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THE WHITE HOUSE
CORRESPONDENCE TRACKING WORKSHEET

FG 006-01

INCOMING

DATE RECEIVED: JANUARY 12, 1988

NAME OF CORRESPONDENT: MR. MICHAEL A. W. EVANS

SUBJECT: INVITATION FOR SENATOR BAKER TO ATTEND A
CEREMONY HOSTED BY THE AMERICAN SOCIETY OF
MAGAZINE PHOTOGRAPHERS HONORING GEORGE TAMES
ON FEB 3 88 IN WASHINGTON, DC

ROUTE TO: OFFICE/AGENCY	(STAFF NAME)	ACTION		DISPOSITION	
		ACT CODE	DATE YY/MM/DD	TYPE RESP	C COMPLETED D YY/MM/DD
HOWARD BAKER		ORG	88/01/12		
REFERRAL NOTE:					
REFERRAL NOTE:					
REFERRAL NOTE:					
REFERRAL NOTE:					
REFERRAL NOTE:					

COMMENTS: WOULD LIKE SENATOR BAKER TO PRESENT AWARD IF
POSSIBLE

Respect. Regretted by phone. 1/14 PY

ADDITIONAL CORRESPONDENTS: MEDIA:L INDIVIDUAL CODES: _____

CS MAIL USER CODES: (A) _____ (B) _____ (C) _____

*ACTION CODES:	*DISPOSITION	*OUTGOING	*
*	*	*CORRESPONDENCE:	*
*A-APPROPRIATE ACTION	*A-ANSWERED	*TYPE RESP=INITIALS	*
*C-COMMENT/RECOM	*B-NON-SPEC-REFERRAL	* OF SIGNER	*
*D-DRAFT RESPONSE	*C-COMPLETED	* CODE = A	*
*F-FURNISH FACT SHEET	*S-SUSPENDED	*COMPLETED = DATE OF	*
I-INFO COPY/NO ACT NEC		* OUTGOING	*
*R-DIRECT REPLY W/COPY *			*
*S-FOR-SIGNATURE *			*
*X-INTERIM REPLY *			*

REFER QUESTIONS AND ROUTING UPDATES TO CENTRAL REFERENCE
(ROOM 75, OEOB) EXT-2590
KEEP THIS WORKSHEET ATTACHED TO THE ORIGINAL INCOMING
LETTER AT ALL TIMES AND SEND COMPLETED RECORD TO RECORDS
MANAGEMENT.

Suite 400
1436 U Street NW
Washington DC 20009
202 387 4300

535832

■ MICHAEL EVANS PHOTOGRAPHY

January 11, 1988

The Honorable
Howard Baker, Jr.
Chief of Staff
The White House
Washington, DC 20500

Dear Senator Baker:

I am pleased to inform you that your old friend George Tames will be honored by the American Society of Magazine Photographers at a ceremony to be held at the John F. Kennedy Center for the Performing Arts, on Wednesday, February 3, 1988. The ceremony will begin promptly at 7:30 p.m. in the Terrace Theatre and will be followed by a reception in the Atrium.

George will be placed on ASMP's Honor Roll, a designation which pays tribute to his entire career as one of America's pre-eminent photojournalists.

The ASMP would be honored not only if you could attend, but also if you would agree to present the award to George.

Enclosed is a packet of material about this year's ASMP awards ceremony. It includes information of the other award winners and distinguished guests.

The contact person for the ceremony is Ms. Shirlee Price of the ASMP. She can be reached at (212) ~~889-9144~~.

260-0712

I hope you will be able to find a few minutes in your schedule to attend in whatever capacity you choose. If I can answer any questions, I would be happy to do so.

Regards,

Michael

Michael A. W. Evans

enclosures

request

request via phone 1/14



MASTER OF CEREMONIES

Gordon Parks

OPENING REMARKS

Helen Marcus
President of ASMP

Ruth Unzicker
General Manager, Marketing
and Vice-President Professional Photography Division
Eastman Kodak Company

Sam Garcia
Professional Markets Representative
Nikon Inc.

PRESENTATION OF AWARDS

LIFETIME ACHIEVEMENT AWARD

Presented by

Benedict J. Fernandez, III
Head of the Photography Department
New School for Social Research and
Parsons School of Design



EMERGING PHOTOGRAPHER AWARD

Presented by

Hans-Georg Pospischil
Art Director
Frankfurter Allgemeine Magazin

INNOVATION IN PHOTOGRAPHY AWARD

Presented by

Tina Brown
Editor in Chief
Vanity Fair

Presented by

Morris Perlis
Executive Vice President
and General Manager
Consumer Card Division
American Express

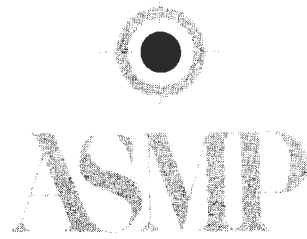
ASMP HONOR ROLL

Presented by

ANSEL ADAMS AWARD FOR BOOK PHOTOGRAPHY

Presented by

Harry Benson
Photographer



CORPORATE PHOTOGRAPHY AWARD

Presented by

B. Martin Pedersen
Publisher Graphis
Partner in Jonson Pedersen Hinrichs & Shakery

PHILIPPE HALSMAN AWARD FOR PHOTOJOURNALISM

Presented by

Larry Kramer
Co-Founder Gay Men's Health Crisis, Inc.:
Founder ACT UP (AIDS Coalition To Unleash Power):
Writer

ADVERTISING PHOTOGRAPHY AWARD

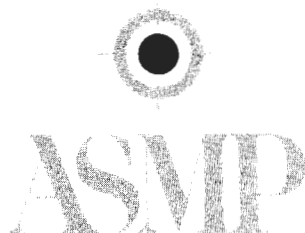
Presented by

Woodfin Camp
Director
Woodfin Camp & Associates

PHOTOGRAPHER OF THE YEAR

Presented by

Peter Howe
Director of Photography
Life Magazine



The 1987 ASMP AWARD WINNERS

PHOTOGRAPHER OF THE YEAR - Sebastiao Salgado

ADVERTISING PHOTOGRAPHY AWARD - Dick Durrance, II

CORPORATE PHOTOGRAPHY AWARD - Cheryl Rossum

PHILIPPE HALSMAN AWARD FOR PHOTOJOURNALISM - Alon Reininger

ANSEL ADAMS AWARD FOR BOOK PHOTOGRAPHY - Pictures Under Discussion
John Loengard

ASMP HONOR ROLL - George Tames

INNOVATION IN PHOTOGRAPHY AWARD - Annie Leibovitz
Parry Merkley

ERNST HAAS AWARD FOR CREATIVE PHOTOGRAPHY - Not Awarded

EMERGING PHOTOGRAPHER AWARD - Stephan Erfurt

LIFETIME ACHIEVEMENT AWARD - Barbara Morgan

ASMP



Awards
for
1985



Tonight, Nikon salutes
some of the biggest names
in photography.
And one you've probably
never heard of.

NIKON
EMERGING PHOTOGRAPHER
AWARD

Nikon is adding an award to this year's ASMP ceremony: the Nikon Emerging Photographer Award. It's designed to help a promising new professional join your ranks.

The winner will receive a Nikon F3T titanium body, two Nikkor lenses, and a case. As well as \$1500 to spend on film, chemicals, or more equipment.

He'll shoot whatever he wants for six months,

after which his new work will be presented to the public.

So when this year's emerging photographer is introduced, give him a big hand.

Then get back to work. Because next year, he's not going to make it any easier for you to win.

Nikon
We take the world's
greatest pictures.®

ASMP

AWARDS FOR 1985

CEREMONY
THE METROPOLITAN MUSEUM
OF ART
NEW YORK CITY
WEDNESDAY, JANUARY 8, 1986

EXHIBITION
NIKON HOUSE
ROCKEFELLER CENTER
NEW YORK CITY
MARCH 4-MARCH 29, 1986

MADE POSSIBLE BY A MAJOR GRANT FROM EASTMAN KODAK COMPANY
WITH ADDITIONAL SUPPORT
FROM NIKON INC. AND HOYA CRYSTAL U.S.A.



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THE ASMP AWARD WINNERS FOR 1985

PHOTOGRAPHER OF THE YEAR
RICHARD AVEDON

PHILIPPE HALSMAN AWARD
FOR PHOTOJOURNALISM
MARY ELLEN MARK

CORPORATE PHOTOGRAPHY AWARD
GREGORY HEISLER

ANSEL ADAMS AWARD
FOR BOOK PHOTOGRAPHY
JOEL MEYEROWITZ

ASMP HONOR ROLL
GORDON PARKS

INNOVATION IN PHOTOGRAPHY AWARD
RICK SMOLAN
and DAVID COHEN

MEMORIAL AWARD
RUTH ORKIN

EMERGING PHOTOGRAPHER AWARD
DAVID GRAHAM

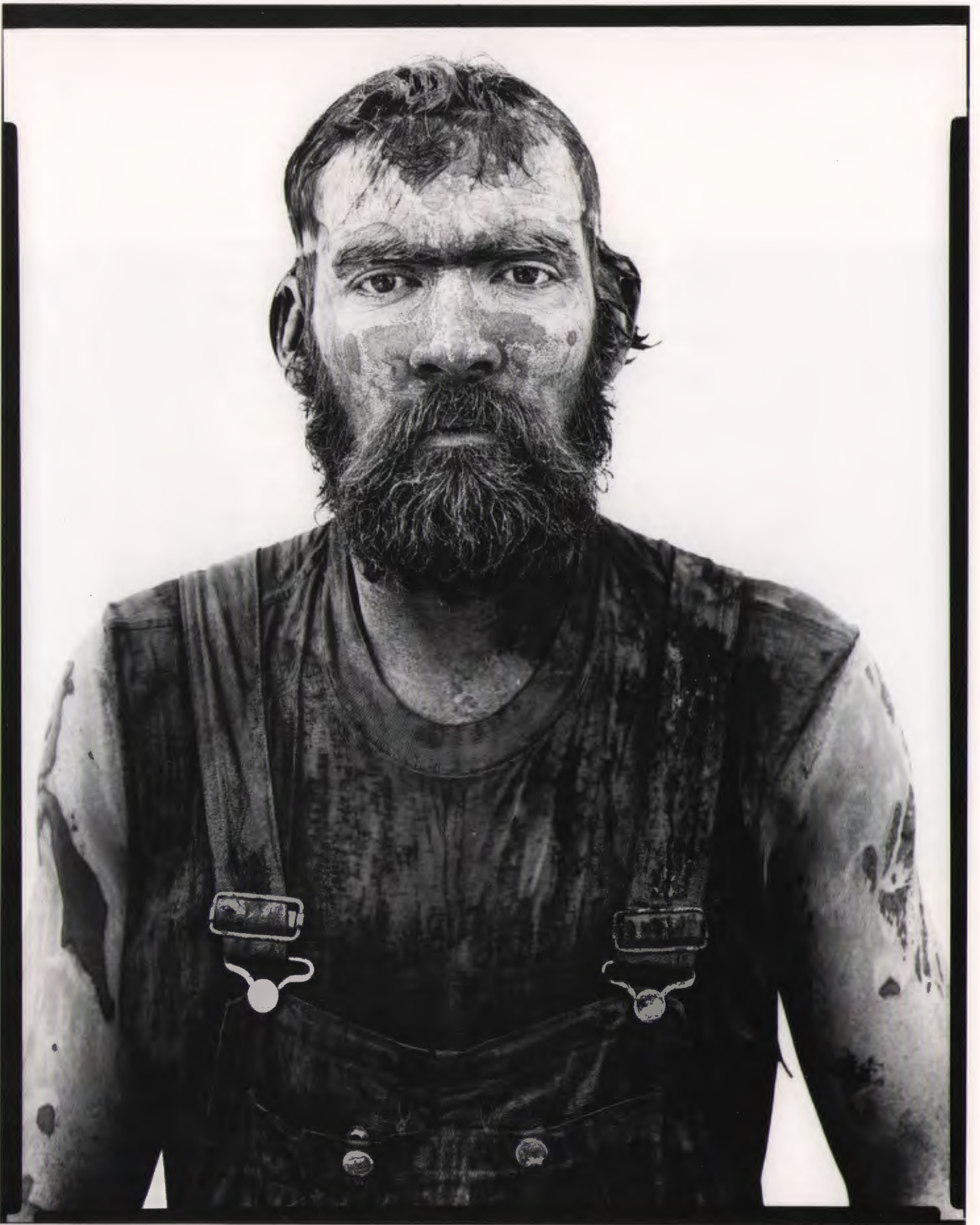
ASMP, the American Society of Magazine Photographers, is proud to present AWARDS NIGHT 1985, and to host these prestigious awards in photography at the world's most renowned museum, The Metropolitan Museum of Art. The ASMP awards are prized because they are peer recognition. They are given annually by a selected jury of distinguished photographers to photographers in order to honor the most significant works created in our time. The ASMP AWARDS are the best way we have to acknowledge the contribution of those dedicated men and women whose vision changes the way in which we view our world, and brings us closer to our fellow human beings.

HARVEY LLOYD
Past President & Chairman
Awards Committee

In a world which grows ever more dependent on communications, photographers assume an increasingly important role. Ours is the ability to document the state of the world. These images become a record through which we interpret the ideas and gestures of moments in history. As the leading organization of professional photographers, ASMP represents the highest ideals in our field. It is only fitting that we celebrate these standards of excellence by presenting the annual ASMP AWARDS.

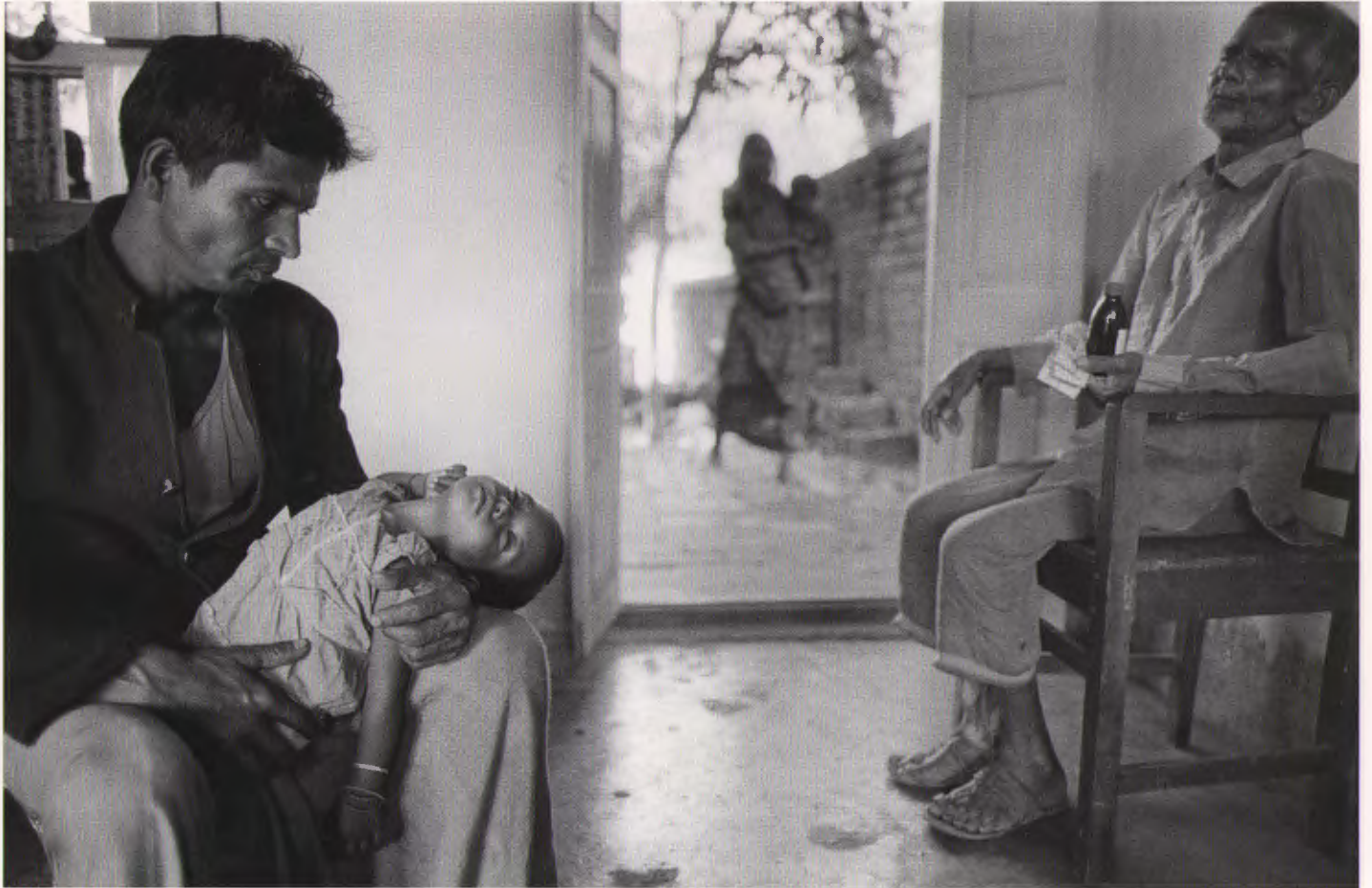
HELEN MARCUS
President

Richard Avedon's photography is recognized throughout the world. *In the American West* is his major new body of work, commissioned by the Amon Carter Museum in Fort Worth. In five years of wandering through the Great Plains and the Rocky Mountain States, Avedon compiled over 750 portraits of working-class people—the faces of people who struggle at hard jobs, often ignored, overlooked, uncelebrated. These unsung heroes shape a compelling study of the post-industrial landscape, articulated in the same spirit as his other anthologies of artists and film directors, of civil rights advocates and America's power structure. Whether they are his trend-setting fashion photos from 20 years with *Harper's Bazaar* and 20 years with *Vogue*, his renowned advertising work, or the emotionally complex portraits of his dying father, Avedon's images are a testimonial to our time.

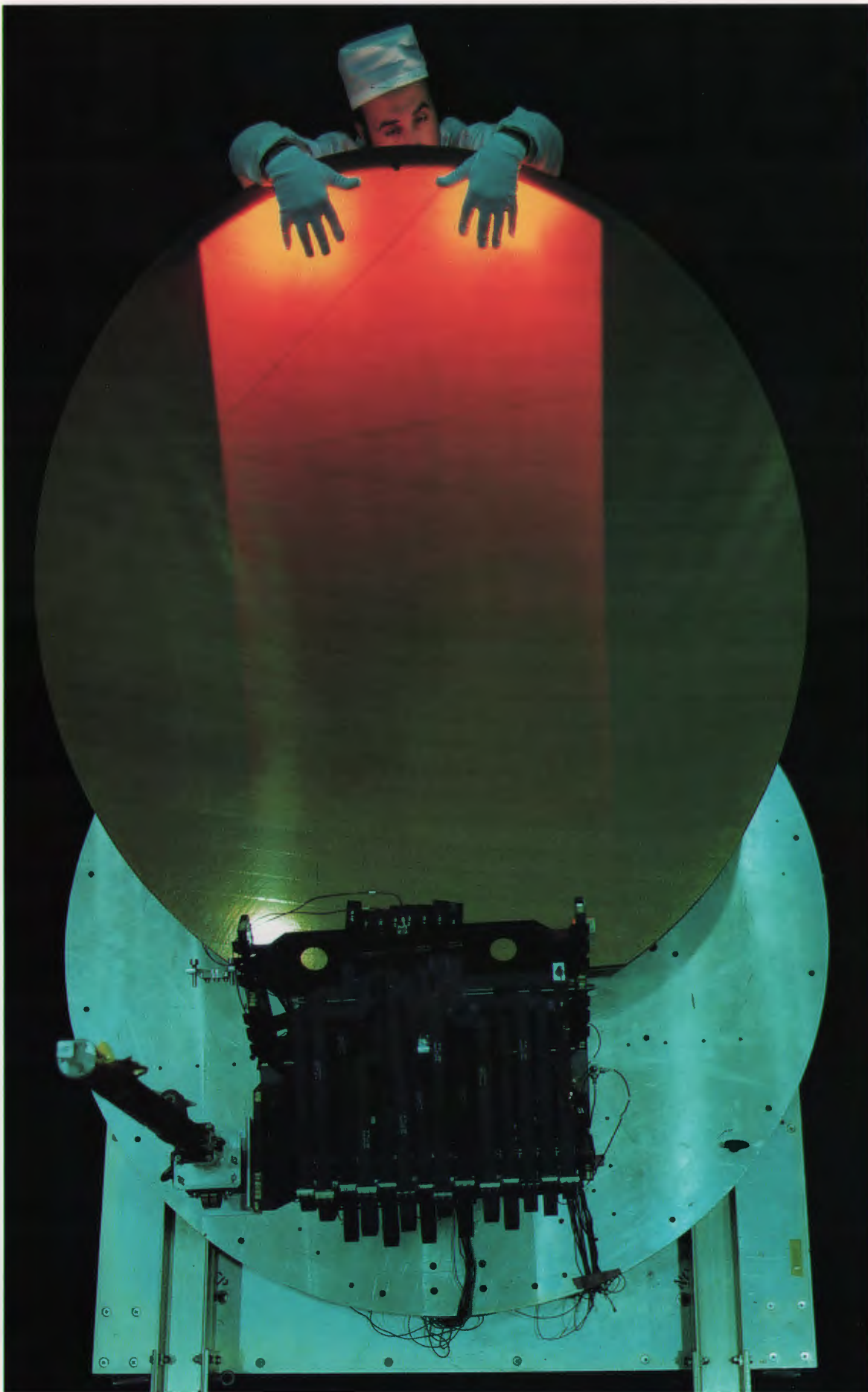


M

ary Ellen Mark is an internationally-known photojournalist whose empathy for her subjects is seen in the unusual nature of her work. She has documented life in continents throughout the world: "Ethiopia, Cry the Pitiless Land"; "The Prostitutes of Bombay"; and "Mother Theresa: Her Missions in Calcutta." She produced a documentary film entitled "Streetwise," based on her penetrating coverage of the runaway kids living on the streets of Seattle. Mark is drawn to people whose stories are never told—their vulnerability is bared because she cares and no one else ever has. *Ward 81*, a book which recounts the 36 days she spent on the women's security ward of a mental institution photographing inmates, illustrates the sensitivity Mark brings to her work: "We identified with the fragility and the strength of these women we came to love, these adopted sisters of ours. They are women we might have been, women we might one day become."



Gregory Heisler began his photographic career in 1976 as an assistant to Arnold Newman. Learning flexibility and spontaneity from his mentor, Heisler's unique approach to lighting has already earned him a world-wide reputation as an innovator in photography. He has been the principal photographer for many corporate annual reports, including those for RCA, GTE, First Boston, Mack Trucks, Phibro-Salomon, American Can, Data General, and The Rockefeller Group. Distinguished by their creative lighting and unstaged naturalism, his photographs capture the essence of his clients' character. Heisler's enthusiasm—"photography is my favorite thing in the world"—draws his remarkable talent to a broad range of projects including advertising and editorial assignments.



© Gregory Heiser 1984

Joel Meyerowitz's masterly eye for color, light, and the presence of place is exemplified in *A Summer's Day*, published in 1985. His passion for the vibrancy and vulnerability of summer evokes memories in a way unlike most other photographers. In 1962 after witnessing Robert Frank making photographs, he began as a street photographer, often joined by the late Garry Winogrand. Described by Ansel Adams as "better than any of the other color photographers," his recent work with a venerable 8×10 Deardorff view camera has been published in *Cape Light*, *St. Louis and the Arch*, and earlier work with a 35 millimeter camera in *Wild Flowers*. Meyerowitz feels that "the book form transmits the power of all these photographs cumulatively in a way that is different from a single picture."



Gordon Parks has been termed the modern world's Renaissance Man. Freeing himself from the urban ghetto, he expressed his anger and passion positively. "When I felt I couldn't say what was in me, I turned to photography," he explains. A fellowship from the Julius Rosenwald Foundation in 1942 enabled him to study with Roy Stryker at the Farm Security Administration in Washington, DC. From there he documented American life at mid-century for the Standard Oil Company of New Jersey and, in 1949, joined Life magazine as a full-time staff photographer. He proved himself to be one of the world's most versatile and talented photographers, equally adroit in the dangerous arena of photojournalism or the chic sphere of high fashion. The breadth of his brilliant artistry spans other forms of expression including writing, film directing, composing, and painting—often blending one medium with another. At age 73, Parks' inspiration continues to flow.



© Gordon Parks 1958

Rick Smolan created the concept

for the Day in the Life projects and, along with partner David Cohen, produced international bestsellers on Australia, Hawaii, Canada, and now Japan. The innovative idea brings a group of the world's best photographers to an enticing corner of the earth to create a myriad of exceptional photographs in 24 hours. The results are published in a 240-page beautifully printed book. The unusual and expansive nature of the series, coupled with the bonds forged by a common cause, is the compelling motivation for these partners. Smolan's venture presents an opportunity for classic photojournalism, in which there are no constraints from already written text. Of the projects' photographers, Cohen states: "They look at the world in a unique way, with an almost childlike curiosity. I can't think of another group of people who are more interesting, exciting or kind."



Ruth Orkin received her first

camera at age 10 and began a lifelong series of virtuoso accomplishments. Achieving fame as a photojournalist in the 1950s, she was voted one of the "Top Ten Women Photographers in the U.S." by the Professional Photographers of America. She gave up still photography and, with husband Morris Engel, made the award-winning feature film, "Little Fugitive," which Francois Truffaut credited for starting the French New Wave. While raising a family in her 15th floor apartment on New York's Central Park West, the view from her window proved irresistible. Twenty-five years of recording the varied panoramas of Central Park and Manhattan's skyline resulted in Orkin's first book, *A World Through My Window*, and its equally successful sequel. These works added to the lasting legend that is Orkin's, for hers was an extraordinary talent to visualize the uniqueness of the world.



© Ruth Orkin 1952, 1980

D

avid Graham, originally a student of sociology and anthropology, discovered in photography a way to document his fascination with the fabric of modern America. In studying photography and its heritage, he incorporated relevant elements from the work of masters such as Walker Evans and Eugene Atget. Yet, Graham finds a resonance in the work of studio-oriented photographers of the 1930s-50s, whom he refers to as "naive professionals—people who are technically professional but aesthetically naive." His photographs reflect a direct approach to everyday life, which captures the vernacular of society without glorifying it. His recent large format work exhibits an interest in the way advertising and the media affect our public and private lives.



© David Graham 1981

ASMP

ASMP is grateful to Kodak for sponsoring the ASMP AWARDS for 1985. We consider this tribute to photographic excellence by Kodak to be part of its long-standing tradition of leadership in the photographic community. In making this program possible, Kodak has helped us to honor the achievements of our peers and so symbolizes the esteem it holds for our profession.

Together, ASMP and its sponsors Kodak, Nikon and Hoya Crystal U.S.A. salute the outstanding accomplishments of 1985's award winners.

AWARDS NOMINATING PROCEDURE

ASMP members are invited to nominate candidates. Any professional photographer is eligible to win an award.

AWARDS SCREENING COMMITTEE

Jerry Cooke
Marvin Newman
Ezra Stoller

AWARDS JURY

Barbara Bordnick	John Loengard
Shirley Burden	Helen Marcus
Cornell Capa	Arnold Newman
Harvey Lloyd	Pete Turner

EMERGING PHOTOGRAPHER AWARD NOMINATING COMMITTEE

Jim Alinder
Howard Chapnick
Rich Clarkson

EMERGING PHOTOGRAPHER AWARD JUDGE

Ernst Haas

ASMP AWARDS COMMITTEE CHAIRMAN

Harvey Lloyd

To honor ASMP's award winners for 1985, Hoya Crystal U.S.A. has provided a specially selected group of distinctive contemporary crystal pieces.

Sight and Sound presentation,
Bonnie Durrance Productions

Exhibition prints
Ken Lieberman Laboratories, Inc.

Publication design
Ulrich Rucht
Ruder Finn & Rotman Design

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ALT. SECRETARY

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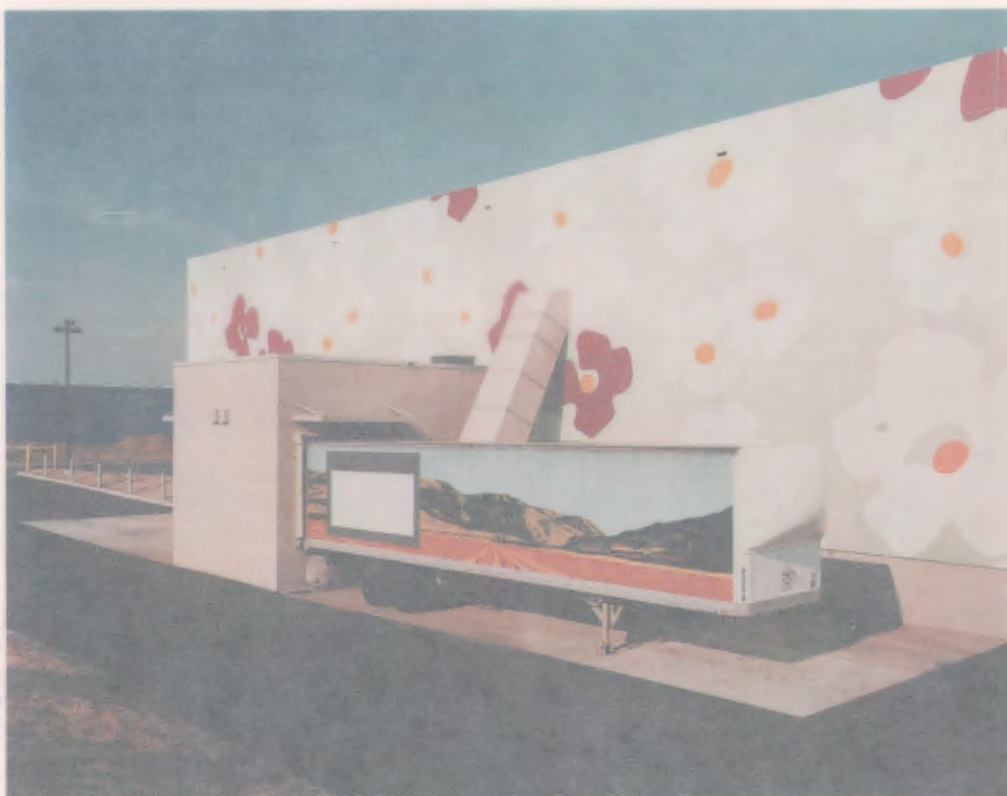
Lou Jacobs, Jr.

DIRECTORS

Michael Alexander	Roger Ressmeyer
David MacTavish Arndt	William Rivelli
Barbara Bordnick	Barry Seidman
Joe Gemignani	Richard Weisgrau
Dan Kramer	Craig Wells
Harvey Lloyd	Doug Wilson

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Harvey Lloyd	Doug Wilson

On a night such as this,
perhaps you'll pause to reflect
and picture in your mind's eye
that unique moment in your life
when you held your first camera,
took your first photograph.

Those years ago
you had no way of knowing that,
hundreds upon hundreds of exposures later,
you'd be among the few photographers
to be honored with the ASMP Award.



As a sponsor of the ASMP Awards,
Eastman Kodak Company
applauds you

on your outstanding achievement
as a professional photographer.

But we believe the award
is more than a sparkling token
of creative accomplishment.
It's a special symbol that speaks clearly
to everyone, saying,

"You have become everything
a professional photographer should be—and more."

Congratulations!

 **rofessional**
Photography Division
Focusing On Your Professional Image





GALA ASMP 1986 AWARDS NIGHT CEREMONY
HONORS TOP PROFESSIONAL PHOTOGRAPHERS

NEW YORK, Oct. 26 — Eleven of the most creative and talented photographic stars were honored here tonight by their peers and other distinguished guests at the The American Society of Magazine Photographers' gala annual celebration of excellence, the 1986 ASMP Awards Program, held at the National Academy of Design.

The evening's program, activities, and reception were made possible by a grant from Eastman Kodak Company, which also sponsored the Advertising Photography Award. Nikon Inc. provided additional support and sponsored the Emerging Photographer Award.

The 1986 award winners are: Photographer of the Year — Jay Maisel; Advertising Photography Award — Eric Meola; Corporate Photography — Neal Slavin; Philippe Halsman Award for Photojournalism — David Burnett; Ansel Adams Award for Book Photography — Sheila Metzner; ASMP Honor Roll — Brett Weston; Innovation in Photography Award — Dr. Robert Ballard and Emory Kristof; Emerging Photographer Award — Sebastiao Salgado; Special Achievement and Contribution Award — Robert Gilka; and Lifetime Achievement Award — Andreas Feininger.

MORE

"The ASMP awards are so highly prized because they are peer recognition — selected by photographers for photographers — to honor the most significant work created in our time," said Harvey Lloyd, ASMP Awards Committee chairman. "This annual tribute to the very best from their associates makes the ASMP Award night an occasion long to be remembered."

A reception in the elegant Academy galleries followed a dynamic multimedia presentation, which featured images and commentary from each winner.

Last year, the ASMP awards program was significantly expanded with major funding by Eastman Kodak Company and partial sponsorship by Nikon Inc. and Hoya U.S.A. The awards ceremonies have been held since 1953.

Jay Maisel is a voracious photographer of boundless enthusiasm. "I'm like the kids who walk around with radios glued to their ears," he says. "I do it with my eyes and camera." Maisel has shot for every type of client imaginable, and has taught and lectured extensively. This year he published Light on America, a personal collection shot over the last two decades. He has been named Photographer of the Year.

Eric Meola, recipient of the Advertising Photography Award, considers today's advertising a particularly creative field. Clients come to him for his unerring eye, his surreal imagination, his saturated color, bold graphics and technical manipulations.

Neal Slavin has shot everything from editorial assignments to corporate annual reports and has had many exhibitions in museums and galleries. Winner of this year's Corporate Photography Award, he feels that "a good picture is one that communicates a strong urgency, something real in the world that strikes at our imagination and tugs at our nerve endings." He has published three books, the last two of which concern themselves with people in groups.

MORE

David Burnett, winner of the Philippe Halsman Award for Photojournalism, is legendary for having "been everywhere, but only for an hour." He has taken us from Viet Nam and Cambodia to Iran and Grenada. Through his eyes we have witnessed drought, cholera and famine; boat people, refugees and political coups; international politics and politicians; Minor League baseball and a royal wedding. This contemporary historian feels that, "The point of taking pictures is so that people who aren't there will look at them and be moved to think, and study and wonder what they can do."

Sheila Metzner's recently published book, Objects of Desire, offers us an intimate study of people and still lifes; subjects which seem to hover, mirage-like, yet possessed with immovable weight. This visual incongruity evolves from her use of the Fresson process — a printing technique favored by early pictorialist photographers — in combination with a purely modernist vision. She has been awarded the Ansel Adams Award for Book Photography.

Brett Weston was chosen to receive the ASMP Honor Roll Award. He is a master of form, a genius of light and shadow. His great natural abstractions, rendered in searing whites and inky blacks, have often been compared to the work of the masters of modern art. At eighty-four his life has been "a long, unhurried process of refining an uncompromising inborn vision."

Dr. Robert Ballard and Emory Kristof were selected as co-recipients of the Innovation in Photography Award for surmounting the unusual challenges of pictorially recording the Titanic Project. The quest for the Titanic, the development of a search plan, and the implementation of a filming strategy are indeed legendary.

MORE

Sebastiao Salgado received the 1986 Arles Book Prize for Sahel: L'Homme en Detresse. His haunting images, sparse and serene, focus on the enduring humanity of individuals rather than masses, the quality rather than the quantity of suffering. His comprehensive essay on Latin American peasants is soon to be published and has earned him the W. Eugene Smith Memorial Award. Long celebrated in Europe, the ASMP recognizes Sebastiao Salgado with the Emerging Photographer Award.

Robert Gilka, retired Director of Photography for National Geographic, brought to his profession a singular concern for people, perhaps even more than the images they shot. He inspired unswerving loyalty and dedication because he truly believed in his photographers. Robert Gilka was given the Special Achievement and Contribution Award.

Andreas Feininger received the Lifetime Achievement Award. Trained as a cabinetmaker and architect, he taught himself photography and spent almost two decades at Life magazine. He has published forty-five books of his own design both in the United States and Europe, and this year, at eighty, publishes yet another: the autobiographical Andreas Feininger, Photographer. Working exclusively in black and white, Feininger has favored objects of nature, the city in all its guises, and sculpture, "particularly the female form." In 1983 an hour-long BBC special was devoted to him as "one of the six most important living photographers."

ASMP is the premier voice in the world of photography, with more than 4,000 members worldwide and in some 28 chapters.