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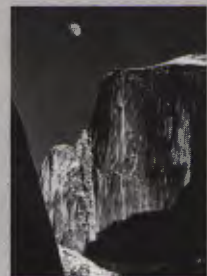
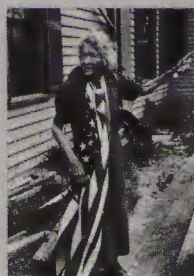
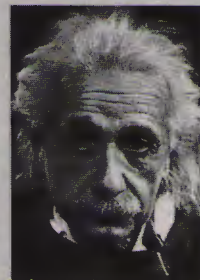
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Special Bulletin

ASMP at 35



Examine new Polacolor ER through the



eyes of Phil Marco and Eric Meola.





Polacolor

Sensitive, responsive and versatile, Polacolor ER (Extended Range) instant film offers professional photographers a new creative medium.

Its medium contrast emulsion, combined with an extended exposure latitude capable of handling scene brightness ranges up to 1:48, results in maximum detail in both highlight and shadow areas. And its new magenta dye helps produce color quality that is nothing short of striking.

Polacolor ER film is balanced for daylight and electronic flash and is rated at 125 ASA. It is available in two formats: 8x10 (Type 809) and 4x5 (Type 59).

We are, obviously, rather enthusiastic about the quality and creative potential made possible by our new Polacolor ER film. More to the point, so are many professional photographers, like Phil Marco and Eric Meola.

For details about new Polacolor ER films, see your Polaroid professional film dealer, or in the continental U.S., call 800-225-1618 (in Massachusetts, call collect 617-547-5177).

Marco

"To make an objective evaluation of Polacolor ER film, I chose to reshoot an image previously taken with conventional 8x10 transparency color film. Comparing the two, I found this new Polacolor ER film's sensitivity and expressiveness truly impressive.

"Its highlight and shadow detail, color fidelity and tonal gradation are remarkable.

"Until now, I used Polaroid instant film primarily as an essential and indispensable tool to check and control light and imagery.

"However, my recent experience with new Polacolor ER film has so surpassed my expectations that I now look forward to working with it and using it as finished art as well."

Meola

"Polacolor ER provides a full tonal range and an extremely precise rendition of what appears to the eye. Simply put,

what I see is what I get. Nothing more, nothing less.

"The tonal range and excellent skin tones of the new material create a neutral position from which I can readily shift to versions with more or less contrast, depending on what's called for. And like any good film, Polacolor ER has its own intangible characteristics. Its singular look and feel offer a new avenue of expression.

"What it all comes down to is that as a photographer, I refuse to compromise. I expect the same from my film, instant or otherwise. And Polacolor ER film lives up to my expectations."

Polaroid

Instant Professional Films

ASMP

The 35th Anniversary Bulletin

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Anniversary Bulletin

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LIKE NO OTHER CAMERA ON EARTH



ASMP at 35: Strong to Serve

The Society
has indeed become,
as Halsman urged,
“the instrument of
our aspirations.”

By Grace D. Polk

“Shouldn’t we—as it is done in a democratic society—unite our forces, take the leadership and try to make the ASMP the instrument and the symbol of our thinking and our aspirations?”

So said Philippe Halsman, ASMP’s first elected president, who saw the photographer as exploited and defenseless, working alone, without a common set of standards, with no fixed or minimum fees, and at the mercy of the client.

Since its inception in 1944, ASMP has worked to improve the lot of the photographer. Each ASMP president and governing board has brought to the organization a desire to correct abuses and enhance the dignity of the profession. Under the leadership of Ike Vern (1947–1949), the Society began to clarify professional standards. During Herb Giles’s tenure (1949–1951), a Code of Ethics was developed and minimum rates and conditions were established. Jerry Cooke (1951–1952) affirmed ASMP’s advocacy role, defending the photographer’s right to photograph, retain rights to his work and receive appropriate compensation.

In 1952, ASMP obtained a New York State charter qualifying the Soci-

ety as a union with the right to bargain collectively for its members. According to Barrett Gallagher, president from 1953 to 1954, the ASMP Code of Minimum Standards was accepted at that time as the basis for compensation not only by magazines, but by all the publishing industry.

In 1953, the first ASMP awards were given. Henri Cartier-Bresson, Roy Stryker and more than a dozen other contributors to photographic technology were honored that year. Since then, the Society has continued to recognize outstanding photography, technical achievement and other contributions to the profession.

The membership of ASMP was originally limited to photographers whose work appeared in magazines and for whom photography was the main source of income. In 1946, the 197 ASMP members included three-fourths of the nation’s magazine photographers. Following World War II, during what has been called the “golden age of photojournalism,” large-format picture magazines thrived. Advertisers put their money into *Life*, *Look*, *Saturday Evening Post*, *Collier’s*, *Holiday* and other publications that emphasized quality reproduction and provided work for staff and free lance photographers.

By 1970, when advertisers were putting more of their money into television, the 700 free lance photographers belonging to ASMP were working in a number of other fields,

including advertising and television itself. Tom Hollyman, president from 1969 to 1971, notes that few ASMP members, other than staff photographers, were making a living as magazine photojournalists.

In the mid ’70s, when magazines were thriving again, photographers had to develop a more aggressive stance to negotiate with conglomerate and corporate ownership. ASMP cautioned its 1200 members to protect their copyrights and themselves with written contracts and published *Professional Business Practices In Photography* to help them negotiate successfully.

Today, ASMP numbers 2500 members in 18 chapters throughout the country. Members work in all areas of photography—print, film, tape—and in all forms, from photojournalism to advertising and industrial photography. Requirements for general membership have become more stringent. Candidates are now asked to submit published work covering a three-year period.

As membership has grown, the association’s activities have expanded. An executive director and seven-member staff operate out of national headquarters in New York. ASMP’s legal counsel has played a significant role in establishing precedents benefiting professional photographers, both through litigation and *amicus curiae* briefs that have helped to shape critical court decisions. The Society’s

Grace D. Polk is the public relations director of ASMP and the author of *Advertising in the U.S.A.*

counsel also advises members over a free telephone hotline. Since passage of the Copyright Law of 1976, ASMP and its counsel have clarified provisions of the new law through articles in the monthly *Bulletin*, discussion groups and the association's business practices book.

ASMP's first venture in book publishing, *Professional Business Prac-*

tices In Photography, originally issued in 1973, is regularly revised and a new edition is due in 1981. This vital business tool for photographers includes comprehensive and timely information about rates, use of materials and types of agreements. It includes sample forms for releases, assignment confirmation and stock-picture delivery.

ASMP BOOK 1981, an illustrated

photographic source book, is the first publication of its kind issued by a photographers' association. The book includes a handsome collection of photographs by ASMP members, lists each member by specialty and geographic region and provides information on a range of photographic services.

ASMP is now preparing a *Stock Picture Handbook* from its own rate surveys and those of PACA (Picture Agency Council of America). In addition to its monthly *Bulletin*, ASMP also regularly distributes transcripts of seminars held at its headquarters.

The ASMP seminar program began in the 1960s when the Society held a series of conferences on the expanding use of photography. More recently, seminars have addressed specific concerns of members.

Professional-practices meetings have addressed such subjects as photographic sales, billing practices and copyright protection. Seminars on stock pictures have dealt with photographer/stock agency relationships, cataloging transparencies and direct sales of stock photos. At technical seminars, members discuss methods and equipment and are introduced to new products. A series of seminars called "Explorations" brings members together to see the work of individual photographers and learn something about their methods.

The willingness of more experienced members to share knowledge with their less experienced colleagues is a significant aspect of the Society. Indeed, the organization has been built by those members willing to take the time and make the effort to serve as officers, board members and committee members.

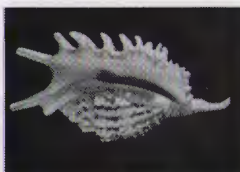
Every professional photographer today benefits from the stands taken by ASMP during the past 35 years. It has fought for fair rates, for copyright protection, for ethical bidding and for on-page photographer credits.

The photographers who are "doing something" for one another are the ASMP. It is this spirit that Philippe Halsman captured in his mandate for the Society.

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(sorry, no formal portraits)



CREATIVE COLOR Inc. is a small precision custom color lab whose customers include many top photo-decor and advertising photographers, ad agencies and industries. Our services are strictly custom work and include; **CUSTOM INTERNEGATIVES**, highest quality 4x5 internegatives from slides and transparencies; **COLOR PRINTING**, hand enlarged, cropped and printed to your specifications; **TRANSPARENCY DUPING**, including both slide duping and enlarged dupe transparencies for display and reproduction use. For stock photographers, we offer enlarged 4x5 reproduction dupes from your slides for wider and more effective sales appeal; **COPY SERVICES**, copy slides for audio-visual use, color & B&W copies of artwork, renderings and diagrams.

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same neg.

Flush mounting3.00 ea
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No. _____

Exp. date _____ Bank no. _____

Signed _____

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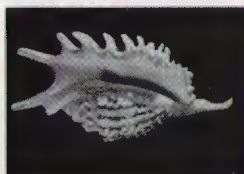
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ALL WORK GUARANTEED

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For **SAMPLE SPECIAL** I've enclosed

Make _____ trans.	_____ negatives
Make _____ 4x5 internegs @ \$6.50	_____
Make _____ 11x14 SPECIALS @ \$13.25	_____
Flush mount _____ @ \$3.00	_____
	Total _____
	Fla. residents add 4% _____
Postage: \$1 per SPECIAL (2 prints)	_____
	Total enclosed _____

Name _____

Address _____

Zip _____

Charge to ☐ Visa ☐ M.C.

No. _____

Exp. date _____ Bank no. _____

Signed _____

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ASMP Presidents 1944-1981

John Adam Knight*
1944

Philippe Halsman
1944-1945

Harold Rhodenbaugh
March-September 1946

W. Eugene Smith
September 1946-March 1947

Ike Vern
1947-1949

Herbert Giles
1949-1951

Jerry Cooke
1951-1952

Victor Jorgensen
1952-1953

Barrett Gallagher
1953-1954

Philippe Halsman
March-July 1954

Wayne Miller**
1954-1955

Charles Rotkin
1955-1957

David Linton
1957-1959

Mike Ehrenberg
1959-1960

Morris Gordon
1960-1961

John Geraci
1961-1962

Ben Rose
1962-1965

Bill Vandivert
1965-1967

Toni Ficalora
1967-1969

Tom Hollyman
1969-1971

Ezra Stoller
1971-1973

Howell Conant
March-May 1973

Lawrence Fried
1973-1978

Henry Sandbank
1978-1979

Barbara Bordnick
1979-1980

Burt Glinn
1980-1981

* *unofficial*

** *Board Chairman*



The more you use it, the more valuable it gets.

The Hasselblad is designed to be a hard-working tool for the professional and advanced amateur photographer. Like any fine tool, the more you use it—with excellent results—the more you grow to value it.

Most photographers would probably tell you that their Hasselblad has improved with age—which is another way of saying that their work has improved, as their partnership with their Hasselblad has matured.

Hasselblad cameras tend to become more valuable in economic terms, too.

The 1959 Hasselblad 500 C has more than doubled in value.

The 1949 Hasselblad 1600 F has become a collector's item, worth many times its original price.

So when you consider a Hasselblad, think of it as both a precision tool and an investment.

Hasselblad 500 C/M



This is the basic Hasselblad $2\frac{1}{4}$ " x $2\frac{1}{4}$ " single lens reflex camera, with flash sync shutter speeds up to 1/500 sec. on all lenses. It

comes with an 80 mm lens, a 12-exposure film magazine and a focusing hood. All of these components can be replaced by others, as the need arises—because "Interchangeability" is the essence of the Hasselblad system. At your disposal are 14 other lenses, 7 other film backs, 7 viewfinders, 6 focusing screens and a myriad of specialized accessories.

Hasselblad SWC/M

Here is the Superwide angle Hasselblad. Its built-in optically true 38 mm lens gives a distortion-free 90° angle of view. Depth-of-field is an incredible 26" to infinity at f/22, with full flash sync shutter speeds up to 1/500 sec. The outstanding lens quality and the remarkable depth-of-field make it ideal for architectural work. By exchanging the camera back, the image can be evaluated on a large ground glass as it is done on a view camera.

The Hasselblad Superwide C/M is widely used for reproduction work



because the lens maintains its sharpness down to a minimum focusing distance of 12". Simplicity of handling makes the Superwide ideal for all wide angle photography. This special camera is totally unique, outperforming in sharpness and contrast anything in the medium format field.

Hasselblad 500 EL/M

The Hasselblad EL was the first $2\frac{1}{4}$ " x $2\frac{1}{4}$ " motor

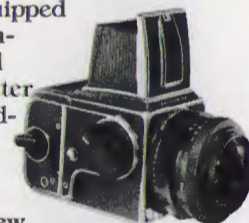
camera. The electric motor, which advances the film and cocks the shutter, is an integral part of the camera. The 500 EL/M can be used for rapid sequences without taking your eye from the viewfinder. It can also be operated remotely in several different ways.



Hasselblad 2000 FC

This is the newest Hasselblad, equipped with an electronically controlled focal plane shutter providing incredibly accurate speeds up to 1/2000 second.

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All four Hasselblad cameras permit a choice of 3 different film formats: $2\frac{1}{4}$ " x $2\frac{1}{4}$ ", 4.5 x 6, or superslides. They all utilize 120, 220 roll film or 70 longroll film. Special effects such as blurred motion or multiple exposures that cannot be seen in the finder of any camera can be pre-checked by attaching a Polaroid magazine—even in mid-roll.

Another beauty of the Hasselblad is that there is no planned obsolescence and today's accessories will fit a Hasselblad of 20 years ago.

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H A S S E L B L A D
When you shoot for perfection

Photographers and the Law

Do recent changes in the law affect what you can shoot, what you own or how you use it?

By Robert M. Cavallo

Much has happened since I reported in ASMP's *30th Anniversary Bulletin* on changes in the law and how they affect photographers. The most notable changes during the past five years derive from the new copyright law, which went into effect on January 1, 1978. But there have been significant developments in other areas as well, so let me bring you up to date.

The key questions you must ask when you shoot remain unchanged: Can I take it? If I take it, do I own it? If I own it, can I use it?

Can I Take It?

Basically, you can take whatever pictures you want, so long as you are not trespassing. The law does provide, however, some additional restrictions that depend upon whether the subject is a person, a place or a thing. If the subject is a person, you can shoot just about anywhere. If the subject is a place, you should be aware that military installations or equipment designated by the government to be top secret may not be shot. To a lesser degree, private museums and theaters may also establish rules for when and where pictures may be taken. There are also restrictions on shooting certain things. For example, you may

Robert M. Cavallo is legal counsel to ASMP and the author of four books, including *Photography: What's the Law?*

not make color photographs of money, stock certificates or bills of lading.

During the past several years, the greatest change in restrictions on photographers has been the relaxation of rules that previously barred them from the courtroom. A number of states have adopted a more liberal approach and now permit photographers to cover certain court proceedings.

Do I Own It?

Now that you have shot it, do you own it? One of the major differences between the new copyright law and the old one concerns the rights of the creator. Under the old law, the client usually owned photographs made under assignment, unless there was an agreement to the contrary. The new law reverses that concept. Now, the photographer, as the author of the work, owns the copyright. Without a written, signed transfer of copyright, the photographer is considered to grant to the client only the privilege of publishing the work.

The major exception to this new rule occurs when a photo is deemed a work-for-hire. But, a work is considered "made for hire" only under certain conditions. It is clearly so when prepared by an employee within the scope of his or her employment. However, if the work is specifically commissioned for a certain purpose (as a contribution to a magazine, textbook or encyclopedia), it is only considered "made for hire" if both the photographer and client specifically agree in writing that this is the case.

Let's look at how the new law works when a photo is obviously not a work-for-hire. Suppose you take a picture of a sunset and strike a print from the negative. What do you own? You own the copyright and the print itself.

Now, suppose you sell the print of your sunset photo to Benjamin Buyer. What does he own and what do you own? Benjamin owns the print, but you still own the copyright. Benjamin can display the print or resell it. But he cannot reproduce it, nor can he use the print itself in an advertisement or for promotional purposes, since you retain those rights.

Can you sell or transfer a part of your copyright? Indeed you can. In fact, under the new law, a copyright is considered to be a divisible bundle of rights. Any of the exclusive rights that make up a copyright can be transferred and separately owned. What's more, the transfer of rights can be limited by the photographer. By licensing the use of his work, a photographer not only can retain ownership, but can also dictate where and when his photo may be used. It is my strong belief that licensing is almost always preferable to outright sale. An extremely compelling case would have to be made before I would advise a photographer to give up copyright ownership.

Can I Use It?

The two main dangers to guard against are invasion of privacy and libel.

Invasion of privacy is one of the most complex and certainly one of the more fascinating areas of the law.

Galate on Portraits:

People are always surprised when I ask to photograph them. They don't think they're interesting or beautiful, and they are completely baffled by my interest in them. But I find them fascinating.

I look for simple directness, that elusive quality that people so often hide. I seek the power behind conventional gestures and attitudes. Once the subject realizes that the cheesy smiles won't do, we begin to communicate.

Things are changing. I see indications that there is more personal sensitivity being expressed in commercial work. I'm interested in working toward that image in my magazine assignments.



Galate on Alkit:

I buy at Alkit because of the great personal service of Eddie "B" and his staff. A complete stock of professional equipment is what keeps me going back to Alkit; both day-to-day supplies like film, and esoteric items such as Nikon's ED optics. And their large stock of Kodachrome can keep me on the same emulsion number for months at a time. This is a real time saver. Once I get zeroed in on a particular batch of film, I hate to change because a dealer ran out.

At Alkit, professional photographers are treated professionally. In addition to film, paper, equipment sales/rentals and mail orders, we provide same day service and Kodak Fleet Service. We'll also hold and refrigerate film for you.

When you open an account with Alkit, we assign one of our salespeople to work with you on an individual basis. So whenever you call you'll have someone who knows exactly what your needs are. For more information write or call Eddie "B". Alkit Camera, 866 Third Avenue (between 51st and 52nd Street) N.Y., N.Y. 10022. (212) 888-6279

Alkit

Service as professional as our clients.

When a photographer charges out to take pictures, he'd better know how those pictures will be used. It is the use of the pictures, not the way they were made, that usually determines whether or not privacy has been violated. Most successful suits for invasion of privacy involve the use of a person's name or likeness for advertising or for purposes of trade. To guard against privacy actions, always *get a written release from the subject*.

Libel is regarded as injury to one's reputation. If you publish something false that undermines a person's integrity or character, that's libel.

To guard against libel suits, properly caption every photograph and print you make. If the ultimate user then changes your caption or deletes it and applies his own, he will be solely responsible for any libel that results.

Recently, a new legal concept of concern to photographers has emerged, a "right of publicity," which is an offshoot of the right to privacy. Before it existed, a right-to-privacy action could rarely be maintained by the estate of a deceased person. The claim died with the claimant. Some courts have now recognized a decedent celebrity's right to publicity as a sufficient "property" right to survive his death and to permit his estate to recover for commercial exploitation of his name or likeness.

The prime case in this area was the Elvis Presley litigation. During his lifetime, Presley granted and licensed use of his name and likeness for posters, souvenirs and the like. When a number of unlicensed entrepreneurs began using Presley's name and likeness after his death, a lawsuit developed.

The court held in effect that a valuable property right is preserved after death and constitutes a part of the celebrity's estate. As far as litigation is concerned, there is indeed life after death, and the best protection from liability remains a properly executed release.

Obscenity

Although obscenity is clearly an area of

Celebrities enjoy a "right of publicity" that lives on after they die.

the law where the use of photography is involved, photographers themselves are rarely involved in obscenity cases. However, as more suits involving alleged pornographic books, magazines and movies are brought, the law in this area should be of increasing interest to photographers.

The problem is that nobody is sure of what the term "pornography" really means. Recent enactments of legislative bodies and the latest court decisions have shown a remarkable ability to create sheer chaos out of what was once simple disorder. The latest decision of the U.S. Supreme Court holds that obscenity is to be determined by applying contemporary community standards, not national standards.

But what are "community standards"? Is North Carolina like South Carolina? Would West Virginia agree with Virginia? Does Albany, New York, have the same values as New York City? Does Altoona, Pennsylvania, see things the same way as State College, only 40 miles away? And, anyway, what is a community? Would Kentucky have 120 community standards because it has 120 communities?

The photographer need not necessarily become ensnared in the problem of defining obscenity since most litigation and legislation is aimed at vendors, publishers and distributors. However, photographers should be aware of the new wave of prosecution for using children in pornography. If you feel a shot involving a minor goes beyond good taste, keep the lens cap on and head for the nearest door.

Lost and Damaged Photos

In 1975, I reported that great legal gains for photographers had been

made by the recognition the courts had given to the value of lost or damaged photographs. Yet some photographers still have little notion of what their materials are worth in these situations.

There are several measuring rods the courts will accept as a means of determining value. The first is market value, established by the leasing fees a photo has generated in the past and its potential future earnings. In the absence of market value, another accepted measure is intrinsic value. The elements of intrinsic value are: the subject matter of the photo, the purpose for which it was taken, the cost of making the picture and the cost of making the same picture again. But there are a number of instances where the picture cannot be remade. It would hardly be possible, for example, to re-stage the A-Bomb hitting Nagasaki, a winning home run in a World Series or even the atmospheric and light conditions of a unique shot of the Statue of Liberty. These factors are taken into consideration by the court in determining value.

It is also possible to predetermine the value of a lost or damaged photo or transparency by including a stipulated-damage provision in your agreement with the client. As of this writing, the industry-wide figure most often used for a single original transparency is \$1500, although the parties to the agreement may set any amount on which they can agree.

The impact of photography has grown. How many years ago was it that a photographer had a limited field of activity? Today he is an integral part of the communication and advertising world. His work has become more sophisticated, and the laws involving his work are becoming more sophisticated as well. As opportunities in photography expand, with new technological developments and procedures, photographers should realize not only how they must respond to changes in the law, but also how the law itself must adapt to changes in photography.

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GREAT IDEAS IN PHOTOGRAPHY

No. 1 in a series

If truth is what we believe to be true, then every period, every culture, has created its own truth, which has always been deeply rooted in man's concept of the reason for existence. But in extreme situations, such as pain, love, or joy, man reaches from the narrower fact of truth into the broader dimensions of poetry to express better all that he feels, sees, and believes.

William Blake saw "the world in a grain of sand." It can be seen in many such things, for in the smallest cells are reflections of the largest. And in photography, through an interplay of scales, a whole universe within a universe can be revealed.

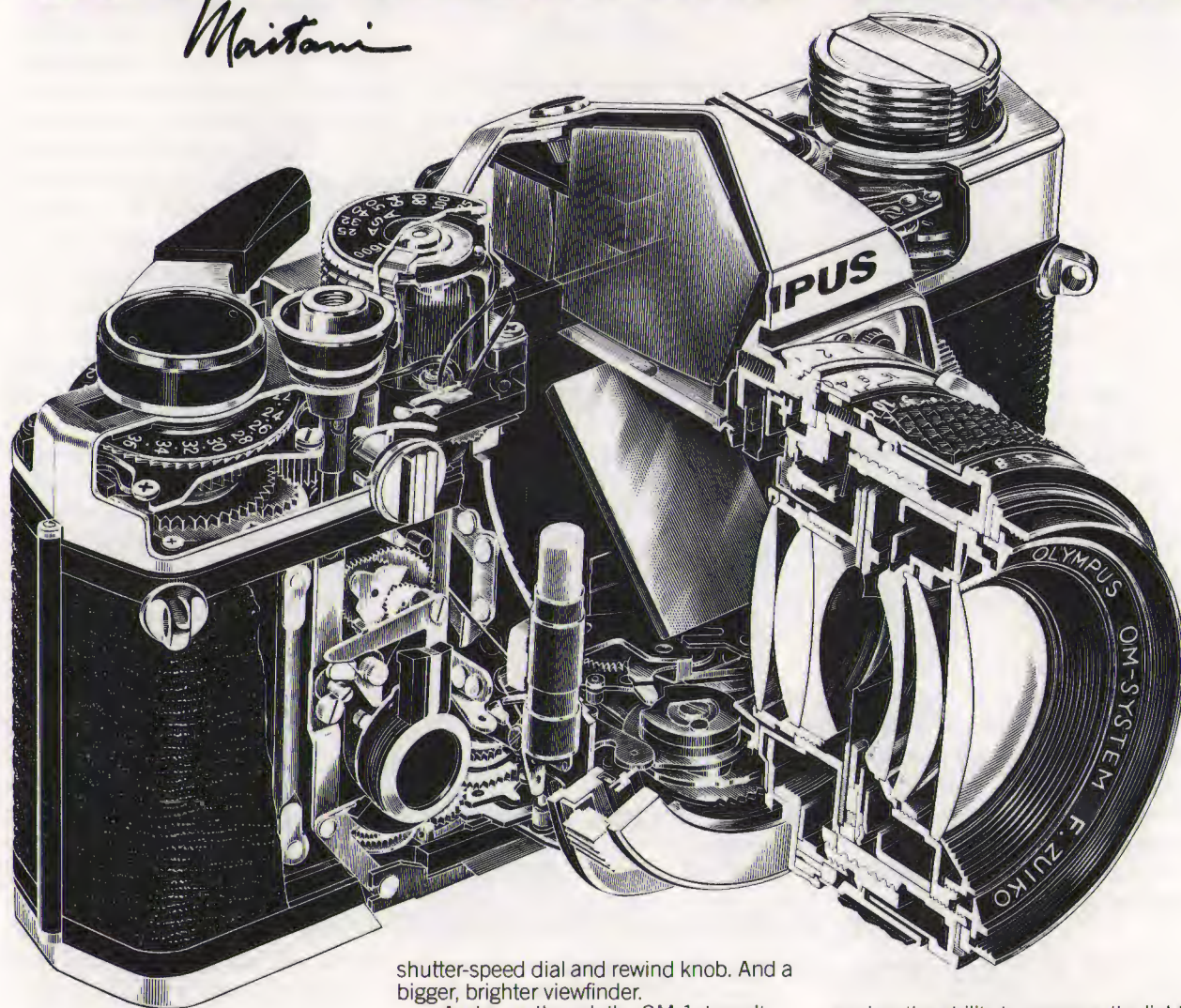
Ernst Haas

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"IF YOU THINK ALL 35mm SLRs ARE BASICALLY THE SAME, YOU'RE BASICALLY WRONG."

Maitani



Who makes such a challenging statement? Maitani.

Maitani is chief camera designer for Olympus. Virtually unknown in America, he's respected and revered in Japan.

Maitani single-handedly revolutionized 35mm SLR photography. With the OM-1, the world's first compact 35mm SLR. And later, the OM-2.

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If the ultimate 35mm SLR is what you want, ultimate is what Maitani accomplishes in the OM-2. As compact as the OM-1, the OM-2 is also a fully automatic camera.

In fact, the OM-2 is so automatic that it actually measures the light *during* exposure.

Other cameras can measure the light before exposure, but no other 35mm cam-

era has the ability to measure the light the way the OM-2 does. This permits highly sophisticated components in the OM System for medical, macro, scientific, technical and other specialized applications never before practical or even possible. And more such components are being added continually.

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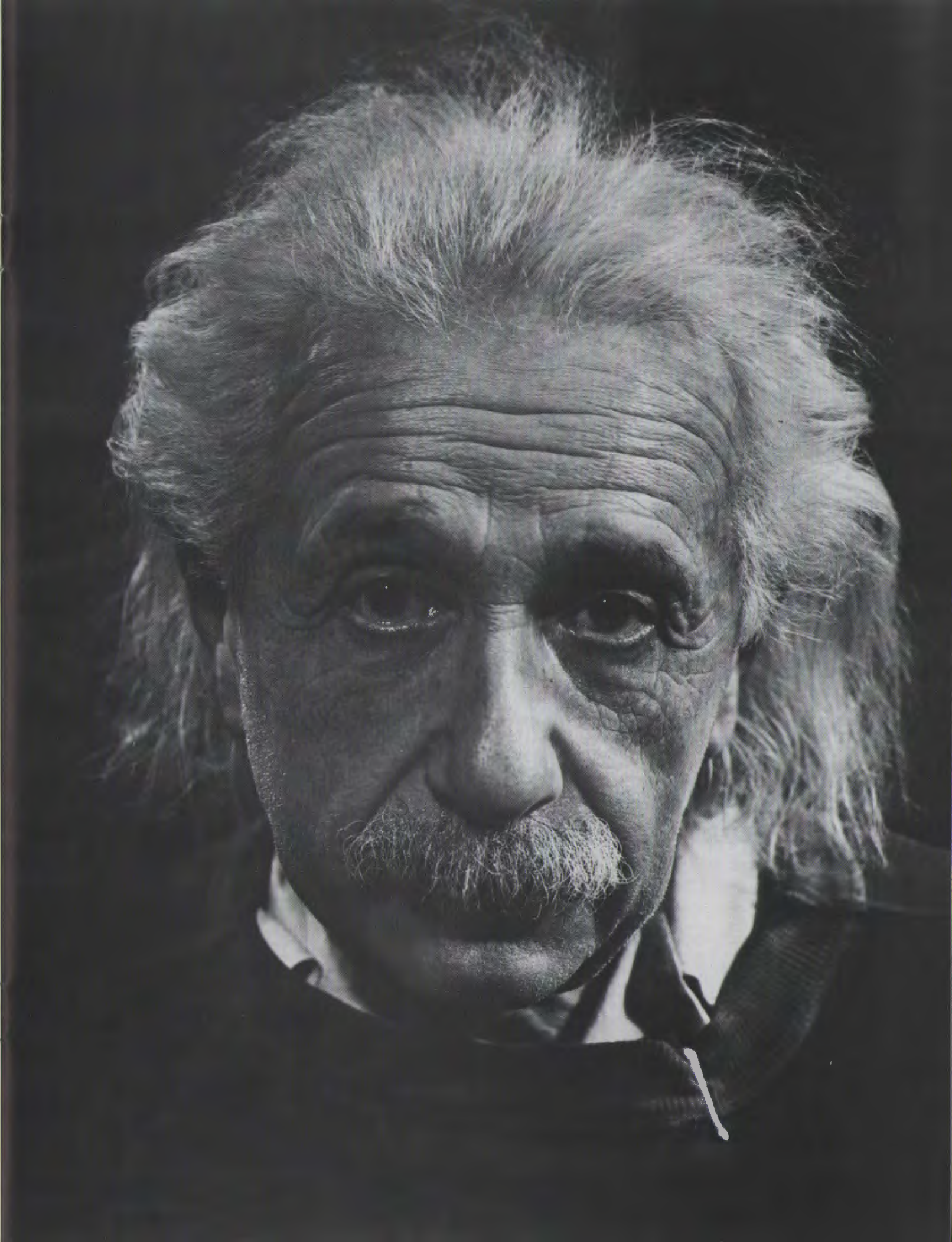
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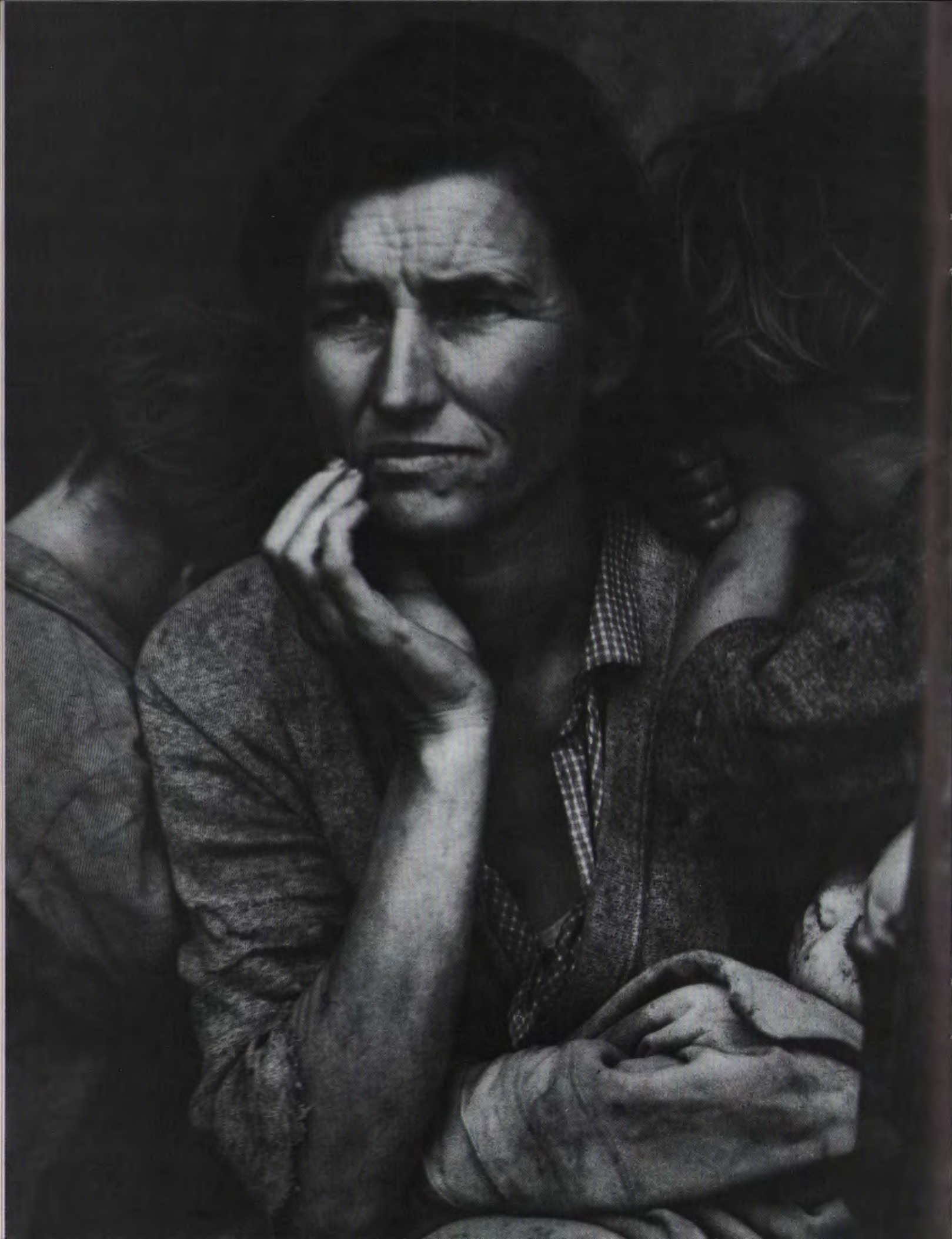
ASMP honors the best in photography,
recognizes the original and esteems the giants
of our profession.

The great advances in photography have come not so much from technical progress as from the creativity, the consciousness and the daring of great photographers. Since it began, ASMP has honored men and women who have pushed back the limits. Here are just a few of their pictures that have helped us to grow as individuals and as a profession, photos that have reached our hearts, taught our eyes and given us unique perceptions of our world.

Capturing greatness







Pictures that touch the soul

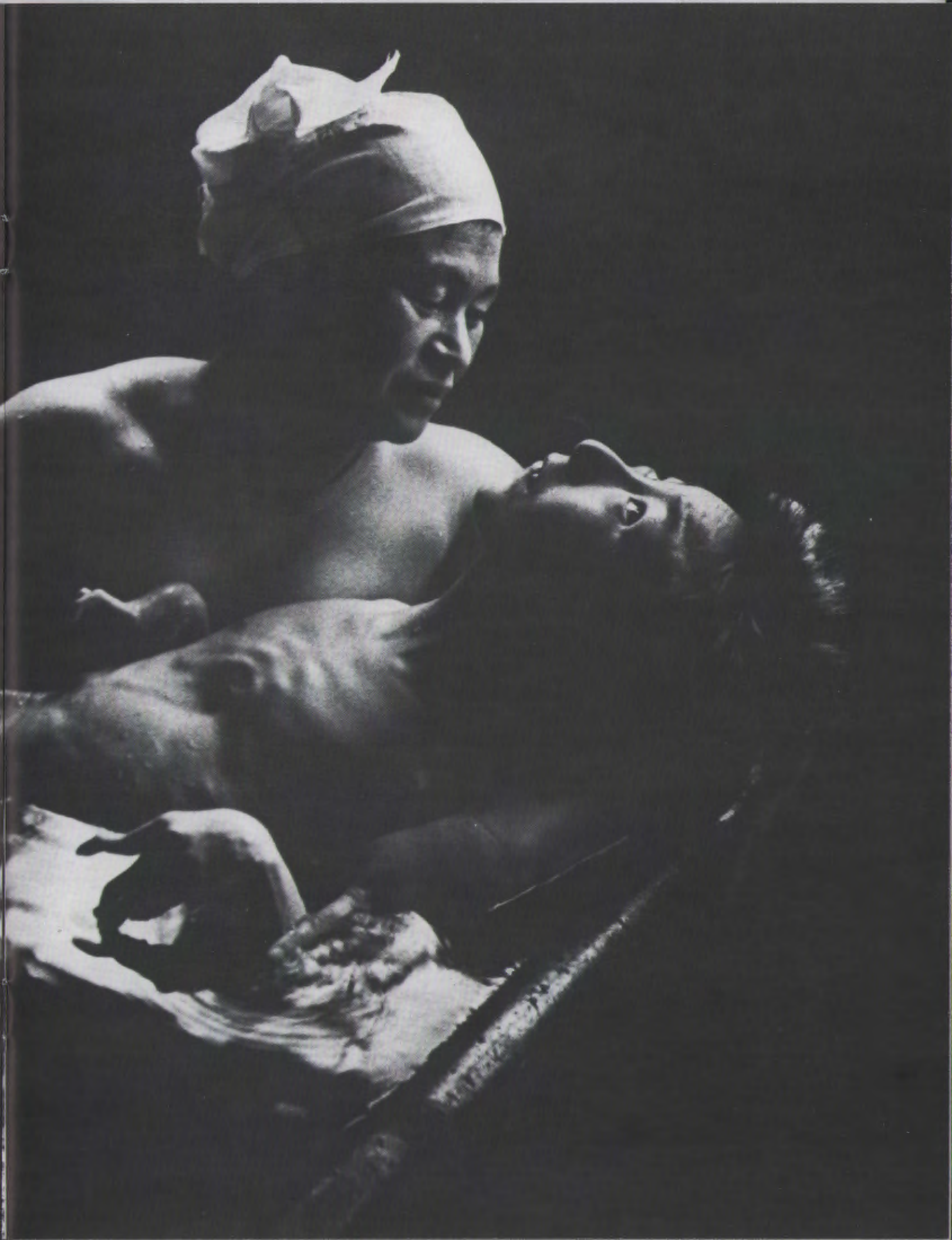


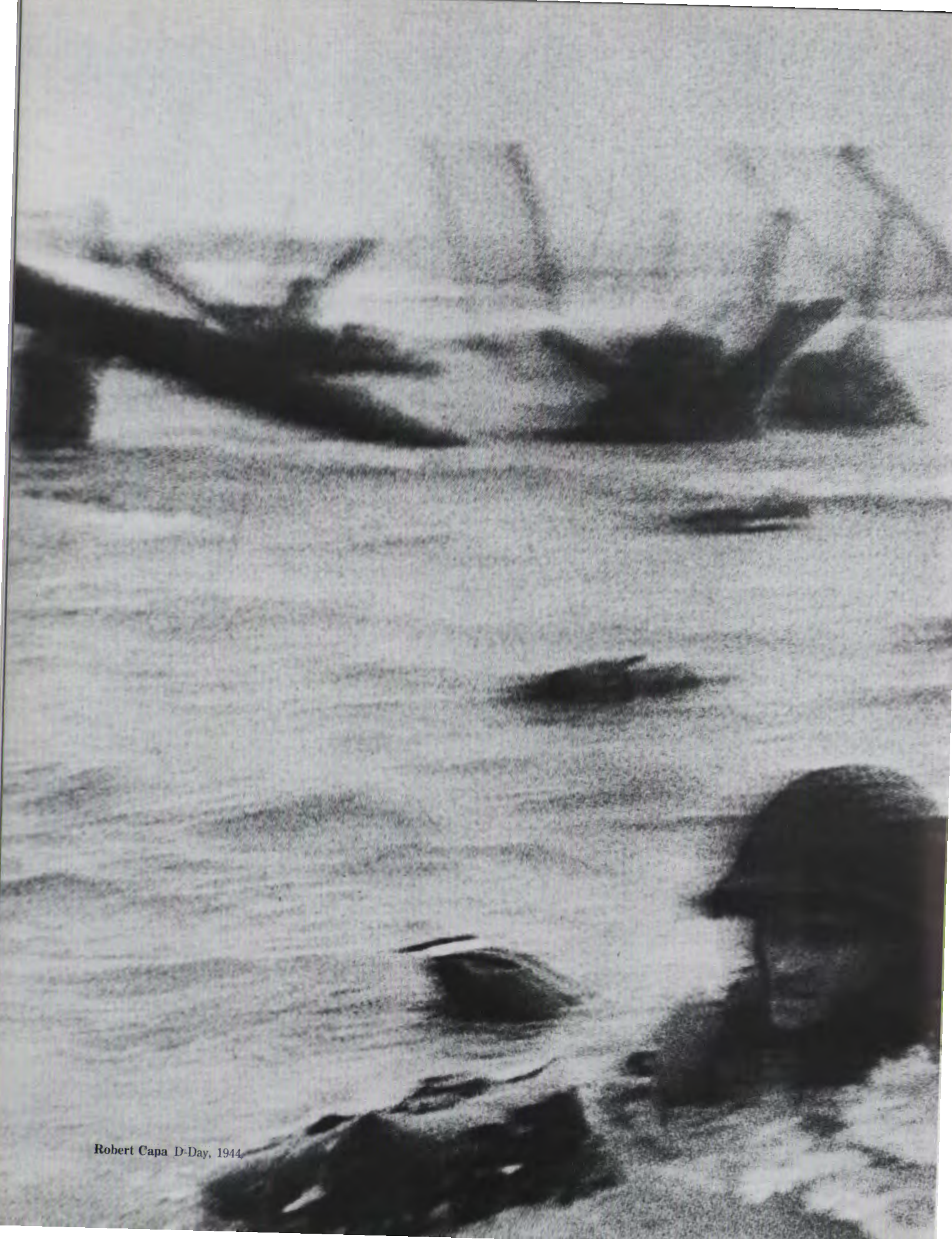
Dorothea Lange Migrant Mother, 1936

Gordon Parks Flavio, 1961

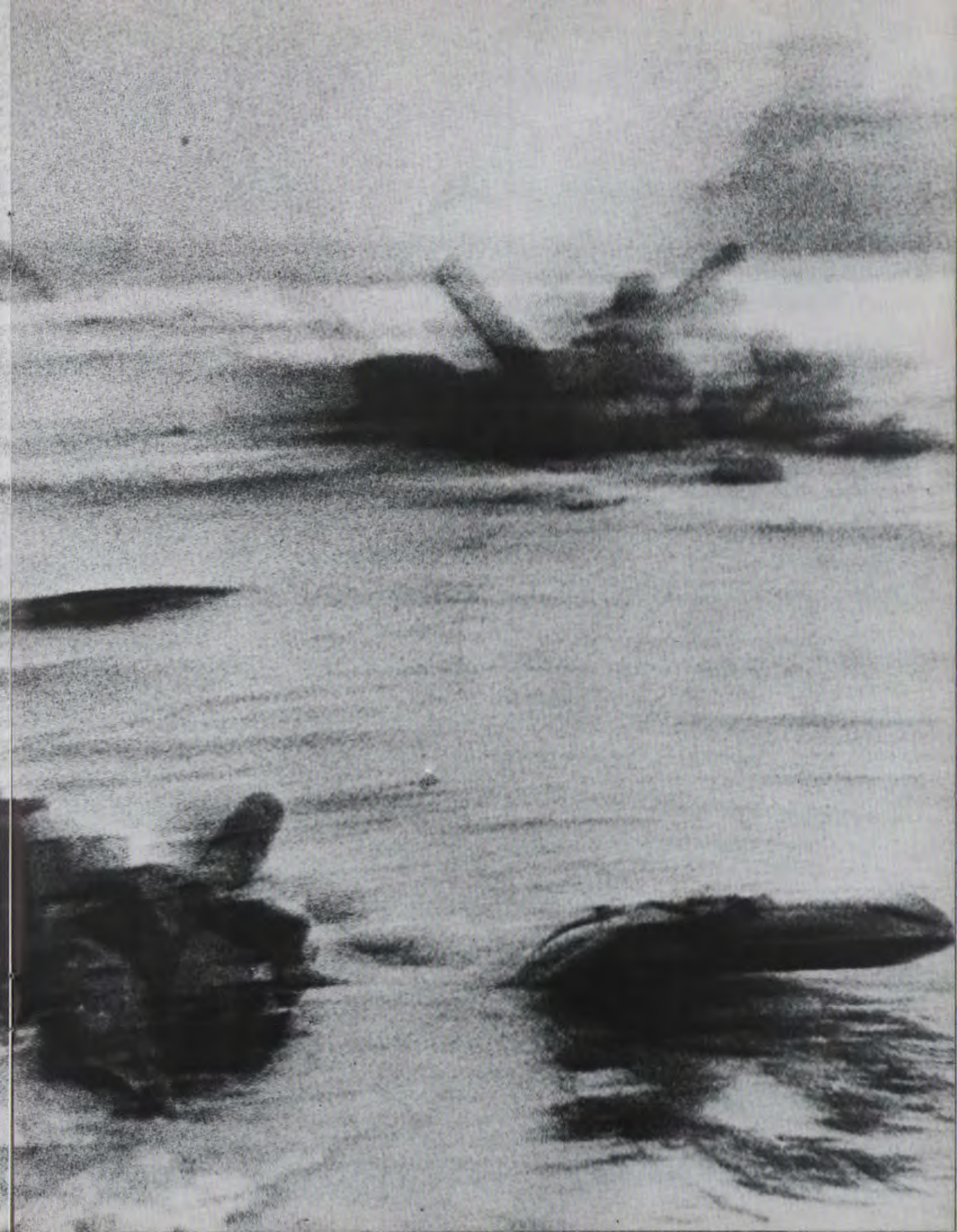


W. Eugene Smith Tomoko in Bath, 1972 (from *Minamata*)





Robert Capa D-Day, 1944.







Eddie Adams
Shooting, 1969



Ernst Haas Rodeo, 1974



Fashion at the forefront, breaking new ground



George Hoyningen-Huene Fan Vety, 1931

Richard Avedon Cirque d'Hiver, 1955





Hiro High-Fashion Fabrics, 1967



Ben Rose Celanese Fashion, 1967





Jay Maisel Two Doves and Blue Wall, 1972

Showing our world, its pain, passion and pride



Bruce Davidson Selma March, 1965



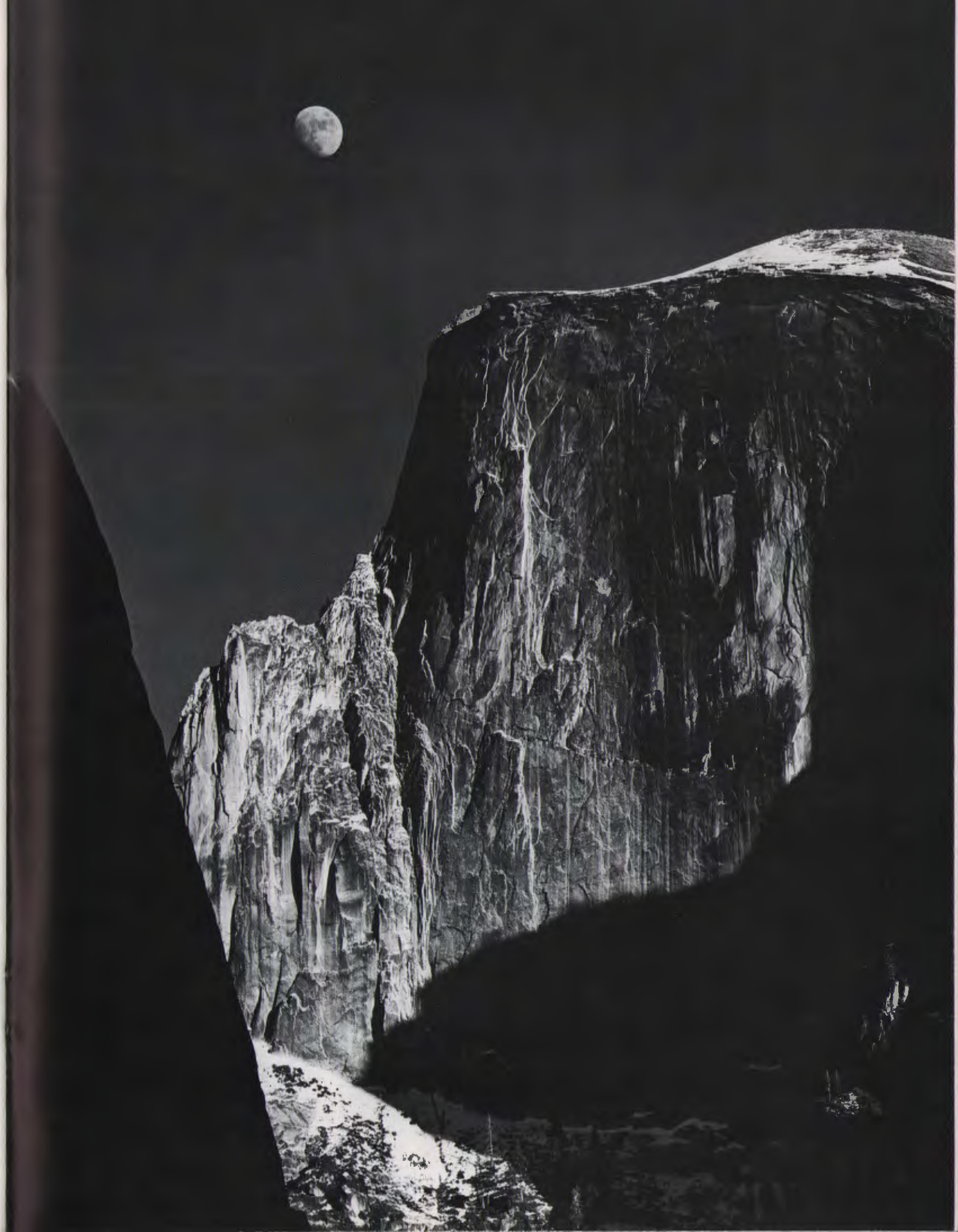


James Van Der Zee Couple, Harlem, 1932

Photos that teach the eye



Margaret Bourke-White Ft. Peck Dam, Montana, 1936



Symposium Photography: The Past 35 Years

It changed a nation.
But how has it
changed itself?
Has the image become
more important
than the message?

For the *35th Anniversary Bulletin*, a number of outstanding photographers, editors and designers were asked how photography has changed since ASMP began. They were also asked to name specific pictures that changed the way Americans think or altered taste or style. The results revealed a healthy concern for the state of photography and great sensitivity to the impact of technological change and the growth of the profession. They also produced some strong opinions and significant disagreements.

Cornell Capa, photographer

Attitudes have changed. When I joined *Life's* staff during the postwar years, photographers had no control over their own work. But we had a fresh attitude and wanted to go further than just editing our work and handing it in.

Gene Smith was one of the first to force the issue. He wanted time to make the right kind of prints for his story about Albert Schweitzer, he wanted input on layout and he wanted more space. Later, David Douglas Duncan attempted to get his own editorial points across in his Indochina story. He felt he knew more about that war and about French colonial attitudes than Henry Luce.

Cartier-Bresson, in the postwar

years, had to be asked before he'd allow his pictures to be cropped. "Don't tamper with my compositions," he said. He was quite alone in that, and it was a fantastic exercise of the artist's rights.

In 1952, I had the nerve to ask what happened to my stories when they didn't run. They were dead without being born. We asked for the right to get hold of this work, and it was given to us. *Life* also began to acknowledge the individuality of photographers and give it proper recognition.

The point I'm making is that in 1947 it was a jungle. Remember, the art of photography did not exist. No one hung photographs. How many pages and what day rate you got, those were the measures. But, after '72 with the death of *Life* and *Look*, photographers were totally liberated from that attitude. The minute the walls of galleries and museums became important places, the composition, the image, the object became important. The real basic change has been from photography as communication to the photograph as object, and this evolution only became possible when we were freed from the printed page.

Changing American Minds

The big ones were the personal essays that began with Wilson Hicks and Gene Smith. They made Americans

realize how ordinary lives could have poetry and pathos, could be heroic. It seemed we were all interesting people. These essays revealed as much about the photographer as the subject.

George Lois, designer

The young guys coming out of the Army after World War II—Bert Stern, Carl Fischer, Irving Penn—set standards in commercial photography during the 1940s and early 1950s that still exist.

There are a tremendous number of terrific photographers today, but not many have the discipline of the postwar photographers. I like to work with the more disciplined guys who came out of the war. Many of them were trained as designers, men like Henry Wolf, Otto Storch, Onofrio Paccione and Carl Fischer. I can explain an idea to one of these guys and they are excited, not by the picture so much as the ad, the selling idea.

I'm not saying younger photographers lack talent. You can get tremendous pictures from them. But many seem to have disdain for the product. They don't understand there's a kind of beauty in a specific selling idea.

Changing Taste and Style

The most important stuff was done during the creative revolution on Mad-

ison Avenue in the 1950s and 1960s. Bert Stern's shots for Smirnoff Vodka were the kind of advertising people looked at and talked about. They were spectacular.

Philip B. Kunhardt, Jr.
managing editor, *Life*

Since World War II, equipment has become lighter, easier to use. Film has become faster. The problems of bulky equipment and inadequate light no longer exist.

People have been able to use these small cameras with their heads and with their hearts. I think Cartier-Bresson typified how photography really changed. All the pictures taken by that little man with his almost invisible camera, those incisive moments had never really been captured before. They are true candids, but filled with tremendous power, able to evoke both thought and feeling. I think, today, young men like Michael O'Brien and Brian Lanker seem to have captured, in their own special ways, that same rare combination of form and feeling.

There's so much less for photographers to learn technically now. But I think those long years of apprenticeship, when they had to learn how to print and light objects, were very valuable. Maybe it's too easy to make pictures today.

Changing American Minds

During the first half of the war in Vietnam, we saw traditional war pictures: brave Americans, great firepower, the age of helicopter warfare. Then, we started to be assaulted by pictures like the crying mother during the Tet offensive, My Lai bodies, the police chief in Saigon, the naked little girl running down the road. These pictures really changed our perceptions of that war. They made our hearts go out to the people we were actually killing to save.

Pictures of Bull Connor [during the civil rights movement], Martin Luther King and police with dogs and with hoses—these had tremendous impact. Back during the '72 campaign, there was Muskie crying in the snow and later, there was the influence of

the Watergate coverage.

Arthur Rothstein
director of photography, *Parade*

What has changed has been the growing acceptance of the reality of the camera. The public believes the camera presents things as they are. They have faith in the truthfulness of the photographic image.

Photography has become a more and more important form of communication as the years have progressed, until it is now one of the most important means of learning about the world in which we live. And the photographer has acquired a great deal more importance and stature. Back in 1945, nobody believed a photograph would ever be sold at auction for \$20,000, but that has happened, and photographs are now considered works of art.

Another important change has been the emergence of photography as the folk art of the 20th century. There is no more important statistic than the number of photographs made in the United States last year—10 billion. But what has happened is that for the public, the layman, pictures are beginning to take the place of reality.

There's a story I like to tell about the woman who is pushing a baby carriage down the street. A friend comes along, looks at the baby and says, "My, what a beautiful baby."

"That's nothing," says the mother. "You should see his picture."

How many times are weddings stopped so the photographers can reload? Every event is photographed today, and the photographs have become more important than the event.

Today, the camera is an extension of the photographer's eyes. The making of a photograph is effortless, and even professional cameras are foolproof. You can't miss. Anybody can be a photographer, as far as the mechanics of photography are concerned. One defect of this situation is that, in many cases, the camera runs away with the photographer. You can't make a creative statement unless you can control the instrument, and controlling

this electronic device—with its motor drives, its LEDs and all those other things that make photography easy—is one of the most difficult tasks a photographer faces.

Changing American Minds

"Migrant Mother" by Dorothea Lange comes quickly to mind, as does my own "Dust Storm" photo. What these pictures showed was cause and effect during the Depression.

Eddie Adams's famous photo of General Loan shooting a Vietnamese soldier in Saigon was the primary photo that turned the American people against the war. That said it all. Nick Ut's fantastic shot of a little girl running naked down a Vietnamese street also contributed to a growing American feeling against the war.

Pulitzer Prize winner Stanley Forman gave us a sensational photo of a confrontation in Boston, when a white man tried to ram a black man with an American flag. For sheer shock, there is Bob Jackson's Pulitzer Prize-winning picture of Jack Ruby shooting Oswald. This stirred America, brought home the terror of assassination and showed the worst traits of American life—violence and lawlessness.

Also, don't forget Buzz Aldrin's shot of man walking on the moon. That was a first.

Sean Callahan,
editor, *American Photographer*

What's happened in the last 15 years is more important than anything that happened before.

There was the decline in the graphics market after a lot of upwardly mobile people started investing at the \$100 to \$500 level. Gradually, they got burned as the market became inflated and a lot of bad work was produced. People stopped coming to galleries. Gallery owners got worried, but then they realized there were 150 years of photography waiting to be discovered. Photographs came in at the right price, and galleries were able to woo back these buyers.

Also, there were technological advances in cameras and film that took away a lot of the photographer's al-

chemic function. Photography became accessible to more people. And there was a movie, Antonioni's *Blow Up*. It made photography and the photographer's life style very attractive. Photography became sexy. It went from being a hobby to being a life style.

Changing American Minds

Haeberle's My Lai massacre photos showed the real atrocities in the Vietnam War, atrocities by Americans. These had more of an impact than even the Eddie Adams photograph of General Loan.

The execution of Oswald by Jack Ruby was the photograph that put the final exclamation point on that entire bizarre week in Dallas. It was a perfect news photo. So too was Rosenthal's shot of the raising of the flag on Iwo Jima. From the civil rights movement, we should recall Charlie Moore's shot of hoses pinning black kids against a wall in Alabama.

Changing Taste and Style

The Stern campaign for vodka was ingenious. This was a product made solely for advertising. It was so graphic, not the least bit complex, and Stern set the tone for advertising photos to follow.

Of course, Steichen understood the marketplace and its needs. He had good taste, style, was humanistic. His fashion photography moved from the more superficial to the more democratic, the more social.

Avedon and Arbus followed this up with head-on flash shots that made you feel the photos were "stolen." Mili and Rose had an effect on the public's perception of photography. The public became more aware, more suspicious. People began to wonder what photography would do next. After all, Mili and Rose had sliced time into precise increments.

Louis Dorfsman, designer

The quality of today's work is apparent in the terrific tabletop photography we have, and much of that quality appears in commercial photography.

The technology has changed. Also, because so many of the good guys were art directors—photographers

like Norman Greiner, Steve Horn, Irving Penn, Howard Zieff, Onofrio Pacione and Phil Marco—they come to the subject with interesting perceptions.

Then, there's the multitudes out there with cameras today. The technology is superb, and all kinds of idiots are running around with these little machines that do magnificent things. Because of the volume alone, a lot of decent stuff is being done and interesting points of view are being explored. If 10,000 guys are snapping, there's got to be one-and-a-half decent pictures coming out of it.

Changing Taste and Style

You've got to remember how smashing Irving Penn's Jello campaign was. Compared to what else was on advertising pages in the 1950s, Penn's pictures are absolutely beautiful.

Cecil Beaton's work comes to mind, and Avedon's. They made taste. Ben Rose made an amazing contribution. He brought high technology and electronics to photography and made them serve a very practical purpose.

Burt Glinn, president, ASMP

I no longer burn my hands changing flashbulbs. Cameras are better, smaller, faster, more sophisticated and, at the same time, simpler to operate. With modern electronics, even my Aunt Fanny—who gave me my first camera, a Kodak Monitor—can take adequate pictures. I just wish she'd learn that her Instamatic flash is useless from the top deck of Yankee Stadium.

Although it is much easier now to take a photograph, it is just as difficult, and rare as it ever was, to take a good photograph. Finding clients and a public able to tell the difference remains, as always, the photographer's chief problem.

The most significant change in photography, however, has been the declining number of magazines that use photography seriously. While newspaper photography has become immeasurably better since the ASMP started, magazine photography has, at best, stood still. This has not been for

lack of great photographers or great pictures, but for lack of adequate display.

Changing American Minds

When we talk of photography changing American minds, we first think of news pictures with subjects so dramatic or painful that they had an immediate impact on the public psyche: George Strock's "Dead Americans on Buna Beach," David Duncan's pictures of retreat in Korea, photographs

The ASMP

ASMP Honor Roll

Man Ray (1961)
Roy Stryker (1962)
Alexey Brodovitch (1962)
Edward Steichen (1962)
Will Connell (1962)
Dorothea Lange (1963)
Walker Evans (1963)
Cecil Beaton (1963)
Paul Strand (1963)
George Hoyningen-Huene (1963)
Margaret Bourke-White (1964)
André Kertész (1965)
Ansel Adams (1966)
Brassai (1966)
Dr. Roman Vishniac (1967)
Bill Brandt (1967)
Beaumont Newhall (1968)
Fritz Gruber (1969)
W. Eugene Smith (1970)
Ernst Haas (1971)
Henri Cartier-Bresson (1972)
Cornell Capa (1975)
Barrett Gallagher (1978)
Gjon Mili (1980)
Ben Rose (1980)

Photographer of the Year

Emil Schulthess (1958)
Brian Brake (1962)
George Silk (1962)
Art Kane (1964)
Lennart Nilsson (1965)
Bernard Kolenberg & All Vietnam War Photographers (1967)
David Douglas Duncan (1968)

of the self-immolated Buddhist priest in Vietnam, the horror of My Lai, the records of civil wrongs in the '60s. The list could go on.

Some of these were great photographs and some were records of great, shocking or painful events. But photographers also influence the American mind more subtly and perhaps more deeply and permanently by dealing sensitively with the stuff of everyday life. Great photographers,

by looking through their lenses with fresh eyes every day, have helped us all learn to see better and deeper and, hopefully, to see more humanely. That we have succeeded even partially in this is no small achievement for the past 35 years.

Neil Fujita, designer

New equipment has allowed photographers much more mobility. They could

get closer. An image of a woman was no longer a face and a body. You could catch an essence of her in the crinkle of a knee.

Art directors and designers can now tell photographers, "Listen, you couldn't do this last year, but there's a camera now and there's film now that lets you get that shot. I want it." Designers can ask for colors they want now too.

You can do a lot with technology,

Award Winners

Hiro (1969)
Bruce Davidson (1970)

Outstanding Achievement

Richard Avedon (1957)
Gordon Parks (1960)
Jay Maisel (1978)
Carl Mydans (1980)
Eddie Adams (1980)

Life Achievement

Edward Steichen (1955)
Philippe Halsman (1975)
Arnold Newman (1975)
Fritz Goro (1978)
Alfred Eisenstaedt (1978)
Irving Penn (1980)

Robert Leavitt Award

Henri Cartier-Bresson (1953)
Andreas Feininger (1966)
Cornell Capa (1968)
Ben Rose (1969)
Diane Arbus (1970)

Memorial Awards

Ylla (1956)
Gjon Mili (1963)

Special Achievement and Contribution

Roy Stryker (1953)
Alexey Brodovitch (1954)
Ernst Haas (1954)

Wayne Miller (1955)
Dr. Roman Vishniac (1956)
Will Connell (1957)
Wilson Hicks (1958)
David Douglas Duncan (1960)
John Simon Guggenheim Memorial Foundation (1961)
Irving Penn (1961)
Bill Brandt (1962)
Charles Moore (1964)
Ralph Baum (1965)
Morris Gordon (1965)
David Linton (1965)
Grace Mayer (1968)
Yoichi R. Okamoto (1969)
Romana Javits (1969)
James Van Derzee (1969)
Edwin L. Wisherd (1969)
Jacob Deschin (1970)
Jerry Uelsmann (1970)
Lee Witkin (1972)
Alexander Lieberman (1975)
Donald McCullin (1975)
Anna Farova (1978)
Lawrence Fried (1978)
Barbara Ringer (1978)
Edward Thompson (1980)

Technical Achievement

Dr. Roland S. Potter (1953)
Dr. John A. Leermakers-Kodak (1955)
Allen F. Gifford (1957)
Marty Forscher (1958)
Dr. Edwin H. Land (1960)
Japanese Camera Industry (1961)
Polaroid Corporation (1964)

Dr. Harold E. Edgerton (1965)
Victor Hasselblad (1966)
Dr. Dennis Gabor (1967)
Dr. Emmett Leith (1967)
Juris Upatnieks (1967)
Dr. Charles Wycoff (1967)
Leopold Godowski (1968)
Leopold Mannes (1968)
Dr. Homer E. Newell (1968)
Dr. Alexander Smakula (1968)
Dr. Ott Schade (1969)
Walter Clark (1970)
Peter Goldmark (1970)
David Eisendrath (1972)
Edwin Land (1975)
Ilford (1980)

Special Posthumous Award

Werner Bischof (1955)
Robert Capa (1955)
Richard Simon (1960)
Oscar Barnack (1969)

Founders Award

Michael Elliott
Allen Gould
John Adam Knight
Ewing Krainin
Bradley Smith
Ike Vern

Honorary Members

Berenice Abbott (1964)
Imogen Cunningham (1965)
Lisette Model (1968)



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and there's some razzle-dazzle photographs. Some photographers lean on new techniques. But a person still needs a creative sense and good taste. If he doesn't have them, he won't be able to produce, no matter how much the tools have improved.

Changing Taste and Style

Irving Penn came out with pictures that were simple, clean, symbolic. Then, Bert Stern brought a little bit of theater onto the scene, taking a glass of vodka on the desert. A little bit of flamboyance there, which was terrific. After Stern, there was Art Kane, doing things in the same spirit, and Howard Zieff, doing people shots. There were others at that time, and a lot of them had been art directors who suddenly saw how they could communicate a headline with a photograph.

**John Durniak, picture editor,
*The New York Times***

The major change is the ground gained in the art world, when an Avedon print sells for up to \$10,000 or an entire gallery is built around Gene Smith's pictures.

Right up next to that is science becoming the super photographer. Getting a camera out to Saturn and recording on computer what no man has ever seen, that's an incredible feat, and it's pure and simple photography with a long remote.

I think the changes that Avedon has made in our perceptions rank as number three. He's been a real force for change, awakened us to new ways of thinking.

Changing Taste and Style

Doyle, Dane, Bernbach started it all. Wingate Payne was the man responsible for those fantastic Volkswagen ads that started changes in Detroit. They were well ahead of what everyone else was doing, and heralded the whole energy theme.

Don't forget Irving Penn's Jello ad; that was a work of art. But Stern turned everything around with his Smirnoff campaign. That was a shining light in print advertising; it was optical poetry. Eventually, everybody tried to imitate Stern.

Technological Progress: There's No Stopping It

Recent changes free photographers from mechanical concerns to concentrate on images.

By Lou Jacobs, Jr.

The past five years saw progress in electronics, LEDs, digital readouts, silverless film, the proliferation of SLR optics and miniaturization of just about everything. The most recent advances continue to make cameras, lenses and flash units easier to hold, more automatic and more versatile. Whether equipment is now more durable than it was when photographic gear depended on springs and ratchets remains to be seen.

Brand names that dominated the field five years ago still do. Camera systems have increased in number at both ends of the price list. Let's take a fleeting glance at technical progress since ASMP's 30th anniversary.

Cameras

The kind of superb automation that hardline pros disdained for years has spread to every camera line, even the elite. Nearly every manufacturer's new SLR models are smaller and lighter. More designers seem to favor LED over the traditional needle to indicate exposure.

In the past five years, multimode automation (offering *both* shutter and aperture priority) and programmed automation (where the camera apparently decides it all) have been the prize accomplishments of several companies. Electronically governed shutters are now found on cameras of even

modest price. More accurate than mechanical shutters, they even offer automatically timed, one-to-two-minute exposures in a few advanced models. Most cameras now depend on more sophisticated meters made of silicon or gallium instead of CdS, and more SLRs can take matching dedicated electronic flash units programmed for automatic exposure.

Almost every 35mm SLR can be fitted with a winder, the poor man's motor. More compact motor drives are also available, or you can buy an integrated camera-winder combo from Konica (FS-1) or Contax (137 MD).

Several noninterchangeable lens cameras now come with built-in winders, built-in electronic flash and automatic focus. The latter, already featured in several Polaroid Land cameras, threatens to creep into more professional equipment.

View cameras are becoming more compact and complex. Small field cameras made of wood have given a boost to large-format photography. Changes in medium-format cameras include motor drives and auto-exposure for some 6x6 cameras, and the 6x7 has emerged as a professional favorite.

In summary, the trend in cameras has been to automation, permitting photographers to be concerned less with exposure manipulations and more with getting something of substance on film. Come ASMP's 40th anniversary, it will be difficult to find *any* new professional-status 35mm SLR without auto-exposure.

Lenses

The list of interchangeable lenses for most SLR cameras is lengthening, and

new models and additions are smaller and lighter. A prime example is a 21mm f/2.8 from a typical manufacturer. Resembling a 50mm lens, it weighs 7½ ounces and has replaced a 21mm f/4 that weighs 12 ounces and is nearly four inches in front diameter.

While the average lens is now less bulky, the most important advance during the past half decade has been the grand variety of zoom lens *ranges*. In the wide-angle category, 35–70mm is common, 28–80mm is prevalent and 21–35mm or 24–40mm are available. Other relatively new zoom ranges include 85–300mm, 75–250mm, 35–140mm and 100–500mm. Not all zooms will close focus, but many now do. This achievement, plus optical improvements such as new glass formulas that improve lens contrast and anti-flare properties, are the chief gains of the past five years.

Flash

Almost all portable units are now equipped with sensors for exposure automation, even palm-size models. Energy-saving thyristor circuits that prolong battery life have become more common. Although hand-held electronic units have long been fairly versatile, most brands still permit on-camera bounce lighting only for horizontal compositions. However, as manufacturers improve swivel heads for 35mm cameras, bounce-light vertical pictures will be possible without Rube Goldberg attachments.

Digital exposure data and bare-bulb capability have been added to some models, and handier potato-masher units are available for pros who need more power and a greater range of op-

Lou Jacobs, Jr. is the author of numerous books on photography and a frequent contributor to *The New York Times*.

A Few Words about Coming Marvels

I have lived through the switch from orthochromatic to panchromatic films, the introduction of flashbulbs and the development of Kodachrome and electronic flash. One can now safely predict a time when electronic image recording will be an everyday part of a photographer's life. Let's take a realistic look at some models of "filmless" cameras now being tested.

Most research, including Kodak's, involves low-cost systems based on CCD-semiconductor technology. The CCD, or charge-coupled device, is a semiconductor chip with a light-sensitive lattice of elements, each of which emits a current when struck by light, in effect, substituting a sensor for a silver halide grain. Using the 35mm format, a 24mm x 36mm area and a lens of only moderate quality that resolves only 40 LPM, we still need 1,382,400

picture elements, or pixels, for a black-and-white image. If we want color, we need 4,147,200 pixels. To store information from a moderately sharp color picture in binary bits, we'd need equipment capable of handling 24,883,200 bits. This equipment isn't about to become available tomorrow, and, at first, it won't come cheap.

Today, it seems almost everyone is pouring research funds into film with less silver or no silver at all. Ilford has just announced a chromogenic black-and-white emulsion that can be silver loaded. When processed as a color negative, it leaves a dye image, and about 99 percent of the silver can be recovered from the processing.

Meanwhile, Kodak has been using an *organic* photo conductor in its Ektaprint copiers to produce nonsilver images. Other manufacturers have worked with selenium and zinc oxide, and we may yet see grain-sensitized emulsions where the silver halide grains are designed to respond to se-

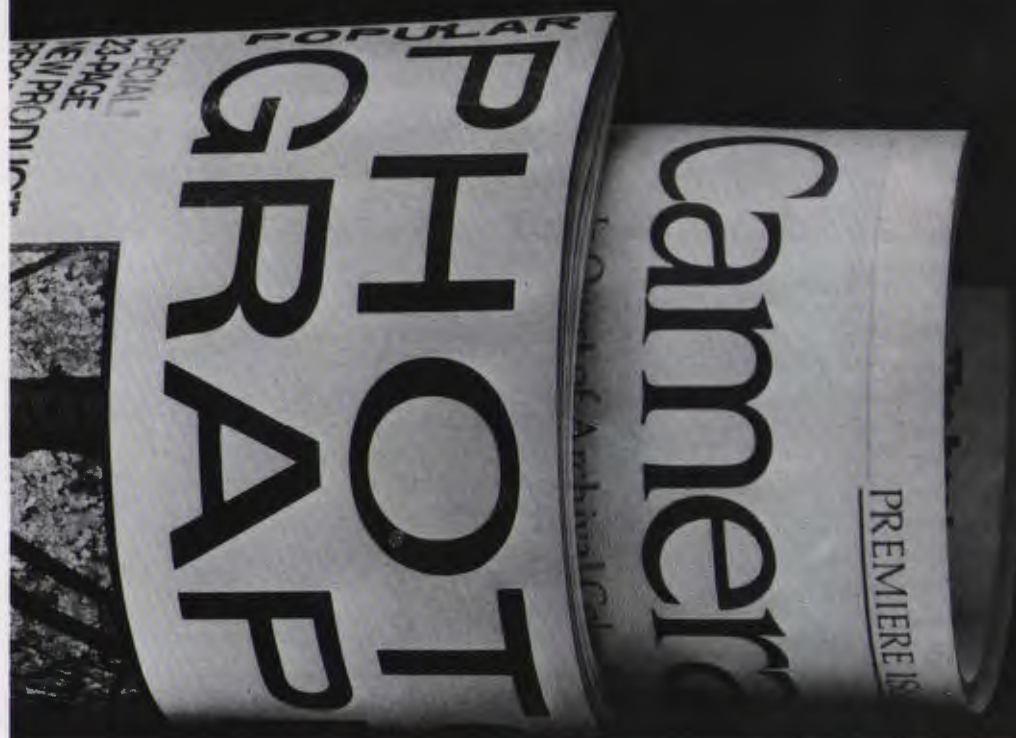
lective spectral emissions and produce a single-layer color material. We may also see time-differential diffusion color photography where silver grains containing information on the wave lengths that activated them will stimulate dye couplers in charged receptor paper.

Fourteen years ago, I wrote about equipment of the future: cameras that give correct exposure, cameras that focus automatically and cameras that advance and rewind film automatically. Of course, *that* future is now. But I ended by predicting the time would come when the ultimate camera for the amateur incorporates a *motif finder*.

When a motif appears in front of the lens, a light appears on the camera, and the photographer is then confronted with the final conclusive decision: Should he press the button and preserve the scene for posterity or should he quench it? Don't laugh, it may come! —David Einsendrath

David Eisendrath, a longtime ASMP member, is a specialist in science and technology.

ASMP, we're happy to be helping you celebrate your 35th Anniversary.



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erating apertures. Smaller studio models (some with quartz-halogen modeling lights) now pack 30,000 BCPS into a 25-pound package. For aquatic types, there are new underwater self-contained flash units.

Meters

While almost every 35mm and medium-format camera comes with an integrated meter these days, hand-held meters are still popular with those who seek more precision or need more reassurance. New models feature digital readouts, eliminating eyestrain and the need to compute. There are more new spot meters and electronic flash meters than there were five years back, and some of the latter can be used with or without a sync cord.

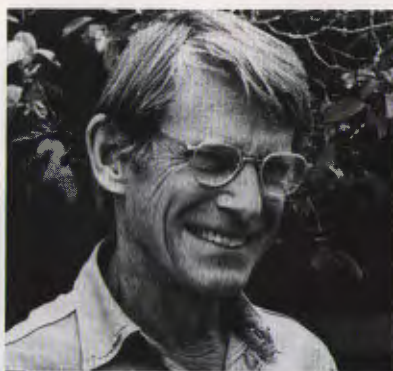
Film

Kodak's E-6 products have earned increasing acceptance from professional photographers, while 400-speed Ektachrome has made it easier to shoot color in available light. Ilford's 72-exposure rolls are handy when using motor drives, although most exposure counters stop at 36. In light of unpredictable silver prices, Ilford's non-silver film is a breakthrough that bears watching.

Darkroom Equipment

The influence of new electronic technology is most pronounced in darkroom enlargers, timers, analysers and meters. Recently developed materials, chemicals and equipment make it easier to print color for yourself, while automatic film-processing and print-making machines provide the ultimate in-house push-button wonders for high-volume commercial studios.

Finally, the miniature color-video camera and recorder is almost here, and Polaroid has introduced color in 8x10 and even larger formats. Almost everything today is automatic and comes with digital display. The past half decade has seen a gratifying evolution and revealed few limits to continued technical progress.



"... and you shall see for the first time groups, colors, clouds and keepings."

Few, other than Eliot Porter, have the "new eyes" of which Ralph Waldo Emerson wrote. The "new eyes" that earned him the Metropolitan Museum of Art's first one man show of color photography.

To reproduce his "Intimate Landscapes" and new "Glen Canyon" portfolios, Eliot Porter turned to us for what *Newsweek* called "... the vibrancy and un-manipulated luminescence of their dye transfer colors."

Regardless of whether you see color through Emerson's "new eyes" or in ways others have yet to see, think of K + L for dyes, C's and exhibition prints made specifically to match your spectrum.



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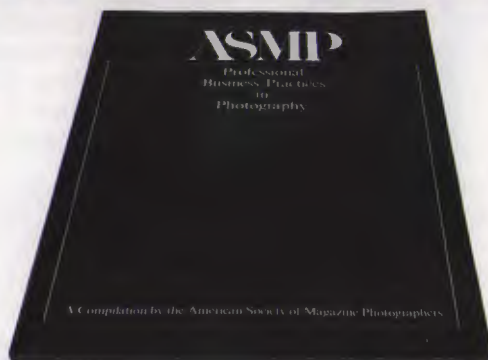
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What's Next?

One Critic's Look into Photography's Future

Production will soar and standards slide, for increased demand will not increase quality.

By Owen Edwards

The bad thing about predicting the future is that you're never going to get it exactly right, and you're more likely to get it dead wrong. History tends not to turn on repetitions of the past (although things do recur, they recur *differently*, with odd magnifications). Instead, history pivots on imponderables, on some well-intentioned crank throwing a bomb into the lap of a minor royal personage.

Futurists can calculate all the elements except the incalculables. Thus, in a celebrated bit of tea-leaf reading some years ago, Herman Kahn dissected the decade to come with great care, missing only one possibility: a change in the price of crude oil. Of course that change turned everything upside down. So, with no way of knowing just what incalculables will arise to prove me wrong, I'll make a few considered comments on the future of photography.

The safest thing one can say about photography is that there will be more of it. But increased demand will not increase quality. In some years of looking at pictures for a living, I have concluded that no matter how many

universities crank out graduates in photography, the number of really talented practitioners seems to rise only slightly, if at all. I offer no explanation for this other than the notion that though technique is learnable, vision is innate. Also, since there have never been many really gifted teachers, multiplying the number of students by ten or more may produce an avalanche of pictures but not an explosion of talent.

Still, there will be more photographers making and selling more pictures, and they are almost certain to be selling more of them in galleries. Today, galleries are springing up to accommodate young buyers just becoming aware that good pictures can be bought for under \$500, and older galleries are sharpening their techniques for creating scarcity in what was once considered a medium of multiples. Auction prices that can bring buyers a 400 percent profit on an individual picture testify to the viability of photographs as an investment.

The future, presuming continued inflation and a concurrent coolness toward paper money, will bring ever higher prices. As buyers become more sophisticated, however, some pictures that are far from rare (such as "Moonrise at Hernandez, N.M.") will begin to lose current investor appeal. Limited editions, in all known and some soon-to-be-invented varieties, will become the hot currency.

The greatest aesthetic change in gallery exhibitions of the future will be the kinds of pictures that are hung. While Cartier-Bresson once disguised artistic pictures under the camouflage title "photojournalism," a lot of photographs made expressly for journalistic purposes are going to be assessed as art. To a great extent, this has already happened with fashion photography, and W. Eugene Smith is only one of many magazine photojournalists whose work has been "reexamined" by curators, dealers and auction houses. Certainly, art is not restricted to work created for art's sake; *anything* can be art, given time and need.

There will be more commercial photographers in the future too, and they will be selling more pictures. Because of the glut, commercial photographs will rarely generate the kind of power they have in the past. Once, a photograph by itself had enough strength to draw attention to a product or a company. Today, photographs are displayed with such ordinariness that one can only assume they are used in advertising less for impact than as a matter of tradition. In ad after ad, on page after page, for cigarettes, jeans, motorcycles and mascara, pictures seem to shrink back from doing anything more than saying "hi."

The future holds thousands upon thousands of ads with all the singularity and excitement of tapioca pudding.

Owen Edwards is a photography critic and an editor of *American Photographer*.

That's the gloomy side; on the bright side is the challenge of all this mediocrity to good art directors, account executives and photographers. The visual noise of advertising is now so deafening (and bound to grow louder) that brilliant vision, delivered in a whisper, may well be able to carry the day. The black-and-white Northrop ads by Per Volquartz in daily newspapers are examples of work that could easily become standards of quality in the future. Sledgehammer visuals will abound forever, but it will be the rapiers that pierce the memory.

Clearly, there will be more magazine photography in the future, and for fairly gloomy reasons. If a single picture was once worth a thousand words, its value can only rise as appreciation for words diminishes. In a society no more than functionally literate, seeing is perceiving. As we move into an era when large segments of the population will move their lips watching television, the visual transmission of information will fill an even greater percentage of editorial space.

We can expect the structure of magazines to change more slowly than the magazines themselves. Though there will be fewer words—and those that remain will represent a kind of needle-point holding pictures together—most editors will cling to a vestigial notion of themselves as workers with words. Thus, although they will be doing the work of picture editors, assigning photographers and editing their work, these editors won't necessarily show any real understanding of what elevates one picture over another. The result will be a continuing loss of photographic sense and a diminution of photography's importance, even as its position grows more dominant.

To some extent, this diminution has been under way for quite a while. Photography is sabotaging itself. The sheer amount of photography, in hundreds of magazines, on posters, in newspapers, has had the effect of debasing visual currency. People simply see too many pictures for any one image to impinge on their photo-logged brains. The singular thrills of the *Life* era are long past. Great pictures of Af-

Photographs, in some magazines, are clearly not meant to have impact.

ghanistan or Mt. St. Helens are still made, but they come and go without apparent effect. On the cover of *The New York Times Magazine* a starving child, tears streaming down his face, seems grotesquely on a par with the ad for an Ultrasuede skirt on the following page. We are, after all, meant to believe in both of them. Only something as grisly and aberrant as Jonestown seems able to break through the photography overload and reach us.

Of course, dullness may not distress the men and women who will produce magazines of the future. Already photographs in certain magazines are clearly not intended to have impact. Instead, they con readers with a kind of homey comfort, a little sit-down-and-visit fake intimacy. Rather than divulging new information, photographers are employed to keep preconceptions intact. In this sense, we are entering an age of synthetic information, of magazine Muzak. Pictures will become increasingly important not for themselves, but to reassure readers—to reassure them, for example, that Kenny Rogers really matters, that his success is our success, his troubles ours.

By making these pictures that comfort readers, good photographers will be able to make a living. But they will enjoy no particular advantage over bad photographers, elbows will matter more than eyes.

Ironically, this will be happening at a time when transportation, equipment and the access the press enjoys will have made once-exotic stories far more accessible. The spirit of W. Eugene Smith does not inhabit *People* magazine, nor would it be welcome there; and *People* magazine is unquestionably the future.

Photojournalism, as it abstracts from rather than mirrors life, resem-

bles art. Art isn't at all like life. Life is dispersed, incoherent; we understand what we can of it while events propel us through the maze. Art is focused. Rather than imitate life, a work of art makes some sense of it all (or ought to). Though we are surrounded by shapes, it takes a Henry Moore to help us understand shape. From the concussion and confusion of battle, photojournalism edits out what cannot be communicated and homes in on what can: Smith's grimy soldier drinking from his canteen, Duncan's stunned Marines, even Avedon's oddly isolated and ordinary, decent Scarsdale types who ran the war in Vietnam.

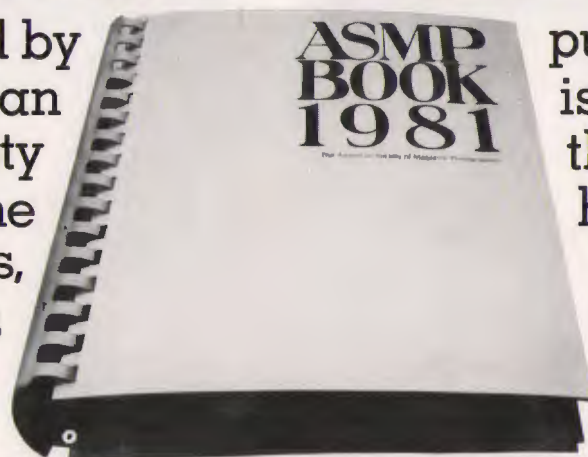
A good photograph gives us something to come to grips with, something specific and human, while we try to understand the ungraspable issues that can't be pictured. A good photograph is both a report and a symbol. To future photojournalists, that standard will continue to apply, I suspect. One of the great problems of the future is whether or not editors will also respect that standard. Some editors surely will, but those who ask photographers to make real pictures will be a rare and renegade breed. Not many photographers will continue to cherish the raw power of a great picture. But the need to shoot the good shot will not atrophy altogether. The desire on the part of a sentient public to know, visually as well as verbally, what is happening in an ever more stressful world is real, and for many, the slick, shallow surface of television will not suffice.

Given these three elements—a few determined editors, good photographers bored with a steady diet of celebrity hot-tub shots and a small but steadfast audience for the work of the Depardons, the Burnetts, the Meiselases—it seems possible that magazines run by photographers may spring up. They are most likely to be fast, gritty, tough, newsprint monthlies that may resemble the picture press of the 1930s more than anything we have now.

We have not yet seen the future, but for photographers there may be ways to make it work.

THE ASMP BOOK 1981

Published by
the American
Society
of Magazine
Photographers,
this
entirely new



publication
is full of the
things you
have to know
if you buy, sell
or create
photography.

It lists 2200 of the leading professional photographers in the nation with their specialties, in advertising, photo journalism, editorial or corporate photography.

It contains a gallery of over 450 color pages *showing the work* of the country's leading professional photographers — listed with specialty in easy-to-find format.

It lists the important photographic services in each area of the country — reps, stock houses, model and talent agencies, hair and makeup artists, stylists, location finders, set builders, prop houses, vans, processors, retouchers, equipment suppliers, galleries, ad agencies and magazine publishers.

It contains valuable information on professional business practices from the ASMP guide as well as information on the copyright law.

Cover price of \$35.00 for the ASMP Book 1981

Complete and mail this order blank, together with your check or money order made out to
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Send me _____ copies of ASMP Book 1981
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Every time you open a box of Kodak film or paper, you put a century-long commitment to quality to work for you. You benefit from a tradition of technological innovations designed to make your job more productive, profitable, and professionally satisfying.

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ASMP
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AWARDS

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

SEBASTIAO SALGADO
NIKON EMERGING PHOTOGRAPHER AWARD

Nikon is proud to present the second annual Emerging Photographer Award at this year's ASMP ceremony. This award will help a promising new professional photographer join your ranks.

The winner receives a Nikon F3 body, two Nikkor lenses, and a case. Plus \$1500 to spend on film, chemicals, or more equipment.

After six months of shooting, he'll have his new work presented to the public.

So give Sebastiao Salgado a big hand.

Then get back to work.

Because he's going to make next year's ASMP awards that much tougher to win.

Nikon
We take the world's
greatest pictures.®



ASMP
1986 AWARDS
CEREMONY

THE NATIONAL ACADEMY OF DESIGN

1083 FIFTH AVENUE AT 89TH STREET

SUNDAY, OCTOBER 26, 1986

MADE POSSIBLE BY A MAJOR GRANT FROM
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Tonight, Nikon salutes
some of the biggest names
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A S M P
1986 AWARDS
CEREMONY

THE NATIONAL ACADEMY OF DESIGN
1083 FIFTH AVENUE AT 89TH STREET
SUNDAY, OCTOBER 26, 1986

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1986 WINNERS

PHOTOGRAPHER OF THE YEAR
JAY MAISEL

ADVERTISING PHOTOGRAPHY AWARD
ERIC MEOLA

CORPORATE PHOTOGRAPHY AWARD
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
EMORY KRISTOF

EMERGING PHOTOGRAPHER AWARD
SEBASTIAO SALGADO

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AND CONTRIBUTION AWARD
ROBERT GILKA

LIFETIME ACHIEVEMENT AWARD
ANDREAS FEININGER

W/ASMP WELCOME

The first ASMP Awards were given in 1953,
a few years after the Society was founded
by a small group of photojournalists at the close of World War II.
The awards are prized because they come from
a long tradition of peer recognition.

They are given by selected juries of distinguished photographers
to photographers in order to honor work of outstanding merit.

We have come to know and to better understand our world
through the images of mankind made by the long list
of men and women who have received ASMP Awards over the years.

Their lives and their work remain a beacon
in the darkness of a world sometimes gone mad.
Their images are a living testament to the power of the craft and the
art of photography to inform and to illuminate all of our lives.

The American Society of Magazine Photographers
is proud to welcome you to ASMP 1986 AWARDS.

HARVEY LLOYD
Past President ASMP & Chairman
Awards Committee

Photographs have the power to dazzle the eye,
to open the doors of our perception.

With images exploding all around us, it is the very special vision
of these men and women we honor tonight who capture our attention
and create the singular and lasting photographs that remain with us
— they are the painters of the passing moment.

So, as an organization representing the foremost creators in our field,
we joyously and gratefully pay homage to these outstanding talents
by presenting the annual ASMP Awards.

HELEN MARCUS
President, ASMP

JAY MAISEL

"I make no apology for the pure joy of color for its own sake,"
says Jay Maisel, who started shooting in black and white
out of art school in the '50s.

Late in that decade, he became a color convert and
"really started shooting." Then, it became his life.

"I'm like the kids who walk around with radios glued to their ears,"
he says. "I do it with my eyes and a camera."

Everywhere Maisel goes, he takes pictures. And he doesn't manipulate
those pictures; he shoots what he sees. "I'd rather be affected
by images than affect them," he maintains. Asked how he achieves
his extraordinary effects of color and light, he explains, "I wait."

A voracious photographer of boundless enthusiasm,
he wants to share the beauty he sees around him.

Being a pro, he says with delight, "is a license to steal experience."

Maisel has shot for every type of client imaginable,
and has taught and lectured extensively.

This year, *Light on America* has been published, a personal collection
shot over the last two decades. "A real photographer," he believes,

"is someone who, when he's finished photographing, wants to
go out and photograph for himself."

You don't get more real than Jay Maisel.

ERIC MEOLA

Whether shooting for IBM, Porsche, Nikon or *Life*, Eric Meola's unique personal vision marks a refrain. Clients come to him for his unerring eye, his surreal imagination, his saturated color, bold graphics and technical manipulations, which, no matter what their complexity, always remain in perfect taste.

At the age of twenty-two, Meola came to New York and apprenticed to Pete Turner.

After a year and a half, he moved out on his own, in 1973 shooting a major feature on "the elegant and proud people" of Haiti for *Time* magazine.

On the strength of his remarkable editorial work, he was offered a shoot for Porsche.

He had never photographed a car before.

In 1976, taking the kind of calculated risk that keeps his work fresh and vital, he spent a great deal of money on a knockout pair of booklets showcasing a range of startling images.

The advertising world sat up and took notice.

It has continued to do so ever since.

Meola considers today's advertising a particularly creative field.

But for all his dazzling footwork, he still believes that "seeing is the main thing."

Success, for him, is creating images that will remain strong and resonant long after he is gone. Right now, Meola feels, he has "made a few good pictures."



NEAL SLAVIN

Neal Slavin began his career studying painting and graphic design at Cooper Union with an additional scholarship in Renaissance painting at Oxford University.

After the army he took a job as a postcard photographer traveling throughout the U.S.

It was these postcards that taught him about the possibilities of working in color.

While working as an art director, Slavin was able to acquire the visual language he uses today in dealing with designers and art directors worldwide.

Since then he has shot everything from editorial assignments to corporate annual reports and has had many exhibitions in museums and galleries.

He has published three books, the last two of which concern themselves with people in groups.

Slavin feels the difference between doing his corporate and personal work is in "accepting certain guidelines — not necessarily a bad thing.

For me, 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 is equally comfortable doing commercial or fine art photography.

Of his involvement in photography he says simply,

"I love all of it!"



DAVID BURNETT

Resourceful, adaptive, versatile;
charming, intellectual, funny; enthusiastic,
irrepressible; busy, busy, busy.

These are a few of the adjectives used for David Burnett,
"the photojournalist's photojournalist." Legendary for having "been
everywhere, but only for an hour," Burnett has shared his
experiences from Viet Nam and Cambodia
to Iran and Grenada,

winning numerous awards in the process.

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.

Once he's been there we have too.

Burnett, once a contract photographer for *Life* and later for *Time*
and *Gamma*, co-founded Contact Press Images with Robert Pledge in 1976.

Thankful to "have the great privilege of being a contemporary
historian," he says, "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

About herself, Sheila Metzner says, "I'm looking for the present."

Her search for the moment out of time can be seen throughout
her recently published book, *Objects of Desire*.

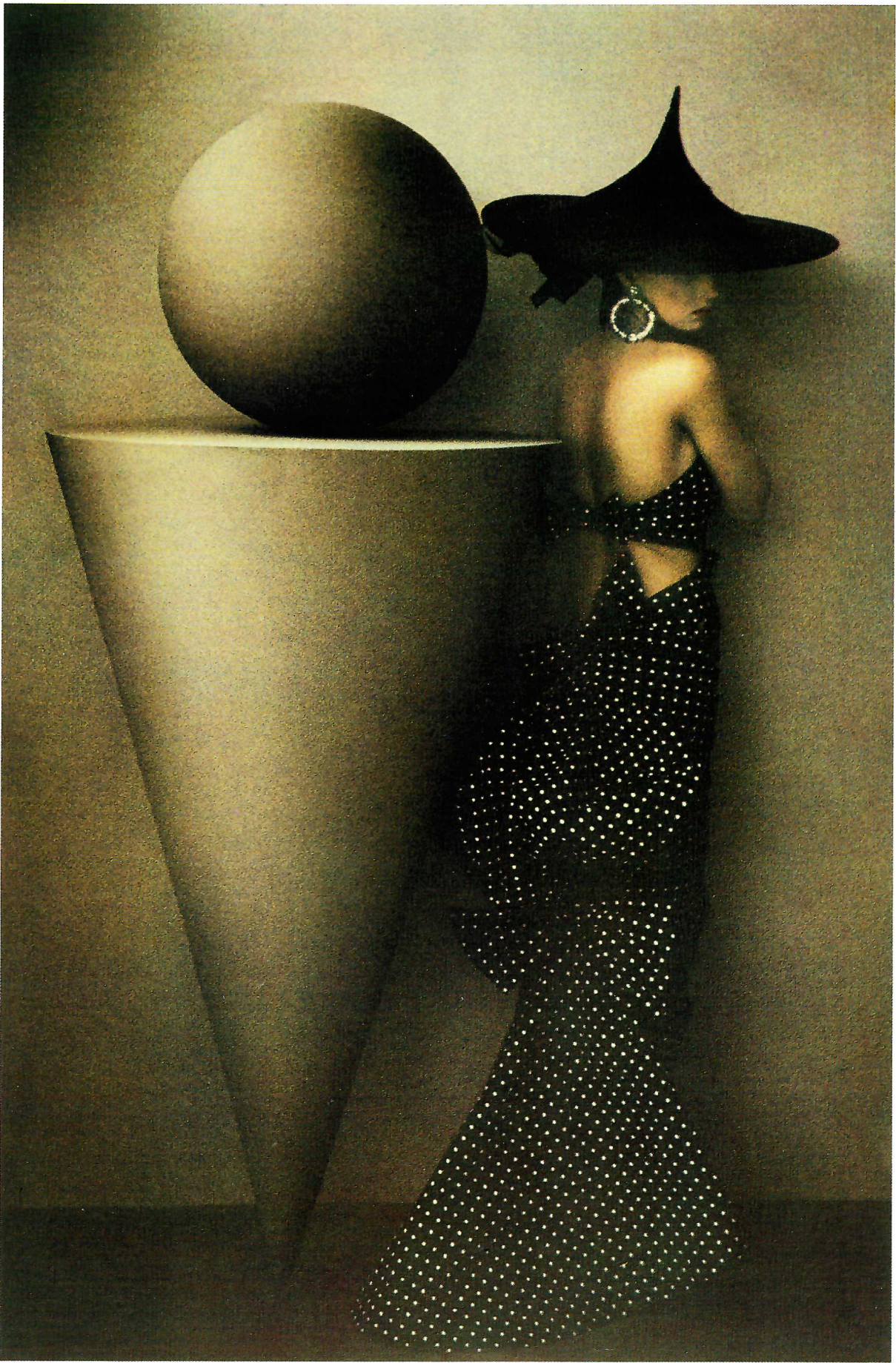
Image after image offers us an intimate study of people and still lifes;
subjects which seem to hover, mirage-like,
yet possessed with immovable weight.

This visual incongruity evolves from Sheila Metzner's use of the Fresson
process — a printing technique favored by early pictorialist
photographers — in combination with a purely modernist vision.

And while her work seems to date from another era, it is not escapist.

Her images evidence a strict adherence to detail
and an inner delicacy which make them compelling.

Sheila Metzner's fusion of subject and printing technique
brings her photography firmly to the present, and allows the viewer
a greater appreciation of the times in which we live.



BRETT WESTON

Brett Weston is a master of form,
a genius of light and shadow.

He took his first picture with a camera
lent by his father, Edward Weston. Later, Edward would say,
"he did better work at fourteen than I did at thirty."

Two years later, Brett had his first one-man show.

Since then, there have been well over a hundred others.

After World War II, Weston discovered that assignment photography
was not for him. Color too went against the grain.

Brett's passions are nature and the darkroom.

"No one," he proclaimed, "can print another photographer's negatives.

It's just too personal."

Brett's standards are fanatically high.

He is, says his daughter, "like a bolt of lightning when he works."

At eighty-four, his pace has, if anything, intensified.

"Form," says Weston, "is all through nature,
riotous, sometimes explosive."

His great natural abstractions,
rendered in searing whites and inky blacks,
have often been compared to the work of the masters of modern art.

His life has been "a long, unhurried process of refining
an uncompromising inborn vision."



DR.

ROBERT
BALLARD

EMORY
KRISTOF

"It is a quiet and peaceful place—a fitting place for the remains of this greatest of sea tragedies to rest. Forever may it remain that way."

The exploration of the R.M.S. *Titanic* by Dr. Robert Ballard, of Woods Hole Oceanographic Institution, and Emory Kristof, staff photographer for *National Geographic*, crowned a ten-year quest to locate the great luxury liner and film its remains.

In four days, 20,000 film frames covering 8,000 different scenes were taken of the *Titanic* by still and video underwater photographic equipment. In the final phase of the project, the inside of the *Titanic* was filmed with remote-controlled imaging robots.

Now that scientists and photographers have collaborated in developing sophisticated submersible photographic systems, the last great earthly frontier truly can be explored. "Though we may be a small part of many projects," writes Kristof, "we want to make ourselves felt at what we do best—image making."

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Emory Kristof/© 1985 National Geographic Society

SEBASTIAO SALGADO

Economics is not the traditional route to photojournalism, but Brazilian-born Sebastiao Salgado began his serious work in photography during a tour of Africa as an economic adviser in 1970.

Soon, he immersed himself in a long-term project on migrant labor, and has since examined Portugal after the overthrow of the dictatorship, documented the birth pangs of emerging African nations, and produced stories for a wide range of international publications. In 1982, his comprehensive essay on Latin American peasants earned him the W. Eugene Smith Memorial Award, and is soon to be published as a major book. Salgado's haunting images of the Sahel tragedy, sparse and serene, focus on the enduring humanity of individuals rather than masses, the quality rather than the quantity of suffering.

Widely reproduced, including an unprecedented two-page spread in *The New York Times*, they resulted in *Sahel: L'Homme en Detresse*, winner of the 1986 Book Prize at Arles.

Long celebrated in Europe, Salgado's work is now widely recognized in this country.



ROBERT GILKA

In 1985, Robert Gilka retired after more than twenty years as Director of Photography for *National Geographic*.

Gilka inspired unswerving loyalty and dedication because he truly believed his photographers were the soul of the magazine.

And though he was a master at bringing out the best each photographer had to offer, his support was not easily won. David Alan Harvey, staff photographer for *National Geographic*, remembers:

"It was during my graduate program that

I sent my portfolio to Mr. Gilka.

He must have seen something in it he liked

because he offered me a "test" *Geographic* assignment.

After five weeks of shooting, I sent him the photographs and he sent me the following note:

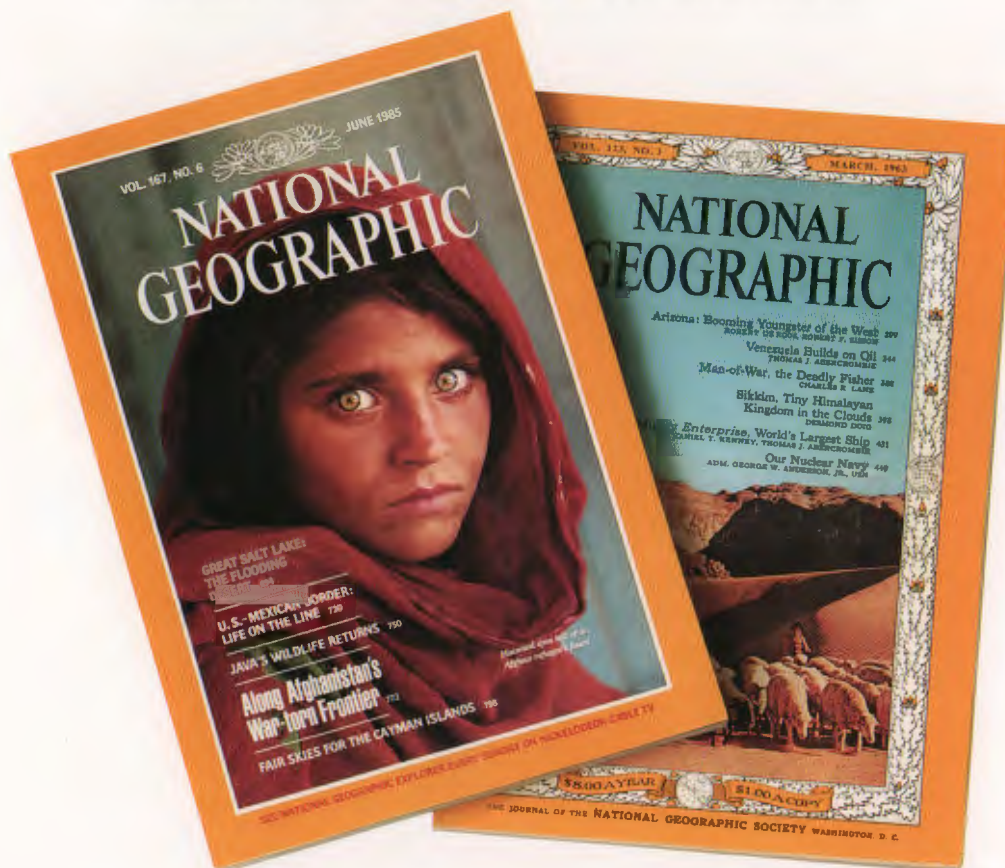
'Dear David: You are young and strong and that is good. For what I have to tell you will make you feel sick and old.'

Robert Gilka always gave it to you straight.

If you were tough enough to take it,

and good enough to fight back, you could work for him.

And once he believed in you, his support never wavered.



ANDREAS FEININGER

Andreas Feininger, trained as a cabinetmaker and architect, taught himself photography. He spent almost two decades on the staff of *Life*, and has published forty-five books of his own design both in the United States and Europe.

"I am a maker of picture books," he says.

"Every photo I make I see as an element in the future larger structure." Over the years, Feininger has favored objects of nature, the city in all its guises, and sculpture, "particularly the female form."

The subject is "the spark that energizes my creative faculties." He works exclusively in black and white, "a medium I far prefer to color for the graphic control it gives me," and has always experimented with cameras and darkroom techniques.

Composition begins "the moment I get an idea for a picture."

In 1983 an hour-long BBC special was devoted to Feininger as "one of the six most important living photographers."

In late December he will turn eighty, but feels he hasn't yet "reached the peak of my creative career." This year's book is autobiographical. Its title is simple: *Andreas Feininger, Photographer*.



ERNST
HAAS
1921 – 1986

A scant few days ago, it seems, in Maine, Ernst Haas showed
his latest work. He spoke simply about the poetry
that he has always found in photography,
and of what he believed.

Finally, he showed a slide show with music.
The abstract images, impressions that spanned a long career,
caused me to remark to him later,
"Ernst, you challenge every one of us."

On another occasion, Ernst had said, "Personal vision —
it comes from all of your life experience.

It is not technique. One doesn't only do images.
One learns, and reads, and writes." Most of his work was self-assigned.
He said that it was the only way to gain
complete creative freedom.

Pete Turner called Ernst the founder of modern color photography.

He was a very human and approachable giant,
a man of profound philosophy and sensitivity, gentle warmth,
old-world manners and culture,
and possessed of a whimsical sense of humor.

He gave freely of himself to others. We all know his works.
We shall not soon see his like again.

Harvey Lloyd



JACQUES
HENRI
LARTIGUE
1894 – 1986

Jacques-Henri Lartigue was without any doubt
the most authentic "amateur" photographer ever.
He *loved* taking pictures and he was masterly at that.
Sadly, Jacques died in Nice, on the French Riviera,
in September this year, at the age of ninety-two.
Born in the Parisian suburb of Courbevoie on June 13, 1894,
Jacques wanted to be a painter.

And painting was his only real livelihood until 1963
when the Museum of Modern Art presented a formidable retrospective
of his photographic work — pictures of the women he loved,
of the fashionable spas and resorts of the Belle-époque,
of early car races, and of the first airplane take-offs.
He took pictures almost every day of his life since the age of seven
when his eccentric father, a hot-air balloonist and banker,
gave him his first camera.

Jacques was a man who thoroughly enjoyed being "alive and well."
He was deeply religious, and optimistic — serene and convinced
that one could build one's own little paradise on earth
that would lead to the other. And if that other does indeed exist,
that is where Jacques finds himself right now.

Robert Pledge



ASMP is grateful to Kodak for sponsoring the ASMP 1986 Awards. 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 and Nikon salute the outstanding accomplishments of the 1986 award winners.

AWARDS NOMINATING PROCEDURE

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

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Hal Davis Larry Robins
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To further reinforce our commitment to professional photography, this year will mark the first Kodak-sponsored award given by the American Society of Magazine Photographers.

The *Advertising Photography Award* will be given in recognition of the photographer who has made the most significant contribution to advertising photography.

While this award will honor only one photographer, it also represents our appreciation and admiration of all photographers, who we believe, are stars in their own right.

Eastman Kodak Company applauds each of you, and we're proud that our work can make a contribution to the work you do.

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