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AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS

BULLETIN

OCTOBER 2002

● THE BUSINESS OF DIGITAL PHOTOGRAPHY



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asmp BULLETIN

EDITOR Peter Skinner
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THE PURPOSE OF ASMP

To protect and promote the interests 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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OUR COVER

A new treatment of a New

York icon by Jay Maisel

[www.jaymaisel.com]

See page 25.

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EXCITING TIMES

The dawning of a new ASMP BY STANLEY ROWIN

Welcome to an exciting issue of the *Bulletin*. On the cover is the first use of the new ASMP logo. I see this logo as the symbol for the dawning of the New ASMP. You will soon see the fruits of our labors to revitalize the ASMP and help our members keep pace with the changing demands from new market forces and new technologies. Next month we unveil our new dynamic Web portal. It will eventually be a one-stop-resource for real-time information for our members and the community at large. Also we are beginning the transition of executive directors with Gene Mopsik taking over from Dick Weisgrau. Gene begins full time on January 1, 2003.

In keeping with part our new focus, this issue of the *Bulletin* deals with many of the business issues surrounding digital technology. While there has been much written in the trade press extolling the virtues of the new digital workflow, little has been written about the impact on the individual freelance photographer. Let me put an end to that trend by reporting some of my pet peeves and experiences.

I'm repeatedly asked by clients if shooting digitally has made it easier for me. I point out to them that before digital, I walked into the assignment with an \$800 camera and \$300 worth of film. I would drop the film off at the lab, get it back three hours later, edit it, label it, sleeve it and FedEx it, possibly all the same day. Now I walk into the assignment with a \$5,500 camera with a \$500 hard drive inside it, an extra \$ 100 battery or \$125 AC adapter. Often I'd bring a \$2,500 laptop along. Then I'd take the files off the camera or the laptop and put them into \$800 worth of capture and image editing software on another \$3,000 computer with a \$500 monitor. Unlike my film cameras which will last at least a decade, my digital equipment probably will have to be replaced every three to five years.

Each of the, let's say, 100 native resolution files shot on the digital camera takes about three minutes to open and re-save, before rotation, color correction or retouching. That's over five hours, which is occasionally longer than the "shoot." Then we have to burn a CD or upload the files to my Web site. More on that later.

Don't get me wrong. I love my digital camera. I can color correct almost perfectly after the fact. I get instant feedback on lighting and whether the subject's eyes are open. I have tremendous exposure latitude. I can e-mail the client the photo instantly. But I've just demonstrated that it costs me about ten times more in a cash investment to do a digital assignment than conventional

film, and five times longer to deliver the finished work. Knowing this, how can you reconcile the countless photographers out there who charge less for shooting digital assignments because they don't have to pay for film and processing? Why are photographers afraid to bill the client for the extra time and money involved for filmless assignments?

After the "shoot" issues relating to the use of new technology continue. Recently one very large company sent my CDs with the requested CMYK TIF files to their international branches. My local contact called me complaining that all the files on all the disks were corrupt. They wanted all the CDs replaced. I told them that I tested each disk before releasing them and they were fine. After days of panicked trans-oceanic calls and E-mails it turns out that the people assigned to use the disks didn't have any programs on their computers that could open a CMYK TIF file, so they appeared corrupt to the inexperienced users. Replacement disks wouldn't have solved the problem, education might have.

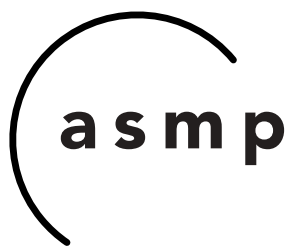
Finally there's the press check, where the client watches the printed material come off the offset presses. If the image comes off the press muddy or color shifted and the client complains, the printer just replies: "Hey, I didn't make these CMYK separations, your photographer did." Where does the photographer's responsibility end? How many of your clients take RGB scans and convert them to CMYK using Photoshop's default settings using an uncalibrated monitor? How many photographers are unjustly (or justly) blamed for poor files when they look good on their monitors.

Next month at PhotoPlusExpo, ASMP is sponsoring a seminar where we will begin to discuss some of these issues. We are trying to be responsive to your needs but we need your help and feedback. If you feel we need to direct our resources somewhere, use the ASMP forums or E-mail to tell us what you need. We are here for you, our members. ∞



Stanley Rowin
ASMP president
and chairman of the board

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UNITY AND STRENGTH

ASMMP is undergoing a major communications initiative, launching a new logo and streamlining its online presence. The long-established logo, dubbed by members as the *ASMP target*, which current members felt was fine in its day but not reflective of today's organization, is making way for a more contemporary mark whose creators feel is more appropriate for ASMP of today and in the future.

Internationally known as a champion of photographers' rights and a strong proponent for better business practices, ASMP traditionally has fostered a culture and community among independent photographers. These elements were stressed when the board assigned Sametz Blackstone Associates of Boston to develop new organizational communications systems that include a new logo and Web site [www.asmp.org].

The ASMP communications oversight committee, headed by Maryland photographer Judy Herrmann, collaborated with Sametz Blackstone to create a symbol that illustrates the principal traditional attributes of ASMP and also focuses on the trade association's future. The other members of that committee were president, Stanley Rowin, first vice president Robert Wiley, and past secretary Woody Packard.

The Sametz creative team comprised Jamie Reiley, media specialist; Albert Abdullah, director, new media; Hania Khuri, senior designer; Robert Beerman, design director; Rachel Kelso, program manager; Andrew Maydoney, lead strategist, relationship manager.

Sametz's research, which included interviewing a cross section of ASMP members, staff and other photographers and organizations, brought them to the conclusion that what was needed was something "more contemporary and clean and which conveyed the association's leadership role."

"Above all," said Herrmann, "we felt that ASMP stands for strength, protection, community, a conduit for dialogue, openness/accessibility, responsiveness, and forward thinking and we wanted the logo that Sametz created to convey that."

Herrmann said that the new logo fulfills all of these criteria. "We believe it is an appropriate response to both where ASMP is currently, and where we want to go in the future. Its arc shields and protects while symbolizing community, a support circle, or a conduit. It could also be seen as a reference to a lens, an eye or the concept of vision. The logo opens to the right, signifying a positive, forward moving direction, responsiveness and openness or accessibility. The lower case font is both friendlier and more modern than ASMP's former

logo while still maintaining a professional and powerful solidity. "The mark is balanced, strong and effectively embraces both ASMP's acronym and appropriate explanatory type such as chapter names," she said.

The restructured Web site (www.asmp.org) which will launch on November 1 will serve information and access needs for publication photographers and those who commission and use photographs for publication. The site positions ASMP as the leading resource and conduit for information on the business of photography and has been redesigned to allow visitors from targeted demographics to access areas relevant to their specific interests. The site is a resource for ASMP members for whom some sections are password protected, other photographers, buyers of photography, and others interested in the business of photography including students. All areas will be accessible through the home page which will offer a portal style interface.

The site will offer a marketplace umbrella feature containing search capabilities such as *Find a Photographer*, *Find a Photo*, and *Photographers' Travel Itineraries*—all of which connect photographers and buyers quickly and efficiently. Additionally, there will be resources available specifically for photographers / image composers, assistants / students, the legal community, and photo buyers—including bibliographies, links, downloadable legal and white papers, forms and discussion forums.

"While some of the resources will be available only for ASMP members much of the information will be available free to the public as a service to the industry from ASMP. ASMP.org will continually add features and functions to better serve the needs of people seeking community, culture, and commerce relating to publication photography," said Stanley Rowin.

"ASMP offers this new resource in continuation of its ongoing commitment to protect and promote the interests of photographers whose work is for publication, to promote high professional standards and ethics in publication photography, and to cultivate friendship and mutual understanding among photographers and those who use and commission publication photography," said Rowin.

"ASMP.org will make extensive use of the intellectual capital, information, and resources it has culled over nearly sixty years of the organization's existence. The Web site is part of a new communications program launching simultaneously that will provide premiere resources for community, culture and commerce relating to publication photography," he said. ∞

THE TIPPING POINT

We are over the threshold—it's here to stay BY DAVE HARP

My name is Dave and I've been digital for twelve months. With the exception of one magazine art director who insisted on film, I've been lab free for a year. No E-6 pro-

cessing, no C-41 contact sheets or prints. I'm digital and plan to stay that way.

Digital is no panacea. It won't solve the nagging problems facing our profession but it is an important new tool that can

help give us a lot more options, it can keep our clients happy and can even increase our sagging profit margins. On the flip side, it is also an enormous amount of work and it's quite expensive to get a professional quality digital operation up and running. It can also add liabilities that didn't exist in the film-based world: We photographers could be blamed for a bad printing job because we're now virtual pre-press operators, too.

In his national bestseller, *The Tipping Point*, Malcolm Gladwell uses an amalgam of scientific and cultural analysis to discuss the nature of change and his premise makes a great read. He likens cultural changes to an influenza epidemic. He writes, "...three characteristics—one, contagiousness; two, the fact that little causes can have big effects; and three, that change happens not gradually but at one dramatic moment—are the same three principles that define how measles moves through a grade-school classroom or the flu attacks every winter. Of the three, the third trait—the idea that epidemics can rise or fall in one dramatic moment—is the most important, because it is the principle that makes sense of the first two and that permits the greatest insight into why modern change happens the way it does." Of course, he calls that dramatic moment *The Tipping Point* and in my experience we've crossed that threshold with digital photography. Digital photography for publication photographers is here to stay and will be a greater force every day; every month, every year until we encounter the next tipping point, whatever and whenever that may be.

A phrase that gets a lot of exposure these days is "digital workflow." You become very conscious of the changes in your workflow the moment you capture your first digital image and begin to learn a new way to make pictures and serve clients needs. "The ability to do something creates

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the need to do it,” my friend and former national board member Tom Guidera used to tell me. The ability to deliver finished photos on a Friday from a Thursday shoot is possible these days because we can do it with digital capture. More and more, clients “need” this schedule of turn around.

Whether you have those time pressures or not, the digital workflow will require some often steep software learning curves: in my case Photo Mechanic Lite to download files from my Nikon D1X camera, Mac Bibble to prepare NEF files, iView Media Pro to edit and catalog the photos, a deeper understanding of Adobe Photoshop and plug ins like iCorrect to prepare files for print or Web use. My corporate and editorial clients are slowly getting used to my e-mails that lead them to a private segment of one of my Web sites, where they can review the entire shoot in HTML (thanks to iView) and select the photo(s) they want from the assignment in a quick and efficient manner.

The digital realm also effects my stock work. In the past, I would send original transparencies or repro dupes from my

voluminous Chesapeake Bay archive via Fedex to corporate, editorial and advertising clients, but now they’re digitized on my Nikon 4000 scanner and e-mailed for consideration. Once they’ve made a selection, I can prepare and upload specific files (via e-mail or ftp) to meet their needs or burn them to a CD and send them overnight. The beauty of this work flow is that the originals stay with me and the scans are immediately ready to fulfill the next client’s needs. One of the losers in the digital revolution is the overnight courier—I miss chatting with my Fedex driver.

Former APA president and Photoshop guru Jeff Schewe, who has been studying digital asset management longer than most, is leading the development of Digital Image Photographic Standards (DIPS) and has solicited the help of the alphabet soup of photographer-advocacy groups (ASMP, EP, PPA, NPPA). Although it’s a work in progress, DIPS is currently at the stage of establishing the ground rules for digital capture, archiving and delivery to clients). If there is to be any order in the digital photography realm—and I certainly hope

there will be—standardizing file naming conventions, digital file formats and creator information, color space prerequisites and copyright ownership issues naming conventions, digital file creator information, file formats, color space prerequisites and the all-important copyright ownership issues is absolutely necessary.

There are many questions surrounding the digital revolution in photography, and we’re going to try to answer some of them in this issue of the *Bulletin*. We’ll attempt to answer other questions in the coming years through programs in chapters, at the redesigned ASMP.org and in the grand tradition of ASMP, by e-mails and phone calls between members. The faster publications photographers embrace digital photography and turn it into a force for the benefit of all, the better off we’ll all be. ∞

Dave Harp, *immediate past president of ASMP and a current director, is a Baltimore, Maryland, editorial and corporate photographer. He will moderate the ASMP panel program, The Business of Digital Photography at PhotoPlus Expo East, November 2, in New York.*

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THE NEXT STEP

New revenue streams for the digital age BY MIKKEL AALAND

During the last few months I've had the privilege to interview a number of photographers who've transitioned into one or more aspects of digital photography. In the midst of mostly technical and creative discussions a purely practical topic always emerged: how to make a living in these tough times and how to make digital photography pay. I know a lot of smart, business-savvy people are tackling the issues of how much to charge for new skills and services (addressed elsewhere in the *Bulletin*). I have no doubt that useful guidelines will be established soon. However, I am most interested in addressing another business-related topic that often occurred in my interviews: How to replace dying revenue

streams with new ones. This is a subject close to my heart. More and more I hear from clients that they've bought their own, usually digital, cameras and that they are now doing much of the shooting themselves. In my interviews I heard other photographers are experiencing this as well.

Not long ago this happened with one of my larger clients. This time, instead of hitting my head against the wall in frustration, I approached the same client who was constructing a walk-through Web-site, with a portfolio of interactive panoramic images. I used QuickTime VR technology to create these dramatic 360 degree scenes (*thank you ASMP director Scott Highton for your help*). It was quickly apparent to my client that they couldn't do this themselves. I landed a nice contract and because the

work was similar to film production I was able to bill for rental costs and post-production as well. The client was thrilled with the result and never questioned expenses that could have been challenged if this were a standard still photography shoot.

(I've heard similar testimonials from photographers who have immersed themselves into digital video, and are offering these services as well.)

Clients who no longer order additional prints because they scan the original and make copies of their own represent another dying revenue stream. For many photographers this makes a serious dent in the bottom line. Only a few photographers I know are aware they can post digitized images with commercial services that automate the process of providing prints.

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Clients go to the Web site 24/7, order prints and pay prices determined by the photographer. The commercial service does all the work, including delivering the print to the client, and after deducting a standard printing charge, credits the photographer the difference. This won't stop some clients from scanning images and making their own prints, but it streamlines the process so most clients will find it easier to use the service.

(For a good reference to online photo services I suggest going to: www.andromeda.com/people/ddyer/photo/albums.html)

Bringing clients and traffic into a Web site can reap other benefits as well. I know that many photographers spend thousands of dollars to design and put up beautiful Web sites. It also costs hundreds of dollars a month to maintain these sites. Wouldn't it be great to recoup some of these costs, and even make money directly from a Web site? I've been adding associate links to amazon.com, barnesandnoble.com and

hoodman.com, (makers of a digital camera product that I particular like) to my site. If a visitor to my site clicks through and makes a purchase with any of my associates, I automatically get a percentage of the sale. During the last six months I've received about \$600. Not a lot of money but I've only touched the tip of the iceberg. A worthy project for ASMP would be to publish a list of potential associates so our members could add links of their own.

And then there is Ebay. Nothing has revolutionized Internet commerce as much as Ebay, making it easier than ever to buy and sell photographic equipment and to sell prints and other services as well. I interviewed one photographer who financed a trip west by selling a lens. Having gone digital, he was using Ebay to liquidize his film-based cameras. Another photographer was actually successfully selling framed prints of famous rock and rock stars.

I could fill pages with anecdotes like this, but you get the idea. Sure, there is

important work that needs to be done in educating clients on the real expense of digital photography and coming up with a standardized nomenclature that we can use. There should also be an equal amount of energy going into finding and communicating new ways for photographers to make a living doing what they do best: creating beautiful and compelling images.

I once saw a two-frame cartoon that sums up these times up very well: In one frame a man faces a seemingly insurmountable wall. In the next frame the same scene is zoomed out and we see that the wall isn't really a wall but just one step in a staircase leading ever-upwards. ∞

Mikkel Aaland is a San Francisco-based photographer/writer who has written numerous books on the subject of digital imaging. He will be a panelist on the ASMP-sponsored seminar *The Business of Digital Photography* at *PhotoPlus Expo* on November 2.

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DIGITAL PHOTOGRAPHY RESOURCES

A compilation of Web sites and publications

ASMP members have recommended the following Web sites and publications as potential resources for their colleagues. The Web sites contain a wealth of information ranging from new products news and reviews to advice on technique and pricing guidelines. Numerous sites fit into several categories and most cover a wide range of topics, so please take the time to visit each and evaluate them for your own purposes. Also, most of the sites have links to other related sites so the conduit for information can take you to many other resources, such as manufacturers' and equipment-specific sites, apart from what is listed here.

Please keep in mind that in regard to pricing guidelines such as those detailed on Peter Krogh's site, and also in the article by John Harrington on page 20, ASMP does not, and cannot by law, set fees or rates. The prices mentioned by the individuals are theirs and members are encouraged to determine fees based on their own costs of doing business. (Note: See Industry Links on www.asmp.org for on-line list.)

BUSINESS AND MARKETING

- <http://www.nikonpro.com/> - Nikon's Internet community and marketing systems for pro photographers.
- www.photographstogo.com - for posting and managing digital photos for client viewing and sales.
- <http://www.peterkrogh.com/Pages/Capabilities/digital.html> - comprehensive pricing guidelines and list for digital image production, by photographer Peter Krogh.

COLOR MANAGEMENT AND WORKFLOW

- http://www.fredmiranda.com/Action_profilesPage/index.html - Photoshop actions and profiles
- <http://www.ledet.com/margulis/articles.html> - Professional Adobe Photoshop articles by Dan Margulis
- http://www.inforamp.net/~poynton/notes/colour_and_gamma/ColorFAQ.html - a resource for color management.
- <http://www.ProfileCity.com/> - High quality color management and profiles.
- <http://www.inkjetmall.com/store/cm-intro.html> - new products, technical advice, color management and lots of other information.
- <http://www.schewephoto.com/workshop/index.html> - Information on digital workflow, file management and related topics.

EQUIPMENT REVIEW AND NEWS

- <http://www.dpreview.com/> - the latest information on digital photography, equipment reviews and imaging news. Highly rated.
- <http://www.lonestardigital.com/> - camera reviews and other technical and how-to information.
- <http://www.nikonlinks.com/digital.htm> - variety of information on Nikon and Nikon/Fuji equipment.

GENERAL, VARIETY OF INFORMATION

- <http://www.robgalbraith.com/> - a comprehensive site for digital photojournalists, news, and instructive forums.
- <http://www.shortcourses.com/> - a comprehensive general resource with numerous links to other useful sites.
- <http://www.nikondigital.org/> - a site by photographers Moose Peterson and David J. Cardinal on a wide range of Nikon products, reviews, articles, and general information.
- <http://lists.prorental.com/mailman/listinfo/prorental> - Listserv for large pro digicams
- <http://www.juergenspecht.com/d1scussion/> - Discussion group on Nikon D1 cameras.
- <http://nikond1.net/> - Nikon D1 users group forums.
- <http://www.imaging-resource.com/> - a comprehensive source of information on digital cameras.

MANUFACTURERS, SUPPLIERS

- <http://www.adobe.com/> - Adobe Systems, Inc.
- <http://www.calumetphoto.com/> - Calumet Photographic
- <http://www.usa.canon.com/EOS-1D/> - Canon U.S.A. Inc.
- <http://www.epson.com/> - Epson
- <http://www.kodak.com/> - Eastman Kodak
- <http://www.fujifilm.com/JSP/fuji/epartners/HomePage.jsp> - Fuji Photo Film U.S.A, Inc.
- <http://www.olympusamerica.com/> - Olympus

PUBLISHERS

- <http://www.asmp.org/information/publications/allworth.html> - Allworth Press
- <http://www.leppphoto.com/di/index.htm> - The Digital Image, Lepp Photo
- <http://www.sybex.com> - Sybex, Inc.
- <http://www.newriders.com> - New Riders

cont. on p. 27

THE TRUTH OF THE MATTER

Digital photography: Better! Faster! Cheaper? BY JUDY HERRMANN

Frequently, the question of how the quality of digital capture compares to film obscures more important points, so for the purposes of this article, let's assume that the digital capture system used provides the client with a level of quality that matches a drum scan of the appropriate film format and type for the project. Given an apples-to-apples final file in terms of sharpness, clarity and color, digital capture still offers a number of advantages over film—advantages that can benefit your clients greatly. Where scanned film introduces grain, dust, and scratches, digital capture offers clean first generation files. Where film requires creative and technical decisions to hinge on small, unsharp, inaccurate Polaroids, digital captures allow immediate viewing at any magnification on a calibrated monitor or, in some cases, on a television even as you're shooting. Where film needs processing (and often transportation to and from a lab) before it can be scanned, digital captures are available immediately and raw FPO files can be handed or e-mailed to the client within moments of capture. With film there's room for all kinds of errors—by the photographer or by the lab—that don't get caught until well after the shoot is over. With digital capture, what you see is what you get—you and your client know right away if you caught the magic moment or if you need to keep on shooting. You know exactly what your exposures look like, how much shadow and highlight detail you have and what kind of color balance you're dealing with. Finally, providing you back up your files immediately and handle your storage media with care, the chances of your shots being permanently destroyed or lost are significantly smaller.

With the right equipment in the right hands, digital capture offers clients the opportunity to get better shots faster and with less risk. One has to ask at that point, does it really have to be cheaper, too? And more importantly, if you make it cheaper, how are you going to stay in business? There are a host of expenses associated with digital capture. In fact, the capture

system itself often represents a small fraction of the costs involved.

Within a very short time of investing in digital capture, most photographers discover that they can't work productively without multiple storage cards, computers, zip drives, CD or DVD writers and printers. They then discover that while Photoshop remains de rigueur for anyone involved in digital imaging, color management tools and an array of plug-ins and mini-applications that increase productivity quickly become essential investments. As they start to work with clients, the need to share large files over the Internet leads to high speed data lines and renting large amounts of server space from ISPs. Soon, they find themselves frantically researching storage systems and image database applications so they can archive their work and find it later. Then, the moment they feel like they're starting to get everything under control, an even better digital capture system and/or computer

and/or application shows up and within a surprisingly short time, they find themselves needing to upgrade pretty much everything they own. All this and we haven't even touched upon the biggest expense of all...time.

Not only does digital capture involve a huge learning curve, but even once you're

an expert at using your capture system, its software, your color management system, Photoshop, its various plug-ins, your mini-applications and your archiving/ image database system, the amount of time spent on each file you capture can be staggering. Depending on the camera system used, every file that you wish to share with a client will require some or all of these steps:

- transferring images from camera storage media to computer
- conversion from native capture format to usable format (e.g. tiff)
- basic editing (this means viewing each and every capture at a large enough size to judge its merits)
- renaming and organizing into appropriate folders
- adding information such as your copyright into the file info area
- rotating and/or cropping as necessary
- some hue and/or tonal adjustments
- creation, naming and organization of small, low res files to share with client over the Internet or on disk so they can make their selections

“Within a very short time of investing in digital capture, most photographers discover that they can't work productively without multiple storage cards...”

cont. on p. 18

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The TRUTH OF THE MATTER *cont. from p. 15*

In addition, the selected files that actually go to press will, at a minimum, need:

- color and tonal corrections
- retouching
- removal of moiré, noise and/or banding as needed
- conversion to CMYK
- setting of highlight and shadow minimums and maximums
- unsharp masking
- burning to CD/DVD or delivery via FTP (which may include talking the client through downloading those FTP'd files)
- archiving and safe storage of those archives
- entering into image database with appropriate key words

Keep in mind, that the activities listed above have nothing to do with creative image manipulation—they simply represent the minimum technical requirements for delivering a digitally captured file that is comparable to professionally scanned film. Any creative imaging work should be dealt with as part of your creative fee and billed at a commensurate level. This type of basic file preparation work, however, can be listed as a separate category similar to the expense categories that one might list for a film shoot. What you call it is up to you, but many photographers list these charges under the heading of “digital processing” or “digital services”.

THE VALUE OF TIME

As you develop a fee structure for these activities, it's important to recognize that the time you spend dealing with these files is time that you can't spend shooting. Imagine, getting a call for a great assignment and having to turn it down because you've got 800 more files to edit, rename, rotate and resize! Even so, the value of this service as it's perceived by your clients won't allow many photographers to charge

the same kinds of rates that they'd charge for creative work, so you need to find a fee structure that will allow you to hire help or out-source file preparation when you don't have the time (or inclination) to do it yourself.

As a general rule of thumb, clients are already used to paying for film, processing and drum scans. With the benefits that you're already providing by offering digital capture, you should be able to keep your pricing competitive with the costs of shooting and scanning film and still make the sale. In many cases, you may even be able to charge more for the value added services you're providing. If you think about it, any mark up on your film and processing to cover things like trips to the lab, film tests, wasted film, etc., constitutes a sort of film capture fee. With digital photography, the language is a little different but the concept is pretty much the same—you need to cover the costs of providing these services to your client.

As with other billing issues, all photographers seem to have different approaches. In most cases, though, clients can relate to following types of line items. In situations where a large number of images were captured, most clients will understand the need to cover the time spent organizing, naming, rotating and preparing those files for them to view and edit. Once the final files have been selected, a file preparation charge to cover color correction, CMYK conversion, highlight and shadow adjustment, tonal corrections and unsharp masking correlates easily to scanning fees that include the same types of services.

Some photographers choose to include a minimum amount of retouching in the file preparation fee and others charge for all retouching as a separate line item. Given the fact that most of us can't resist doing at least some minor retouching, building a minimum amount of retouching into your fees can be a wise move. Another approach can be to show your client how, by agreeing

to a larger amount of retouching ahead of time, you can often decrease the amount of time needed to complete the shoot. It's important, though, that your client clearly understands the trade off.

Finally, major retouching, creation of clipping paths, burning to CD, uploading to FTP, creating and printing contact sheets or proofs, archiving images or retrieving images from archives tend to be listed individually as separate line items. Don't forget that by agreeing to archive files and charging clients for that service, you are accepting a huge potential liability should your library become unusable for any reason. You either need to be compensated fairly for the costs of minimizing that risk or you need to make it absolutely clear that you are not responsible for replacing any lost or damaged files in the future.

Whether you choose to handle these fees on an hourly, daily, per shot or per project basis doesn't really matter. What matters is recognizing that producing high quality digitally captured files provides your clients with certain advantages but they don't come without a cost. By educating your clients about the work involved in providing these value added services, you can create a win-win situation where your client gets the services they need and you get fair compensation for your efforts. ∞

Judy Herrmann of Herrmann + Starke digital photography began working digitally in 1994 and shot her last sheet of film in 1997. Her articles have appeared in several publications including the ASMP Bulletin, PDN, How and Japan's "I" Magazine and she has given seminars for PhotoPlusExpo East, Photo West, the How Int'l Design Conference, several ASMP chapters and other design and photography groups. She will be giving a seminar on digital workflows and appearing on an ASMP-sponsored panel discussion on the business of digital photography at this year's PhotoPlus Expo.

GOTTA QUESTION? ASK COMMANDER Z

Editor's Note: Commander Z is the nom de plume for a famous artistic and technical genius. His helpful advise on digital photography will appear here as needed. His insights and opinions are brilliant and are therefore not those of this publication or ASMP.

Dear Commander Z,

Digital scares the crap out me. Please make it go away.— *Ostrich in Ohio*

Dear Ostrich,

It's safe now! Retro is hot! In fact, go back to glass plates and flash powder.

Unpredictability = Success (Not to mention Excitement!)

Dear Commander Z,

I find that converted RAW files give me fits when running thru an unsharp mask droplet in PS7 on Jaguar. What gives?

—*Nerd in Nevada*

Dear Nerd,

Sorry. Only questions about digital photography, please.

Dear Z Man,

Clients think digital photography should cost less but it costs me more and I'm delivering more value. What's the solution?—*Feeble in Florida*

Dear Feeble,

How could you even think of charging more, you fool! You should be underwriting your increased equipment overhead (and thus underwrite your clients' photography expense) by running email scams involving rich widows of African despots. That's what I do.

Dear PixelGod,

Since going digital, I find myself feeling smug as I go through the airport security xray gauntlet. I'm also having unhealthy and violent fantasies about artifacts and magnetism. Am I sick?

—*Muddled in Massachusetts*

Dear Muddled,

Contact me privately for, uhm, consultation. Please. Send jpegs.

Dear Commander Z.

I caught my husband doing unspeakable things with my flatbed scanner. Should I contact the authorities, seek counseling, or get a divorce?—*Cracked in California*

Dear Cracked,

Open an art gallery, of course. I gotta hunch you will be on the next cover of PDN! I look forward to your book interview on Fresh Air.

Dear Commodore Z,

Sitting in front of the monitor makes my brain hurt. And my eyes are starting to vibrate a lot. Let's go back to noxious fumes!—*Toast in Tennessee*

Dear Toast,

You know, it's people like you that cause unrest. Why don't you just go right back into your hidey-hole and use them vibratin' eyes as a marital aid? Extended monitor exposure has the same net effect as Viagra (stiffness) and Jack Daniel's (dizziness) and Starbuck's (disorientation/increased heart rate) So what's not to like? Use hydrochloric acid on them sore spots.

Hey Commando,

clickster84 in my photo chatroom sez you are a no-talent loser who still lives with his mom and has not participated in reality in over 6 years. What I want to know is: How

much do you weigh, you pig?!

—*Nervy in New York*

Nervy,

It takes one to know one! Besides, I got my stomach stapled and now I'm under 300. So there.

Dear Commander Z,

I get really bored during FTP uploads. What to do?—*Slow in South Carolina*

Dear Slow,

After clearing nasal passages digitally, arranging the spice rack alphabetically, torturing the dog, watching TV, playing solitaire, and flaming ASMP, I usually take a nap.

Dear Z Boy,

Stop this foolishness right now and come do your chores! —*Mom*

Okay, we'll come clean. Commander Z is none other than San Antonio, Texas, photographer and ASMP director Clem Spalding who admits that drinking water from the famed River Walk has had an effect.

ADVERTISEMENT

COSTS OF GOING DIGITAL

A self-analysis and plan of action BY JOHN HARRINGTON

The pricing structure I will explain here has been developed over considerable time and is based upon many discussions with colleagues about their own experience in making the transition to digital and on my own contemplations on providing digital photography as a service to clients. Please keep in mind that this is a structure that works for me. It might not be appropriate for your business and each photographer must determine their fees based on their own business operation and overheads. This applies in areas such as the hourly fees we charge for post-production work, so please use the principle as a guideline rather than the actual figures.

As is the case with so many other photographers contemplating the move to digital from conventional film, my concern was the potential for a considerable loss of income from areas where profits can traditionally be made, without the compensation that would cover the investment in the necessary digital equipment. As a result, I analyzed 75 assignments where a digital camera (Nikon/ Canon/Fuji, etc) could have been used instead. This does not include portraits, studio work, magazine, or medium format work, but rather is based on only news or public relations events. However, the concepts are very applicable to all types of digital photography. In fact, we have used this same pricing structure for a few corporate headshots.

“my concern
was the
potential for a
considerable
loss of
income...”

DIGITAL DELIVERY OF IMAGES

When images are shot on a Nikon D1, D1H (or the Canon D30), the image file size is approximately 7 megabytes which is suitable, at maximum, for an 8x10-inch print. While the prints can be larger, and if required by a client, we use that as an opportunity to argue the benefits of conventional film. For the new Nikon D1X and Canon's EOS 1D, digital continues to make leaps towards a film-less photographic world.

In an effort to maintain profits at levels similar to those from the use of conventional silver-based film, I have put together a package of information which am now using to estimate shoots for clients who require (or request) coverage to be shot on digital. In doing this, we have had to develop a different lexicon in order to service client needs. Clients are familiar with the somewhat static growth of video production, where the time shooting video is only a piece of the project. They understand that in video, there can be considerable post-production, as well as charges to output to tape, to a satellite, and other post-production requirements. This is the starting point for expanding our services within parameters the clients are familiar with.

OUTPUT CHARGES

Output charges refer to items such as contact sheets, from a color inkjet printer, online review, and CD-ROM, and each has its own type of charge. These are:

- Contact sheets - \$10 per 36 images.
- Online review - \$25 per 36 images.
- CD-ROM burn - \$25 per 36 images (of the camera's max-resolution file size)

Even though 36 images is not the number of images per contact sheet, nor per web page, nor per CD, it is a figure clients are familiar with from their conventional film experiences, and serves as a starting point for digital service quantities.

POST PRODUCTION CHARGES

These charges define the time to sit in front of a computer, adjusting file names, file sizes, appending copyright and licensing information into each image, and other post-production requirements. The normal turnaround time from completion of shoot to final work done on images and ready for delivery is 48 hours. For a 24-hour turnaround, we add 75 percent; ASAP turnaround add 125 percent. This post-production does not include individual adjustment of each image. This degree of post-production is best attributed to custom darkroom work, or significant CGI work (CGI is a video term for computer graphics interface, and is used for titling, introductions and similar).

- 100 images or less - \$125 flat fee (i.e. 1 hour @\$125/hr.)
- 100 - 250 images - \$250 flat fee (i.e. 2 hours @ \$125/hr)
- 250- 500 images - \$500 flat fee (i.e. 3-4 hours @ \$125/hr)

The first part of post-production requires infusing the images with copyright and other information. We post in the FILE INFO box:

Copyright Year, John Harrington, all rights reserved not outlined below. This image is licensed for: 1) submission to wire services, 2) use in regularly published newspapers and trade publications, and in-house use for a period of one year. After one year from the date of this file's creation date or the date of the event (whichever is older) this file must be deleted, and any CD ROMs must be returned to John Harrington Photography. Questions? Please call (202) 544-4578 before any use.

To do this, for all images, we use PhotoMechanic from Camera Bits (www.camerabits.com) to import (ingest) image from the flash cards, build thumbnails, batch-infuse the copyright and caption info into each image, and rename all the images as well.

FOR CONTACT SHEETS

The images from the camera are loaded into a folder, and Adobe Photoshop's AUTOMATE function is used using "Contact Sheet II" to produce printable sheets of all the images.

FOR ONLINE REVIEW

The images are loaded online to a hidden Web page using Photoshop's *Web Photo Gallery*, also in the AUTOMATE section of Photoshop. One roll takes up approximately 1Mb of file space on your server, so be aware of that. We are offering only two weeks on the server. After one week we send an e-mail to the original client contact stating that the work will come off the server in seven days. However, we do keep a backup copy of all images on our archive CD should the client need them re-posted for any reason.

FOR CDROMS

The images are burned once the CD is loaded with the proper file info. A pre-typed and generic file named *LICENSE.TXT* is included, and the CD label refers to the file as well as the licensing info in *FILE INFO*.

Preferably, the CD should have only 72dpi 4x6 (low res.) images, and the client should call to request higher resolution images. However, more and more clients are asking for the entire shoot on a CD, and for event coverage, this is not an unreasonable request. In these cases, we are providing them with those images at maximum resolution. Otherwise, the cost for the higher resolution images is an additional \$65 each. This would include custom retouching of the image to prepare it for publication. This also allows us to maintain most of the reprint work that comes in,

and more important, only a limited number of files are released to the client and this reduces the risk of misuse, either accidentally or intentionally. Further, it opens a dialog when clients ask for a file so we can query its use.

On occasion, we've had clients who say the just want the raw files, and don't want to pay for any post-production. We make sure to confirm this with the client, and ask if they have the capabilities to open and work with the files. They have (in the 2 cases I have provided a client with the raw files) indicated that they did. We pulled out the card from the camera, and burned the CD with the raw files from our D1X (The photomechanic ingest feature will still embed the File Info copyright information into the files), and charged the client a simple burn charge of \$40, with no work on it whatsoever. Both times, the client came back to us saying that there was a problem, because they could not open the file. I indicated that I had no problems opening the file, and asked if they had the plug-in that allowed them to open NEF files. Through several back and forth calls, they learned that they did not, and we then charged them for the post-production time to properly prepare the images for them, as should have been done in the first place.

SUMMARY

While offering digital services can allow us to offer 'instant' services, keep in mind that billing for every hour spent in front of a computer is key. Integrating the post-production work into our normal daily workflow invariably means working on post-production side in the evenings, or at other times when we are not shooting, or available to shoot. When a client asks us to drop everything to do the post-production work "now!" or sooner than we would normally, rush charges should apply. We have decided that our normal turnaround time from completion of shoot to completion of digital post-production work is 48 hours. Turnaround in 24 hours incurs a 75 percent rush surcharge, and ASAP—or "while you watch" incurs a 125 percent rush surcharge.

Depending on the number of images shot, shooting digitally when compared with film showed that profits had modest increase of 4 percent-50 percent depending on how soon the clients wanted the images turned around. In about 8 of the 75 shoots, the profits dropped,, but no more than 10 percent, usually less. ∞

ASMP member John Harrington is a Washington, DC-based photographer who specializes in editorial, photojournalism, executive portraiture, and advertising. To see more of his work and pricing structure www.johnharrington.com. To see the analysis of the 75 film assignments, and how they could have been priced-out had they been shot digitally, visit [www.johnharrington.com/goingdigital].

EMBRACING IT

Jay Maisel on doing it digitally

New York photographer Jay Maisel has been a freelance photographer since 1954. During that period of almost 50 years he has become one of the most acclaimed and respected figures in international photography. His name is synonymous with vibrant color photography that uses light and gesture to create countless unforgettable images for advertising, editorial and corporate communications. Maisel joined ASMP in 1955 and served for many years on the national board of directors. Among the many honors he has garnered was the ASMP Lifetime Achievement Award in 1996. His accomplishments are too many to list here but they, along with his work, can be seen at www.jaymaisel.com.



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Reflections on a wet playground: Jay Maisel was taking a group of students on a Popular Photography magazine photo trek, pointing out possibilities for unusual images, when he happened upon this scene. The wet playground pavement reflected trees and clouds and intensified the predominant red and blue colors; its painted lines added a graphic element. The result, a classic Maisel image. The image was made with a Nikon D1X and 50mm lens. JPEG fine. ISO, 400; f2.8; 1/250sec; Exp. comp. minus 0.3.

Recently Maisel spoke with ASMP executive director Richard Weisgrau on the topic of digital photography, a technology Maisel has embraced wholeheartedly. Never one to rest on proverbial laurels, Maisel is harnessing the potential of digital photography to produce images in his own inimitable style. Following is an excerpt of that interview, which opened with Maisel agree-

ing that more than 50 years ago he changed his plans of being a painter to become a photographer, lured by the immediacy of the results. This factor also attracted him to digital photography.

Richard Weisgrau: *What did you feel about digital the first time you used it? Was the immediacy a large influence in*

your deciding to use digital technology instead of film?

Jay Maisel: I think it was, but it wasn't just from the satisfaction of seeing the image immediately. Regardless of how long you have been in business there is one thing you are always worried about—exposure. Digital photography won't tell you exactly where you are, but you can certainly see if you are not there at all. So one of the

attractions was to see that I had the right exposure. Because I am not usually shooting conventional kind of exposures, I am interested in light that's pretty whacko. It's very hard to know where you are going with that, so now I don't shoot half as much as I used to, to get what I want. And I don't have to shoot five rolls to make sure I've got an exposure. Insecurity has been mitigated somewhat by the fact that I have an idea when I am in the ballpark and I can go from there.

RW: *Would it be reasonable to say the single most appealing feature of digital to you is the security that the immediate result brings?*

JM: Probably, it would be the top one but there are others that are close, such as the reality of not having to try to get 600 rolls of film onto a plane. X-rays at airports is a major factor. I get into arguments with these people about film. Basically I am on their side and I want to make it as easy as I can for them. I can understand their trepidation about letting people on with a lot of film but at the same time you had to travel with the film. Also appealing is that I now can make my own prints—and very easily because the printer is here—which I couldn't do before. Another advantage is that I never get any scratched film anymore. Also, I never have to wait around at a lab at midnight to take a look at clip tests. And I haven't paid thousands of dollars, up to \$20,000 a year, for film processing in the last two years.

RW: *What do you think is the most significant drawback of digital capture technology?*

JM: Everything is an "either-or" proposition. You can now buy a compact flashcard that is guaranteed for one million exposures. It's also a little smaller than a pack of matches so it's always getting lost. All you hear around here is, "Are you sure you don't have any of my cards? I can't find them." So that's one of its drawbacks. Another drawback is the tendency to judge

too much on that little picture on the camera display. Also, when you first start using digital you tend to try to get that perfect picture, which means you're wasting time when you should be shooting. If you're in a studio it's quite all right to use time to get what you want, because you are going to go with that final result. But if you are working outdoors and you get wrapped up in dealing with the picture or deleting the image, you are going to lose sight of what is going on.

RW: *You use compact flashcards. Do you use a microdrive?*

JM: No, I've been told by too many people that if you drop it, you're dead. You will lose a lot, perhaps all, data by damaging the drive from impact. And I drop things all the time. If you're in a studio and you're shooting under controlled conditions that's one thing, but often I am standing there with a compact flashcard between my teeth while I am getting another one and trying to juggle the lens that I am changing, and you know it's gonna drop, man. I've dropped bigger things; I certainly can drop this thing.

RW: *You shoot with a Nikon D1X and that means that you have a lens multiplier of 1.5. For many years, you shot with 35mm format and obviously you knew instinctively what lens was needed for a particular situation. Do you have any difficulty making the same choices with digital equipment?*

JM: No, it comes pretty quickly. If you're shooting with a 100mm lens, it's 150mm; if you are using a 200mm, it's 300mm. That's very easy. To do anything with a wide angle lens is difficult because you are losing what you don't want to lose. What you gain with a medium or telephoto lens is wonderful, because I always tend to use a telephoto lens a lot more. Wide angle is not the way I see. The other day I forced myself to take out a 17mm-35mm lens—it is a terrific lens but it is difficult for me to use. But at one point I was walking around with the 80mm-200mm lens and I realized, "My God, I am walking around with a hand held 120mm-300mm lens." It's great, it's fantastic—I couldn't do that before. For the guys who do architectural photography, or people who just really like wide angle it's a bit of a worry because a 17mm becomes a 24mm; the 35mm becomes a 50-something, and they lose. The widest

cont. on p. 24



Jay Maisel and Dan Steinhardt, marketing manager/Photo imaging for Epson, evaluate a print as it emerges from the Epson Stylus Pro 9600 printer in Maisel's studio.

© 2002 GEOFF GREEN

EMBRACING IT *cont. from p. 23*

angle lens I own is 14mm so it's a 21mm. The only time I've used film in the last 2 1/2 years was when there was an insane rainbow coming from the Williamsburg Bridge all the way over to the Empire State Building. I put the 14mm on the D1X and it didn't cover the scene. I put it on a 35mm film camera and it covered, so I shot that. You can see that I haven't been shooting a lot of film.

RW: *I can remember when your film locker had a few thousand rolls of transparency film; today how much does it have today?*

JM: Well, I still have it but it's all out of date now. I've shot maybe one roll because of that wide angle situation since I started shooting digital and I shot two or three other rolls because, after September 11, I wanted to duplicate some panoramic shots without the World Trade Center. I could have done it digitally and stitched them together, but I used film.

RW: *Have you ever had a compact flash-card malfunction?*

JM: Yeah, I have had them malfunction but not permanently. My wife put one through the wash. It worked fine.

RW: *What type of file are you recording? Are you using JPEG?*

JM: Well, I have always shot JPEG but Seth Resnick and Jeff Schewe think I am crazy to do so. They say it doesn't have the information that RAW does. But, RAW is a deterrent to the actual shooting. For instance, if you are working with a small card—I have always worked with 96 megabyte cards as well as a 512MB card. Because I stick in a 96MB card I do one subject then I'm finished with it. If I do that with RAW, I get 12 images on a card. That's a problem I can solve by using all 512MB cards and then I can get about 80 images on a flashcard in RAW. The other thing that goes against shooting RAW is

that you can't do more than four or five pictures without having to wait for the buffer to catch up. In JPEG you can do 21. If you look at the prints that I do from JPEG, you are not going to believe you can do much better than that. However, I've been told it will be better than that, I am also told that even if they don't show in print, they will show in the ability to reproduce by commercial offset printing. All that remains to be seen. Anyway, we are just starting to shoot RAW which I did over the weekend—it drove me crazy. I ran out of card in two minutes.

RW: *You have obviously used digital on assignment. How did it go? Any difficulty with the client?*

JM: I did on the first assignment. I called Seth and told him I had the problem of shooting a person jumping rope and I had to know exactly where the rope was—front, back, under, and overhead. He was in the middle of a job but called back an hour- and-a-half later and started talking about lasers, and triggers and everything. I said, "I shot it with digital." He said, "You knew this all along and you're just asking me? I just screwed up my whole job to do this for you." So the thing that made me do this job with digital was to see whether I had it or not. If I'd shot it with film, I would've had to use 50 rolls to be safe. A light trigger might have worked but I did not have the budget to do all kinds of stuff like that. Doing it with digital was perfect—it worked fine. On another job I convinced the client that digital was okay by showing him prints. But, when we did the job their printer convinced them that he couldn't print from these files. This was like the old myth that "you can't print from 35mm transparencies" that we heard in the '50s and the '60's. And now they are saying well you can't do it unless you have umpteen megabytes. This may or may not be true, I am not literate enough technically to know whether it's true or not, but I have a feeling that their opinion is aimed to make it easier for them.

When I was doing a book on the WTC Tribute I brought in a print to show the production manager at the book packager. He said it was beautiful but they're going to have a bitch of a time making it print like that in the book because the process is so different, they are not used to it yet. I think as time goes by they'll get more used to it, and I think as time goes by we'll get more used to knowing what we have to do and we will have more megabytes to do it.

The beauty of digital is that I can have a contemporaneous relationship with the art director. He and I can look at the image and we can agree on it—we don't have to shoot anymore, and so that's it. Then we can move on to the next step.

RW: *Do you use Photoshop or do a lot of manipulation?*

JM: In the field, we have a laptop to view images. In the studio the images will go into Photoshop and usually we do some kind of cleaning up. We don't do any manipulation—not because it's impure, but because it's not what I am interested in. What we have to do sometimes is change levels, decrease or increase contrast—mostly a function of the inability of digital to catch the range we wanted. Obviously you can change colors, but I can't think of any time we have. We are trying to keep to the vision that I have.

RW: *Do you get involved with "Photoshopping" the images?*

JM: My staff doesn't let me touch anything. I once spent a week learning Photoshop. It was a week in which, for the first time in my life, I missed meals. So, I did not want to get to that level of compulsion again. I don't like sitting in front of a computer. So, Geoff Green has done all that work for me for the last four years— film as well as digital, and now he is leaving Jackson Groulx is taking over. These guys know a lot about what I am doing, and what I want.

Our Cover

RW: *You are making large, I believe 40x60, prints on an Epson wide carriage printer. For years your prints were made from transparencies through the dye transfer process. Comparing the prints made on the Epson printer from scanned images with the dye transfers, which ones do you like better?*

JM: The Epson prints. I think they are more beautiful; I think they will last longer. And I just like the control that we have over the process. I do not have to explain to somebody who does not work for me that this is a gray and this is a blue and you're mixing up the contrast of the picture, and all those kinds of things.

RW: *Do you send prints for clients to view before they get digital files?*

JM: Yes. If you just send a digital file and no guide for it, I think you are looking for trouble. I think it is always important to send a print too.

RW: *How has digital technology changed your artistic expression?*

JM: There are certain dangers. Because you look at this tiny picture on the back of the camera there is a danger of trying to do too much of a poster rather than something with details because you can't see the details there. So, if you can't see the details, you have a tendency to want to make it big enough so you can see the details. That combined with the fact that I always liked to shoot telephoto anyway may be in some cases leading me to get closer to the subject I am shooting rather than to step back a little. Most of the shooting I have been doing for the last couple years has been with a 50mm lens because I am not going out with a lot of equipment, I'm not going out with assistants, I am mainly shooting whatever it is where I go, my family, my friends, whatever I walk into. I am not going out and photographing projects as much as the way I used to with a lot of equipment. And as I am getting older, I just don't like to carry so much crap.

RW: *What's your digital editing process?*

JM: In the past, I always edited on a projector, something I did well and quickly. Now I have a completely different problem and it is very difficult for me—I don't like sitting at a computer. I have shot maybe 50, 60 thousand images and I have looked at very few of them, the tip of the iceberg. It's a difficult thing. The beauty of the transparency was that it was there, you had it, it was available, you could sell it, you could show it, you could do what you want without any further ado. With digital you do have the image, it's in the computer, you can get it out but then you have to start putting it in context of other images you want. You can make slideshows, you can do anything, you can make prints. But you've got to do it. And the doing it is the part that is very tough for me because I have to deal with the computer.

RW: *What advice do you have on digital photography for other photographers?*

JM: I would probably tell them "don't be afraid of it." Without a doubt the digital image can be as good as film, if not better. The reluctance to do digital is not based on technical reality. I think people have not yet realized that digital is better than film, that it is sharper than film, that you get better prints on digital than you could get from dye transfers in terms of sharpness. I think if I had any desire to reassure them, I would reassure them that you can shoot just as well digitally as you could with film. It's just a matter of reassigning a few priorities, that there are a lot of advantages as well as disadvantages. But that overall this is where it's gonna go. ∞

This issue of the *Bulletin* introduces ASMP's new logo and a new cover design to the publication, by Sametz Blackstone Associates of Boston. In launching this we have selected the work of one of ASMP's best known members, Jay Maisel, whose insights on digital photography are featured in this issue. We also considered it appropriate to use an image created by a photographer from New York, where ASMP was founded in 1944, some 58 years ago, and one who has seen ASMP progress through its many stages since the mid-1950s.

Internationally-renown for his dramatic, graphic and thought-provoking abstract compositions and bold color, Maisel has carved an indelible mark in photography. He is a proponent of what he calls "visual push ups," training the eye to see and extract great images from any environment, new or familiar. It's an approach he espouses to his workshop students. Our cover is a classic example of Maisel practicing what he preaches.

As a New Yorker to his very core, Maisel loves and knows the city well. Over the years he has photographed the iconic Christmas tree at the Rockefeller Center many times. On this occasion, and using his Nikon D1X digital camera, he panned during the exposure, streaking the Christmas tree lights and the window lights in the background. The beauty of using a digital camera, he said, was being able to see immediately each shot and, if necessary, adjust accordingly. In his mind's eye Maisel knew what he wanted; the instant feedback confirmed the result.

Tech details: D1X, 85mm lens; JPEG fine; ISO 125; f4.5; 1/50 sec. To see more of Maisel's work: [www.jaymaisel.com]. ∞

NewsLines

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

ASMP LEADERS TO MEET IN JERSEY CITY AT ANNUAL BRADSHAW CONFERENCE

Leaders from ASMP chapters nationwide, special interest group leaders, national directors and senior staff will gather for the annual Bradshaw Leadership Conference in Jersey City, New Jersey, October 31- November 3. In the past the annual meeting, named for the late Reagan Bradshaw, an ASMP president who died in a ultralight aircraft accident, October 1998, has been held in spring in Aspen, Colo.

The conference, which is being chaired by New York chapter leader Thomas Werner, is sponsored by Eastman Kodak Professional, Fujifilm Professional, Adobe Systems, Alkit, Epson, Ilford and Taylor and Taylor among others.

A comprehensive seminar schedule for the conference is being discussed with topics such as: sponsorship, finances, membership, leadership, public and professional awareness of ASMP, and education are under consideration.

The ASMP Members Convention will be held at White Space near the Javits Center, where PhotoPlus Expo will be taking place. Sessions at White Space will be open to all ASMP members including a meeting with the ASMP board of directors on Saturday, November 2.

Seminars at the members convention are to include: simple copyright registration, releases, branding and marketing, editing your work, billing for digital and protecting images online. There will also be a one and a half hour demonstration by Adobe for

ASMP members only.

Details of the White Space sessions, and a full schedule of events will be sent via a membership e-mail alert and will also be posted in the members-only forum.

DON'T MISS THE BUSINESS OF DIGITAL PHOTOGRAPHY SEMINAR

Professional digital photography is not cheaper than film! And that is one of the main misconceptions to be addressed in the ASMP-sponsored presentation *The Business of Digital Photography* at PhotoPlus Expo, Saturday, November 2, 9 a.m. -12 noon. If you attend only one seminar at PhotoPlus, make it this one.

Here are some of the topics to be covered: How to charge clients for the new digital services, taking into consideration the amount of time spent preparing files after the initial photography. Digital Standards—from archiving responsibilities to file naming conventions. Digital asset management and image delivery. Client expectations—where does the photographer's responsibility end? With film it was the chrome or print; is the match print the new end? If a print run is rejected by the client because of bad image reproduction, is the photographer liable?

The panelists are: **Mikkel Aaland**, a San Francisco photographer and author who written on the subject for many years; **Judy Herrmann**, whose studio in the Baltimore-Washington corridor has been all digital since 1997; **Jeff Schewe**, a Chicago-based photographer who is recognized as a leading authority in this field; moderator, **Dave**

Harp of Baltimore, an editorial and annual report/corporate photographer who recently made the transition to digital.

Sign up online at: www.photo-plusexpo.com or call 866-693-1007 or 301-694-5243.

THE COLOR OF CD-RS

Ever wondered about the colors of CD-Rs? The following information from Mitsui [www.mitsuicdr.com] sheds some light on the matter and the site is also a good resource for a variety of other CD-R tech-related advice.

You've seen the references to "gold dye", "green dye", "blue dye", "silver on gold", "silver on silver" as descriptions of CD-R media. It gets rather confusing when trying to understand which is which, even with samples right in front of you.

This way of describing CD-R media originated innocently enough when the industry was younger and gold CD-R media was the only type available. At that time, you could pick up a CD-R, turn it over, and see either a green color or gold color...simple enough.

All CDs contain a reflective layer that allows a laser to bounce off of the CD and be "read" by the pickup sensor in your CD player. The ones and zeros are coded into the dye layer of the disc and are ultimately transformed into the data that you are storing. Many metals are suitable for use as a reflective layer, although only three have been in widespread use for CDs (mostly because of cost). Aluminum is used for CD-ROM, CD-Audio etc. Gold or Silver are

currently being used for CD-R.

Since Kodak stopped making CD-Rs, Mitsui is now the only CD-R manufacturer in the US. [http://www.mama.com/technology/technical_papers/documents/why_mit_cdr.html] and the company's gold CD-R is claimed as among the best available. Mitsui holds a patent on its gold dye, which allows the company to produce CD-R media aimed at lasting well over 100 years. According to a Mitsui representative, the company rejects about 10 percent of all of the media it produces to maintain the strictest quality standards in the industry. "Many of our competitors will reject CD-R media if the defect size reaches less than 400 micrometers (if at all). We reject CD-R media that contains defects of less than 160 micrometers—that makes quite a difference in the quality of the product. So, assuming reasonable care is taken, losing your data is something that you don't need to worry about," he said. For a range of Mitsui's CD-Rs and prices [www.mediasupply.com].

SID AVERY WAS INTRODUCED TO PHOTOGRAPHY BY HIS UNCLE

Legendary Hollywood photographer Sid Avery, who died of cancer on July 1 in Los Angeles at age 83, was introduced to photography by his uncle Max Tatch, a landscape and architectural photographer, not by his father as reported in the July/August *Bulletin*. During his career Avery created one of the most enduring portfolios of Hollywood stars and his work can be seen at [www.mptv.net].

cont. on p. 31

DIGITAL PHOTOGRAPHY RESOURCES *cont. from p. 14*

SOFTWARE

- <http://www.bibblelabs.com/> - suppliers of professional photo manipulation software.
- <http://www.camerabits.com/> - publishers of software for digital cameras

SUPPLIES, EQUIPMENT

- <http://www.steves-digicams.com/> - source for equipment, reviews, links to related sites.
- <http://www.dcresource.com/> - a source for equipment, reviews, comparisons.
- <http://www.marinecamera.com> - latest digital products and information for underwater photography.

- <http://www.atlex.com> - good source and prices for ink and paper products and reviews on techniques.
- <http://www.mediasupply.com/> - Media Supply, the largest distributor of blank CD-R media in the U.S. Suppliers of Mitsui Gold CD-R
- <http://store.yahoo.com/cdrsavings/mitsui-mitsui-gold-gold.html> - Mitsui Gold CD-R; also technical information and FAQ.

TECHNIQUES, TECHNICAL

- <http://www.stephenfrink.com/seacam/D1Xjournal.shtml> - a leading professional's guide on digital photography underwater.
- <http://www.luminous-landscape.com/> - great resource on techniques, archiving, Photoshop, workflow, shooting locations, product reviews and more.

BOOKS FOR YOUR DIGITAL LIBRARY

The Digital Printing Handbook

A photographer's guide to creative printing techniques

Tim Daly

Amphoto Books, Watson-Guptill

ISBN: 0-8174-3827-0

Hailed as a darkroom manual for the digital age this book contains clear and uncomplicated instructions for setting up and using your workstation, testing papers and creatively interpreting your photographs and much more. Daly, head of the Art, Design and Media Department at East Surrey College, England, has written several books on photography and covers this topic in explicit, jargon-free language. Simple and complex projects are explained with clarity and step-by-step instructions.

Digital Printing

Noel Jeffrey

Micro Publishing Press

ISBN: 0-941845-17-6

The ideal guide for graphics and computer professionals, written by an accomplished print industry journalist, for the end user and the content creator. Covers how to prepare electronic files and work for digital printing and explains how short-run, full-color publications (newsletters, posters, and similar) can be produced. A great benefit for photographers who want to understand and become competent in the production process.

Photoshop 7 Savvy

(Includes CD with tutorials)

Steve Romaniello

Sybex (www.sybex.com)

628 pages; ISBN: 0-7821-4110-2

This could be "the bible" of Photoshop 7. The author, an artist and teacher, has written a book that will steer creative professionals such as photographers, desktop publishers, graphic artists and designers on the path to becoming really savvy on the software. There are too many topics to cover here but rest assured the book and its accompanying CD (which contains all the files needed to complete the book's tutorials) will take readers from core Photoshop skills through image retouching, color management and correction to more sophisticated, advanced techniques such as preparing images for digital video. If you had to have just one book on the topic, this could be it.

**Photoshop 7 Artistry
Mastering the Digital Image**

(Includes CD with tutorials)

Barry Haynes and Wendy Crumpler

New Riders (www.newriders.com)

470 pages; ISBN: 0-7357-1240-9

"When you're serious about mastering digital imaging, Photoshop Artistry is the book to take you there." So says Julienne Kost, graphic arts evangelist for Adobe Systems, and well known to many

ASMP members, of this comprehensive book. Need more be said? The publication is an in-depth course for intermediate and advanced users. Color correcting, painting and restoring, calibrating your monitor and printer, and a host more topics to help you master the digital image are covered. The supporting CD-ROM contains before and after examples, masks and tool settings for all the book's tutorials and is an ideal complement.

**Photoshop Elements 2 Solution
The Art of Digital Photography**

(Includes CD with tutorials)

Mikkel Aaland

Sybex (www.sybex.com)

302 pages; ISBN: 0-7821-4140-4

This book is a thorough up-date of Aaland's best selling original and includes all of version 2's smart new features. Whether creating images is a hobby or your livelihood, this is an invaluable guide to *Elements*. The beauty of *Elements*, apart from its lower price, is that it's a relatively easier program to work with than the more powerful Photoshop, and Aaland's book is the ideal guide to walk you through it. The complementary CD comes with more than 100 practice images, timesaving utilities, and tryouts of fun and useful plug-ins.

Classifieds

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THE DEPARTMENT OF DESIGN AT CALIFORNIA STATE UNIVERSITY, SACRAMENTO is seeking two full time, tenure-track, photography instructors to start Fall 2003, salary range \$43,632-\$50,100 (position #'s 26 & 27). The program is a broad-based degree offering a Bachelor of Arts Degree in Photography. We are seeking an applicant who has experience and is willing to teach multiple levels of undergraduate traditional fine art, commercial and digital photography in both large and small formats.

Required: MFA with a concentration in Photography (completion of degree requirements completed by August 26, 2003. **Screening begins** November 4, 2002; and will continue until positions are filled. For Application procedures or general information, call CSU, Sacramento, Department of Design (916) 278-3962, or visit the general website, <http://www.csus.edu/design.htm>. AA/EO

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KELLY SUES MILL STREET DESIGN FOR COPYRIGHT INFRINGEMENT

ASMP member Leslie A. Kelly, photographer and publisher, said that he has authorized, Steven L. Krongold, Arter & Hadden, Irvine, Calif., to file a copyright infringement lawsuit in the US District Court, Central District of California, Western Division, Santa Ana, California, against We Love Country, Inc., dba Mill Street Design, Bridgeport, Pennsylvania.

Speaking on behalf of himself, Doyle Yoder, Berlin, Ohio, and Carol Highsmith, Tacoma Park, Maryland, Kelly stated that the charges levied in the lawsuit include complaints that Mill Street Design scanned images directly from the pages of *America's Amish Country II*, which Kelly and Yoder published in May 2000, and *The Amish: A Photographic Tour*, published by Random House and illustrated by Highsmith, and used the images as graphics on various tapestry products, to include coverlets, bell pulls, pillows, tote bags and journals. Mill Street Designs used the graphics to create a line of stock products it calls *Amish Life*, a derivative term of *Amish Lifestyle*, which Kelly and Yoder use as a major part of their own marketing strategy for their *America's Amish Country* books and Web site marketing programs at [<http://amish.net> and <http://ohioamish.com>]. The *Amish Life* stock products are prominently featured for sale on line at the Mill Street Design website and are being sold by sales representatives to tourism retail outlets throughout America's Amish Country.

DENVER MEMBER WINS PDN AWARD

ASMP member John Johnston has claimed second place in PDN's self promotion awards' *Best on going campaign- New Talent* category. Check it out in the October issue of PDN. Johnston, 30, of Denver, Colo., has been freelancing for the last 2 1/2 years. [<http://www.johnjohnstonphotography.com/>].

SUSAN CARR TAKES GRAND PRIZE

ASMP director Susan Carr of Kalamazoo, Mich., has won the grand prize of \$1000 in the West Michigan Area Art Show, an all-media art competition juried by Eleanor Heartney, art critic and historian. There were more than 601 entries from which 91 pieces were selected for showing, including two of Carr's. Both her photographs are from her ongoing project *Personal Spaces: Details of American Homes*.

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.

AUSTIN/SAN ANTONIO

- Colantropo, William D. GM
T. Maurer M. Langford
- Rosser, Art TRGM
J. Slemp M. Schwarz

COLORADO

- Bridges, Robert TRAS
J. Blecha J. Yost
- Brunn, David A. AF
R. Forth G. Cuerden

MINNEAPOLIS

- Drake, Kristina STUD
Minneapolis Community & Technical College
- Lindsey, Jason AS
F. Lanting R. Smith
- McKean, Ben AS
T. Martin R. Komis
- Ngaling, Victor A. AF
T. Martin R. Komis
- Radosevich, Sarah STUD
Minneapolis Community & Technical College

NEW ENGLAND

- Saraceno, Paul GM
A. Coppola J. Flynn

NEW YORK

- Muggenborg, John AS
B. Katz T. Werner
- Navarro, Desiree AF
B. Katz T. Werner
- Pipkins, Donyale AF
B. Katz T. Werner
- Scafati, Susan AS
B. Katz T. Werner
- Simon, Steve GM
D. Betito B. Katz
- Thoss, Holger GM
P. Cheng J. Dolan
- Walker, Christine AS
B. Katz T. Werner

NORTH CAROLINA

- Schmitt, Juliana AF
J. Silla D. Jernigan

NORTHERN CALIFORNIA

- Anderson, Chris T. GM
A. Baltazzi-Kartisek M. Beebe
- Decker, Katharine A. STUD
St. John's University

OHIO VALLEY

- Crisafi, Brandon STUD
Antonelli College

- Davis, Daphne AS
M. Steele M. Foley

- Franklin, Linda Jo AF
T. Joyce R. Flischel

- Hemsteger, Michelle STUD
Antonelli College

- Holden, Susan STUD
Antonelli College

OREGON

- Brinkman, Jennifer TRGM
J. Hart C. Hazen

PHILADELPHIA

- Bartholomew, Paul S. AS
D. Fonda J. Millevoy

- Crossot, Steve STUD
Hallmark Institute of Photography

SAN DIEGO

- Greaves, Fred GM
J. Zwink D. Gatley

SEATTLE NORTHWEST

- Davis, Jennifer STUD
Art Institute of Seattle

SOUTH CAROLINA

- Bassett, Matthew G. TRAF
B. Dressler R. Clark
- Belknap, Rob GM
R. Belknap F. Rollison
- Olencki, Mark GM
S. Stinson A. Crosby

- Riley, Owen GM
T. Ramsaur G. Lee

SOUTH FLORIDA

- Brody, Patti STUD
Art Institute of Ft. Lauderdale
- Lundgren, Erika STUD
Art Institute of Ft. Lauderdale
- Malove, Nadia STUD
Art Institute of Ft. Lauderdale
- Mitkowski, Jaime L. STUD
Art Institute of Ft. Lauderdale

- Varela, Rodrigo AS
D. Durbak P. Morris

- White, Furman STUD
Art Institute of Ft. Lauderdale

UTAH/MOUNTAIN WEST

- Nubbe, Barney AF
S. Graff P. Jansen

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