nikkor Club), 1968. 64 pp. [Exhibition catalog.]

3 b & w by Smith on p. 11 in: "George Eastman House Collection" [Panel discussion on the exhibition]. *Nikkor Club* (Tokyo), no. 46 (Autumn 1968), pp. 6–16. 29 b & w by various photographers. [Exhibition review.]

PERIODICALS

Komura's Eye

"Yūjin Sumisu: Hito to Sakuhin" (Eugene Smith: The Person and His Works). *Komura's Eye* (Tokyo), no. 5 (Summer 1968), pp. 6–11. 3 b & w, 1 portrait.

EXHIBITIONS

Shinjitsu Koso Waga Tomo

Shinjitsu Koso Waga Tomo [Truth Indeed Is Our Friend]: *Let Truth Be the Prejudice*. [Odakyu Department Store, Tokyo, Sept. 3 – Sept. 12, 1971]. Sponsored by Nihon Keizai Shimbun.

PORTFOLIOS

W. Eugene Smith: Let Truth be the Prejudice. Edited by Kazuhiko Motomura and Noboru Yamamoto. Nippon Shashin Insatsu Kabushiki-gaisha (Japan Photographic Printing Company, Inc.), Tokyo, ca 1971. [Gravure Portfolio. Wrapper has portrait by Bill Pierce. Chronology in Japanese. 16 loose plates (16 1/2" x 12").]

PERIODICALS

Asahi Shimbun

"Minamata no Kunō Utsushi tai" (I Want to Photograph the Distress of Minamata). *Asahi Shimbun* (Feb. 24, 1971), n.p. 1 b & w (WWII), 1 portrait.

"Minamata no Gyomin o Kamera ni" (To Photograph Minamata Fishermen). *Asahi Shimbun* (Feb. 25, 1971), n.p. 1 portrait.

"Yūjin Sumisu-shi ni kiku" (Interview with W. Eugene Smith). *Asahi Shimbun* (Aug. 31, 1971), n.p. 1 portrait.

Mainichi Shimbun

"Zetsubo no Naka kara Ningen-sei no Kaifuku Mezasu" (Restoring Humanism in the Midst of Hopelessness). *Mainichi Shimbun* (Sept. 2, 1971), n.p. 1 b & w (Saipan).

"Minamata-byo o Ou" (Pursuing Minamata Disease). *Mainichi Shimbun* (Sept. 26, 1971), n.p. 1 portrait.

Photo Contest Monthly

"Shinjitsu to wa Nanika o Motomete 'Kaette kita' Yūjin Sumisu-shi" (Seeking the Meaning of Truth—the 'Returned' Eugene Smith), an interview with W. Eugene Smith. *Photo Contest Monthly* (Tokyo), (Dec. 1971), pp. 128–133. 3 b & w, 2 portraits.

Shūkan Bunshūn

"Kuenai Toppu Kamera-man" (A Top Cameraman Suffering from Poverty). *Shūkan-Bunshūn*, (1971), p. 18. 1 portrait.

Ushio

"Yūjin Sumisu Minamata o Yuku" [Eugene Smith in Minamata]. *Ushio* (Dec. 1971), pp. 45–46. Photographs by Takeshi Shiota and Aileen Mioko Smith. [Essay on Smith in Minamata.]

EXHIBITIONS

Shinjitsu Koso Waga Tomo

Shinjitsu Koso Waga Tomo [Truth Indeed Is Our Friend]: *Let Truth Be the Prejudice*. [Hankyu Dept. Store, Osaka, Jan. 1972].

Shinjitsu Koso Waga Tomo [Truth Indeed Is Our Friend]: *Let Truth Be the Prejudice*. [Ehime Prefectural Art Museum, Ehime Prefecture, June 22–July 2, 1972]. Sponsored by Ehime Shimbunsha and the Ehime Prefectural Art Museum, and Minolta Camera, Inc.

PERIODICALS

Agape 1

"W. Yujin Sumisu-Ningen e no Ai to Songen o Utau" (W. Eugene Smith: Declares the Love and Dignity of Man), by Junichi Mita. *Agape 1* (ca 1972), pp. 6–7. 1 b & w (Minamata), 1 portrait. [Smith's life and work.]

Asahi Camera

1 portrait, short chronology in: *Asahi Camera* (May 1972), pp. 170–171.

"An In-Progress Report On Chisso-Minamata Disease," by W. Eugene Smith and Aileen M. Smith. *Asahi Camera*, (Oct. 1972), pp. 137–169. 33 b & w.

[Extended photo story on the Minamata victims and their confrontations with the factory. An interesting variant to the other, later, Minamata essays.]

Camerart

"Photographs of the Month: In the Magazines," by Ben Watanabe. *Camerart* (Tokyo), vol. 15, no. 12 (Dec. 1972), pp. 54–55. 2 b & w.

[Review of October 1972 *Asahi Camera* article, "An In-Progress Report on Chisso-Minamata Disease," by Smith.]

Camera Mainichi

"Barieeshon" (Variation) [Test Report, Fujichrome Professional 120 film], by Shinpei Asai, Saburo Tachiki, Taiji Arita, Akira Sasai. *Camera Mainichi* (Oct. 1972), pp. 23–25.

[Three color portraits of W. Eugene and Aileen Smith.]

Fujin Koron

"Yūjin Sumisu to no Ai no Hanashi" [My Husband, Eugene Smith], by Aileen M. Smith. *Fujin Koron* (Feb. 1972), pp. 162–172. 1 b & w (Nurse Midwife), 1 portrait.

Shūkan Asahi

"Chisso Wa Watashi no Camera o Nerratta" [Chisso Attacked My Cameras]. *Shūkan Asahi* (Jan. 1972), pp. 26–29. 1 b & w by Smith on p. 26, 1 b & w of W. Eugene and Aileen Smith on p. 27.

Shukan Kamera Taimuzu

"Weekly News." *Shukan Kamera Taimuzu* (Camera Times Weekly), no. 111 (ca 1972), p. 17. 3 portraits.

[A report on a publication party for Takashi Hamaguchi, where Smith and his wife were present.]

Yomiuri Shimibun

"Chisso To Minamata Shiensha Goi de Shototsu: Gai-koku Kameraman Yūjin Sumisu Fushō" [Chisso and Minamata Patient Supporters Clash at Goi: Foreign Photographer W. Eugene Smith Injured]. *Yomiuri Shimibun* (Jan. 8, 1972), p. 1. 1 illus.

[Article reporting Smith's beating at Goi, with a photograph.]

1973

BOOKS

Hanabōshi: Shinobu-san: To Gather a Life, photographs by W. Eugene Smith and Aileen M. Smith; text by Michiko Ishimure. Sojusha, Tokyo, 1973. 31 pp. 13 b & w (Minamata) by W. Eugene Smith, 10 b & w by Aileen M. Smith.

[Photo essay on the daily life of young woman, a Minamata disease patient—Shinobu Sakamoto. Text includes Shinobu's words, transcribed with commentary by Michiko Ishimure.]

Minamata-byo Sentaa o Tsukuru Tame ni (For the Purpose of Building a Minamata Disease Center). A pamphlet by Minamata-byo Sentaa Setsuritsu I'in-kai (Committee for the Establishment of a Minamata Disease Center). Dai-itchi Biru Higashi Purodukusyon, 2–8–13, Nishi-Shinbashi, Minato-ku, Tokyo, ca 1973. 16 pp. 3 b & w by Smith.

EXHIBITIONS

Minamata: Sei-Sono Shinsen to Bōtoku

Minamata: Sei-Sono Shinsen to Bōtoku [Minamata: Life—Sacred and Profane]. Photographs by W. Eugene Smith and Aileen M. Smith. [Minamata Department Store, Tokyo, April 1973]. Approx. 200 b & w.

PORTFOLIOS

W. Eugene Smith: *Minamata: Life—Sacred and Profane*. Published by Susumu Takeuchi. Sojusha Publishing Co., Tokyo. Printed by Chiyoda Gurabiya Printing Co., Tokyo, ca 1973. 13 loose plates (16" x 11 3/4").

[Gravure Portfolio. Wrapper has portrait by Dick Swift. Chronology and text in Japanese. Introductory text in English by Smith. "Photography is a small voice at best.... Then why photograph? Because sometimes—just sometimes—a photograph can strike our senses into greater awareness... to some—photographs can demand of emotions enough to be a catalyst to thinking.... That is why I—and also Aileen—photograph in Minamata."]

PERIODICALS

Asahi Camera

"Dai-issen Shashinka no Himitsu-Shichi Sakka no Purinto no Kotsu o Toraeru: Yūjin Sumisu, Ihei Kimura, Takeji Iwamiya, Akira Sato, Yoshihiro Tatsuki, Jun Morinaga, Kazuo Kitai" (Secrets of Top Photographers—the Techniques Found in the Prints of Seven Artists). *Asahi Camera* Oct. 1973, pp. 213–222. 8 b & w by various photographers. 1 b & w (Minamata) by Smith, 1 portrait. [Yūjin Sumisu is W. Eugene Smith. pp. 213–216 devoted to his printing techniques.]

Camera Mainichi

"Tokyo de Nengan no Sumisu to Aeta: Naze Senjo e Iku Ka" (Meeting Smith in Tokyo: Why does he go to the battleground?), by Donald McCullen and W. Eugene Smith. Translated by Ryōji Akiyama. *Camera Mainichi* (July 1973), pp. 54–60. 1 strip (contact sheet size) of 10 b & w by Smith, 1 strip (contact sheet size) of 12 b & w by McCullen, 1 portrait. [Interview between Smith and McCullen.]

Canon Circle

"Canon o Otozureta Yūjin Sumisu-shi" (Smith's Visit to the Canon Factory). *Canon Circle* (Tokyo), no. 162 (Dec. 1973), p. 22. 3 portraits. [Discusses Smith's use of Canon equipment.]

Fujin no Tomo

"Seimei e no Kagirinai Ai to Shinjitsu o Utau Kameraman" (The Cameraman Who Declares Truth and Unrelinquished Love for Life), by Kyoko Kato. *Fujin no Tomo*, (June 1973), pp. 92–101. 4 b & w, portrait. [About Smith's life work.]

Kenshu Trainees Quarterly

"Shouldn't I Love? The Testimony of a Minamata Disease Victim," by Matsu Watanabe. Photographs by Eugene Smith. *Kenshu Trainees Quarterly*, vol. 48 (July 1973), pp. 12–24. 3 b & w, 1 map. [Texts in Japanese and English.]

Kō-san Kosu

"Minamata o Toritsuzukeru Shashinka-Yūjin Sumisu" (Eugene Smith: The Photographer Who Continues to Photograph Minamata). *Kō-san Kosu* (Jan. 1973), pp. 40–41. 3 portraits of W. Eugene and Aileen Smith.

Mainichi Daily News

Smith mentioned in: "Camera Briefs," by M. A. Hadley. *Mainichi Daily News* (Tokyo), (Apr. 18, 1973), n.p. [Notes about Smith's forthcoming major exhibition in Tokyo.]

Riidaasu Daijesuto

"Minamata no Haha wa Uttaeru" (Accusations of the Mothers of Minamata Victims), by Sakamoto Fujie. *Riidaasu Daijesuto* (Reader's Digest of Japan) (Feb. 1973), pp. 35–42. 2 b & w by various photographers, 1 b & w (Tomoko in Bath) by Smith. [Discusses the Minamata disease, the protest, and the role played by Smith in that conflict.]

Shinano Mainichi

"Beikoku demo Minamata Shashin-ten" (The Minamata Photo Exhibition also in the U.S.A.). *Shinano Mainichi* (Apr. 10, 1973), n.p.

BOOKS

1 b & w on p. 143; 1 b & w on p. 144; 1 b & w on p. 171; 1 photo of Smith being beaten at Goi on p. 68 in: *Kokuhatsu* (Prosecution) [Annotated version, supplementary issue]. Published by "Minamata-byo o Kokuhatsu Suru Kai" (Organization Calling for the Prosecution for the Minamata Disease), February 1, 1974. 224 pp.

[One or two photos used on almost every page, by various photographers; a few are by W.E. Smith. A compilation of periodical articles from *Kokuhatsu* brought together in one volume.]

EXHIBITIONS

Minamata: Sei-Sono Shinsen to Bōtoku

Minamata: Sei-Sono Shinsen to Bōtoku [Minamata: Life—Sacred and Profane]. Photographs by W. Eugene Smith and Aileen M. Smith. [Minamata Public Hall, Minamata, ca 1974]. Approx. 150 b & w.

PERIODICALS

Chijō

"Minamata ni Torikumu Kameraman—Yūjin Sumisu-shi: Hito wa Mina Yutakanaru Tsuchi ni Kaeru" (Eugene Smith—the Cameraman Concerned with Minamata: Every Man Returns to a Rich Land). *Chijō* (Jan. 1974), pp. 54–57. 1 b & w (Minamata), 1 portrait. [Interview with Smith about his life.]

Haha no Tomo

"Shuki-Minamatabyō Center no Tame no Bazaā Shimatsuki" (A Note on the Bazaar for the Minamata Disease Center), by Kumatami Junko. *Haha no Tomo* (May 1974), pp. 54–61. 2 b & w.

Minolta Mirror 1975

"Minamata: The Tragedy and the Courage, Selections from a Remarkable Photographic Essay by W. Eugene Smith and Aileen M. Smith." *Minolta Mirror 1975* (Osaka), (1974), pp. 18–35. 18 b & w, 1 portrait.

Tokyo Shimbun

"Minamata o Otte Sannen Kan: Nichibei de Shashinshu Shuppan" [Three Years of Photographing Minamata: Will Be Published in Japan and the United States]. *Tokyo Shimbun*, evening edition (Nov. 20, 1974), n.p. [p. 1]. 1 portrait.

1975

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Asahi Camera

"Kishin Kaidan" (Kishin Shinoyama interviews W. Eugene Smith). *Asahi Camera* (Oct. 1975), pp. 156–160. 2 b & w (Minamata), 3 portraits. [About Smith's stay in Japan, the work on Minamata, and his life in the United States.]

Asahi Evening News

"Photos by Smith Show Realities of Minamata Disease." *Asahi Evening News* (Tokyo), (Tues. May 27, 1975), n.p. 1 illus. of book, with caption. [Book notice: *Minamata*.]

1978

BOOKS

Essay "Of Jun," by Smith on p. 4–7 in: *River, Its Shadow of Shadows 1960–63*. Photographs by Jun Morinaga. Essay, "Of Jun," by W. Eugene Smith; "River—Stage of Metamorphosis," by Miyabi Ichikawa; "Mode of Beauty in Photography," by Kōichi. Tanigawa; "Beyond the Depth of Henri Michaux: Note on Jun Morinaga," by Seigō Matsuoka; "Light Is the Very Thing That Expresses Object, Works, Spirit," by Jun Morinaga. Yūgensha, Tokyo, 1978. 35 pp. 89 plates. [All texts in Japanese except Smith's which is in Japanese and English.]

Minolta Contact Sheet

"Interview with Photographer W. Eugene Smith." *Minolta Contact Sheet: A Newsletter for Minolta Club Members* (Osaka), Issue no. 16 (May 1978), pp. 7-8. 1 b & w, 1 portrait.

[Statement about Smith joining the faculty at the University of Arizona, setting up his Archives at the Center for Creative Photography. Stresses Minolta's support of fund to assist this operation. The interview focused on Minamata activities, future intentions. "I would rather touch people being a journalist than to hang in all the museum walls in the world as simply an artist....But art is not a precious word with me. Life is....I think photography can be very rewarding to someone if they put into it enough to cause something to happen within themselves that is of greater understanding than they had before..."]

PERIODICALS

Minolta Mirror

"Jubilee Special: Smith." *Minolta Mirror 50th Anniversary Issue* (Osaka), (1978), pp. 122-123. 1 b & w, 1 portrait. ["Tomoko in Bath," statement about the photograph by Smith. "This is a photograph of a mother's love and courage. It shows a child destroyed by mercury poisoning in the mother's womb....Day after day I would see the love relation of the mother for the child; it seemed the essence of courage. When the mother accepted me, I asked to photograph. I did, and it was an intense moment in my life. I was in tears at the end."]

BOOKS

Minamata, by W. Eugene Smith and Aileen M. Smith. Translated by Hajime Nakao. Sanichi Shobo, Tokyo, 1980. 151 b & w.

[Japanese translation of English *Minamata*, includes an additional prologue by Aileen M. Smith, an expanded and updated chronology by Tetsujiro Yamagami, and an updated medical report by Dr. Masazumi Harada. Layout and photographs are exactly the same as the English-language version.]

Photoessays

This is an index to W. Eugene Smith's photoessays—defined as four or more photographs about one topic, presented in a narrative format. Earlier work is included in this category, even when the earlier essays are not as long or coherent as later essays. This index is arranged first by date, and then by periodical. The topic of each essay is given in parentheses and follows the name of the periodical; then the number of photographs included in each essay is listed.

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