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AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS



MARCH 2003

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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 among photographers

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OUR COVER

A self-assignment resulted in a calendar project for Connecticut photographer, Lanny Nagler.

See page 13.

ASMP MARKETPLACE

Cooperation with AIA and other positive changes BY STANLEY ROWIN

My last column, discussing statistics from the Bureau of Labor, resulted in some reader responses. Half of them told me that I shouldn't be so pessimistic, while the other half congratulated me for telling the truth about the industry. For the last several months I have been asking tough questions in these columns. Sometimes I've reported depressing trends in the industry. This month I will be a little more upbeat and report about some successes and answer some of those rhetorical questions.

Occasionally, members bring onerous photography contest terms to our attention. Occasionally, the contest will ask to own all the rights to all the photo entries. Additionally, they require model releases for all the entered images. This is a clever way for a contest organizer to create a cheap and instant photo library. Contestants sign away ownership of the images to the organizer for a small prize, or even just some recognition.

ASMP members that specialize in architectural photography contacted us recently about some unfriendly terms on a contest run by the American Institute of Architects (AIA). Members of our Architecture Specialty Group lobbied hard on this issue and then brought it to the attention of ASMP staff. The specialty group secured the signatures of 167 photographers on a letter of concern indicating displeasure with the terms and conditions of the contest.

In January, Gene Mopsik and Victor Perlman met with two executives from the AIA to discuss this issue. The meeting was conducted in the spirit of cooperation and mutual respect and all participants exhibited an honest desire to bring their differences to a fair and equitable solution. As a result of this meeting Victor Perlman is working on rewording the AIA release and the release will be resubmitted to AIA for comment. The AIA expressed a desire to work with ASMP to produce a brochure and Web resource of guidelines for use by the AIA member architects in their business dealings with photographers. This will be a great opportunity to inform architects about rights, rates, and usage considerations. AIA is also showing a willingness to seek advice from ASMP in relation to their new digital archive. ASMP will work closely with AIA and will offer general and technical assistance as requested. This is one where both client and photographer can wind up as winners.

POSITIVE CHANGES

Here are some other positive changes I can report. In our ongoing effort to increase member benefits we have created the ASMP MarketPlace, a place where photo buyers can post their real-time photo requests and ASMP members can fulfill these requests directly. It's on our Web site. Just follow the links from our front page [www.asmp.org]. Like all good Web sites, ours is a work continually in progress. As we use it more, we learn what items have to be changed and the Web site will continue to evolve. The ASMP Marketplace will also evolve as time progresses. As I've mentioned often here, the speed of change is a function of our financial situation.

In an effort to create more working capital we have refinanced the mortgage on our headquarters building in Philadelphia. We have saved over one percentage point in our mortgage interest rate over the remainder of our loan. We also have had our building informally appraised and it is worth significantly more now than when we purchased it about four years ago.

In 1998 ASMP created the ASMP Foundation, an organization that could obtain grants and money directed to non-profits to "further elevate the photographic profession." More than four years later, the ASMP Foundation hasn't obtained any major sources of funding outside of ASMP. For that reason the ASMP executive board voted to take over direct control of the foundation. The ASMP Foundation will continue as a tax deductible organization to work to educate existing and future photographers. Susan Carr, the ASMP's second vice president will serve as the ASMP Foundation's president, and Gene Mopsik will be the executive director. Part of the research for our new education program is interviewing members who are in the midst of exceptionally profitable years. We will try to determine if their business models and marketing skills can be channeled to other members. We'll have more information in future months.

This month's portrait, above was taken by New York City-based Clayton Price. Clay has been an ASMP member for over 30 years, working in photojournalism, editorial, advertising, fine art and teaching. He's a vocal critic, but strong supporter of ASMP. ∞



Stanley Rowin
ASMP president
and chairman of the board

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DIGITAL STOCK

Agencies will accept images, if... BY JAMES CAVANAUGH

A recent report by *Trend Watch Graphic Arts* says 82 percent of commercial photographers who responded to the survey use digital cameras. *Trend Watch* also found that the most common application among commercial photographers (50 percent) was for print advertising. This report, coupled with the fact that almost all major stock photo agencies aggressively promote their online digital catalogues and digital delivery systems would seem to indicate that images created with digital cameras would have a quick and easy route to the stock marketplace. Unfortunately, this is not necessarily the case.

A quick check of a number of stock agencies online digital guidelines or digital submissions policies shows that “standards” for digital images are as elusive for the stock industry as they are in all other aspects of photography.

Many stock agencies say they will accept digital camera images, but only if they are “large enough” to meet their guidelines. For example, MIRA requires an original digital file that is at least 18mb when saved as an 8bit, RGB TIFF file. This narrowly rules out many Cameras like the Nikon D1x/D1h, Fuji S2 or Kodak 760. Alamy requires a 9mb file in “raw” mode. This again rules out similar cameras. Stock Media Market will accept images in three different resolution categories with the lowest resolution being 30-35mb! And perhaps one of the most interesting is Index Stock. They will consider digital files but they must see them on an LVT output (film output) to evaluate if they meet their standards.

There is also lack of agreement on many other facets of digital technology including file formats, bit depth, color calibration, use of ICC profiles, compression levels (if JPEG files are specified) and image sharpening. Several agencies like MIRA and Stock Media Market do go into great detail

on their Web sites about what they expect in terms of digitally prepared images.

Interestingly, one area that all of the stock agencies seem to be in agreement on is that they do not want the digital camera files interpolated in any manner including Photoshop’s bicubic interpolation or Genuine Fractals. It is interesting to note that the use of these software tools has contributed to the tremendous versatility of digital cameras!

It appears that many of the digital guidelines established by stock agencies were based upon their experience scanning film. No doubt they have been influenced by problems with inconsistent results that arose when photographers began delivering their own scanned images. The quality of scanned images varies tremendously based upon the technological capabilities of the scanner used and the skill of the operator.

Anyone that has worked with a good digital scanner and the current crop of new digital cameras knows that a 17mb file from a professional level digital camera,

like the Nikon D1x, and a 17mb file from a 35mm transparency, scanned on a desktop scanner, are very different in quality and utility.

Many publications are routinely running digital camera files as double page spreads (11-inch x 17-inch) with excellent results. The photojournalism and sports photography markets have been using digital cameras for years. The irony of many stock agencies’ resistance to digital cameras is compounded by the fact that the vast majority of stock images licensed for print are used quarter-page or less!

As the new wave of digital cameras continues to prove their acceptance in the marketplace, the out-of-date digital standards of many of the stock agencies will begin to change. However, there are additional issues that must be considered however before production of digital stock begins.

In the “old days” of the 1980s and early ’90s, stock photographers simply photographed projects on 35mm transparency film and did a quick edit at their studios to remove images for poor exposure, soft focus or bad expression. The rest of the slides, sometimes thousands, were simply boxed up and sent to the stock agencies editors. The process was fast and simple and selected images went into distribution chain quickly.

“It appears that many of the digital guidelines established by stock agencies were based upon their experience scanning film.”

With digital cameras the cost for film and processing has been eliminated. This can mean a better bottom line at the end of a year for prolific shooters and help offset the declining revenues from stock agency sales. There is also the advantage of no risk of loss or damage to original film.

Unfortunately, the editing process is not as simple. Digital camera files must be downloaded, corrected if necessary, and converted to low resolution files for editing and submission. The required "computer time" can be significant depending on the volume of images produced. (If you are not already using digital cameras for assignment work, don't underestimate this post-production time.) One prominent stock photographer, who was an early proponent of digital cameras, remarked that he went back to producing stock images on film due to the easier and less time-consuming submission process of film.

If you are contemplating using the new generation of digital cameras for producing stock photography check your stock

agencies' guidelines carefully. If you are not currently with a stock agency, or are looking to switch agencies, make sure you discuss and understand your prospective agent's submission guidelines. You don't want to produce what they won't use.

Many stock agencies do accept low-res files for review via CD-ROM. An increasing number will review and edit for final selection via Web sites or Web galleries.

If your current agency is resistant to digital camera files due to outmoded perceptions, prepare a sample set of full resolution files for them to review. Like many assignment clients, they need to "see to believe"! Make sure you stick to the agencies' submission guidelines concerning file formats and color issues so it will fit into their workflow. You may help to change their minds and the industry! ∞

Jim Cavanaugh, a former national director and ASMP vice president, specializes in architectural, interiors and aerial photography. He is based in Tonawanda, New York.

INVESTING IN DIGITAL CAMERAS

Photographers have forsaken scanners and invested in digital cameras at an equal or faster rate than their creative and print publishing peers, says *TrendWatch Graphic Arts*, in its comprehensive report *Trends in digital photography*. In 1996, 27 percent of commercial photographers planned to invest in color scanners, compared to 23 percent of creative pros and 25 percent of print publishers. (At that time, *TrendWatch* was not surveying Web designers and developers.) Today, commercial photographers remain right in the midst of their peers: in summer 2002, 21 percent planned to purchase color scanners, compared to 20 percent of creative pros, 21 percent of print publishers and 27 percent of Web designers and developers. In addition, in summer 2002, 49 percent of photographers said their use of color scanners had remained the same as the result of having access to a digital camera, but 43 percent said their use had decreased. Photographers lead the way in those planning to buy digital cameras, especially in the higher end. In summer 2002, 20 percent indicated they planned to buy cameras in the \$1,001—\$5,000 range.

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DOWN TO BUSINESS

Crafting a creative marketing strategy BY IRA GOSTIN

Photographers traditionally search for ways to let the world know we are creative folks, and then we market ourselves using the same old ways. We buy 1,000 post cards, buy a list and ship them out and wait for the phone to ring. I think those days are long gone—now is the time to develop a new-thinking, creative and effective marketing strategy for your photography business. Marketing has to be positive thinking, serendipitous really. It is about presenting yourself in a simple to understand, positive manner, and easy to deal with on the part of the art director. And you can't stop marketing. It must be a part of your weekly routine.

The first step in designing a plan is to identify who you are. This is your marketing message, slogan or tag line. It should be a brief description about what you do: *We Photograph People; Digital Food for Menus;*

Auto Racing the World Over. Whatever you decide upon, it should be straightforward and describe what you do. Some photography businesses may have two or three marketing messages and each message has a brief strategy behind it, because they are different.

Now that you have identified *who* you are (this is best done on paper—a successful marketing strategy need only be one page) you need to determine to *whom* you are selling. I am not against buying lists, but make sure you clearly and specifically determine who you want to work for, and convey this information to the list broker. They can screen or qualify the list and give you exactly what you want. This list of names, whether self-generated or purchased, is your target market.

Examine your contact materials. Are they professionally designed, or did you design a spiffy logo in your \$18 “Design-O-

Rama” software? Until photographers as a whole start treating themselves as businesses, we won't be treated as such. We are marketing to professional designers and art directors, which means our contact materials need to be professionally designed and creative. Having a logo designed and printed on nice paper by a quality printer really does make a huge difference in the way that your business is regarded.

Business cards and letterhead packages are scrutinized by prospective clients. Therefore, when you present perforated cards from your desktop inkjet printer, it gives an impression of cheapness, and a lack of stability, both of which contradict the image you are trying to present. Spend the money and do it right.

Understand who you are first, who you want to sell to second, and then develop the implementation. This is your marketing strategy.

The unique selling proposition (USP) is a time-tested and effective strategy that all kinds of businesses use. Look at other industries, what do their tag lines suggest? Look at ads in magazines, see how businesses present themselves, and determine your own uniqueness to your prospective clients. The USP is your first step to developing effective marketing.

PERSONAL WORK IN YOUR PORTFOLIO

When you are choosing images, find images which are unique and that separate you from the crowd. This is a difficult process so ask for help from friends, a portfolio coach or anyone that might be able to assist you. It is difficult to be objective

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about our own work, but show your prospects images that talk about you, not what you think they want to see. The current trend is to show personal work, and share your own personal vision. Accept that and embrace it and be as creative as you can be.

After you have pieced this all together, develop a calendar for the implementation of this strategy. Every quarter? Every month? Who knows the right time or timing? You will have to gauge for yourself. I saw a marketing campaign by one photographer who mailed to 50 art directors every Friday for two months—and she was the talk of the town. Decide what you are trying to say, and say it as effectively as you can.

Be committed to the image you are presenting. Be committed to your marketing message and be committed to your strategy.

HERE'S A BRIEF CHECKLIST

- How am I unique?
- Who am I? (Marketing message)
- Who do I want to do work for?
- How am I going to show them my work?
- Can my contact materials be better?
- Are these the most creative images I can show?
- Who can I get some unbiased help from?
- How often am I going to mail out?
- What other marketing tactics am I going to use?
- Write your calendar.
- Be positive thinking and relaxed.
- Double check everything.
- Look up the word serendipity in the dictionary.
- Start!
- Drop off your first mailing at the post office and treat yourself to some creative activity!

All of this work can be accomplished by working a few Saturdays in one month. It

isn't overly complicated—it just requires your commitment to change. “That’s the way we have always done it,” could be the most counter productive phrase in the English language. ∞

*Ira Gostin is a commercial photographer, educator and entrepreneur based in Reno, Nev. **Down To Business** will be a regular col-*

umn tackling current business issues. Other business and marketing articles by the author can be read at www.shootsmarter.com. E-mail any ideas for future columns to ira@gostinphoto.com. ASMP members are offered a discount for the location workshops he regularly offers. Contact [www.gostinworkshops.com] or e-mail him at the address above.

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THE BUSINESS OF DIGITAL

The following are excerpts from the transcript of *The Business of Digital Photography* program presented by ASMP at PhotoPlus Expo. The seminar was moderated by ASMP past president Dave Harp, of Baltimore, Maryland and comprised ASMP director Judy Herrmann, of Herrmann+Starke, Maryland; Mikkel Aaland, a San Francisco-based photographer/writer; and past APA president, Jeff Schewe, Chicago, an authority on digital technology. Information gathered from this seminar will be incorporated in a proposed ASMP white paper and an ASMP committee is working on this topic. Future issues of the *Bulletin* will include excerpts from this panel discussion. Members are encouraged to read articles related to this topic in the October and November 2002 *Bulletins*.

The seminar covered a wide range of topics and in his opening remarks, Dave Harp made these comments: “We are here actually to continue a discussion that will be ongo-

Harp opened by asking: “Why not shoot film? It’s proven. It’s reliable, high quality. Is digital faster, better, cheaper?”

Judy Herrmann: One good reason to stick with film is that you won’t have the problem I am having right now where my laptop and the digital projector don’t want to talk to each other, so I don’t actually have screens to show. The big thing about digital photography is that in a lot of ways it’s a hassle. You are spending a lot more money, you are spending a lot more time but it also allows you to do a lot of things that you simply cannot achieve with film.

As an example, we recently did a shoot where we had to do 27 antique oyster plates. The art director that we were working with had about two hours during which she was able to be at the antique

store while we did this. To try and capture these porcelain antique plates decently on film in two hours would have been a pretty insurmountable challenge, for me at least. By capturing this project digitally, we were able to simply do a capture with light coming from one direction, do a capture with light coming from the other direction, go to the next plate, do a capture, go to the next plate, do a capture. And then in post production we were able to blend those captures together and pull highlights and shadows from wherever we needed them, and pull that detail back in.

So, digital allows you to do a lot of things that are simply impossible to do with film. In my opinion, it has the potential—depending on the kind of system that you are working with—to provide technically superior files. You don’t have any

ing for a long time because we are in the middle of a revolution. The accent is going to be on the business. We will talk about some technology, and technological issues where they pertain to the business side. Indeed, technology and business are more intertwined now than ever before. There will be three main areas that we are going to deal with today.

“The first is the cost of digital photography and the detailed pricing structure that many use to recoup that substantial cost. We’ve got to remember we’re in the business to profit from our labors and believe it or not some of us need to be reminded of that fact. The digital workflow is the second area and this includes establishment of standards for the delivery of digital photography—from naming conventions for files to color space to archiving issues. And the third area is new opportunities, replacing old dying revenue streams with new ones. What can digital do that film can’t? How can we employ digital photography in new creative ways and profit from these innovations?”

grain, you don’t have any dust, you don’t have any scratches, you don’t have any problems with film getting lost or destroyed at the lab, and you don’t have any problems with x-rays. You have the ability to create multiple originals. Once you’ve got that digital file, an original can be in ten different locations at the same time and it’s not a problem. The decision to shoot digitally has to be client driven. It doesn’t make sense to just do it for the heck of it. In a lot of ways digital capture offers your client more benefits than it offers you. But if your clients really want it you’ve got to deal with it. And if you think it’s best for your clients, you can educate them.

Jeff Schewe: Everything that Judy said is absolutely true. There is an enormous amount of allure to going and shooting

digital. You need to accomplish a certain level of proficiency with digital capture. Once you do you will see that there are a whole bunch of things that you can do digitally, that would be either impossible, very difficult, or time consuming shooting on traditional film. On the other hand, I will also say that a little 35mm transparency contains just a whole poop-load of information and there are times when it is better to do film then scan.

I would say that we are in a transition period in which the technology of digital capture is pulling ahead slightly from the technology of film capture. I have not gone completely digital, mainly because there are still a lot of assignments where digital is less convenient. I would also say I choose the format and the medium. I don't allow my clients to dictate. If they want me to shoot digital, the first thing I do is ask exactly why they think they want me to shoot digital. Oftentimes, it's this misnomer that digital is cheaper. If that's the case, I put a kibosh on that right off the bat. And oftentimes, it's because they do not know any better. And if they are educated and knowledgeable about the benefits of digital, then it's definitely worthwhile shooting digital. But oftentimes with clients it is a real educational process. Whether or not to shoot digital or film should be based upon your criteria of what you need to accomplish, not some proposed or ill-informed concept that the client might have about the technology.

Mikkel Aaland: Maybe to sum up a little bit from what everybody has said is that it is a little messy right now. That's just the way it is. My worst nightmare was a couple weeks ago when my client wanted me to shoot both digital and film. They really had it in their mind that they wanted instant access to the digital file that next day or that evening. But they also wanted film. It just reminded me of the days when the client would ask me to do color and black and white too. It's just a process.

Eventually that client is going to understand that the digital files are going to be good enough or fine, and then the film will go away. Or maybe they'll decide that digital didn't work and they didn't need it. It's definitely a very messy time right now; it means we have to do a lot of educating of the clients as well as educating ourselves.

Jeff Schewe: However, I would also say that there is an enormous amount of opportunity within chaos. As things are changing, the trade organizations and companies like Adobe and other large technology companies are trying to develop technological solutions to the problems. There is an enormous amount of opportunity right now and we have to seize the moment. We as photographers need to take control over the technology and the way it evolves. Because if we don't it will be some other major corporation (that will take control). I feel very strongly that you have to have enough confidence in the knowledge of the technology. I would have told that client (referred to by Aaland) that I would have shot it either in film or in digital and "if you want both it will be three times the amount." Because the amount of hassle is geometrically increased. Otherwise, I wouldn't have done it. That's just one of those recipes for disaster.

Dave Harp: What are the true costs of digital photography? We have cameras, software, dedicated work stations, learning curves, and workflow changes. What are the true costs?

Judy Herrmann: Well the camera is usually the least of it, unfortunately. A lot depends on your client base and on what their expectations are and what your expectations are. You start out with a camera that can cost anywhere from a couple thousand dollars to close to thirty thousand dollars. You'll need more than one workstation because there is just no way to function with one computer per person. In

my studio we normally have four people. We have at this point eight or nine systems and we are constantly kicking each other off computers. There are not enough computers to go around. And there is a huge learning curve. Shooting digitally, in my opinion, completely changes how you have to think as a photographer—it's a completely different medium. Your problem-solving skills come in to play but the problems you're solving are different problems. With digital capture, very often things don't all have to be perfect in a single moment. You can do a lot of post capture manipulation of files or blending together of files which allows you to work faster and often gives your client a better end result. But all of that takes time; and it takes a lot of time to become proficient enough with Photoshop to be able to do that quickly and easily.

And you have to be able to look at the environment in which you're shooting and know what's easier to fix in capture and what's easier to fix after the fact. I also think that digital costs an enormous amount of time in terms of workflows. I honestly don't know how sole proprietor digital photographers survive. I don't know how they do it. My answer was to get employees. Because there was just no way that I could handle marketing and shooting and invoicing and other administration and deal with processing files, rotating, renaming files, getting information embedded into the information palettes of the files, getting the images archived, getting those databases under control, key-wording those databases. The work just goes on and on. The bottom line is that there is so much more work involved in a digital shoot than there ever was in a film shoot. There is so much more post production work that you have to find ways to be billing for it and you have to find ways of getting it done. You have to be charging enough for that post production work that if you get a call for an assignment, you

cont. on p. 12

THE BUSINESS OF DIGITAL *cont. from p. 11*

don't have to turn down a great assignment because you've got 200 files that need to be rotated and sharpened and named. You need to be able to charge enough so that you can pay someone else to do that work for you. And you've got to have someone else that you can pay.

Jeff Schewe: I have been doing this for a long time and I have seen photographers get digital cameras, get Photoshop, get computers, and then when they come right up to trying to charge for it they get weak-kneed—they are not confident in their skills, so they tend to give it away. They kind of include it into the overall price. I think somebody asked the question about how to charge for all the different services and time spent digitally. I have an answer; I just charge a quarter per mouse click.

Judy Herrmann: How do you track the mouse clicks?

Jeff Schewe: Actually there is a little shareware thing that counts mouse clicks.

Judy Herrmann: I would not even want to know how many mouse clicks I put into some of those files.

Dave Harp: Well, I am going in for carpal tunnel surgery in a couple weeks. (*Editor's note: He has since had the surgery and is still recovering from it.*)

Jeff Schewe: The mouse clicking is actually a real problem. I say that flippantly because at this point and time, that's as good a way that anybody is doing it right now. Most people don't have a clue how to bill; most clients don't have a clue how to accept. When Dave did this survey within ASMP, to try to find if there was a trend or a theme for methods of billing, you can say basically, it's total chaos. There is no method or theme or approved way of billing for digital. It is all over the place. I think you have to admit that it's just a

greater exacerbated problem of an age-old problem. The fact that photographers by and large, have this duality of isolation and yet they want the organizations and the industry to solve their problems.

Dave Harp: But, I see this as an opportunity to correct some of the mistakes I've made in the past. One of the things I want to start talking about today—and Jeff and I were talking about—is continuing to get APA, and ASMP, and EP and whoever else to come up with standardized names for things that we can charge for. Get that word out and get photographers charging for all the same things. I also want to address Judy's comments about sole proprietorship. I couldn't agree more. In my case, my wife to my great horror quit her day job and all our eggs are in one basket now and we're working together. It was just an absolute necessity—I couldn't do it alone. (*Editor's note: An ASMP committee has been established to address standards in digital photography. Peter Krogh is chairing this committee.*)

Judy Herrmann: There are aspects of digital capture that give you much greater versatility than film and there are aspects that give you much less versatility than film. It's very expensive to own multiple digital capture systems. You run into issues with what happens when your equipment breaks down, and it does. If you are out there looking at cameras and backs the best piece of advice that I can give you is to look at the manufacturers' warranty and see what kind of service plans they offer. Some of these places just leave you high and dry if your equipment fails. That's another cost of digital capture. If I have a 35mm style SLR digital camera and someone wants me to shoot something for a poster, how is my reproduction really going to work on that? Do I need to go get a digital back for a medium format camera? How am I going to pay for that? If I rent it, how am I going to figure out how to use it fast enough to use it capably for the shoot? *cont. on p. 13*

HOW TO SUPPORT THE LEGAL ACTION FUND

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Dave Harp: That's one thing, I think, a lot of people learned. I went in at the Nikon D1X level. There were a lot of people even a year ago that said "I don't need to buy one right now, I'm just going to rent it." And they could rent one when the needed it. Well, what they didn't know is that it took about a year to learn how to use it and to be familiar and comfortable with it.

Mikkel Aaland: This is something that's often forgotten when people start adding up the cost of digital photography. There are the other costs associated with transmission. I spend \$100 a month for DSL and then there's Web hosting. When you start adding up all the extras, it really becomes a lot of money. Also there is the idea that with digital there is no film cost, but there is the media itself, not to mention your time. The media, the compact flash, and the storage devices, they go bad. You have to replace those, so there is cost. I think the most important thing that I'm beginning to understand is that while there are a lot of benefits, I really didn't look at it straight on for what it costs. I am beginning to realize that very clearly now. The next step is to make sure that the client understands that too. Because I think they have this attitude when they say "e-mail me an image file" there is no thought that you have set up an entire transmission system to send them this e-mail. Of course you should charge them something. They may not even think that because they are still in that kind of excited moment too—where they just think, "oh, isn't this great, it all works." Well, we've got to get beyond that and say, "well it works, and it costs."

Judy Herrmann: I don't know if many of you are working with remote clients where you are posting images on the Web for your client to review and then, after getting feedback, posting another capture.

If you don't charge them for the time that you are sitting around waiting for them to call you back, you are going to get so burned; they go to lunch, they leave for the day.

Dave Harp: Prior to this seminar we conducted a survey and the results proved there is no convention and there is chaos. Charges are all over the place and a lot of it depends on whether you're an advertising photographer working on one major image that you have spent a week working on, or an editorial photographer where you might upload 100 images to a client for an assignment. The point is, were at a stage right now where there are just no standards and we are exploring the situation to see what can be developed.

Jeff Schewe: I don't mean to sound cynical but there is chaos, and there is opportunity (for photographers). There is also a great deal of opportunity for clients. I like most of my clients, I don't like all of them but I like most of them. Right now there is a lot of opportunity for clients (magazines, agencies) to be taking advantage of all this chaos. I would be very cautious about accepting any advice or dictates on the part of publishers or agencies. If you think we're disjointed and chaotic, it's even worse in the publishing and the agency world. They don't have a clue at all, they're totally clueless. For them to be telling you how to bill or how to organize or how to deliver, that's not their job—it's your responsibility. So, yes there's an enormous amount of chaos but be very careful about who you allow to influence the method in the way you are working. The people that have been doing it for a long time know that a lot of clients are very nice but with agency art buyers and magazine editors it is often their jobs to get the most for the least amount of money. Some people will go to nefarious levels to convince you to that, "well ABC photographer doesn't charge for capture, doesn't charge for transmission," and then put the pressure on you to cave in. ∞

OurCover

In his 27 years as a Hartford, Connecticut-based corporate industrial and advertising photographer, Lanny Nagler has had the opportunity to visit some exotic and not so exotic locations throughout the world. While on assignment he always allows himself the opportunity to pursue his passion, which is to wander and explore the details of a place. "I am fascinated by man's handprint on an environment. Color and texture are applied sometimes without rhyme or reason yet what is created is a three dimensional work of art. Added to that is the interplay of light and age."

"In the case of this photograph, which was taken within a few miles of my studio, I love the softening quality of the diffusion that was added to protect the new spring plants from the harsh sun. Time and people's desire to scribble their names have left a texture, which adds to the painterly quality of the photo," he said.

This photograph is one of a series, which was used on a 2003 promotional calendar for Magnaprint, a Connecticut commercial printer. "When they approached me to do the calendar I chose images which were not typical of many of those I have seen in New England calendars. All the images show my fascination with texture and light. Quite by accident they are all of windows and doors," he said.

This photo, which is the March image on the calendar, was made with a Nikon F4 with a 35-70mm f2.8 lens on Fuji Provia 100 film.

Nagler is the current president of the ASMP Connecticut chapter. More of his work and contact information can be found on his Web site www.lannynagler.com. ∞

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LOCAL PHOTO SAFARIS

A lucrative sideline business for the enterprising BY E. DAVID LURIA

Photographers with good teaching skills can develop a lucrative sideline in their own communities: photo safaris. Four years ago I developed a sideline to my architectural and landmark photography business, establishing a program called the Washington Photo Safari, through which I train people in the techniques of travel and landmark photography by taking them around the monuments of the nation's capital and showing them how—and where—to take beautiful pictures. I offer these local photo safaris every Wednesday and Saturday, all year long.

What began in 1999 with 73 people has now ballooned into a very successful training program. In 2002 I had 1,020 clients on these safaris. To date I have trained over 2,000 people in the basic techniques of travel photography. What was a sideline activity representing four percent of my income the first year has now grown to over 33 percent of my business income. My students have come from all over the US, Canada, Europe, Australia and New Zealand.

Most of my students are not the serious amateurs who are able to take the time and have the equipment and financial resources to go on the many excellent photo safaris offered through the photography magazines to tourist destinations in the US, Africa, Europe, and the Far East. Participants in the Washington Photo Safari come from that 90 percent of the camera market population who are point and shoot photographers, people who love to take pictures but never learned how to do it.

However, my safaris have also been attended by many serious amateurs and professionals, who like the fact that I have thoroughly “cased the town” and know all the best places to lie, sit, and kneel to get the best pictures in Washington. I was even hired by the BBC-TV network to help them find the best shooting locations in the DC area.

With a few basic tips given by a pro at their side for three to four hours, participants learn how to use flowers, trees and bushes to enhance their pictures, how to get close to their subject, how to get down low where the good pictures are, how to take good pictures of their traveling companions, how to shoot indoor scenes without flash, and how to use the many doodads on their cameras they have been afraid to try. (I find that most people with \$400 cameras only use about \$100 worth of its features.)

More information is available on my Web site at www.WashingtonPhotoSafari.com

I advertise primarily through the local camera stores and the local convention and visitor bureaus, and I receive a lot of repeat business, with one-third of my clients coming back for two or three more safaris. My prices are very reasonable—\$39 for a three-hour walking safari in one specific area (e.g. Capitol Hill, or the Lincoln Memorial area), \$59 for a half-day safari around the major monuments with transportation, and \$99 for a full-day safari. I have developed over 40 different itineraries that I can offer to participants, with some special themed ones, such as *the Tidal Basin At Night*, *Churches of Washington*, or *Full Moonrise Over The Nation's Capital*, etc., and I offer gift certificates. The average size of my safari groups is seven persons, and several of my students have become clients of my architectural photography business.

My service includes pre-safari guidance and post-safari critique of photos. I even post the best pictures taken by my students on my Web site's *Photo Gallery*.

Expenses are minimal: instructional and promotional materials, Web site work, communications, and gasoline, but virtually none of the usual photography overhead expense, such as equipment depreciation or studio rentals. Virtually all my safari communications are handled by e-mail.

The safaris are open to people with any kind of equipment, from disposables to digitals, and I make a point of stressing that great images are created by photographers, not by cameras. I also offer safaris now through local museums, such as the Smithsonian Institution and the Corcoran Gallery of Art, teaching people how to take memorable photos inside museums and galleries without flash, where permitted.

My point is this—any enterprising photographer who is also a good teacher could establish photo safaris like this in his/ her local community. I have the advantage of hundreds of historical landmarks and monuments in the DC area, but any community in the US has notable landmarks, memorials, statues, waterfalls, old barns, parks, or gardens, points of interest that could make good training areas for the basics in travel photography.

The sites do not have to be famous—they just have to be photogenic. The participants do not have to be

cont. on p. 19

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PAI Lifetime Achievement award for Ben Ross

Veteran ASMP member Ben Ross, New York, who in November 2000 was awarded ASMP's Lifetime Achievement honor by then president Gene Mopsik, has recently been presented with the Lifetime Achievement award by Photographic Administrators Incorporated, PAI. The PAI honor was given to Ross late last year and he joins a distinguished group of recipients including such luminaries as Berenice Abbott, Cornell Capa, Alfred Eisenstaedt, Ernst Haas, Philippe Halsman, Yousuf Karsh, Jay Maisel, Arnold

Newman, Gordon Parks, George Silk, David Turnley and Mary Ellen Marks. Now almost 86, Ross began his career in the early 1940s at Floyd Bennett Field in Brooklyn. He later served with the 8th Air Force Combat Unit in Europe. At war's end he specialized in aviation photography and then moved on to celebrity photography. He was also a leading photojournalist, covering stories on medical advances for the blind, women prisoners, heart operations on babies and gangs in Redhook, Brooklyn. Ross's photographs are in the permanent collections of numerous art museums and prestigious galleries and private collections. And he

is still photographing and printing his own black and white work. (At the same PAI awards presentation, well-known writer and educator, **David Vestal**, a former Dean of the New York Institute of Photography, was given the Excellence in Education award for his influential teaching and writing. **Adobe Systems** received the Technical Achievement award for Photoshop—"which has forever changed the way that photography is produced.")

NATJA conference May 12-15, Rhode Island

Journalists and travel public relations professionals are invited to attend the North

American Travel Journalists Association (NATJA) Conference and Marketplace in Newport, Rhode Island, May 12-15.

Journalists, editors, associates and companions are welcome to attend. Registration is now open. Information: [www.natja.org/conference].

Registration fees include luxury accommodations at several leading hotels, and pre/post press trips to Martha's Vineyard, Cape Cod, and the Providence culinary and culture experience. Shuttle transportation, meals, tours, professional development meetings, a 75 percent Amtrak discount, and car rental option (from Providence) are all included with registration. Marketplace tables are included in Associate fees. For information: Elizabeth Barnes, executive director at (310) 836-8712; e-mail elizabeth@natja.org or [www.natja.org].

Travel and guidebook writing program, May 30-June 1

The 8th annual Institute for Travel and Guidebook Writing takes place May 30-June 1, in Orlando, Fla., sponsored by the Society of American Travel Writers and the Orlando Downtown Development Board. The institute covers 15 hours of instruction for writers, photographers, experienced travelers and others interested in

Gallery named in honor of ASMP's Jack Mitchell

Legendary dance photographer Jack Mitchell has garnered yet another honor. The St. Johns River Community College, Fla., has approved naming one of two galleries in the Thrasher-Horne Center of the Arts as The Jack Mitchell Gallery. Mitchell, who returned to his native state after many years in New York—he was the photographer for American Ballet Theater for a decade and for The Alvin Ailey American Dance Theater for over three decades—also has a long association with the community college and the Florida School of the Arts. He taught at the school of arts during two artist residencies and has also presented several gallery exhibits. During his career, Mitchell covered many special assignments for *The New York Times* and for *Dance Magazine*, for which he created 166 cover photographs.



© JACK MITCHELL

Old technology finds a niche in a digital world

by Dave Harp

Digital photographers, by their nature, look to the future for the next piece of software, the bigger or better CCD or CMOS chip and for any way to improve or speed up their workflow. But sometimes they rely on past technology to serve their needs. The Wallace Expo/Disc is a case in point.

The Expo/Disc was originally designed by George Wallace to turn the reflective meter inside a single lens reflex film camera into an incident meter. It did so by putting a prismatic diffusion filter, combined with color correction filters and a piece of opaque plastic, so that a perfect 18 percent of available light would arrive at the film plane. Wallace, who died a few years ago, studied with Ansel Adams, Edward Weston and Minor White, so he understood the Zone System and the necessity of 18 percent gray. By all accounts, his invention worked fine.

It also works fine to determine white balance for digital cameras. In fact, it provides a perfect white balance when used with cameras (I use the Nikon D1X) that allow for custom white balance presets. If anything, it's too perfect. When I started experimenting with the Expo/Disc, I found that although the white balance was accurate, it was too cool for my tastes. Not to worry. I sandwiched a Tiffen 82B filter with the disc and, voila!, nice warm skin tones. (My colleague, Richard Anderson, sandwiched a Tiffen 82A filter with his Expo/Disc and is very pleased with the results.)

The beauty of the Expo/Disc is that you can fine tune the color balance—your own personal 18 percent gray—or even change it to suit the assignment by adding your own recipe of filtration. It helps if you have a basic knowledge of color theory, since you'll have to add cool filtration to warm the scene and vice versa.

The Wallace Expo/Disc comes in various filter sizes, but I recommend the largest (72mm) size, since you basically hold it in front of your camera lens to preset your color balance. It works fine, even with the 77mm surface of my Nikon zoom lenses. Diane Wallace, George's daughter, has created [www.expodisc.com] with everything you need to know about the Expo/Disc.

tourists or out-of-town visitors—in fact about 80 percent of my participants are local people rediscovering the beauty of their hometown through their camera's viewfinder. The local safaris also have great appeal to corporate groups, senior groups, associations, conventions, clubs, etc. as a fun and educational thing to do on a Saturday morning.

My teaching technique is to allow people to take pictures “their way” first. Then, by guiding them to a new position or angle, I show them a better way to take the same picture. This gives them both the “before” and “after” pictures in their cameras so that they can learn from their mistakes. Digital cameras offer the advantage of instant feedback on mistakes that can be shared with other people on the safari.

The potential market in any community is huge, since 95 percent of all households own cameras. Camera stores are happy to promote it because of the lucrative film processing work they get out of it. Local camera clubs and schools like it because it offers their members a ready-made field-trip opportunity with professional instruction. ∞

E. David Luria is an architectural photographer in Washington DC, a long-time member of the ASMP and the AIAP whose images of the nation's capital have been published in over 55 magazines, booklets and periodicals, and on 23 publication covers. He also serves as a photo study tour instructor for the Smithsonian Institution, the Corcoran Gallery of Art and the National Academy of Photography. He can be reached at edluria@juno.com or at 202-537-0937 for further information on how to start a photo safari in your own community.

article and guidebook work.

A faculty of seven senior writers and editors instructs in topics that include a survey of travel and guidebook writing; article queries and book proposals; contracts and negotiations; editor-publisher relations; how the work gets done; Webzines

and e-guidebooks; self publishing; marketing and photography. Registration of \$295 covers course materials, most meals, breaks and social events and also includes a reception sponsored by the Orlando/Orange County Convention & Visitors Bureau.

In its 45th year, the

Society of American Travel Writers is a non-profit professional association of writers, editors, photographers, electronic media journalists and public relations representatives. Information: [www.satw.org] or contact Herb Hiller, chairman, e-mail: hiller@funport.net.

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 30 days, applicants with no unfavorable comments shall be accepted.

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Smith, Kevin G. TRGM
C. Arend G. Martin

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Ogburn, Chuck EA

AUSTIN / SAN ANTONIO

Farias, Julie TRGM
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Kauffman, J. Brian AS
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Jones, Dennis EA
McWilliams, John G. AS
Stein, Amy AS

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Bourilova, Jindra EA
Breyer, Dave TREA
Crews, Mike AS
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R. Potter B. Warling
Graff, Shane EA
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Getting found at www.asmp.org List your region or major metro areas

To take full advantage of *Find a Photographer* on the ASMP Web site, members should ensure their listings are comprehensive and current. In addition to listing specialties and contact information—including Web site URLs with direct links—members may list three regions or major metropolitan areas where they are able to complete assignments or wish to be located. That information is additional to your state or city. However, it is the members' obligation to provide the ASMP national office with this information as staff who maintain the database cannot determine major metro areas or regions.

To update membership information, go online and complete the update form and forward it from the site, or simply e-mail your request to update@asmp.org. New information should not be sent to Webmaster, as that facility is intended for reporting technical difficulties. Sending membership information to Webmaster could delay your record being updated.

News**lines**

Please send contributions to Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221
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The value of an online portfolio

How valuable is having a portfolio online? Well, that depends on a few variables including getting people to know it's there. In Paul Sutherland's case, it's been a great asset. Recently, a communiqué came across the transom—literally—from Sutherland while he was on a boat off the north east coast of Australia, cruising through reefs en route to Cairns. It seems that having a Web site has paid dividends for this Princeton, New Jersey, ASMP member who is currently involved in a marine project on a remote Great Barrier Reef atoll. Here's what he sent us: "I wanted to let you know about a couple of exciting things which have just taken place in my photography career which I thought my fellow ASMP members might benefit from knowing about.

"About six months ago, based on my portfolio Web site [www.sutherlandimages.com] Nikon selected me to do an article about my underwater photography and featured my work on the Nikon.net Web site (Nikon Centre/Underwater articles and is also linked from his home page). Then when I accepted an assignment to photograph production stills

for a *National Geographic/Natural History New Zealand* co-production on a remote Great Barrier Reef location, Raine Island, a green turtle reserve, I went back to Nikon, as well as several other companies, for sponsorship and the Web cast you can find on my home page was born.

"I have shot three expeditions, the last two with both film and digital (Nikon's D100) sending daily journal entries back to my Web site. It has been a lot of work but has paid off in the short term with significant exposure for the Web site with more than 140,000 hits since late November. Nikon has also chosen to do 'live' event coverage of the expedition to Raine Island on a Web site within their *On The Road Again* Web site at Nikon.net.

"I bring this to your attention because I am aware that over time we all need to be reminded how valuable a Web portfolio can be. I am sure, were it not for my Web site, Nikon would not have accepted my request for sponsorship. The fact that they had previously considered and liked my work helped to get the ball rolling."

SERBIN LAUNCHES QUARTERLY PROMO PUBLICATION

AtEdge, an invitation-only quarterly self-promotion catalog has been launched by Serbin Communications of Santa Barbara, Calif. The company's president, Glen Serbin, said that *AtEdge* will bring together up to 150 of the best photographers in the U.S. and present their work to a select group of art directors. According to a company statement, among the many prominent photographers already involved are Bruce Davidson, Larry Fink, Mark Seliger, Howard Schatz, Walter Iooss and David Maisel. *AtEdge's* quarterly books, called *Microview*, and an annual book,

Macroview, will showcase commercial photography as fine art. The frequency is aimed at providing a continuing sequence of fresh materials that will reach buyers during five peak creative periods throughout the year "We're using a strategy of exclusivity and frequency to increase the likelihood of a given image resonating with a buyer," said Serbin. Information: [www.at-edge.com].

GET THOSE TAX BREAKS ON DEPRECIATING EQUIPMENT

Here's a tax tip that was featured in a recent issue of *PhotoStockNotes* from PhotoSource International (PSI): Don't overlook being able to

write-off the entire cost in the first year that equipment is placed in service. Expenditures can be recovered through depreciation deductions over a period of time and the general rules for depreciation specify periods that range from as low as three years to as high as 39 years. But freelance photographers should be aware of IRS Code Section 179 that authorizes an exception to the general rules for depreciation and allows first-year expensing. There are some limitations and one key stipulation sets a dollar cap on the deduction. Under current rules, reports PSI, the ceiling is \$24,000 for 2002 and rises to \$25,000 for 2003. For more information, IRS

Publication 946, *How to Depreciate Property*. Ph: 1-800-TAX-FORM or [www.irs.gov].

TIME IS TESTING NEW MAGAZINES

According to a report in *The Wall Street Journal*, editors at Time Inc. are working on potential new magazines, an optimistic indicator of better times ahead in the beleaguered advertising industry. Of course there's no guarantee that any of these new publications, with titles such as *Snap*, *Cottage*, *Haven* and *Livingetc.*, will ever hit the newsstands. However, it is encouraging that Time Inc. is showing prototypes to focus groups as it studies a reported half a dozen new mag-

azines ranging from a title about small houses to one that consists predominantly of celebrity photographs. It's almost three years since the publisher had a significant U.S. magazine launch, reports *The Journal*.

AARP THE MAGAZINE TO LAUNCH

The largest circulation magazine in America, *AARP The Magazine* will debut in March, replacing the 45-year-old *AARP Modern Maturity* and its younger cousin, *My Generation*, which was aimed at the boomer audience. The magazines were merged to link the generations and their shared interests. Each of AARP's 21.5 million member households will receive the bi-monthly magazine (along with the *AARP Bulletin*) making it the largest circulation magazine in the country. A new Web site—www.aarpmagazine.org—will feature articles from all three generations of the new publication and also archive stories from *My Generation* and *AARP Modern Maturity*.

NGS 100 BEST PICTURES

ASMP underwater specialists, Bill Curtsinger and David Doubilet have photos in *National Geographic's* compilation of the 100 most powerful photos in National Geographic Society history. The *100 Best Pictures* appear in a Special Member's Edition Vol. 1. Some are on-line at: www.nationalgeographic.com/ngm/100best/.

LEGAL ACTION FUND BOOSTED THROUGH ONLINE AUCTION

The Society's Legal Action has been boosted by nearly \$3,000 through the recent online auction of three digital cameras. The successful bidders were:

Nikon D100, Janette McVey, \$1750

Nikon Coolpix 5000: Amy Etra, \$605;

Debra Ferguson, \$650

ASMP thanks all those who supported the auction by submitting bids and also to all those members who have mailed in contributions in recent months.

Other items will be auctioned in the future including a Nikon Coolpix 5700, the latest offering in the Coolpix line from Nikon. The Society thanks Nikon for its continued support of ASMP and the Legal Action Fund. Also to be included in future auctions will be software and other items. Information will be supplied via e-mail member announcements.

What's Hot

Working with AIA on awards release and other issues

A meeting between senior staff from ASMP and the AIA has resulted in the two groups agreeing to work together to produce more equitable language in competition releases that would meet the needs of photographers and architects alike.

The AIA Awards photography release has been problematic for a number of years, primarily because of the scope of the rights requested. The matter was brought to a head when members of the ASMP Architecture Specialty Group lobbied hard on the issue and secured the signatures of 167 photographers on a letter expressing displeasure with the current terms and conditions.

Ultimately, this led to a meeting at ASMP national in Philadelphia attended by executive director Eugene Mopsik and general counsel Victor Perlman and Jim Dinegar, AIA chief operating officer and Vicki E. Allums, AIA associate general counsel, to discuss issues surrounding the submission and use of images related to the AIA Honor Awards program.

"This meeting has made it clear that the focus of AIA is on the conduct and promotion of the awards program and the education of their member architects, not on the acquisition of images for marketing to third parties or for sale to books and other publications," said Mopsik. "The rewording of the release is being drafted by Victor Perlman and will be submitted to AIA for comment, consideration and discussion. Much of the groundwork was established at this first meeting."

AIA said it would like to work with ASMP to produce a brochure and Web resource of guidelines for use by the AIA member architects in their business dealings with photographers. "This is a great opportunity to inform architects about rights, rates, and usage considerations. AIA indicated it will submit future competition releases for comment prior to the use and distribution of the release. AIA also showed a willingness to seek advice from ASMP in relation to their new digital archive. ASMP will work closely with AIA and will offer general and technical assistance as requested," said Mopsik.

Sporting Life The Journals

Edited by Walter Iooss
Graphis
Hardcover; 160 pages; \$35
ISBN: 1-932026-00-2
www.walteriooss.com/walteriooss/index3.html

Much of the beauty of Walter Iooss' photographs is endowed by his highly personal influence. In his pictorial diary, he has taken this gift and surprised us with an even more inventive form. It's a wonderfully charming display of art and imagination," writes Frank Deford writer, *Sports Illustrated*, and author, *American Summer*. Part travelogue and part memoir, this artistic diary combines photos, newspaper clippings, and handwritten thoughts into visually arresting collages to chronicle his life and behind-the-scenes work. The photographer's own words frame photographs of his most famous subjects, including Kobe Bryant, Michael Jordan, David Beckham, Anna Kournikova, Heidi Klum, Muhammad Ali, and Tiger Woods, many of which are printed here for the very first time.

Walter Iooss has been a photographer in the world of sports since the age of 17.

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Text and photographs
by Glen Allison
Ten World Press, (310-833-1534)
144 pages, \$14.95, ISBN 0-9719644-3-2.

Glen Allison is a graduate architect who became a very successful architectural photographer, and who was forced into bankruptcy by a tumbling real

Bridges—The Spans of North America

Photographs and text by David Plowden, W.W. Norton
B&W; 340 pages, \$75.00
ISBN: 0-393-05056-4,

This beautiful, scholarly, readable book can best be described as a prodigious achievement. David Plowden has done 19 documentary books and has enjoyed countless exhibitions. The original edition of *Bridges* was accomplished over six years on a Guggenheim Fellowship, beginning in 1968. Plowden, his wife and children, crossed the country numerous times, shooting and interviewing for the book published in 1974. In this new edition are numerous new images and research about bridges in categories: Stone and brick, wood, iron, steel (in three eras from 1974 to the present) and concrete.

Plowden has a fine eye and gives loving attention to detail. A majority of the images were made in bright overcast light that allows maximum shadow detail. He used a Hasselblad and various lenses. His patience in finding excellent viewpoints is noteworthy. David Plowden photographed many bridges built since 1975, and also revisited some of his older work. New prints of older images were made, and all are reproduced beautifully in duotone. History is also served because some bridges in the book were abandoned, some have since collapsed or were destroyed. The interesting text includes an abundance of lore and anecdotes.—*Lou Jacobs Jr.*



© DAVID PLOWDEN

David Plowden created this graphic image of the Old Trails Bridge over the Colorado River, Topock, Ariz., in 1968.

estate market in 1990. He delivered pizzas for a while, lived in his van, rented his house, then sold it to pursue his dream to shoot travel images. He spent eight years entangled in outrageous adventures, such as visiting tribal warriors in Irian Jaya who wore penis gourds and being mugged in

Moscow. Settled again on the West Coast after visiting 131 countries, Glen continued to organize and sell stock photos, 22 of which are in the book, most of them spectacular. His spunk, resourcefulness and imagination fueled traveling stock production, and his humor and fine memory, based on a jour-

nal he kept, make this a fascinating read.—*Lou Jacobs Jr.* (Also by the same author: *The Journey from Kamakura: An adventure/ love story novel*. [www.JourneyFromKamakura.com]. See www.GlenAllison.com for travel tips and other interesting information.

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