



AMERICAN SOCIETY OF
MEDIA PHOTOGRAPHERS

FEATURING WORK BY:
Arnold Newman, Arthur Meyerson,
Barbara Bordnick, Brian Lanker,
Cosimo Scianna, Daniel Kramer,
Dick Durrance, Jay Maisel,
Lou Jacobs Jr., Nancy Brown,
Pablo Bartholomew, Pete Turner,
Peter B. Kaplan, Phil Marco
and Victor Skrebneski

ASMP **BEST OF** ISSUE



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BEST OF ISSUE 2005

ASMP BULLETIN



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ON OUR COVER: *ASMP Then* © Victor Skrebneski, 1967. Skrebneski's voluptuous portrait of Vanessa Redgrave was created for publicity of the Warner Brothers movie *Camelot*. It was published in *Vogue* in 1968, and went on to become one of the most reproduced images of the decade—an icon of an era and an early hallmark of Skrebneski's career. It was selected for the ASMP Collection at George Eastman House in 1986.

THIS PAGE: *ASMP Now* © Barbara Bordnick, 2004. In 2001, Bordnick embarked on a series of flower portraits, like the colorful cosmos dancing above. Her latest book on this subject *SEARCHINGS: Secret Landscapes of Flowers, Volume III* will be published in September 2005 by Welcome Enterprises. To learn more about her work and the work of the other photographers in this issue visit the ASMP Web site at: www.asmp.org/culture/mentor_bestof.php

THE NEXT 60 YEARS...

Much has changed since the birth of ASMP in 1944, and yet we find ourselves in much the same predicament as our founding fathers. Clients continually make assertions on our rights, seeking more access for little or no additional compensation. Consolidation in the market leaves individual photographers, with few exceptions, with little or no leverage. Photographers fail to embrace the benefits of joint action, even when this is shown to be in their best interests. The 30-day horizon—the economic necessity creating the inability to see beyond the next cycle of bills—is the deciding factor in many assignment negotiations. To “just say No” to bad deals is a luxury many cannot afford, and yet at the same time, the decision to accept these deals perpetuates the downward spiral of fees and expanded rights packages.

What have we learned after 60 years of protecting and promoting the interests of publication photographers, 60 years of fighting for changes in the copyright laws, 60 years of promoting good business practices? What can ASMP do now and in the future to help our member photographers adapt and remain successful in the rapidly changing, Web-dominated digital marketplace? We see the keys to the future centered on three key points—our ability to provide our members with opportunity, information, and advocacy.

Opportunity

The Find a Photographer and Find a Photograph features of the ASMP.org Web site create opportunity. Find a Photographer represents the premier photographer search engine connecting clients with photographers around the United States and in more than 30 foreign countries. The recent addition of image thumbnails has added new value to this feature and has increased the appeal to clients. Additionally, the Adobe Photographers Directory, which ASMP played a strategic role in creating, affords an added opportunity for exposure and for reaching the creative marketplace.

The newly revised Find a Photograph feature creates an exciting opportunity for individual photographers to take back control of the sale and licensing of their images on the Web. Envisioned as an entry-level experience, attractively priced, Find a Photograph allows photographers to place a number of images in a database searchable by photographer or by key word and then engage in direct e-commerce. Optional features allow for a unique URL, credit card processing, collection and payments, the issuing of licenses and the delivery of files.

Information

ASMP.org, our Web site, the ASMP Bulletin and our traveling education programs generate valuable information. Features such as the new Road Warrior Module and the revised Copyright Module are good examples of what the future has to hold. The

ASMPproAdvice Listserv offers information and feedback given by seasoned professional photographers for students and emerging professionals. Our newly created *Working with an Architectural Photographer* and *Working with an Assignment Photographer* handbooks, available on the Web and in print, are valuable tools for explaining rights, usage and pricing to clients in need of education. The ASMP Bulletin continues to be a primary source of information on business practices and trends in the industry. The Digital Makeover Tour, coupled with our new Pixel Cash and Web Marketing seminars, provide cutting-edge information on digital workflow, digital asset management, and creative marketing uses of the Web. Members attend these programs at very affordable fees made possible through the support of our many sponsors: Adobe, Olympus, Mamiya, Phase One, Profoto, X-Rite, Fastback Creative Books, Eizo, Epson, Extensis, IPNstock, NAPP, PDN, Chimera, Lightware, Pelican, MAM-A, SanDisk and the ASMP Foundation.

Advocacy

Advocacy involves our participation in legislative processes. ASMP has been active in many important initiatives:

- The Orphan Works roundtable discussions with the Copyright Office
- Precedent setting lawsuits through Amici Briefs
- Appeals through the ASMP Legal Action Fund
- Direct help through our good offices program (direct advice to ASMP members on legal and business matters)

Additionally, ASMP lends support to such crucial efforts as:

- The Chicago Parks permit issue (effectively resolved)
- The New York City Subway System proposed ban on photography in the subways (eventually defeated)
- Getty Images' proposal to the NHL (which portrayed independent photographers in a very unflattering light and was subsequently revised)

ASMP continues to monitor legislative agendas and other sources to stay on the forefront of advocacy to protect and promote the interests of our members and the professional photography community at large.

ASMP continues to learn from and build on the proud tradition of our 60-year history and we are looking to the future for new ways to better serve our members. Philippe Halsman, ASMP's first president, said we should “unite our forces, take the leadership and try to make the ASMP the instrument and the symbol of our thinking and aspirations.” We have much to do in order to achieve this goal.

Eugene Mopsik
Executive Director, ASMP

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ASMP was founded in 1944 to promote high professional and artistic standards in photography and to further the professional interests of its membership by disseminating information on a range of subjects and concerns. ASMP has a membership of more than 5,000 of the world's finest photographers.

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[EDITOR'S NOTE]

Welcome to a special retrospective edition of the ASMP Bulletin, highlighting the *Best of ASMP Then and Now*. In keeping with the theme of this past year's 60th Anniversary celebration, we have used the ASMP Collection at George Eastman House as a point of departure to create this issue. Fifteen photographers from the ASMP Collection, who represent diverse specialties and ample geographic reach, were invited to pair their acknowledged masterworks with an image from more recent projects.

Each photographer also provided insight into their life and work through a set of interviews, excerpts from which are published here in print. The full interviews can be accessed on the ASMP Web site at <www.asmp.org/culture/mentor_bestof.php>. I encourage all to visit this link, to discover the common wisdom and varied perspectives each photographer has shared about the trajectory of his or her career.

The ASMP Collection at George Eastman House contains a rich selection of imagery from more than 100 photographers, only a small selection of whom could be invited to appear in these pages. I'd like to thank the participating photographers for their help in the creation of this special issue. To the photographers who do not find their work between these pages, I regret that there was not sufficient space to include everyone's work.

I'd also like to thank the director and curatorial staff at George Eastman House for their assistance with information and access to their collections. And finally, I'd like to take this opportunity to acknowledge the life and work of Robert Sobieszek, former curator at George Eastman House, who organized the ASMP Collection and mounted an exhibition of this work in 1989. Robert passed away on July 15th and his contributions to photography, especially to the recognition of commercial photography as high art in its own right, will be sorely missed.

Jill Waterman
Senior Editor



DiMaggio-Kalish.com

Joe DiMaggio

Photographer - Film Director - Photo Workshops

"Photography is my personal means of expression. Hugh Brodie's music is beautiful, avant-garde, extremely complex and at the same time very simple. Brodie has an inner beauty that is impossible to miss. My portrait of Brodie is more Brodie than DiMaggio."



"I used simple lighting to capture the essence of my subject. I believe it to be direct – where less is more. My choice of lighting was the Dyna-lite M1000Wi power pack and two 2040 flash heads – with honey comb grids. What I love about Dyna-lite is that it's easy to use, reliable, durable, with the quality of light I'm looking for. You can mold it into a sharp crisp edge or you can diffuse it to a soft feathery look. Dyna-lite offers all of this, in an extremely affordable package."

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Check out the new and extensive online guide to copyright on the ASMP Web site. Visit <www.asmp.org/copyright> for full details.

NEWSLINE

REAL TALENT HITS THE STREETS IN CHICAGO

Photographers and creatives searching for models in Chicago, Milwaukee and northwest Indiana have a new resource to add to their contact lists. ASMP member Markus Giolas has recently launched Real Talent, an online model agency and casting service specializing in real people rather than professional modeling talent.

The business features an image database searchable by criteria such as age, ethnicity and other physical attributes. Models are paid a standard day rate of \$425, for an eight-hour day (or a half-day rate of \$275) plus a 20 percent agency commission. The photographs may be used for unlimited purposes specific to one client and the agency is currently planning to establish a premium pricing structure for stock.

The business has received a strong response since the launch of its Web site in June. "We've had 33 bookings so far," says Giolas, "many of which have been for direct mail and brochures for corporate clients. The models are having a great time and photographers say there's no attitude," he adds.

Real Talent solicits models through online postings and ads in local area newspapers. It holds regular open castings and can meet with up to 50 people in an eight-hour day. Visit its Web site at <www.realtalentinc.com> to search its expanding network of real people ready for work.

—JW

RETIREMENT GIFT FORMS A LIVING LEGACY



© Peter B. Kaplan

Forscher kept it quiet in 1990, unaware he was posing for his own surprise party invitations

In early 1990, photo industry friends of Marty Forscher, a two-time ASMP award-winner for technical achievement, were debating about a proper tribute to the retiring camera repair wizard. They planned a top-secret party and solicited donations to establish an annual photography award in Marty's name.

The Marty Forscher Fellowship Fund (MFFF) currently awards two annual grants, one to a student and one to an emerging professional of any age, for work in the field of humanistic photography. The grants are administered by the New School and given under the auspices of the Photo District News Photography Annual contest.

In the past five years more than \$20,000 has been awarded to photographers for projects based in such far-flung locations as Pakistan, Kashmir, India, Africa and Labrador. Anyone who missed earlier opportunities to honor Marty and donate to this fund can still participate in the growth of this living legacy. For further details about making a contribution please contact Michelle Bogre at bogrem@newschool.edu.

—JW

COPYRIGHT ORPHAN WORKS UP FOR DEBATE

In late July 2005, ASMP participated in two of several public roundtable discussions hosted by the U.S. Copyright Office to address issues surrounding "orphan works." Orphan works are loosely defined as copyrighted works whose owners are difficult or even impossible to identify or contact. The roundtables are the second phase of a mandate from the U.S. Senate Subcommittee on Intellectual Property to address the concern that the inability to get permission from the copyright owners to use orphan works discourages subsequent creators and users from incorporating such works in new creative efforts or making such works available to the public.

All parties would like to make orphan works more accessible for use. Creator advocates want to establish strict guidelines governing due diligence for usage and clear-cut definitions of what constitutes an orphan work, as well as to create a mechanism to ensure payment to creators. User advocates want to ensure legal protections from

potential infringement claims against users.

The agenda for discussions covers identifying orphan works, the consequences of an orphan works designation and reclaiming orphan works, among other issues.

Earlier this year, the U.S. Copyright Office solicited public comment on whether there are compelling concerns that would merit a legislative, regulatory or other type of solution to the issue of orphan works. This included recommendations on what types of solutions could address these concerns without conflicting with either the legitimate interests of authors or right holders. ASMP was among a diverse group of organizations and individuals to submit comments. To read the varied positions on and recommendations about the issue, visit <www.copyright.gov/orphan/comments/index.html> (ASMP's comment number is OWO668).

—Amy Blankstein

ANSEL ADAMS AND EDWIN LAND—A CORRESPONDENCE IN LIGHT

In 1948, legendary photographer, ASMP member and Honor Roll recipient Ansel Adams began testing new films and products for Edwin H. Land, Polaroid inventor and two-time winner of an ASMP Award for Technical Achievement. For the next 35 years, Adams made hundreds of photographs and sent thousands of letters and memoranda to Polaroid to report his findings and recommendations.

This treasure trove of photographic documentation is now assembled as *Ansel Adams and Edwin Land: Art, Science and Invention—Photographs from the Polaroid Collection*. The exhibition features more than 80 prints, many of which have never before been seen. Ranging from vintage enlargements of classic Adams subjects like *Moonrise over Hernandez*, the works on view also include rare early color photographs, five delicate mural prints, other one-of-a-kind Polaroid originals, lively correspondence and an example of Adams' early commercial work.



© Ansel Adams

Upcoming exhibition venues for *Ansel Adams and Edwin Land* include:

Reading Public Museum—Reading Pennsylvania
October 1, 2005 through January 1, 2006

The Cummer Museum—Jacksonville, Florida
April 1 – July 2, 2006

Grand Rapids Art Museum—Grand Rapids, Michigan
June 23 – August 27, 2006

Longmont Museum & Cultural Center—Longmont, Colorado
December 9, 2006 – February 4, 2007

Heckscher Art Museum—Huntington, New York
March 31 – June 24, 2007

Palmer Museum of Art, Penn State—University Park, Pennsylvania
July 12 – September 9, 2007

For more information about *Ansel Adams and Edwin Land* and exhibits by other Polaroid Collection artists visit:

www.polaroid.com/studio/exhibit/adams/index.html

For news about other exhibits of Ansel Adams photographs visit:

www.anseladams.com/Ansel-Adams-Current-and-Upcoming-Exhibitions-W394C263.aspx

“The photographs represent a full range of Adams’ work with Polaroid products, from experimental test shots to some of his iconic masterpieces,” says Barbara Hitchcock, Director of the Polaroid Collection. The Polaroid Collection holds 5,000 pages of documents from Adams, many of which are also on exhibit. “The correspondence really reveals Adams’ wonderful sense of humor and how meticulous he was in his research,” says Hitchcock.

This exhibition was initially organized under the auspices of the U.S. State Department for a 2001 photo festival in Quito, Ecuador. After exhibition stops in France and in Italy, it was updated by Hitchcock and former Polaroid Curator Linda Benedict-Jones in early 2004 for a tour in the United States. It was recently presented in Florida at Naples Museum of Art, Vero Beach Museum of Art and in Colorado at the Colorado Springs Fine Arts Center.

—JW

This 1971 self-portrait, an early example of Adams’ research with Polaroid’s SX70, was made a year before the camera was introduced to the public.

SPECIALTY GROUP NEWS

Fine Art Group Hosts New York Exhibition

A crowd of nearly 200 people packed Chelsea’s Thomas Werner Gallery on July 26, for the opening of the first exhibition of ASMP’s Fine Art Specialty Group. The event drew a national crowd, with photographers attending from as far as California and Maryland, in addition to those from the tri-state area.

“It turned out to be a really beautiful, well-balanced exhibit, with about 40 percent of the work being digitally based and 60 percent traditional processes,” says Specialty Group co-chair Kathleen Collins.

The Fine Art Group has a very active listserv with some members being very experienced and others still on the leaning curve. “This exhibition was a great opportunity to put names with faces,” adds Collins. The group is currently planning more exhibitions and is looking to organize shows on the local level in other areas of the country.

To sign up for the Fine Art Group listserv and for more on the Specialty Groups within ASMP visit www.asmp.org/community/specialty.php.

—JW

CALLING ALL NATURE SPECIALISTS

A new Specialty Group addressing interests specific to nature photographers was formed in May 2005. The group will provide communication channels for discussions among photographers, as well as with their market. Its intent is to act as an information conduit that helps educate both photographers and buyers.

If you’d like to be notified about when a formal news exchange system is set up, please send a brief e-mail, with “NatureSpecialty” in the subject line, to dyson@asmp.org.

OUTSTANDING VOLUNTEERS

DICK BUSHER—SEATTLE

Even in a chapter known for its active and motivated volunteers, fellow ASMP Seattle members cite Dick Busher as a standout contributor. Currently the chapter's vice president of membership, Busher has contributed on many fronts over more than 20 years: actively pursuing new members, advising on programming, overseeing financial viability, bringing in local sponsorships, running e-mail and resource lists and producing chapter publications among them. Stalwart, rudder and backbone are just a few of the terms his Seattle peers use to describe him.

Bob Peterson, a longtime studio partner, describes Busher as a very technical, scientific, meticulous photographer. Even before the advent of digital, he says, Busher would painstakingly set up multiple cameras for a shoot, each set at different exposures.

"Dick brought that kind of intensity and technical expertise with him when he started doing ASMP stuff," Peterson says. "People often assume that things will just take place, but it takes people like him to make it happen."

"In a nutshell, he's the braintrust of the chapter," says Alan Abramowitz. "He knows what works and what doesn't. He's provided continuity, which is essential in any chapter. As new boards are formed, there's a tendency to reinvent the wheel: things that were tried in the past and failed are tried again. But with Dick's insight into the history of the chapter, he's been able to steer [people] away from those sorts of pitfalls."

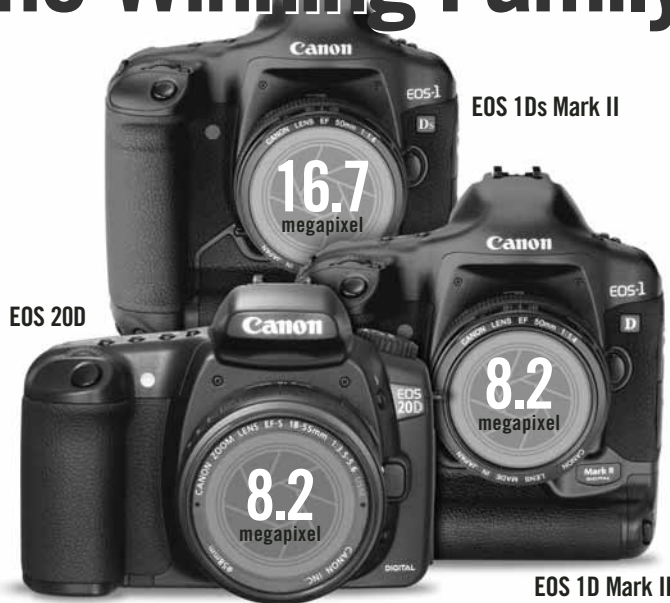
"Dick is very nurturing, he helps people," adds Carol Sund. "He's always offering information for others to use."

Congratulations and thank you, Dick Busher, for your long-standing commitment to ASMP.

—AB

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the American Society of Media Photographers
on its 60th Anniversary

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Dick Busher's background in science translates into technically precise photography, like the intricate still life image pictured above.

In March 1964, Malcolm X snapped a shot of Muhammad Ali (ne Cassius Clay) after the boxer's historic defeat of Sonny Liston. It was one of many iconic images Bob Gomel captured for Life Magazine..



© Bob Gomel

BOB GOMEL—HOUSTON

Bob Gomel's photos for *LIFE* magazine defined the famous and infamous throughout the 1960s. After shifting his focus to advertising, Gomel followed a national client from New York City to Houston, Texas, in the late 1970s.

Along with Houston-based photographer, Don Klumpp, Gomel was a driving force behind the chapter's formation in 1979 and served as the chapter's first president.

"Bob worked very hard to get the chapter going," says Barbara Bordnick, then-president of ASMP who worked with groups across the country to establish regional ASMP chapters. Bordnick recalls that the prevailing attitude among regional pros at the time was that they couldn't afford to fight for proper rights and compensation for their work. "It was hard to survive down there unless people stuck together," adds Bordnick "Bob was very supportive of ASMP and anxious to get people on board."

Former assistant Nash Baker recalls the many times he accompanied Gomel to meet with interested photography groups throughout Texas in the early 1980s. "He offered a lot," says Baker. "Not just to people in Houston, but also in San Antonio and Dallas."

"He was very friendly towards everyone," says Thaine Manske. "For guys just starting out in the business, he would go out of his way to answer questions and to make them feel welcome."

Gomel brought in many high-profile photographers for chapter programs. Burt Glinn, Jay Maisel, Douglas Kirkland and Dick Frank were just a few of the noted speakers Gomel invited to Houston. "He had great contacts," Baker recalls, "and brought in some amazing people."

We salute you, Bob Gomel, for your staunch support of ASMP.

—AB

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BEST OF ASMP

This special *Best Of* issue offers a glimpse of fifteen photographers from the ASMP Collection at George Eastman House. In addition to their images from *Then and Now*, each photographer also provided insight into his or her career in a set of interviews, excerpts from which further illustrate these pages.

To read the full interviews from each contributor please visit: www.asmp.org/culture/mentor_bestof.php.

ARNOLD NEWMAN

ASMP THEN



© Arnold Newman

Q: What has been the biggest highlight of your career?

A: I've had so many highlights, I am astonished myself. One of many was relaxing with JFK after photographing him for the fifth time. We were alone in his father's private theater, with our feet up on the stage, drinking scotch and swapping stories. Suddenly it hit me! I was kibitzing with the next president of the U.S. I sat up with a start. Kennedy asked, "What's the matter Arnold?" I replied, "Er, nothing, Senator." But my casual attitude with him was never the same. With so many highlights, I've felt like "Walter Mitty"; at times it seems my life has been an incredible daydream. But the most important highlight of my life was meeting my wife, Augusta, more than 57 years ago.

Q: What is your vision for the future of photography?

A: As I've said many times before: "We don't take pictures with our cameras, we take them with our hearts and our minds." I've been involved in photography since 1938 and have seen unbelievable technical advances, but they cannot help us make better photographs; they're only tools, including future advancements. Digital Imaging? Collages, retouching and color corrections are easier. But what does the future hold? Very simply, since the beginning of time creativity has always depended upon each individual's hard work and innovative mind.



© Arnold Newman

ASMP NOW

ARTHUR MEYERSON

ASMP THEN



© Arthur Meyerson

Q: How has your career changed or progressed in the past 20 years?

A: I always thought that if I did a good job, treated people fairly and got a little recognition for my work that at this point in my career, I could sit back and pick the jobs. Dumb! Like many photographers who have been doing this for a while, you realize that you have to keep evolving. Not only photographically, but business-wise as well. Trends come and go. Markets change . . . Technology has caused everything to happen faster or at least it has given the expectation that things should happen faster and that mentality doesn't necessarily produce the best work.

Q: What is the most valuable piece of advice that anyone ever gave you?

A: Avoid preconceptions. Otherwise you're likely to be disappointed and overlook the obvious.

Q: What is the most valuable piece of advice you would give to others working today?

A: Learn to distinguish between style and trends. Know photographic history. Learn film and digital. Market your work. Maintain your enthusiasm. Work your ass off and if you're lucky, you might be successful.



© Arthur Meyerson

ASMP NOW

ASMP THEN



© Barbara Bordnick

Q: Has your methodology, technique or workflow changed in the past 20 years?

A: I've always done my best work when I do something I've never done before. And I have no idea how to do it. I'm completely self-taught, I have no background in photography, my background is in fashion design and fine art. I don't see myself as a risk taker at all, I think of myself as a perfectionist and a classicist. When I go at something, it always has to be my way. And when it has to be your way it's always going to be different than someone else.

Q: What is the biggest hurdle you have faced as a photographer?

A: Getting a job as an assistant. Nobody would hire girls. Getting started as a photographer's assistant was a huge hurdle.

Q: Do you have any words of wisdom for others in facing similar hurdles?

A: I really believe that if you know what you want and if you really believe in it you'll get there. Be focused and know what it is you're trying to say. If you're really, really honest about your work and about how you feel about something, then it can only be yours.



© Barbara Bordnick

ASMP NOW

What kind of pictures are we going to be able to take with vast improved speed, or with new knowledge or new ways of seeing things? We just don't know... So what is all art all about? It's a matter of vision. What new kind of vision is going to come. That's what it's all about.

—Arnold Newman

BRIAN LANKER

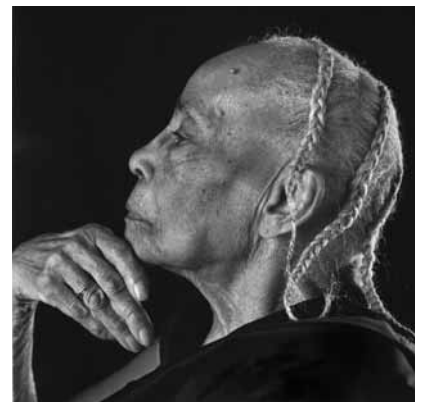
ASMP THEN



© Brian Lanker

Q: What are the differences you see between shooting with digital and film?

A: Fear of the unknown has driven many a photographer, fear of not knowing for sure what you have in that camera. And it has pushed you further. Instead of saying "I've got it" and walking away you continue to work and explore. Many times that exploration brought you into even better images and you broke through a boundary that separated you and the subject matter ... So I try to be cognizant of that and continually push and remember that that's an important part of the process.



© Brian Lanker

ASMP NOW

Q: What do you feel is the biggest challenge an individual photographer must currently face?

A: I think the challenges are many and everybody's challenge is going to be different. You can be a terrific photographer, but if you don't really have much of a journalistic instinct for stories, that's going to be your challenge. And if you have great journalistic instincts, but you're not that good visually, that's going to be your challenge. Or if you have great ideas and you're a great photographer, but you're just too damn shy to get out there and approach people and sell them on the story, that's going to be your challenge. Your challenge will depend on what your strengths and weaknesses are.

[BEST OF ASMP]

COSIMO SCIANNA

ASMP THEN



© Cosimo Scianna

Q: How has your career progressed or changed in the past 20 years?

A: After a long and successful career as an advertising photographer, I turned my attention toward commercial filmmaking, becoming a director/cinematographer, using my talents in lighting, composition and design honed during my still-photography career. Recently I have turned my attention to fine and decorative art photography, garnering gallery shows and licensing opportunities.

Q: What is your vision for the future of photography?

A: Visionaries will rise to the top. Learning how to mix paint or master the computer does not make one a great artist or photographer. Ideas have the greatest power. Another quote I like very much is, "Bells and whistles. Last refuge of the insecure and talentless."

Although the computer and the internet have revolutionized and democratized how we communicate and do business, the challenge today is how to maintain one's humanity and individuality in the way we reach out to the people, including clients, around us.



© Cosimo Scianna

ASMP NOW

It seems today, photographers spend more time learning about new and changing equipment and software than they do in creating original images. Generally, they seem to be guided more by the technique than the originality of the concept.

—Cosimo Scianna

JAY MAISEL

ASMP THEN



© Jay Maisel

Q: What has been the biggest highlight of your career?

A: Surviving

Q: Looking back on your career, is there anything you would have done differently?

A: I still haven't figured it out.

Q: What is the biggest hurdle you have faced as a photographer?

A: Youth, then. Age, now.

Q: Do you have any words of wisdom for others in facing similar hurdles?

A: Obviously not.

Q: What do you feel is the biggest challenge an individual photographer must currently face?

A: An intense bottom-line mentality.

Q: What is the most valuable piece of advice that anyone ever gave you?

A: Walk slower.

Q: What is the most valuable piece of advice you would give to others working today?

A: Love what you do, and do what you love.

Q: What is your vision for the future of photography?

A: Unlike everyone else, I have no idea.



© Jay Maisel

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[BEST OF ASMP]

DANIEL KRAMER

ASMP THEN



© Daniel Kramer

what we do. What we say may be a lot different, but the equipment and the technique is nothing. We just use different equipment, but we do the same thing. Photography is not in the camera.

Q: Looking back on your career, is there anything you would have done differently?

A: That's a hard one because I'm a counter puncher. I don't plan a lot of things, I don't even plan a lot of a session. I respond to what's happening to me. You have to be a little braver than plotting it all out but I enjoy that.

Q: Has your methodology, technique or workflow changed during your career?

A: It never changes ...Julia Margaret Cameron proves this. Now you tell me, who's making better portraits, who's making essentially a different portrait? Yes, there are variations on the theme. Very little has changed in



© Daniel Kramer

ASMP NOW

Gene Smith once said, "The real future is going to be when there's a chip imbedded in my head and all I have to do is look at something and want it to be imbedded on the chip." That's the camera he was waiting for, he just died too soon. —Daniel Kramer

DICK DURRANCE

ASMP THEN



© Dick Durrance

and that we build on a variety of lives and careers around those gifts. My instinctive way of seeing and photographing has remained constant as I have moved through my various photographic careers.

Q: What is the biggest hurdle you have faced as a photographer?

A: Learning the technical skills required to capture the images I see.

Q: Do you have any words of wisdom for others in facing similar hurdles?

A: Vision without craft will not be manifest.

Q: How has your career changed or progressed in the past 20 years?

A: I've migrated through a wide variety of photographic fields—outdoor adventures like the Danube trip, combat photography in Vietnam, *National Geographic* staff, annual reports and international advertising campaigns, panorama images of national parks and now golf courses. I've recently been discovering my first negatives, taken when I was a 17-year-old kid on my first road trip, and am seeing in those contact sheets one picture after another that I would be proud to shoot tomorrow (after 40 years as a professional photographer). This has convinced me that we are all born with natural instincts



© Dick Durrance

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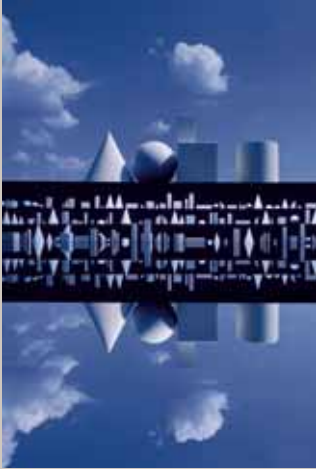
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PETE TURNER

ASMP THEN



© Pete Turner

Q: What is the most valuable piece of advice you would give to others working today?

A: ...Always, when you're shooting for an art director or a magazine or whatever—shoot the assignment the way they asked you to do the job, and then always try at the same time to solve it in a way that you think it should be done, because it's been my experience that what people really want—they want you as a photographer. They want your mind and they want your emotion in the picture. They want that to come across. They just don't want somebody to go out and shoot an exact replica of a sketch or something. A lot of times you have to do that for typography reasons, but still there's a lot of ways that you can get yourself to do your own thing.

In addition to assignments, you should also try to have a project that you're shooting, personal things. And turn them on. It's interesting, I found that when you do this other people get interested, and you find you're not alone. It opens up a world.

Q: Do you have any additional insights or stories to add?

A: In 1959, in Africa, I found this hut in the Sudan. There was a triangular rooftop, it was at sunset and the sun was a nice orange ball. It was immediately very visual. A triangle and a circle and the sun. As I walked around the building I realized that I could make the sun kind of creep up the side of the triangle and back down and put it on the top of the triangle. That was a very big learning point for me—that I could not only find pictures but I could make them, and make them move in relation to my position in the world. You don't have to just always accept the things at face value, I guess. And the name of that image is "Rolling Ball".



© Pete Turner

ASMP NOW

PHIL MARCO

ASMP THEN



© Phil Marco

Q: How has your career changed or progressed in the past 20 years?

A:...In the early Seventies I began experimenting with a 35mm Arriflex, but I was primarily motivated by curiosity. Print remained my main focus and passion until the late Seventies. At that time, I tried to bridge working both in print and film, but because of the complex logistics of producing film, I came to the realization that if I wanted to approach the quality and success that I had achieved in print, I had to make a total commitment to film.

I knew I had crossed the line when one day I thought of an exciting idea and I said to myself, "Well yeah, that might be a great image, but how do I get it to move?"

Q: What's the biggest challenge an individual photographer faces today?

A: I think it's trying to be an individual photographer. Today cameras are as ubiquitous as cell phones—everybody's got one. Even the cell phones have one! Then there are the stock photo houses that are sprouting up everywhere like soy beans. I have this image of "Stock Yards" but instead of livestock there are thousands of photographers penned up inside, all with cameras in hand, aimlessly bumping into each other trying desperately to photograph something, anything.



© Phil Marco

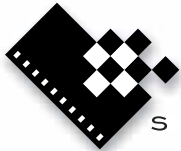
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LOU JACOBS JR.

ASMP THEN



© Lou Jacobs Jr.

Q: What is the biggest hurdle you have faced as a photographer?

A: Hurdles? For many years working as a freelance magazine photographer was exciting, but freelancing itself is a constant hurdle. When will the next assignment appear, and where's the check that's in the mail? I've often said that freelancing is living in perpetual insecurity.

Q: Do you have any words of wisdom for others in facing similar hurdles?

A: Have faith in yourself and always try to improve in whatever you do. Optimism is a freelancer's best friend.

And I'll add: Learn to critique your own work with an objective eye. Only occasionally are you as good as you think you are.



© Lou Jacobs Jr.

ASMP NOW

Q: What is your vision for the future of photography?

A: I feel that photography will continue to illuminate our vision through documentary, truthful images of people, places and things. More subjective photography will continue to amaze us, especially the best of creative (not necessarily literal) digital imagery. Photographers will continue to help fight tyranny as well as line the walls of museums with imaginative images. We will also continue to see in print and on display what I called in a book I wrote in 1976: immaculate deception. Clever visual fraud fools a lot of people.

That Find a Photographer site seems to be doing well—we have gotten jobs from it and so have other photographers I know.

—Nancy Brown

NANCY BROWN

ASMP THEN



© Nancy Brown

Q: When did you begin your career in photography?

A: I started modeling in 1959 and did that until 1979. During that time, photography was my big hobby and I was always making images. The last five years as I modeled, I began seriously building my photography portfolio, and in 1980 my husband and I opened a studio in Manhattan. I worked there until three years ago, when I moved to Florida, where I now have a studio.

Q: Please describe the most important resources that have helped you in your career.

A: I think the most important resource was being in the business as a model for 20 years. I worked with so many photographers and clients on TV and print shootings that I think through osmosis I learned how important it is to keep the energy positive and the production efficient. I also love traveling, movies, museums and magazines as a source of inspiration for images. But my most important source is the people that I meet and photograph. I use the same ones again and again, which makes photography fun—which it should be. Photography is changing technically very rapidly, but the human element is consistent and to “catch the moment” is what it is all about to me.



© Nancy Brown

ASMP NOW

PABLO BARTHOLOMEW

ASMP THEN



© Pablo Bartholomew

Q: Please provide some background about your image from the ASMP Collection.

A: The Bhopal image became an icon of the world's worst industrial disaster after it won the World Press Picture of the Year Award in 1985. So, in that sense I am gratified that I have an image to which so much is attributed to. It symbolizes so many things to different people; it is the tragedy to a family who lost their child; it is the face of capitalism and the ugliness that comes with industrial greed. It is science fiction come true. Like the special effects in a movie, the eyes stare out at you and they have a message, one that when looking at the image decodes differently in each one of us. This message has to do with our own awareness, consciousness, guilt and emotions.


Q: What is your vision for the future of photography?

A: Dark or bright depending on which side of the coin has flipped on that particular day. Living out here in the outpost it has advantages and disadvantages. I can see things with a distance, yet not be quite so close to them. Like every medium, things have and will continue to change or evolve. For example, when TV came about, people said it's the end of movies. When video happened the same thing was said. While every new innovation brings change, that innovation levels itself and the older technology still retains its intrinsic value.



© Pablo Bartholomew

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PETER B. KAPLAN

ASMP THEN



© Peter B. Kaplan

Q: What's the most valuable piece of advice anyone ever gave you?

A: Have you ever heard of the Earl of Litchfield? Queen Elizabeth's cousin Patrick Litchfield is a photographer—beautiful stuff. He was friendly with my boss and every time he would come over from Europe, he'd hire me as his assistant. The one thing he told me is, "Don't be in a rush to get into photography, get your training as an assistant." ...And this is something I've always told so many of my assistants.

Q: What advice would you give to others working today?

A: ...it's a rough world out there. I always tell clients, "I'll bend over backwards to help you out, it's when you ask me to bend forwards that I get uptight." And that's what so many of them do, you know it and I know it.

Q: Tell me about the image from your recent project?

A: For the past four or five years I've been photographing for a series called Nature in My Back Yard. Everyone goes to places like Africa, the Everglades, Yellowstone and the Galapagos but it's really right there in your back yard. In 2004, a neighbor, Bob Taylor, and I made a custom-built birdhouse with a glass back and an adjoining box for a camera and strobes. I photographed this family of black-capped Chickadees from the time they started building the nest until they left, about 3-4 weeks later. The birdhouse is located right outside my office window so whenever I see the birds going in and out I can photograph the activity with a 32 foot custom-made cable release .



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STRENGTH, SERVICE ON THE RISE

ASMP's audited financial statement for 2004

You won't see many surprises in the numbers below; many of the changes from earlier years were anticipated when budgets were planned. Most categories of expenses were down in fiscal 2004 as the Board and staff kept operations as lean as possible. One pleasant difference is in our cash flow. Although this formal statement doesn't show it in detail, in each of the last 18 months our cash position has been significantly above the corresponding mark a year earlier. The reason: Members are paying their annual dues earlier than they used to. It suggests that, by and large, members are more satisfied with the services that ASMP provides and more willing to support the organization. Whether that or some other factor is the reason, we'll work hard to keep improving the existing services and developing new ones.

ASMP members are invited to a town hall meeting in New York City on October 22, the last day of the PhotoPlus Expo. It will take place at Studio 601, which is at 601 West 26th St, Suite 1616, New York City and will start at 10 AM. This meeting shall also constitute the annual meeting of the General membership of ASMP. More details (agenda, speakers, etc.) will be on ASMP's web site, www.asmp.org.

AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS, INC.

CONSOLIDATED STATEMENT OF FINANCIAL POSITION, SEPTEMBER 30, 2003 and 2004

	2004	2003
ASSETS		
Cash	\$420,732	\$250,913
Accounts receivable	1,386	19,991
Property & equipment, at cost, net	307,110	313,885
Other assets	<u>41,208</u>	<u>30,367</u>
	<u>\$770,436</u>	<u>\$615,156</u>
LIABILITIES AND NET ASSETS		
Liabilities:		
Accounts payable & accrued expenses	\$24,939	\$37,359
Due to chapters	14,404	-
Deferred income	8,901	34,281
Mortgage payable	<u>184,418</u>	<u>197,576</u>
Total liabilities	<u>232,662</u>	<u>269,216</u>
Net assets:		
Unrestricted	516,368	343,575
Temporarily restricted	<u>21,406</u>	<u>2,365</u>
Total net assets	<u>\$770,436</u>	<u>\$615,156</u>

	2004	2003
Outside services	154,721	75,848
Pension plan contribution	17,540	16,899
Postage and shipping	12,391	31,531
President's stipend	15,000	15,000
Printing and fulfillment	5,322	87,122
Real estate taxes	6,876	6,876
Repairs and maintenance	8,898	13,825
Telephone	19,205	21,005
Travel and meals	58,846	98,473
Utilities	<u>6,492</u>	<u>5,440</u>
	<u>\$1,079,745</u>	<u>\$1,288,974</u>

STATEMENT OF ACTIVITIES

Changes in unrestricted net assets:		
Support and revenues:		
Membership dues and fees	\$1,155,665	\$1,071,622
Advertising	87,107	141,664
Sponsorship and support	1,500	13,000
Royalty income	14,358	15,199
Publications	—	4,733
Interest and dividends	2,955	832
Miscellaneous	<u>2,918</u>	<u>9,340</u>
Total support and revenues	1,264,503	1,256,390
Net assets released from restrictions	—	51,146
Total unrestricted support, revenues and net assets released from restrictions	<u>1,264,503</u>	<u>1,307,536</u>
General and administrative expenses*	1,079,745	1,288,974
Disposal of software and equipment	<u>11,965</u>	<u>—</u>
	<u>1,091,710</u>	<u>1,288,974</u>
Changes in unrestricted net assets	<u>172,793</u>	<u>18,562</u>
Changes in temporarily restricted net assets:		
Contributions	19,041	30,936
Net assets released from restrictions	—	(51,146)
Changes in temporarily restricted net assets	<u>19,041</u>	<u>(20,210)</u>
Increase (decrease) in net assets	191,834	(1,648)
Net assets, beginning of year	<u>345,940</u>	<u>347,588</u>
Net assets, end of year	<u>\$ 537,774</u>	<u>\$ 345,940</u>

* Includes interest expense of \$11,979 and \$13,864 for 2004 and 2003, respectively.

SCHEDULE OF GENERAL AND ADMINISTRATIVE EXPENSES

Payroll	\$ 473,972	\$ 526,571
Payroll taxes	33,647	37,362
Accounting	9,700	9,700
Advertising	500	—
Bad debts	—	10,000
Bank charges	7,723	13,209
Chapter rebates and sponsorship fees	113,283	124,021
Commissions	14,952	35,161
Delivery services	10,719	17,429
Depreciation and amortization	20,787	19,592
Dues and subscriptions	7,606	8,242
Equipment rentals and maintenance	14,466	21,972
Event rentals	1,500	—
Facilities rentals	150	1,020
Insurance and fringe benefits	17,069	22,082
Interest	11,979	13,864
Legal	9,255	18,489
Miscellaneous	1,023	8,427
Office supplies	26,123	29,814

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PARTINGSHOT



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Aerial photography pioneer, publishing maverick, dedicated teacher, staunch advocate of photographer's rights and two-time president of ASMP—Charles Rotkin's lasting gifts to photographers include his efforts to establish photography day-rates and his work on drafting and lobbying for the revision of the copyright law, which passed in 1974.

Rotkin's photography career included work with Roy Striker, who quickly recognized his skill for shooting aerial views and recruited him to work for Standard Oil. In the late Forties, Rotkin and colleagues founded *Photography for Industry*, an assignment and stock agency that was influential in blending corporate photography with a documentary approach.

The image pictured here, made by extending a remotely operated, motor-driven camera with a fish-eye lens from the undercarriage of a slow-moving helicopter, enjoyed great success both as an advertising assignment and through secondary sales. It continues to sell to this day through a licensing arrangement with Corbis.

Rotkin passed away in August 2004, but his importance to ASMP and his influence on a generation of photographers cannot be easily forgotten. Visit the Corbis Web site at: www.pro.corbis.com/search/searchresults.asp?pht=Charles+rotkin&rft=RF_TL&sta b=1 to view more of Rotkin's exemplary work.

—JW



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