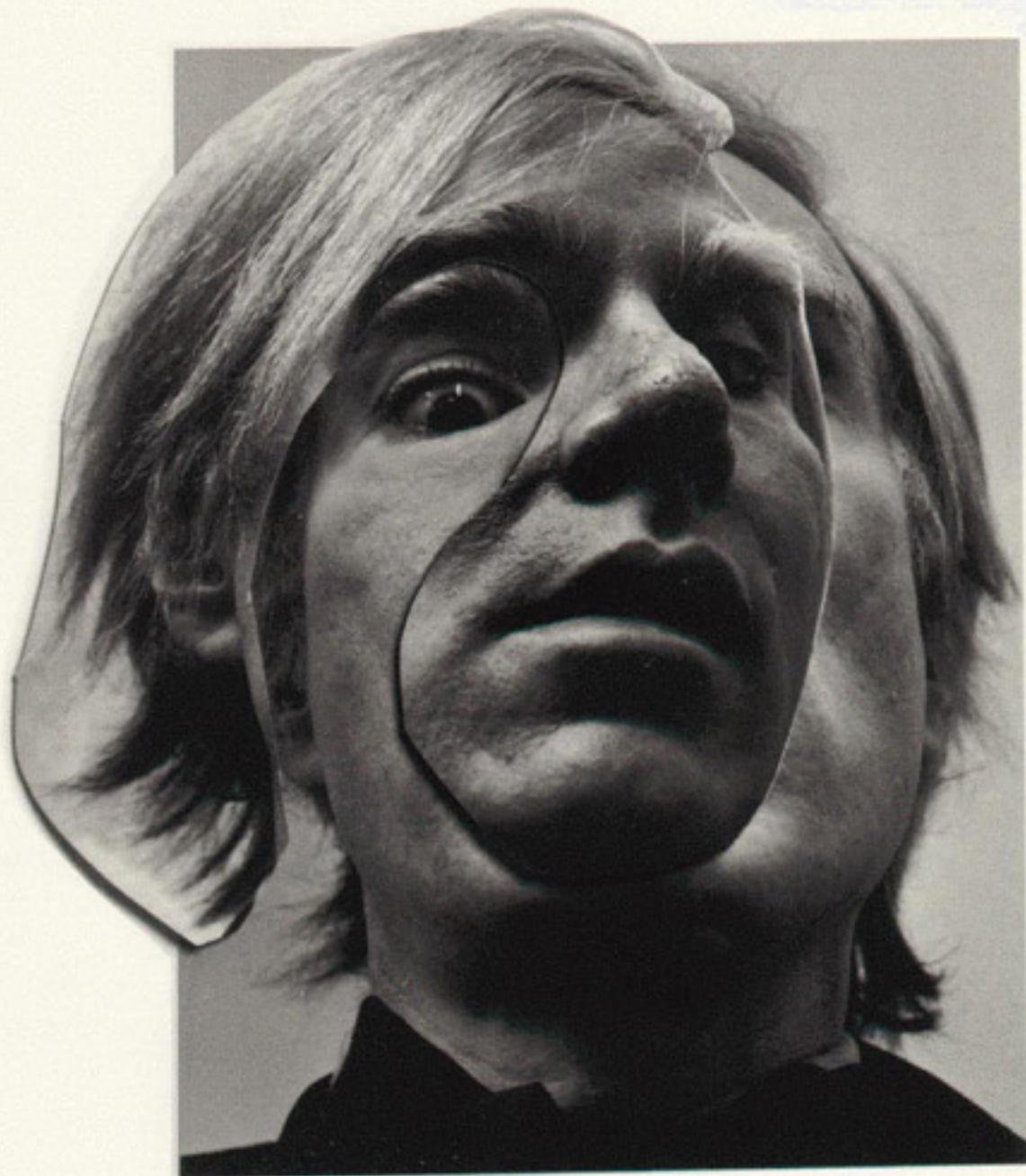


ASMP Bulletin

JUNE 2002



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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.

The ASMP Bulletin, is published monthly with the exception of Jan/Feb and July/Aug which are combined issues, by ASMP, The American Society of Media Photographers, Inc., 150 North Second Street, Philadelphia, PA 19106. Ph: 215-451-2767, Fax: 215-451-0880, e-mail: Info@ASMP.org Web site: [<http://www.asmp.org>]. Member subscription is \$12 per year.

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Periodical postage paid at Philadelphia, PA and additional mailing offices. Postmaster: please address changes to ASMP Bulletin, 150 North Second Street, Philadelphia, PA 19106.

Editorial contributions should be sent to The Editor, P.O. Box 652, Anacortes, WA, 98221. Unsolicited material will not be acknowledged or returned. All submissions are printed at the discretion of the Society and are subject to editing. Signed letters and editorial contributions must include a phone number.

Articles appearing in the ASMP Bulletin reflect the opinions of the writer. They do not necessarily reflect those of the editors, any officers of the Society, the Board of Directors, or the National Office. The Society does not assume responsibility for the individual writer's opinions as expressed in the article.

Printed by Ripon Community Printers, Wisconsin.

Volume 21, Number 5

ASMP Bulletin

EDITOR Peter Skinner
PRODUCTION EDITOR Cilla Skinner
DESIGN CONSULTANT Ken Silvia

THE PURPOSE OF ASMP

To protect and promote the interest of photographers whose work is for publication
To promote high professional standards and ethics
To cultivate friendship and mutual understanding between photographers

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NEW MEMBERS



OUR COVER

Arnold Newman created this collage of Andy Warhol, painter, printmaker, The Factory, New York, 1973. An ASMP member since 1946, Newman recently produced his thirteenth book. See page 12.

THE YEAR AHEAD

New leadership attempts new directions BY STANLEY ROWIN

This is an exciting and pivotal year for the ASMP. Dick Weisgrau our executive director of nearly fifteen years, will be leaving us. Eugene Mopsik is in training step to step into that position. The board of directors is made up of a majority of new members who have climbed the ranks from the leadership of our forty chapters. This new leadership will attempt some new directions. We are studying the feasibility of a membership meeting this fall to coincide with PhotoEast in New York City. We are looking into building the reserves in the Legal Action Fund by holding an art auction. And I will be reaching out to the other photo trade organizations to see if we can work together to further our common goals to help professional photographers.

But these are all the easy tasks. The hard job is keeping the ASMP relevant while the market continues to reduce your ability to negotiate with some clients. It's easy to concentrate our

efforts on "housekeeping." It's much harder to direct our efforts to change the tone, nature or culture of our industry. How can we do that? How can an organization of fiercely independent freelancers direct its membership to a brighter future? I personally need a better strategy than telling our members to "Just say no" to bad contracts.

Some people are suggesting creating a coalition for creative trade organizations. Others are suggesting creating a collective bargaining union. These are complicated decisions that cannot be made in a vacuum. While it seems that several of us feel that there is some need for "collective action," we just don't seem to agree on what that means, or how it should look. That's why I feel it's most important to have an open line of communication to the other organizations.

But attempting to solve the prob-

lems of our members can be a double edged sword. If we lead the way, and few choose to make the sacrifice to follow, we've accomplished little, and damaged everyone's credibility. In order for you to understand any policy decisions that we make, we will try to communicate the basis for our decisions early in the process. For that reason we are doing a major modification of the way we communicate to our members.

The previous board under Dave Harp's leadership began the process of rebuilding the asmp.org Web site to create a portal for all the information that you need to stay informed as a freelance photographer and ASMP member. It will have industry news, opinions as well as contract information. Spring boarding off our highly successful "Find a Photographer" database, we are planning to add areas like a "Find a Photo" and member's travel itineraries. We hope this will be a resource to build your business. We look forward to your feedback on this and other ASMP initiatives. Our goal at ASMP is to try to lead you into this new economic climate, and support your needs along the way.

Now, about that photo of me, up there. It's bad enough that I have to write this article for every issue, but I also have to see my photo up there every issue. So I've decided to break with tradition and have a different photographer take that portrait for each issue. I thought it would be interesting to see how each person's style will look with the same unwilling subject. This first photo was taken by Angela Coppola. Although Angela bills herself as a Boston photographer specializing in fashion and children, she is really an ASMP hero. Angela donated countless hours over several years to organize the New England chapter's *Big Picture Awards*. She just volunteered for the community and asked nothing in return. Angela is one of many unsung ASMP heroes. You can be one also, just call your local chapter and ask if they need any help. ∞



Stanley Rowin
ASMP president
and chairman of the board

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"It's easy to concentrate our efforts on 'housekeeping.' It's much harder to direct our efforts to change the tone, nature or culture of our industry."

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SWEEPING CHANGES

Board approves funding for Web site upgrade, new logo BY PETER SKINNER

The ASMP board of directors has authorized the creation of a new corporate identity logo for the Society and a sweeping revamp of the Society's presence on the Internet. To achieve that goal, the board has approved expenditure of up to \$70,000 to fund the project and has appointed a committee to oversee the project and make key decisions to ensure its smooth progress.

This is the culmination of recommendations from the communications study group chaired by Judy Herrmann who presented a comprehensive report to the board detailing several options for consideration including proposals from seven Web design companies.

Herrmann, who had been appointed by immediate past president Dave Harp to chair the study group, said that with the increasing importance of www.asmp.org in all ASMP's communications efforts, the Web site redesign needed to become the primary focus of ASMP's efforts to improve communications.

In her report Herrmann emphasized the enormity of the project and need for an efficient decision making process to ensure smooth and cost-effective progress throughout. Failing to do that, she warned, would have a direct impact on both how long the Web redesign project would take to complete and how much it would ultimately cost.

After extensive discussion the board authorized a committee consisting of the president, Stan Rowin, first vice president Robert Wiley and communications study group chair, Judy Herrmann to approve design, layout, look and feel of the site and all other items related to the Society's identity and Web site redesign and to coordinate with staff on its operations and implementation.

Essentially this will mean reorganizing the information on the ASMP site and how it is presented. Emphasis will be placed on incorporating all the existing features and information services and making the site easier to navigate and including new features where needed. The goal is to make the site more valuable as a resource for members and other users, especially buyers who assign work to members through the *Find a Photographer* facility.

Negotiations with the firm selected to implement the identity and Web site redesign will be handled by ASMP executive director Richard Weisgrau and while no timeline has been established it is anticipated the project will be completed by year's end. ASMP staff and the current ISP structure will be used to help complete the redesign and maintain the new-look site when it is operational.

CHAPTER SURVEY

How chapter leaders feel about ASMP and the value of the Society's activities in numerous are revealed in a comprehensive survey presented to the board by the chapter study group chaired by Susan Carr. As an example, 83 percent of respondents rated legal advocacy as very important in ASMP's fulfillment of its mission followed by the role of chapters, 71 percent, *Find a Photographer*, 67 percent and education to photographers, 64 percent.

Also revealing was the importance of electronic communication and media and the increasing use of Web sites by chapters as a communications vehicle. Ninety-six percent of respondents said their chapter has a Web site while only 48 percent still printed a newsletter.

In the area of communications, 79 percent of respondents rated the annual Bradshaw Leadership Conference as being very valuable followed by the national Web site, 69 percent; member alert messages, 53 percent; e-mails from national staff, 36 percent; *Bulletin*, 35 percent and e-News, 30 percent and e-mails from the president, 22 percent.

In her report summary, Carr said that the voucher system for funding chapters seemed to be working well but there was a universal concern among chapters that a reduction in allotments from national would affect their activities. Many chapters had stopped producing large newsletters to offset expenses and a reduction in revenues from sponsors. Not having printed newsletters in favor of electronic communication had been a sound financial move but some felt that not having printed pieces circulating as a publications and recruitment tool was a loss. "Many chapters have taken a combination approach, printing postcards announcing events and directing people to their Web site for more information," said Carr. In general, chapters are in good shape and are functioning well with less money.

To ensure that there would be no reduction of the allotment to chapters, the board approved a motion that if the current dues referendum passes, the chapter allotment under the voucher system will be raised to \$30 per member, excluding students.

Also expressed was the desire for ASMP National to have a traveling educational program. "Respondents feel the business programs of the past were good recruiting tools as well as the immediate educational benefit," she said.

To facilitate and improve ongoing communications between national and chapter leaders the board approved a motion by Carr that one national board member be assigned each year by the president to be the chapter liaison. Lon Atkinson was appointed the chair of the chapter oversight committee and will act as that chapter liaison this year. (See committee appointments in the minutes on page 14.)

Editor's note: *The complete results of this survey will be posted in the members-only chapter resource center at www.asmp.org.*

ASMP FOUNDATION

Also discussed at the length was the role of the ASMP Foundation following a presentation of a report by foundation director David MacTavish in which he detailed the foundation's existing and accomplished projects. These included consolidation and addition of new materials to the foundation's Web site (www.asmpfoundation.org) and the transfer of the *Professional Photographic Practices Curriculum* to CD-ROM and the distribution of some 1,600 discs to members of the Society of Photographic Educators. The CD also contains information on ASMP, business forms and circulars and other publications from the Copyright Office. Other projects completed were the brochure on choosing a photography school – both print and CD versions – and the foundation's identity brochure. Still to be decided by the board is the future role of the foundation in educational activities and at what level.

ASMP POLICY LANGUAGE

Considerable time was spent discussing revisions and modification of policy language in Society by-laws and six motions submitted by Scott Highton on policy and by-laws ranging from the chapter voucher system to operation and function of ASMP Internet mail lists and other electronic members only forums were passed unanimously (see minutes on page 14). In introducing his report on the policy recommen-



ASMP board of directors: Standing from left: Ken Hawkins, Dave Harp, Susan Carr, Robert Wiley, Stanley Rowin, Lon Atkinson, Clem Spalding, Scott Highton, Mary Beth McAuley, John Slemp, Mort Beebe; Front from left: Michael Cardacino, Judy Herrmann, John Giammatteo.

© PETER SKINNER/KEN HAWKINS

dations, Highton said that reviewing policy every few years is necessary to allow new boards to learn from the efforts of previous boards as well as to keep the Society and its operations properly focused. He pointed out that many policy decisions made by previous boards no longer reflect the directions and intent of today's board.

One policy which has to be developed is the future shape of ASMP's Internet forums and a study group chaired by Ken Hawkins has been formed to prepare a report on that topic and submit it to the board by June 28.

Also to receive special attention is fundraising for the Legal Action Fund and director Morton Beebe will chair a study group charged with exploring the feasibility of an art auction to boost the depleted fund. The study group will submit its report by June 28.

BRADSHAW LEADERSHIP CONFERENCE

The annual Bradshaw Leadership Conference, rated as one of the most valuable of all communications events by chapter leaders will be held October 31 -

November 3 in Jersey City, New Jersey, with some of the conference overlapping with PhotoPlus East. The leadership conference has traditionally been held in spring but the board decided last year to move the event to a fall date. The conference chairman is Thomas Werner and first vice president Robert Wiley is chair of the BLC oversight committee. Chapter leaders will be informed of details as logistics are finalized. Also planned is an ASMP members-only meeting to be held at PhotoPlus East which will be attended by national and chapter leaders. Stay tuned for details.

ORAL HISTORY GOES DIGITAL

The board has approved expenditure up to \$4,500 to make a digital version of audio tapes of interviews conducted for an oral history of ASMP by former ASMP executive secretary and honorary life member Kay Reese and Mimi Leipzig, wife of ASMP member Arthur Leipzig. The project, which was initiated by the duo some years ago, encompasses numerous interviews with legendary ASMP members, some of whom are now deceased, and having the tapes digitized will ensure their longevity. ∞

ASSIGNMENT SHOOTING LIVES

How to survive during difficult times BY SELINA OPPENHEIM

As I travel around the country, presenting my new program *Creating Portfolios that Sell*, I am frequently asked questions that reflect the difficulty that many photographers are experiencing. “My phone is not ringing. My billings are down. Should I stop marketing and save money? I have less money this year and I am not going into a source book, is that ok?” “Why should I create a new portfolio when I have a Web site? Why should I shoot for my portfolio when clients are cutting back on budgets?” And of course the question that is on everyone’s lips, but no one wants to ask...” Is assignment photography a dying industry?” NO. Please hear this loudly and clearly. Assignment photography is not dead. Not by a long shot. But your business might be if you are not actively marketing.

It is critical that you continue to work on your portfolios, create Web sites and send out direct mail that will brand your business and create visibility. In fact, the biggest mistake you can make during tough times is to drastically cut back on your selling and marketing.

THE REASONS TO CONTINUE TO SELL AND MARKET ARE CLEAR

- *You need to work and clients are still hiring.* While some companies have changed their buying patterns others have seen little or no change. Magazines are still publishing, and many art buyers report that their buying habits haven’t changed although some projects have been put on hold. Assignments may be on hold, but your selling should not! The art of selling and marketing your work is cumulative. You can’t afford to randomly start and stop your process.

- *With many photographers choosing to cut back on their selling and advertising, your chance for greater visibility is improved.* Unfortunately not all talent subscribe to the idea of constant marketing. These are the times that will give those who are off and on again marketers, the green light to relax and kick back, telling themselves that

no one is buying so why should they sell. These people will cease marketing. And this is excellent news for you, if you choose to be proactive as there are less people selling and more opportunity for you to connect with buyers.

- *Clients who are not producing work have more time to see you.* Art directors who are not producing ads, and graphic designers who are waiting for approval on assignments, may be more accessible now. Call contacts on your list and see if they are available for portfolio visits. Don’t wait for the phone to ring – use any time quiet time efficiently and to your advantage. Reconnect with clients with whom you have not worked in a while. Check in and find out how they are and use this time to build on existing relationships.

While we all know that the market is quiet, it’s slow and in some places eerily so, there are still many photographers shooting. Zave Smith a lensman from Philadelphia has been on a roll. “Business has been busy. It’s payoff time. I have worked rebranding my studio for the last two years. I repositioned from studio still life to people and my portfolio, Web site and direct mail are branded together. If a client sees the Web site and calls in my book, or gets a mailer, and goes to the Web,

they see the same color scheme, design and imagery. It all works together, and it’s getting me work.” Smith is not the only success story in today’s slow market.

Jake Armour of Armour photography based in Minneapolis reports that they were very busy the last quarter of 2001. “We had record breaking billings,” states Armour. “I attribute our success during these tough times to our long term commitment to our branding and positioning. What’s happening now was put in to motion quite a while ago.”

The Armour team has recently built a new much larger facility move that he has never regretted. “I knew that nothing would happen if I did not make it happen. We had to stir the pot. We needed more space in order to expand the business profile, so we built a new studio. Many people may have questioned our timing but I am not looking at next week or next month. I am here for the long haul. We had plans to move to a bigger facility. The recession was not our priority, meeting the future needs of our clients was. In retrospect it was the only way to go,” said Armour.

Listening to these two photographers, it becomes clear that they have worked hard to develop and keep their clients. I have worked closely with each and I know that there are specific steps that each has taken that helped their businesses remain active. These are steps that you can take now, regardless of your finances.

- *Develop your visual value.* Have a specific tangible product to offer clients. Use any down time to create images, test, and edit visuals for a new or existing book. Review your current portfolio and play client. What message do you convey in your book? What type of assignment would you hire yourself for? Conversely,

what's lacking in your book? Content, presentation, credibility? This is a great time to create a portfolio that you can market.

- *Develop a qualified list of contacts.* Buying a list is always helpful. Creative Access, ADBASE.com and Langerman Lists are good resources. If finances are a problem, learn how to create your own list of potential clients. For corporate leads use the *Standard Directory of Advertisers* (found in the reference section of the library). For advertising leads the *Standard Directory of Advertising Agencies* will be helpful or on the Internet check out [agencycompile.com]. Graphic design studios and editorial publications can be accessed through their Web sites which are a terrific source of visual as well as specific information for all potential clients. Once you have highlighted companies, publications and firms, call and ask who are the photo buyers. Ask agencies and graphic design firms to e-mail or fax you a current creative list.

- *Create a well-rounded affordable sales and marketing program.* There should be two components to your new business development efforts – sales and marketing. All too often photographers develop marketing efforts but forget that sales efforts are key. What's the difference between a sales effort and a marketing effort? Portfolio visits in person (yes they still happen!) portfolios sent to buyers that you are interested in working with are sales efforts. Direct mail, source book ads, Web sites are all marketing tools. They support the visual in the actual product, your portfolio.

REPETITION PAYS OFF

Consider developing a program that involves the portfolio and two or three other marketing efforts. Buyers need repetition. They need to see your imagery over and over and preferably in different formats. It is essential to provide potential buyers the opportunity to see your images in a direct mail piece, a visual e-mail and in a portfolio presentation. Buyers buy at dif-

ferent times, and they will find you through different avenues. You need to cover your bases and create visibility. Does this take money? Yes, but it needn't be a huge expense. If finances are tight, create a portfolio and use visual e-mails and lovely hand made (not homemade!) cards. Send to fewer contacts but send consistently. Once a month is not too much in my book.

- *Brand all your sales and marketing tools.* One of the key ingredients in any successful program is branding. Use your vision to set the tone, create a palette of colors, materials and design elements that will be present on your Web site as well as in your portfolio and direct mail. When possible, work with a graphic designer or art director to set the look of your program. Branding helps to create visibility.

When you develop a thoughtful intelligent visual solution that conveys the message in your book, you are building credibility with your audience, as you will be living the language and purpose of advertising and graphic design. A well-designed program builds trust as it says: professionalism, knowledge and confidence.

These are tough times, but the tides will turn. They always do. Nothing stays the same. Now is the time to begin what you never started or too pump up what you began some time ago. All efforts put out now will reap rewards later, when buyers start to buy, and the market turns around. When clients are ready to again buy in full force, it's the creative who continued to market and sell who will have the advantage from remaining visible to buyers. They are the photographers who will be very busy. Just make sure that you are one of them! ∞

Selina Oppenheim has been a consultant for over 20 years and is the president of Port Authority Inc. [www.1portauthority.com] one of the nation's leading talent consulting firms. She is currently writing a book for Watson-Guptill titled PORTFOLIOS THAT SELL.

InPrint

Please send information on new books in print to the Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221. It is not necessary to send a copy of the book.

Wood, Wind and Water: A Story of the Opera House Cup Race of Nantucket

Photographs by Anne T. Converse

Text by Carolyn M. Ford

ISBN :0-9714030-0-7.

132 pages; 85 color photos; hardbound; \$55.
www.annetconverse.com.

This long awaited book provides a photographic chronicle of the classic-yacht regatta that was founded more than a quarter of a century ago. Work by photographer Anne T. Converse is featured and is accompanied by a colorful history of the event written by Carolyn M. Ford. Hailed as a collector's piece, the book features photographs of lovingly restored classic yachts that were captured over a span of 18 years by photographer Converse.

Nantucket's Opera House Cup Race is the East Coast's first classic yacht regatta. Founded in 1973 by Gwen Gaillard, owner of the Opera House Restaurant in Nantucket, the race provided an opportunity to spotlight classic yachts at a time when fiberglass ruled the waves. The location, the funky high-brow/low-brow town of Nantucket, provides a rich backdrop for colorful (and often humorous) tales spanning the 29-year history of the race.

Since its founding in 1973, the race has grown to include some the world's most treasured nautical gems. Previous Opera House Cup participants have included *Gleam*, *Ticonderoga*, *Endeavour*, *Weatherly*, *Fortune* and *Bambino*. Opera House Cup organizers anticipate 80 entrants in this year's August contest. Proceeds from the cup are used to support Nantucket community sailing. ∞

LEGAL ACTION FUND

Drawing for cameras, film, and more BY PETER SKINNER

ASMP thanks all those generous people who have contributed to the Legal Action Fund in recent months and a drawing of good stuff will be held on July 10. So if you have contributed to the fund, you're in the running and if you'd like to have the opportunity, simply fill out the coupon in this or other recent issues of the *Bulletin* and send it immediately. Contributions can also be made by credit card will also be entered in the drawing.

Here are some of the prizes being offered and as this issue of the *Bulletin* was going to print, more goodies were being rounded up.

- Nikon Coolpix 5000 camera (2)
- An Epson color printer
- Bricks of film Kodak Professional
- Press packs of film from Fujifilm Professional
- Adobe InDesign software
- Adobe GoLive software
- Adobe Livemotion software
- Six copies of Hindsight Caption Writer
- Numerous books by ASMP members and other authors

WHY MEMBERS CONTRIBUTE

And why have so many people so generously supported the fund? One reason is that legal advocacy is rated as one of the, if not THE, most important of ASMP's activities and members know that a legal war chest is vital to continue the level of activity in the legal arena. Here's an example of why one member, **Morton Tadder** of Baltimore, Maryland contributed \$1,000 to the fund. He told the *Bulletin*: "As an ASMP member for 40-plus years, I have watched the kicking and scratching that my trade organization did for its members in caring about the fact that they could increase their earning powers. When I had a legal question and I felt that I could not get a capsulated legal opinion in a short period of time with a minimum expense why not go to Vic Perlman at ASMP headquarters? I got my answer, saved my money and felt my organization more than deserved my \$1000 contribution to the legal action fund." Well said, Morton – and thank you.

And the catalyst for the \$500 contribution by Golden, Colo., member **Ken Paul** was the recent decision by the Ninth Circuit

Court of Appeals in the crucial Kelly v. Arriba Soft case in which ASMP played a key role (See March 2002, *Bulletin*.) "This decision was pivotal in stopping people like Webshots in their tracks and you really can't put a dollar value on how important it was to all photographers. As soon as I saw that decision I wrote a check for the Legal Action Fund. The legal advocacy that ASMP does benefits us all and photographers should look at the big picture and understand how important ASMP's role in this area is," he said.

Following are recent contributors. Thank you.

JANUARY 2002

B. Franklin ADAMS \$42, Rick AUERBACH \$25, Keith BALL \$25, Wendy BARROWS \$10, Peter BECK \$25, Roger C. BICKEL \$25, Teri BLOOM \$25, Sigmund BOOKBINDER \$100, Randy BOVERMAN \$100, Katherine M. BRENNAN \$25, Robert Emmett BRIGHT \$20, Richard T. BRYANT \$25, Jim CALDWELL \$25, William CAMPBELL \$25, Mary Ann CARTER \$100, Jonathan CHAPMAN \$10, James A. COOK \$25, Margaret COURTNEY-CLARKE \$25, R. Todd DAVIS \$100, Mary Kate DENNY \$25, James DICKENS \$25, W.M. DRISCOLL \$5, Brad FEINKNOPF \$150, Jim FIORA \$25, Tom GATLIN \$25, Mark GILMORE \$10, Elayne B. GROSS \$25, Dana L. GROVER \$100, Madeleine HARRELL \$15, Pamela Rolande HASEGAWA \$25, David HATHCOX \$25, Ken HAWKINS \$25, Thomas R. HILL \$25, Mark A. JOHNSON \$50, Steve JONES \$25, Shahn KERMANI \$25, Ralph KRUBNER \$50, Matthew LAUSE \$20, Barry LIPMAN \$25, Pedro MARQUEZ \$25, Massimo MASTRORILLO \$25, Mary Beth MCAULEY \$25, David MCGLYNN \$10, Bill MILLER \$25, Myron MILLER \$50, David Paul MITCHELL \$25, Marie C. MONTANARI \$25, David F. NOYES \$25, William O'BYRNE \$20, Terry W. PHIPPS \$25, Greg PROBST \$25, Tom RAYMOND \$25, Bill ROBINSON \$20, Martin M. ROTKER \$25, Lynn SAVILLE \$25, Neil SCHIERSTEDT \$10, David SCHILLING \$25, Frank SCHWELIK \$25, M.R.(Dick) SEVERINO \$50, Hal SILVERMAN \$10, Michael A. SMITH \$10, Jim SPIRAKIS \$25, Sylvia STAGG-GIULIANO \$25, Bob STERN \$20, Morton TADDER \$250, Medford TAYLOR \$25, Margaret W. TEALL \$25, Denny TILLMAN \$25, Kenneth TOUCHTON \$75, Danguole VARIAKOJIS \$5, Harry M. WALKER \$25, Stuart A. WATSON \$25, Bob WERRE \$25, Barbara WHITE \$50, Steve WILKINGS \$25, Harry WILKS \$25, Fred WRIGHT \$25.

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NAPP SPECIAL OFFER FOR ASMP MEMBERS

A SMP has made an arrangement with the National Association of Photoshop Professionals, NAPP, to provide an introductory annual membership price of \$79, a saving of \$20. NAPP, a trade association that keeps digital photographers on the cutting edge of Photoshop techniques and technology, is a leading resource for Adobe Photoshop training, news, and education.

For details on how to join NAPP at this special rate and the discount code, send an e-mail to walsh@asmp.org and put "NAPP Offer" in the subject line. **Please note:** NAPP can offer this discount only to ASMP members who are US residents.

A subscription to *Photoshop User*, the highly acclaimed how-to magazine and the official publication of the NAPP (packed with helpful techniques and tricks), is among the benefits of membership. Other benefits include Photoshop Online, the NAPP members' Web site with Help Desk, and a myriad of discounts on products ranging from seminars, books, hardware, and software to magazines and travel. Members receive a monthly newsletter and an invitation to PhotoshopWorld, the largest gathering of Photoshop users in the world held twice annually.

For a free issue of *Photoshop User*, the how-to magazine published by the NAPP, and for other information go to www.photoshouser.com/nappbrochure2.htm. ∞

ARNOLD NEWMAN

Member 181 is going strong BY PETER SKINNER

© 1997 ARNOLD NEWMAN



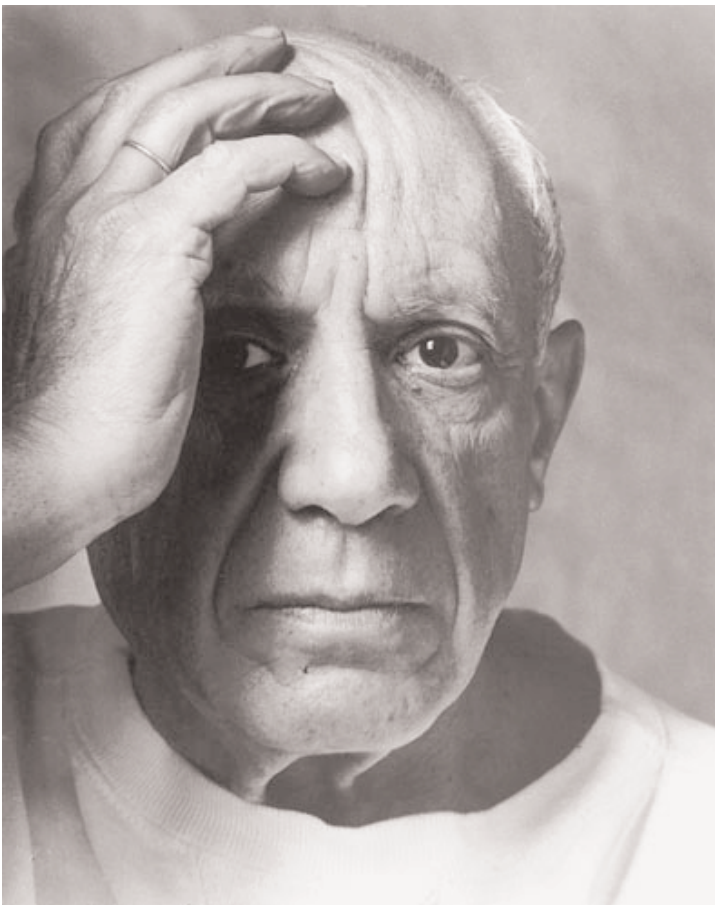
If and when the definitive book on portraiture is written, there is little doubt that Arnold Newman will be featured prominently, such has been his impact on the genre for nearly six decades. No book on that subject would be complete without, at the very least, a chapter on Newman and his work.

So much has been written about Arnold Newman, who by the way joined ASMP in 1946 and is member number 181 (something of which he is quite proud), and so international is his work that encapsulating his career is not easy. Perhaps it is best said by the British, on Newman's being selected by the United Kingdom's National Portrait Gallery to make portraits of English

people who qualified for inclusion in the gallery's photographic collection. In the introduction to Newman's acclaimed book *The Great British*, George Perry penned these words: "To invite a giant of Arnold Newman's calibre to Britain in order to photograph seventy-five or so of the most celebrated people in the country for a major exhibition and for the permanent collection seemed to us to be an unprecedented even... Why had an American been honoured in this way, rather than an Englishman? Colin Ford's answer to this question is: 'Quite simply, Arnold Newman is the best there is—for formal portraits, prepared, composed and executed with all the thoroughness and depth of an oil painting. He has shown the heights to which this kind of photography can rise.'" Ford, the NPG's *Keeper of Film and Photography*, knew of what he spoke.

With 13 books to his credit and having been profiled extensively in numerous magazines throughout the world, featured in photographic books and histories of photography, including the Museum of Modern Art's *History of Photography and Masterpieces From the Museum's Collection*; in the *Encyclopaedia Britannica* and other similarly prestigious publications, and having his work exhibited internationally, Newman's accomplishments are staggering.

On viewing his books, another question which must be asked is this: "Is there anyone of note that Newman hasn't photographed?" Presidents of the US, international heads of state, and celebrities from numerous fields of artistic endeavor are among his subjects. His images have been published in virtually every major magazine and continue to be. His work is as popular today as it ever was, probably due to his images' having that timeless appeal that is the hallmark of all classics. And is he content to rest on those remarkable laurels, which would be quite understandable given that the man was born in 1918? Not a chance. If you've ever seen him cruising the halls of trade shows such as PhotoPlus Expo in New York, his quest for information on what's new seemingly insatiable (the folks at the Canon booth love him—he always asks the right questions and is enthusiastic about



Pablo Picasso, Vallauris, France, 1954.

© ARNOLD NEWMAN

the new technology) and holding court at the ASMP booth, you'll appreciate that time has done little to slow him down.

For example, this summer a major retrospective of his work will be hosted at the French Government Galleries in Paris at the l'Hotel de Sully, opening on June 26. And in July, to his lengthy list of honors will be added the *Lifetime Achievement Award* from the Professional Photographers of America, PPA. It should be pointed out that ASMP has also honored Newman with the Society's *Life Achievement Award* in 1975, and again in 1996 with the *Honor Award*. Obviously, numerous other organizations have bestowed honors and accolades on him including eight honorary doctorates from several universities and colleges such as the University of Miami, University of Bradford, England, University of Arts, Philadelphia, and Parsons School of Design.

The latest of Newman's 13 books is titled, appropriately, *Arnold Newman*, and within its 276 pages are Newman's greatest images and comprehensive information about his life and work, in three languages—English, French and German. An essay on Newman is written by Philip Brookman, curator of Photography and Media Arts at the Corcoran Gallery of Art, Washington, DC. The book has proved so popular around the world that it's already in its second printing.

Arnold Newman, who started his career during the Depression (he was offered a job by a family friend, Leon Perskie who ran a photo studio in a Philadelphia department store. He was making \$16 a week, churning out 79 cent portraits—"It drove me mad; they all started to look alike!"), has become one of the giants of the profession. He has influenced thousands of photographers—with his published work and through his workshops—and will continue to do so. Newman's photography—from his portraits created 50 or more years ago to those made in recent years—is an excellent example of the adage that if something is good, really good, it will stand the test of time. And, the really good part is he continues to be as enthusiastic about his craft now as he ever was. ∞

Arnold Newman

Photographs by Arnold Newman

Essay by Philip Brookman

Taschen [www.taschen.com]

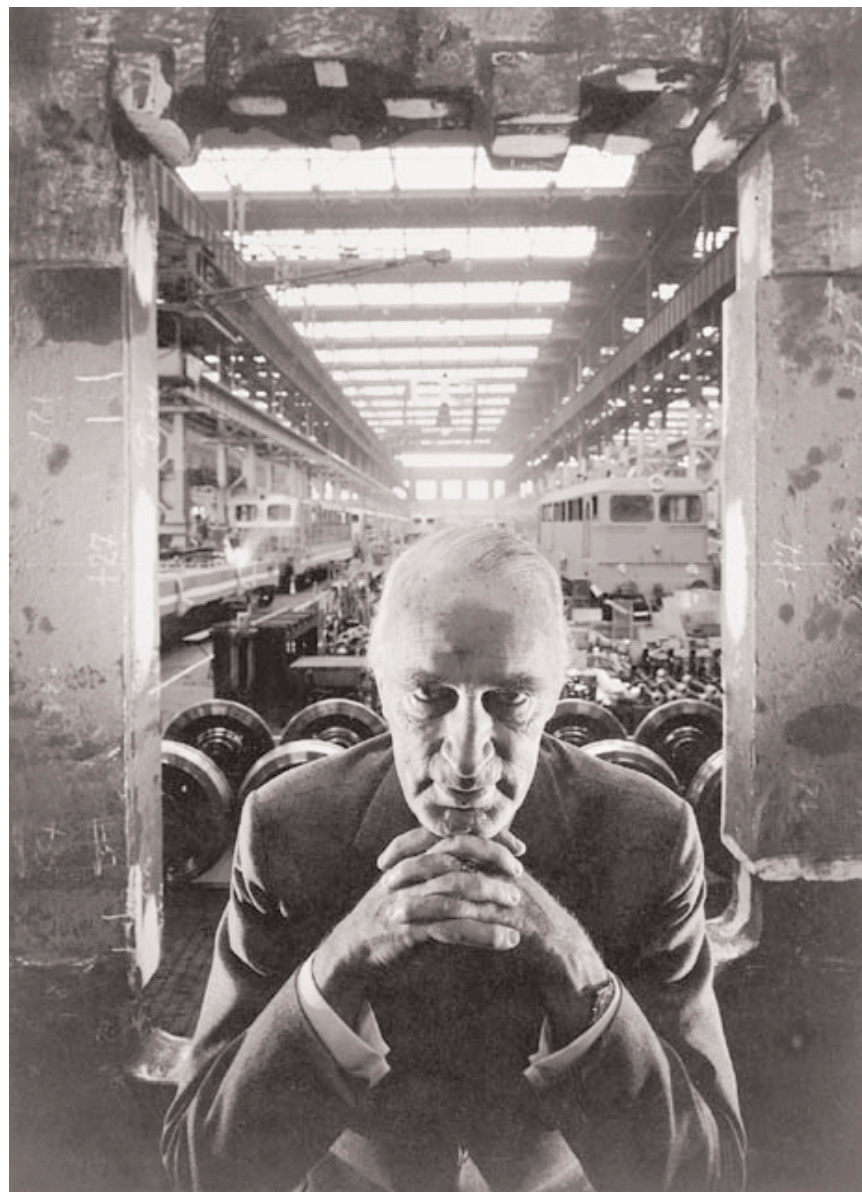
276 pages; color and black and white.

Hard cover; \$40; ISBN: 3-8228-7193-1



A classic symbolic portrait: Igor Stravinsky, New York City, 1946.

© ARNOLD NEWMAN



The face of evil: Alfred Krupp, industrialist, condemned World War II criminal, Essen, Germany, 1963.

© ARNOLD NEWMAN

ASMP Board Minutes

Saturday, April 27, 2002

Philadelphia, PA

Session began at 8.30 AM

Roll Call

Present: Lon Atkinson, Morton Beebe, Michael Cardacino, Susan Carr, John Giammatteo, Dave Harp, Ken Hawkins, Judy Herrmann, Scott Highton, Mary Beth McAuley, Stan Rowin, John Slemp, Clem Spalding, Robert Wiley.

Others Present: Jim Cook, Elena Goertz, Eugene Mopsik, Victor Perlman, Peter Skinner, Cilla Skinner, and Richard Weisgrau.

President Stanley Rowin chaired the meeting.

Motion: That the board of directors thank Matt Herron, Margaretta Mitchell and Eugene Mopsik for their years of service to ASMP. (Slemp/Harp) Passed unanimously.

Motion: That the board of directors thank David Harp, Scott Highton and Woody Packard for their contribution to the ASMP executive board. (Giammatteo/Spalding) Passed unanimously.

Opening remarks

President Stanley Rowin welcomed the board to Philadelphia and said that the board should follow the guideline that ASMP is *Photographers helping Photographers* in all their deliberations.

Eugene Mopsik then thanked the board and staff for their help over the years as a director and said he was looking forward to working with everyone as executive director of ASMP *with Photographers helping Photographers* in mind.

Orientation for directors

ASMP legal counsel Victor Perlman welcomed the new directors to the board and as a part of the annual orientation for new directors, spoke on the fiduciary and other responsibilities of a director. This was followed by a video tape presentation on the duties, responsibilities, and organization of boards.

Financial review

Executive director Richard Weisgrau spoke to the report submitted and answered questions from the board. The board accepted the report submitted.

Communications study group

The report submitted by chair Judy Herrmann was discussed by the board.

Motion: That the board approves the creation of an oversight committee for ASMP Identity and Web site redesign consisting of President, 1st vice president and communications study group chair and to grant that committee full power to: 1. Approve design, layout, look and feel of and related items in reference to the ASMP Identity and Web site redesign and 2. Coordinate with staff on its operations in the implementation of the Identity and Web site policy and plans. (Herrmann/Cardacino) Passed unanimously.

Chapter relations

Chair Susan Carr spoke to the report that she submitted to the board and thanked Todd Joyce, Thomas Werner, David Seide and Richard Kelly who helped the chapter study group write the recommendations that were accepted by the board. It was decided that a descriptive statement would be added to the Chapter Presidents' Guide.

Motion: That one national board member is assigned each year by the president to be the chapter liaison. This director will act as the communication link between chapter leaders and the national board. Each year after the national board elections the liaison will be appointed. Their name will be sent to all chapter leaders as the appropriate person to communicate with the board. The chapter liaison will answer directly any questions he/she can. Any items that need board attention will be brought to the board by the chapter liaison. The chapter liaison will also serve as chair of the chapter oversight committee and will select committee members as needed to accomplish specifically assigned projects or studies relating to chapters. (Carr/Spalding) Passed. 11 – in favor, 2 – opposed.

At this time Stanley Rowin welcomed ASMP Foundation executive director, David MacTavish to the meeting.

ASMP policies revisions

After reviewing existing ASMP policy directives, director Scott Highton submitted recommendations for discussion and/or modification.

Motion: That the last sentence: "No action taken under this amendment shall be deemed in violation of any other provision of the Constitution" be removed from By-Law No. 11 Opposing Points of View. (Highton/Herrmann) Passed unanimously.

Motion: Policy 0129, Voucher System and Chapter Financial Policy #10 (third sentence) should be amended to read: "Chapters may not enter into any financial commitment with a face value of \$2,000 or more without the

approval of the national executive board." (Highton/Slemp) Passed unanimously.

Motion: That the restriction of a \$2,000 limit for required national board approval of chapter expenditures in previous ASMP policy be increased to \$3,000 and that the requirement for such approval apply to any financial commitment entered into by chapters. (Highton/McAuley) Passed unanimously.

Motion: That the ASMP Policy directive 0069 from September, 1996 pertaining to budgets and structure of chapter presidents' meetings be rescinded, and that the board determine details for future ASMP leadership meetings as needed. (Highton/Wiley) Passed unanimously.

ASMP Foundation

Foundation executive director, David MacTavish spoke on the report that was submitted to the board. This included the various projects completed, potential projects, fund raising, and financial status. The board accepted the report.

Software proposal

The board discussed at length a proposal for including a software package as a member benefit and no action was taken at this time.

ASMP Policies Revisions (cont.)

Motion: That ASMP Policy 0168 – Inquiry Committee Report Recommendations, be rescinded. (*No officer or director shall be allowed to receive, accept, or retain compensation from ASMP for services rendered to ASMP, its successors, affiliates, subsidiaries, initiatives, programs or other entities or enterprises controlled by ASMP. The provision shall not apply to the payment of a stipend to the president of*

ASMP) (Highton/Herrmann) Passed. 10 – in favor (Atkinson, Beebe, Cardacino, Carr, Giammatteo, Harp, Herrmann, Highton, McAuley, Slemp) 3 – opposed (Hawkins, Spalding, Wiley).

Motion: That all previous ASMP policy pertaining to the operation and function of ASMP Internet mail lists and other electronic Members Only forums be rescinded. (Highton/Harp) Passed unanimously.

Chapter relations (cont.)

Motion: That National will supply financial reports on a monthly basis to the officers in each chapter who shall be responsible for further dissemination of the reports. (Carr/Wiley) Passed unanimously.

Motion: That By-Laws – Article IV.B. be amended to read as follows: The term of office for the treasurer of the chapter shall not exceed two years. No person may serve as treasurer for more than three consecutive terms and, in no event, for more than six consecutive years. No person who has served as treasurer for three consecutive terms may serve as treasurer until he or she has been out of that office for at least two years. (Carr/Hawkins) Passed. 9 – in favor, 4 – opposed.

Motion: That the following technical correction be made in the ASMP By-laws. Wherever the word “fax” or “facsimile” appears in the ASMP By-laws it shall be changed to the word “e-mail.” (McAuley/seconds) Passed unanimously.

Motion: That if the current dues referendum passes the chapter allotment under the voucher system shall be raised to \$30.00 per member (excluding students). (Carr/Highton) Passed unanimously.

The board directed staff to urge the chapters to hold their elections at the same time, which would facilitate smoother communications between the National office and chapters.

Bradshaw Leadership Conference

Robert Wiley spoke to the board on the report submitted by Thomas Werner, chair of the 2002 Bradshaw Leadership Conference.

Orientation for directors

The second part of the videotape presentation on the duties, responsibilities, and organization of boards was shown.

Session ended 5:00 PM

Sunday, April 28, 2002

Session began at 9:00 AM
Roll Call

Present: Lon Atkinson, Morton Beebe, Michael Cardacino, Susan Carr, John Giammatteo, Dave Harp, Ken Hawkins, Judy Herrmann, Scott Highton, Mary Beth McAuley, Stan Rowin, John Slemp, Clem Spalding, Robert Wiley.

Others Present: Jim Cook, Elena Goertz, Eugene Mopsik, Victor Perlman, Peter Skinner, Cilla Skinner, and Richard Weisgrau.

Committee Appointments

The following were nominated as chairs of committees and study groups by president Stanley Rowin.

Membership Oversight

Committee—They will work with Staff to oversee that the needs of the membership are being met. John Slemp—chair.

Specialty Groups Study Group—

They will develop policy to encourage the growth and define the structure of the specialty groups. John Giammatteo—chair.

Chapter Liaison Oversight

Committee—They will act as the communication link between chapter leaders and the national board. The chapter liaison will answer directly any questions he/she can. Any items that need board attention will be brought to the board by the chapter liaison. The chapter liaison will also serve as chair of the chapter oversight committee and will select committee members as needed to accomplish specifically assigned projects or studies relating to chapters. Lon Atkinson—chair.

Bradshaw Leadership Conference

Committee—Tom Werner—chair; Robert Wiley—oversight committee chair.

Nominating Committee—The ASMP nominating committee is charged with identifying and vetting qualified candidates for election to the board of directors. Dave Harp—chair.

Forum Study Group—They will devise a policy for the future shape for the ASMP’s Internet member forums and e-mail list services. They will report back to the board with their report by June 28, 2002 and the executive board will make any decisions required. Ken Hawkins—chair

Legal Action Fund Auction Study Group—They will study the feasibility of an auction to financially benefit the Fund. They will report back to the board with their report by June 28, 2002. Morton Beebe—chair.

Motion: That the board approves the appointments as proposed. (Harp/seconds) Passed unanimously.

Financial Request approvals

Motion: That the board approve to fund the ASMP Identity and Web site redesign project to a maximum of \$70,000.

(Herrmann/seconds). Passed unanimously.

Motion: That the board approves up to \$4,500 to have the ASMP oral history audiotapes converted to digital. (Harp/Highton) Passed unanimously.

President Stanley Rowin asked staff to continue work on the new *Future Options Report*.

Legal Issues

Motion: Go into executive session. (Highton/seconds) Passed unanimously. (According to Art. VII Sec. 12 of the ASMP Constitution, a board meeting may be closed to all persons except board members and others by board invitation only, in order to discuss and vote on personnel, legal matters, and matters relating to membership.)

Motion: Go out of executive session. (Harp/seconds) Passed unanimously.

Motion: Go into executive session. (Harp/Herrmann) Passed unanimously.

Motion: ASMP supports the goals of the Freelance Writers and Artists Protection Act of 2002. (Beebe/Hawkins) Passed unanimously.

Motion: Go out of executive session. (Beebe/seconds) Passed unanimously.

Set date and place for next board meeting

The next board meeting date and place was referred to the executive board for decision.

Motion: That the meeting be adjourned (2:15 PM) (Harp/Highton) Passed unanimously.

News lines

Please send contributions to Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221
E-mail: Bulletin@asmp.org

PAUL HUF, 77, WAS KNIGHTED FOR HIS SERVICE TO PHOTOGRAPHY

ASMP has learned that well known Dutch photographer and ASMP life member Paul Huf who was born in Amsterdam on March 14, 1924, died in January. A freelance photographer since 1942, he was at one time the photographer to the Dutch Royal Court and in 1977 was knighted for his service to photography by Queen Juliana of the Netherlands in the Order of Orange Nassau.

Huf joined ASMP in 1955, by which time he had already become established as one of his country's leading photographers. His credentials gained him access to many celebrities and locales and in 1965 he was the first photographer allowed to shoot fashion pictures in the Kremlin building in Moscow. Among the many celebrities he photographed, in addition to the royal family, were Brigitte Bardot, Sophia Loren and Jacques Tati.

Among his numerous achievements were photographing the 1949 international calendar for KLM; 1950 participation in Edward Steichen's 1950 exhibition of European photography in the Museum of Modern Art, New York and winning a gold medal at the First Venice Photo Biennale, 1956, and repeating the honor again in 1965. His comprehensive range of work is featured in his acclaimed book *Paul Huf: My World* (ISBN:90-804821-2-9).

HONORS FOR MARY RANDLETT

Seattle photographer Mary Randlett's contributions in the field of art have resulted in her being the first recipient of Artist Trust's Lifetime Achievement Award for Women Visual Artists, aimed at artists who are older than 60 and have devoted a major por-

tion of their lives to art. Randlett, who is acclaimed for her Northwest nature photography and portraits of poets, writers, painters and architects received an unrestricted award of \$10,000. And she has also been made an honorary member of AIA Seattle for her service to architecture. Of special note was her photographic documentation in the project *Action:Better City* in the mid-1960s that helped have a major effect in shaping the Puget Sound urban region.

RECORD AMOUNT RAISED IN AUCTION OF LANTING PHOTOGRAPHS

Sotheby's and the World Wildlife Fund Netherlands have jointly conducted a charity auction in Amsterdam of 45 Frans Lanting photographs to benefit wildlife conservation efforts in Mongolia. ASMP member Lanting initiated this event by offering to donate his photographs after he visited Mongolia to photograph the reintroduction of the famed Przewalski horse (also known as "takhi") to the steppes of Mongolia, where it had become extinct.

The auction raised 128,000 Dutch guilders (approximately \$60,000) from the sale of the 45 large photo panels, which featured some of Lanting's best known images of wildlife from around the world. The amount is reported to be a record in the Netherlands for the sale of a single photographer's work. Half of this amount will benefit the Takhi Project in Hustain Nuruu National Park; the other half will benefit the *Large Herbivore Initiative* sponsored by the World Wildlife Fund. (Editor's note: Coincidentally, Frans Lanting is also a Dutch knight. On March 30, 2001 he was inducted as a Knight in the Royal Order of the Golden Ark by Prince Bernhard of the Netherlands for his contribu-

tions to environmental awareness on a global scale. It was honored also bestowed on the late Paul Huf in 1977.)

CALL FOR HOWARD CHAPNICK GRANT ENTRIES - DEADLINE JULY 15

Applications for the annual \$5,000 Howard Chapnick Grant, administered by the board of trustees of the W. Eugene Smith Memorial Fund in Humanistic Photography, are now open and forms can be obtained by writing to the Howard Chapnick Grant c/- Yukiko Launois, 125 East 87th Street, #4B, New York, NY 10128. The grant was established in 1996 to encourage and support leadership in fields ancillary to photojournalism such as editing research, education and management. It was established in memory of Black Star agency founder Howard Chapnick and acknowledge the value of his contribution to photography.

DOUG MENEZ TAKES A FEW SHOTS OF TEQUILA TO REINVENT HIMSELF

Award-winning photographer Doug Menez recently took time from his busy schedule shooting high-profile advertising campaigns to create and fund a personal body of work about tequila. Sparked by something he read in a Salman Rushdie novel, Menez recently seized a break in his calendar and traveled to the Mexican village of Tequila and began shooting. The result is a photo essay documenting the ancient traditions of making tequila, set in the oldest distillery and hacienda in Mexico. This historic and beautiful location was also the perfect backdrop for Menez to explore Tequila's role in the rituals and culture of Mexico. Among publications and other outlets which accepted images from this

project was the prestigious Association of Photographers, UK, awards exhibit. For information: [www.menez.com].

GETTING WORK

"I am a photographer and I have been a member of ASMP since 1988. My home is in North Little Rock, Arkansas and I am listed in the *Find A Photographer* along with a link to my Web site. Two weeks ago on a Wednesday, I received a call from an art director in Philadelphia, Penn., who needed a photographer for a national trade ad shot of an individual in Little Rock, Arkansas, and a call from a trade publication photo editor in Nashville, Tenn., who needed a photo of a bank vice president, also in Little Rock. They both found me at the ASMP site. It works, it is worth it, and I made enough money from one day of calls to pay for many, many years of membership. Thank you."

—Wesley Hitt

HEALTH INSURANCE PLANS

The ASMP health insurance plan is available to members through TEIGIT in the following areas: Downstate New York, New Jersey, Connecticut, California, Chicago (Illinois), Greater Atlanta (Georgia), Southern Florida. New York members can call TEIGIT at 212-758-5675 in New York, ask for Florence or Burt Diamond. From outside New York City, call: 800-886-7504.

MEMBER THANKS ASMP FOR HELP

Each year, the staff of ASMP helps hundreds of members with business questions and legal problems. "Good offices" come with the territory and they are appreciated by members. Here's a good example: "Last year you intervened on my behalf regarding

a claim for lost and damaged photography. Specifically, you wrote a letter to the marketing agency that was involved in the loss. They predictably ignored the letter just as they had ignored my previous correspondence. However, I eventually got the company owner's attention and ultimately settled the claim to my satisfaction. It is my belief that numerous factors influenced the company's willingness to settle, including their awareness that ASMP was in my corner. This is my second loss in the past three years that was resolved with assistance with from ASMP and I just want to again thank you for your intervention and for all of the good work the organization does on behalf of individuals and the profession as a whole."

—Richard Prince, ASMP member, Jericho, New York.

NikonPRO AND NikonNET: ONLINE SERVICES FOR PHOTOGRAPHERS

Nikon is offering online services in the form of NikonPro, which has a strong e-commerce online storefront feature, for professional photographers and NikonNet, which has been expanded with features such as photo-editing, CD archiving services and numerous other resources for photographers. NikonNet initiated the changes to help accommodate the growing number of digital photographers and new digital-camera owners looking to the Web for convenient and reliable photography services. "By enhancing NikonNet's photo-editing tools and expanding its options and services, we believe we can offer members a site that reflects our vision for a Nikon photography community online," said Tracy Mack-Jackson, manager of Internet programs for Nikon Inc.

NikonPro is a service developed for professional photographers and, among other features, matches photographers with potential buyers, helps buyers find photographers by specialty and location and manages the financial transactions. NikonPro members are able to create portfolios of their work and can customize a storefront using more than 40 design templates. For information: [www.nikonpro.com] and [www.nikonnet.com].

WEB SITES TO COMPARE

The following list of interesting ASMP member Web sites, compiled by Garie Waltzer and Don Luce, was selected in part to show variety. It is not intended to be definitive, but merely to provide a starting point for exploration and comparison.

- www.goodmanphoto.com
- www.hsstudio.com
- www.bethsegalphotography.com
- www.jimerickson.com
- www.ulf-photo.com
- www.bogacz.com
- www.ritterman.com
- www.billybrown.com
- www.cavphoto.com
- www.horsthamann.com

What's Hot

ASMP supports goals of legislation on antitrust exemption for creators but seeks clarification

ASMP is supporting the goals of proposed legislation that would provide antitrust exemption for creators but has requested clarification on language in the bill before being able to support it in its current form.

The National Writers Union, NWU, and the Graphic Artists Guild, GAG, have taken the lead in the effort and have been working with Congressman John Conyers in having the legislation introduced. However, photography organizations like the ASMP and PPA were never alerted to the plan to introduce the bill, nor briefed on the effort or the contents of the bill. "Once aware of it, we immediately had our experts review the language of the bill. Some of that language raised concerns for them and it became evident that support could not be unconditional. We need clarifications before we can support the bill in its current form. However, it is important to note that ASMP supports the goals of legislation," said ASMP president Stanley Rowin.

ASMP official statement is: "ASMP supports the goals of the Freelance Writer and Artists Act of 2002. The need for better copyright protection and particularly for assuring a means of fair compensation have been and will continue to be among ASMP's primary objectives. As with all legislation, ASMP must examine the language of the bill in relation to the actual legislative, industry and business environments. ASMP will consult with other associations and the sponsor(s) of the legislation to seek any necessary clarifications. ASMP will periodically update its members on the status of this matter."

Rowin stressed that ASMP's concerns are purely with the construction of the bill and the way certain sections are written. "Drafting legislation is a cumbersome and difficult process, if the result is to be easily understandable and not debatable. Unclear legislation invites litigation after it is passed, and lengthy litigation can set aside the benefit of laws for many years while a resolution is sought in the courts. It can even result in the legislation being stuck down by courts. ASMP wants to see a bill that is clear in its intent and prescribed methods. We are working toward that goal," said Rowin.

As this *Bulletin* was going to press ASMP began to receive some of the clarifications it sought and a dialogue was begun to rework some aspects of the bill.

Classifieds

ANDREW BERGER

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CLASSIFIED AD RATES

Rates for advertising in the classified section of the ASMP Bulletin are:

DISPLAY ADS:

Members - \$40/inch
Non-members - \$80/inch

CLASSIFIEDS:

Members - \$3.50/line
Non-members - \$7.00/lines
All ads are based on a column width of 2.25 inches and paid for in advance.

FOR FURTHER INFORMATION:

Ph: 360-293-7959
Fax: 360-293-8912
e-mail: skinner@asmpp.org

NewMembers'Zone

The following have applied for membership in ASMP. Any comments, either positive or negative, relating to these applicants should be sent to the Membership Coordinator at ASMP Headquarters. After 20 days, applicants with no unfavorable comments shall be accepted.

Joseph Englander ASA AF
P. Bardagjy M. Langford

David Fedusenko ASE REGM
P. Morris D. Mitchell

Alison Dawson CFL STUD
Eckerd College

Jennifer M. Davis CFL STUD
University of Florida

Roger Linke CFL STUD
Daytona Beach Comm.College

Alan Jacobs CHI GM
R. Gould N. Schierstedt

Don Tudor CO AS
K. Schulman J. Blecha

Natalie Boyle CO AF
R. Forth J. Blecha

Adam Ewing CVA AF
S. Brown C. Anderson

Jeffrey Glotzl CVA AF
D. Stover C. Mitchell

Luca E. DiCecco CVA AS
A. Housel D. Stover

Guy Sloan Duvall DTX GM
S. Metcalfe S. McAlister

John Shipes DTX GM
S. Metcalfe S. McAlister

Kevin Hunter Marple DTX REGM
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CFL	Central Florida
CVA	Central Virginia
CHI	Chicago/Midwest
CO	Colorado
CT	Connecticut
DTX	Dallas
FOR	Foreign
HI	Hawaii
HTX	Houston
MAM	Kansas City./ Mid-America
LI	Long Island
SC	Los Angeles
MIC	Michigan
MIN	Minneapolis/St. Paul
NE	New England
NJ	New Jersey
NM	New Mexico
NO	New Orleans
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