

The Range Finder

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NOTES FROM THE PRESENTATIONS

ONE OF THE MOST VALUABLE PHASES OF THE WORKSHOP is the opportunity to get an editor's-eye-view. RUS, JEAN, KURT, and ART have been giving forth with millions of dollars worth of instruction during the individual presentations.

Among the things we have learned:

"If your pictures don't sell themselves to ye ed, no amount of talking will do the job...No busy editor is interested in camera techniques nor in the obstacles which confront photogs...Editors buy only one thing--the finished product--the pictures.

"...The only weapon a photographer can use to break down an editor's defense is good pictures--show him pictures he can't afford not to buy.

"...Most Workshopers have failed to intensively cover a situation...They have covered their individual assignments in a fragmentary way...The gaps are numerous.

"...To a photographer, the interrelationships of people with one another and with environment is of utmost importance...Show this in your pictures.

"In documenting a town or a situation, first of all have a theme. Then, organize your thoughts. Your selection determines the effectiveness of your pictures. Main Street is an idea--the mere fact it happened on Main Street doesn't make it Main Street. Pick a person or place and exploit him or it by close observation. Your picture story must have continuity--a thread which holds the pictures together. Out of the warp and woof the whole is made.

"The individual assignments should present a segment of the town which suggests a total...An architect needs the large view which is his concept of many detailed drawings...

"A town character shows up better through isolation and contrast when photographs of normal persons are also shown...

"Pictures are the inner expression of the photographer... It takes courage to be simple and direct."
