

ASMP Bulletin

DECEMBER 2001



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MEDIA PHOTOGRAPHERS, INC.

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

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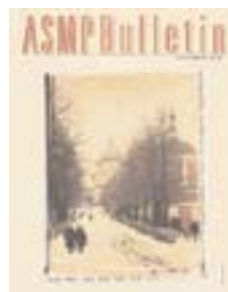
ASMP Bulletin

EDITOR Peter Skinner
PRODUCTION EDITOR Cilla Skinner
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THE PURPOSE OF ASMP

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

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NEW MEMBERS



OUR COVER

Jim Madden photographed this winter scene in Suzdal, Russia, in 1997. The image is at [www.mira.com].

See page 13.

ELECTIONS ARE NEARING

Nominating committee to seek candidates BY DAVE HARP

By the end of this month, candidates for the national board will have declared their intention to run for one of the five open seats and will have begun to prepare for the 2002 election process. ASMP's constitution and by-laws clearly outline the steps these candidates must take to be elected to the board by our Society's general members.

Since last year's election, the board has followed the example of most other non-profit and charitable associations in establishing a nominating committee chaired by the immediate past president, in our case, Eugene Mopsik. The committee's mandate is to seek candidates for the board, assess their qualifications and give each person a clear understanding of their responsibilities as a director and the Society's expectations.

That's the nuts and bolts of the system, but it is only the bare outline of the process we follow to assure the best leadership possible for ASMP. The new nominating committee, ably chaired by Gene with help from former board member Jim Cavanaugh, has already produced three excellent board members—Lon Atkinson, Susan Carr and Ken Hawkins—to fill the vacancies left with the resignations of Tom Guidera, John Greim and Lee Schulman. Each was identified as a prospect, vetted and presented to the

board on a ballot for a vote. The committee asked each how long they have been a photographer and ASMP member, what positions they have held in ASMP and in other professional or special interest groups. Each was asked about potential conflicts of interest, and asked what special abilities or capabilities he or she would bring to the board. And finally, they were asked for their opinions about the key issues facing working photographers and where they think ASMP should be concentrating its efforts in the coming months and years. This process is being repeated as I write this in early November and a slate of qualified candidates will be presented to the voting membership in January. Of course, any general member can still run for the board simply by putting his or her name in for inclusion on the ballot.

"We become leaders when we consciously decide to create change through the help of others to accomplish something we cannot do alone."

Much has been written about leadership on these pages over the years, most eloquently by our late president, Reagan Bradshaw. A modest person with excellent communications skills, Reagan was an exemplary leader and his oft-repeated president's message, *On choosing Leaders* was first published in this space in 1995. It bears repeating one more time. He wrote that we often think of leaders in our profession as high-profile photographers with national reputations for their creative work but concluded that, "the best industry leaders are more often the more typical photographer—mature, intelligent, responsible, often modest individuals who realize that effective leadership is simply taking responsibility for making a difference to whatever extent and whatever level their abilities and circumstances allow."

"We become leaders," he wrote, "when we consciously decide to create change through the help of others to accomplish something we cannot do alone." In other words, we work for the common good and we do so in an environment of inclusion and collaboration and trust. I realize that working in concert hasn't been the rule of some of ASMP's past boards, but since we've taken the initiative to seek motivated, qualified board candidates and help mold them into effective leaders, there has been a sea of change in our board culture. Lively debate representing differing points of view was evident during last month's national board meeting in Philadelphia, but after the vote was taken a refreshing atmosphere of unanimity followed.

I've often remarked that we should be thankful that the founders of ASMP used the word "society" instead of association or league because society is interchangeable with community which in turn describes a close-knit organization with common interests. The national board now speaks with a single voice and our intentions are clear. We will welcome five new members next year with the hope that they will join our mutually supportive board and staff and help move ASMP's ambitious agenda forward.

Happy Holidays to all. ∞



Dave Harp
ASMP president
and chairman of the board

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THE ASMP ROAD MAP

A comprehensive strategic plan is approved BY PETER SKINNER

The board has approved a wide ranging strategic plan, in essence a road map charting the Society's mission and goals for the next few years. A key element is greater emphasis being placed on Internet-based systems for gathering and distributing information to members and in promoting ASMP and its members to the creative community and beyond. The stated mission, and underlying foundation to the plan, is: *ASMP will create sustainable information, advocacy and communication systems designed to empower independent publication photographers.* The strategic plan, which was drafted by executive director Richard Weisgrau, had been scrutinized and revised by the executive board prior to presentation to the November 3-4 meeting in Philadelphia where its approval required little discussion.

The principal goals are based on advocacy in economic, legal, educational, and social areas; communication to members and to other sectors of the photography and creative communities; and strengthening the sustainability of ASMP and its role.

The key areas of advocacy will be in supporting collective licensing efforts whose goals are to maximize the value of images and the net return to creators; expanding the monitoring of legal, legisla-

tive and regulatory bodies and continue to advocate ASMP's point of view at federal, state and local levels as appropriate. Education efforts will be expanded and intensified through support of the ASMP Foundation's programs and to that end the board included in the 2001-2002 budget a proposed contribution of \$30,000 to the foundation. In the area of social advocacy, the plan will promote a better understanding of the value of photographers and their

images as well as the importance of copyright.

Communication efforts will be increasingly Internet-based and systems will be developed for more comprehensive gathering and distribution of information to members and other creators, with emphasis on reports of events and developments that might affect them.

The plan also calls for gathering and distributing pricing and business practices surveys, analysis of contracts, making greater use of the ASMP Web site to publish material in pdf form and to create a range of quick reference guides on releases, copyright registration, legal assistance and pricing.

While parts of the plan already are in place or will be implemented in the near future, Weisgrau told the board that the entire plan will take time to accomplish. And as president Dave Harp pointed out in his opening address, the plan contains a clear and quantifiable mission but ASMP will require adequate revenue, resources and staff, to accomplish it. He added that to meet the plan's objectives the board needs clear and creative thinking and the fortitude to make the right decisions.

One aspect of promoting members to buyers via the ASMP Web site, *Find a Photographer*, is already operating successfully and it will be further improved with new functions. The board authorized up to \$15,000 to be allocated to upgrade this facility and improve its interface with the ASMP database. Among the new features will be additional search options and members will also be able to enhance their listings with text.

cont. on p. 8

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BOARD BUSINESS

THE ASMP ROAD MAP *cont. from p. 6*

Members are advised that to take full advantage of *Find a Photographer*, their current contact and other information should be updated in ASMP's database. You should check your online listing and send any new information to [update@asmp.org].

FINANCES AND MEMBERSHIP

In spite of the downturn in the economy, ASMP's financial and membership position is solid. The Society's total income for the year ended September 30, 2001, was \$1,474,692 with membership dues of \$1.1 million; advertising, \$165,400; sponsorship, \$59,850; and royalties, \$25,979, being the principal sources of revenue. Total expenses for the year were \$1.36 million, leaving a net income of \$116,605.

The board approved the 2001-2002 budget which projected revenues of \$1.366 million and expenses of \$1.27 million. The budget was developed using historical data and financial projections.

One critical area on which the board intends to focus is the Society's Legal Action Fund, the war chest for ASMP's legal advo-

cacy and other activities. Because of the unprecedented number of legal actions in which ASMP has been involved, the fund has been depleted. Directors discussed various ways to encourage contributions to the fund and emphasis will be placed on fund-raising promotions during the next year.

ASMP general manager Elena Goertz reported that membership numbers, as at October 1, were at an all-time high for that time of the year at 5,311. Especially encouraging was the revitalization of the New York chapter whose new steering committee was commended for initiating great ASMP activity in New York. **Note:** The New York chapter recently launched its new Web site:[www.asmpny.org].

The Bradshaw Leadership Conference (previously the ASMP chapter presidents meeting) will not be held in its traditional location Aspen, Colo., next year. The board has authorized a committee to plan the conference in conjunction with PhotoPlus East 2002, to be held in New York, October 31—November 2. This is the result of a report presented by first vice president Robert Wiley and director Lon Atkinson on the value of providing the opportunity for the membership to gather for an annual meeting with a broader scope than the traditional BLC. Preliminary investigations by Wiley and Atkinson indicate that a conference held in conjunction with PhotoPlus East is viable and, as a result of the board's decision, they will press ahead with plans to hold it in November 2002.

ONLINE DISCUSSIONS

The online election bulletin board, which was initiated for this year's board elections, will be used again next year to allow exchange between candidates and members in the lead up to the annual elections. There may be changes in the format and new director Ken Hawkins, who was one of the key figures in the initial bulletin board's operations, has been directed to write a report for executive board approval. The changes are intended to streamline and simplify the question and answer procedure.

Another topic of discussion was the members-only forum online, which also will be improved. The board has directed that the flotsam/jetsam section be removed and that clearer guidelines be introduced to enable forum moderators to perform their role more efficiently. Forum rules will be tightened and discussion of personnel matters will be prohibited because of the potential liability to ASMP. The board also decided that the forum moderators should be anonymous, with communication coming from *the moderators* instead of from an individual. This would allow the moderators to strictly interpret and enforce the rules without becoming subject to personal criticism or pressure. ∞

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Fred Maroon, 77: perfectionist and artist, documented the Nixon era, Watergate

One of the legendary photographers in the Washington, DC area, and admired as much for being a perfectionist as an extraordinary freelancer, has died at age 77. Fred Maroon, who is perhaps best known for his Nixon era and Watergate coverage, was working on his thirteenth book when he died at his home in the Georgetown section of Washington on November 5 of multiple myeloma.

Maroon's remarkable magazine work and coffee-table books gained him access to the virtually inaccessible Richard Nixon and thus he was able to document one of the most dramatic episodes in US political history. His interest in the Nixon administration was piqued when the major magazine editors seemed content to ignore the dour, colorless president when he was first elected. Intrigued, Maroon assigned himself to do a book on the Nixon administration. As it happened, the president was a fan of Maroon's book *Washington, Magnificent Capital*, and he was able to gain access to the Nixon White House. Even as Watergate and its aftermath unfolded, Maroon was still welcome by Nixon, indicative of the photographer's personality, diplomacy and professionalism.

In late 1999, the Smithsonian's National Museum exhibited Maroon's collection of images *Photographing History: Fred J.*

Maroon and the Nixon Years, 1970-74, which received rave reviews. The photographs were a direct, powerful record of a critical period in American history. Also that year, Abbeville Press published *The Nixon Years, 1969-74: White House to Watergate*, which featured 145 photographs made by Maroon.

Fred Maroon, who was born in Brunswick, New Jersey, dabbled in photography at age 12 but later served in the Navy during World War II and then studied architecture. Eventually photography replaced architecture as his career and Maroon went on to carve his name in the annals of celebrated magazine photography. His artistic and perfectly lighted images appeared in the major prestigious magazines including *LIFE*, *Look*, *Holiday*, *National Geographic*, *Smithsonian*, *Paris Match*, *Cosmopolitan*, *Esquire*, *Time* and *Newsweek*.

At the time of his death he was working on his thirteenth book, of photographs made when he was a student in Europe. Titled *Sorrow and Splendor: Europe 1950-51*, it will be completed by his wife Suzy for publication next year.

In addition to his wife Suzy, Fred Maroon is survived by four children, Marc, Sophia and Paul of New York and Anne of San Francisco, and three sisters, Sylvia, Marie and Celestine. ∞

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CD-R STORAGE

Currently the best solution for digital archiving BY TIM GREY

When CD media was first introduced, it was promoted as being nearly indestructible. By now, most people have figured out that this is not the case. While CDs are relatively durable, especially compared to the media they replaced, they can still be damaged if not handled with care. Considering the value of the images we wish to archive to CD-R media, proper handling should be taken very seriously. There are contradicting notions about whether it is best to put a CD down on a desk with the label facing up or down. Most people are aware that the information on a CD is read from the bottom, so they assume that they should be set on a desk with the label side down. This may prevent scratches on the bottom of the disc. That is important, because a big enough scratch on the bottom of the disc can render a disc unreadable due to refraction of the laser's light.

However, this does not take into consideration the potential damage to the actual reflective layer that allows your data to be read in the first place. The reflective layer is very close to the top of the disc. Therefore, a scratch to the top of a disc could damage this layer, causing problems when it comes to reading your data.

Of course, the solution is very simple. Your CD media should be handled with the utmost care, and never put down anywhere except inside a jewel case or other protective container designed specifically for CD media.

Fingerprints are another hazard, although only a temporary one. If you are having trouble reading a CD, check the bottom to see if there are considerable fingerprints. If so, wipe them off with a clean, lint-free cloth, such as a micro-fiber lens cloth, and resolve to be more careful handling the discs. Hold them only by the

edges to avoid fingerprints.

Storage conditions for CD media are also important, especially when it comes to CD-R media, which are much more susceptible to damage from harsh environmental conditions. They should be stored away from light, extreme temperatures, and high humidity. In this respect, they are very similar to original slides or negatives.

The bottom line is that CD-R media can be a very reliable way of storing your images. However, the utmost care should be taken to ensure they perform reliably for as long as possible. It is also a good idea to create extra copies of your most important images, especially when the image was captured with a digital camera.

providing sorting, keyword searching, and thumbnail viewing is very helpful. We have been using Photosoft's Photo Explorer (www.photosoft.com), which allows you to generate thumbnail views of the images on a CD, organize them with keywords and a folder structure for the thumbnails, and track which CD an image is stored on so that you can be prompted for the correct

disc when you need to retrieve an image.

"They should be stored away from light, extreme temperatures, and high humidity. In this respect, they are very similar to original slides or negatives."

DESTROYING A CD-R FOR IMAGE SECURITY

At times, you will have a disc that you no longer need for one reason or another, and you wish to throw it away. However, you want to be sure that someone doesn't discover your disc and obtain free high-resolution copies of some of your images. We generally shred slides that are being thrown away to prevent anyone from making use of them, and we want to have a similar safeguard with images stored to CD-R.

There are two basic methods that are usually used, both of which include a certain amount of risk. You can put severe scratches in the disc with a blade of some sort, so that the laser cannot read the disc properly. Remember that the data starts at the center of the disc, so this is the most important area to scratch. It is important that the scratches be deep, ideally so they actually damage the reflective layer inside the disc. Otherwise it would be theoretically possible to grind the disc past the depth of the scratches and

This is the second in a two-part feature. The first part was in the November Bulletin and covered How CD-R works, why CD-R?, Burning the CD-R and Leveling CD-Rs.

MANAGING IMAGES ON CD-R

When you start saving your archival digital images on CD-R, you need a strategy for keeping track of those images. Software that helps you manage your stored images,

read the disc. This would involve a great deal of effort, and is obviously not very likely, but you want to be sure that nobody can read your data when you discard a disc.

Keep in mind that using a blade to damage a disc involves a risk of personal injury. When cutting the blade across the surface of the disc, always cut away from yourself. Also, keep the hand that is holding the disc away from the blade at all times. The risk of cutting yourself is the reason we do not use this method.

The other method of rendering the discs unreadable, which is what we do when we need to destroy a disc, is to simply break it. Hold the disc in one hand, put it down into a trash can, and bend the disc until it breaks. There is still some risk of injury, so you want to be careful. Putting your hand down into a trash can will help make cleanup simple. It will also help prevent fragments from flying all over the room and possibly hitting someone. Be sure nobody is too close when you do this, and turn your head away to protect your eyes.

Some CD-R media, especially those that do not have any information silk-screened on the top, have the reflective layer applied to the top of the disc without an addition-

al plastic layer above them. You can destroy these discs very easily by using a blade to scratch the top until the reflective layer starts to peel, and then peel and tear the entire reflective layer. While this makes it convenient to make sure no one else can read your disc, it also demonstrates the considerable risk associated with these discs. It is easy to accidentally damage the exposed reflective layer so that you are not able to read the data. Even if a label is applied over the reflective layer, it is still very vulnerable so the discs must be handled with extra care.

You may hear of some other methods that people use, but I don't recommend them for a variety of reasons. Any method that safely damages the disc so that it is broken into pieces is great. Methods that will supposedly render the data unreadable without physically damaging the disc are not reliable.

CONCLUSION

CD-R currently provides the best solution for safely storing our digital image files. New technology is constantly being developed, with alternatives on the verge of replacing CD-R as our preferred method. In the meantime, using the tips provided in this article you can create safe copies of

your important images that will last decades. ∞

Tim Grey is Editor of *The Digital Image*. This is a reprint of an article that appeared in Volume 1, Number 3 of *The Digital Image*, a quarterly journal published by ASMP member George Lepp, which covers a wide range of topics related to digital imaging. It is written for all photographers making use of digital tools, whether they capture their images on film or with a digital camera. For subscription information, visit www.leppphoto.com, or call Lepp & Associates at (805) 528-7385. George Lepp also offers photographic workshops utilizing a digital darkroom lab through his Lepp Institute of Digital Imaging in Los Osos, Calif. For more information, visit www.leppinstitute.com or call Lepp & Associates at (805) 528-7385.

PHOTOGRAPHY INSTRUCTOR

The Department of Design at California State University, Sacramento is seeking a full time, tenure-track photography instructor to start Fall 2002, salary range \$41,940-\$52,872 (Position #14). 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 and a proven ability to teach. Responsibilities will include teaching digital photography courses as well as traditional black and white and color photography, studio lighting, photojournalism and documentary photography, curriculum development, community service and other departmental duties. Screening begins January 21, 2002; open until 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

WHAT ABOUT DVD?

DVD provides higher capacity than CD-R media, and is therefore well-suited to archival storage of images. As the resolution of film scanners gets higher, the size of image files grows along with it. This will demand more and more space. Currently, CD-R discs can store only about a dozen 35mm images scanned at 4000dpi. This makes the higher capacity offered by DVD very compelling.

If you are only storing files for your own use, DVD can be an excellent option. However, most of us need to be able to share these files with others, and that is where DVD creates a problem. First, most people still don't have DVD drives in their computers, although that is changing. Second, there are considerable compatibility issues. In the recordable DVD arena, there are several competing formats, which are not completely compatible with each other. Furthermore, many DVD readers cannot read discs that are created with a DVD writer.

DVD is likely to be a good solution in the future, but due primarily to compatibility concerns, it is not the best choice at the present time.

ASMP Board Minutes

ASMP Board Minutes
Saturday, November 3, 2001
Philadelphia, PA

Session began at 9:00 AM -
Roll Call

Present: Morton Beebe,
Michael Cardacino, Susan
Carr, Dave Harp, Ken
Hawkins, Matt Herron, Scott
Highton, Mary Beth McAuley,
Margaretta K. Mitchell,
Eugene Mopsik, Woody
Packard, Stan Rowin, Clem
Spalding, Robert Wiley.

Others Present: Elena Goertz,
Victor Perlman, Peter Skinner,
Cilla Skinner, and Richard
Weisgrau.

Absent: Lon Atkinson

President Dave Harp chaired
the meeting.

Opening remarks

President Dave Harp welcomed the board to Philadelphia and made special mention of the three new directors, Susan Carr, Ken Hawkins and in absentia Lon Atkinson. Harp pointed out that the new Strategic Plan was on the Agenda for approval and would be implemented over the next few years. The plan contains a clear and quantifiable mission and ASMP would require an adequate revenue stream, resources and staff to accomplish this. He said the board needs clear and creative thinking and the fortitude to make the right decisions with an atmosphere of trust.

Current operational status

The financial and membership status of ASMP was discussed and the board accepted the reports submitted.

At this time President Dave Harp welcomed David Seide to the meeting.

Strategic Plan

Executive director Richard Weisgrau presented the new strategic plan pointing out the mission, goals and objectives of ASMP. After discussion it was proposed that the Bylaw regarding committee structure and membership be reviewed and brought to the next board meeting for approval.

Motion: That the strategic plan as proposed be accepted by the board. (Highton/Herron). Passed unanimously.

Budget

The budget for October 1, 2001 - September 30, 2002 was discussed by the board. Topics included: ASMP Foundation, Legal Action Fund and the voucher system.

Motion: That the board adopts the budget for the next fiscal year as submitted. (Mopsik/seconds). Passed unanimously.

Policy considerations

Election bulletin board at www site

The election bulletin board as implemented last year was discussed and it was decided that Ken Hawkins was to write a brief report on the changes to be incorporated in the upcoming election bulletin board and submit it to the executive board for approval.

CVA meeting

Eugene Mopsik reported on a meeting of the Coalition of Visual Artists, which took place at PhotoPlus East. It was decided that a response to a proposal to hire a lobbyist should be formulated and sent to the executive board for approval.

ASMP forum

The board discussed the ASMP forum and it was agreed that the Flotsam/Jetsam forum should be eliminated, the rules should be tightened and that it should have anonymous moderators. The moderators will be given clearer guidance in applying the forum guidelines, particularly in connection with discussions dealing with hiring and employment-related matters.

Chapter/Special Interest Group

Susan Carr has been appointed chair of this committee by the President and she submitted a report to the board outlining her goals and objectives. The report was accepted by the board.

ASMP Foundation

A report submitted by Foundation President, David MacTavish was accepted by the board. It was noted that the ASMP budget for 2001-2002 included a planned contribution of \$30,000 to the Foundation for expanded educational activities.

Dues Increase

A discussion of a possible dues increase took place and was referred to the executive board for further investigation.

Bradshaw Leadership Conference

A report submitted by co-chairs Robert Wiley and Lon Atkinson was discussed and accepted by the board. The main topic was holding the next Bradshaw Leadership Conference in conjunction with PhotoEast next year. A decision was tabled until the following day.

Executive Search

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

Motion: Go out of executive session. (Herron/Wiley) Passed unanimously.

Legal

A report on the legal activity of ASMP submitted by general counsel Victor S. Perlman was accepted by the board. Topics discussed were: Legal Action Fund, Boston Globe, and Gentieu vs. Getty/Tony Stone Images.

Legal Action Fund

The board discussed ways and means of raising money for the Legal Action Fund.

Executive Director Report

Executive director Richard Weisgrau updated the board on various procedural matters.

Session ended 5:30 PM

Our Cover

Sunday, November 4, 2001

Session began at 9:00 AM -
Roll Call

Present: Morton Beebe,
Michael Cardacino, Susan
Carr, Dave Harp, Ken
Hawkins, Matt Herron, Scott
Highton, Mary Beth McAuley,
Margaretta K. Mitchell,
Eugene Mopsik, Woody
Packard, Stan Rowin, Clem
Spalding, Robert Wiley.

Others Present: Victor
Perlman, Peter Skinner, Cilla
Skinner, and Richard
Weisgrau.

Absent: Lon Atkinson

Bradshaw Leadership Conference

Motion: That the board authorize the Bradshaw Leadership Conference committee to engage in planning to hold the Bradshaw Leadership Conference in conjunction with PhotoEast which takes place in New York on November 1, 2, 3, 2002.
(Wiley/Mopsik) Passed unanimously.

ASMP database and Find a Photographer

Motion: That the board approve up to \$15,000 to make changes to the ASMP membership database and to Find a Photographer features of the ASMP Web site.
(Herron/Packard) Passed unanimously.

By-Law Amendment

Motion: That the board approve the By-Law amendment as proposed (By-Law No. 1. Sec. 9: Membership remuneration. Members of the

Society may be employed or financially compensated by the Society or its chapters only with the prior approval of the respective governing board of directors. Members who are authorized to sign financial instruments or otherwise make payments on behalf of ASMP may not sign instruments, authorize or make payment to themselves, to their relatives or to businesses in which they have a financial interest, *except for reimbursement of proper expenses.* (Mopsik/Highton) Passed unanimously.

Motion: That the board eliminate the categories of Limited Foreign Membership and Related Arts Member.
(Herron/Highton) Passed unanimously.

Membership Recruitment
Chairs Margaretta Mitchell and Clem Spalding passed around the current material that is sent to prospective and new members and asked the board for comments and suggestions on ways to improve this material.

Set date and place for next board meeting

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

Motion: That the board thanks John Greim and Lee Schulman for their service to ASMP.
(McAuley/Spalding) Passed unanimously.

Motion: That the meeting be adjourned (11:45 AM)
(Mitchell/Wiley) Passed unanimously.

In 1997, Chattanooga, Tenn., photographer Jim Madden and his wife Donna had the opportunity to live and work in Moscow, Russia for two years. Jim operated a commercial studio while Donna worked in the advertising department of the English newspaper the *Moscow Times*. From a work experience aspect, Donna had a great job with virtually all services at her disposal; on the other hand, running a commercial business in a system bogged down in the inefficiencies of a post-communist era was a nightmare for Jim. So, they cut back their stay to about a year. But during that time they did take advantage of the sightseeing opportunities around Moscow, and visited many of the picturesque towns and smaller cities which ring Moscow. Suzdal, a beautiful little city rich in old monasteries, churches, and traditional Russian frame houses, was one of them. Madden captured this peaceful scene with a Contax G2 camera loaded with Kodak EPP film and later created a Polaroid transfer image on water color paper.

For a couple from Chattanooga the whole Moscow experience was interesting—using subways, living in an apartment, and coping with cultural differences—and as Jim Madden said, “We went for an adventure, and that’s what we got.”

An ASMP member since the mid-1980s, Jim Madden does what most photographers in smaller markets do: he shoots a bit of everything, from annual reports and corporate industrial assignments to people and stock. ∞

ASMP at PhotoPlus East

Attendance at PhotoPlus East in New York, November 1-3, was a pleasant surprise for exhibitors who had anticipated the worst after the recent tragic events in that city. While numbers were down from previous years it did not detract from the enthusiasm of show attendees and exhibitors. Many exhibitors said that visitors to their booths were, in the main, serious—not just curious or merely brochure grabbers. Several exhibitors told ASMP personnel they were pleasantly surprised by both the attendance numbers and the quality of attendees. Traffic by the ASMP booth was steady and many members who came by enjoyed meeting the ASMP directors who were at the booth on Friday. Jay Maisel spent about two hours at the ASMP booth on Saturday signing posters in a wonderful fund raiser for the New York Police and Fire Widows’ and Children’s Benefit Fund.

The ASMP seminar, *To Web or not to Web*, presented by James Cook had about 40 participants and received excellent reviews. About 35 members of the APSG participated in a three-hour meeting, addressing a wide range of issues in the architectural photography field, and group leader David Seide is preparing a report on that meeting. And an estimated 170 attended the members-only reception on Friday evening, an event sponsored by Kodak Professional, Fujifilm Professional, Serbin Communications and Epson. ∞

News lines

Please send contributions to Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221.

SATTERWHITE SUES TIB, \$52 MILLION

ASMP member Al Satterwhite has filed a \$52 million suit in New York federal court against his former stock agency The Image Bank, now owned by Getty Images, over the non-return of 35,121 images. Satterwhite, who is represented by New York attorney Elizabeth M. Taylor, terminated his contract with TIB in November 1994, at which time he had 96,506 images with the agency. Under the terms of the contract Satterwhite had signed when joining the agency in 1975, it was agreed that all the photographer's work would be returned within 18 months of termination of the contract. At the expiration of the 18-month period, only 27,701 of the original 96,506 images had been returned. Since that time another 33,684 have been returned and 35,121 remain outstanding.

Satterwhite is seeking compensation for the 35,121 slides based on the industry standard of \$1,500 per original slide, the value TIB had placed on the slides when submitting them to clients.

The suit also seeks compensation for the delay in return of the 33,684 images. In addition, it seeks damages based on the claim that TIB intentionally paid Satterwhite only 30 percent of total net sums received by the agency instead of the 50 percent required by the contract.

FILM AND AIRPORT X-RAY MACHINES INFORMATION ONLINE

Photographers concerned about the effects of X-ray on unprocessed film will find some useful and comprehensive information online at: www.kodak.com/global/en/service/tib/tib5201.shtml

ARTJAM 5, A SUCCESS FOR SEATTLE CREATIVES

ArtJam 5, the fifth annual Northwest Illustrators and Photographers Show, held in the Seattle Hilton on September 19 was once again a success according to organizers and participants. The SPGA/Seattle chapter of the Graphic Artists Guild invited the ASMP Seattle/Northwest chapter to join in producing the event, which for the first time showcased the talent of illustrators and photographers. ArtJam5 was co-chaired by Lisa Shaftel, president of the SPGA/Seattle chapter of GAG and Tim Crosby, co-President of ASMP Seattle/Northwest. Fifty-four artists and photographers exhibited their work and approximately 300 guests attended.

CHASAN WINS 2001 GOLD LUX AWARD

ASMP member Wayne Chasan who has been based in Marbella, Spain since 1983, has received the 2001 Gold LUX award for industrial photography. The ninth edition of these annual awards, organized by the Spanish Association of Professional Photographers and considered the most prestigious in Spain, were presented in Barcelona on October 5 in conjunction with the Sonimag Foto trade fair. A traveling exhibit of all the winning images will be inaugurated in January in the Art Gallery *Tandem* in Barcelona. The images can also be viewed online at www.chasan.com.

EUGENE SMITH AND HOWARD CHAPNICK AWARDS PRESENTED

An ongoing photographic essay titled, *The Neighborhood of Solitude: Prostitutes of Mexico*

City, has earned Maya Goded, Veracruz, Mexico, the \$30,000 W. Eugene Smith Grant in Humanistic Photography for 2001. Secondary fellowships of \$2,500 each were granted to Nikolaus Geyer, Berlin, Germany, and Scott Houston, New York, New York. The grant, presented annually by the W. Eugene Smith Memorial Fund and sponsored by Nikon Inc., recognizes photographers who have demonstrated a commitment to documenting the human condition. Winners received their awards at ICP in New York City on Monday, October 22.

Germany's Nikolaus Geyer received his W. Eugene Smith \$2,500 Fellowship Grant for *The Journey to Jerusalem*, his photographic exploration of the shifting political power in the Middle East. Scott Houston, of New York City, won the second \$2,500 grant for *The Ecstasy Generation*.

This year's winning proposals were selected from 151 entries representing 24 countries. This year the major grant was increased to \$30,000 due to ongoing support of Nikon Inc. said Helen Marcus, president of the W. Eugene Smith Memorial Fund and a former ASMP president.

ZANA BRISKI WINS CHAPNICK GRANT FOR JOURNALISM

New York photographer, Zana Briski, has been awarded the sixth Howard Chapnick Grant for Advancement of Photojournalism for 2001, presented at ICP, October 22. Ms. Briski will use the grant to continue holding photographic workshops for the children of prostitutes who live in the brothels of Sonagachi.

Applications for the next W. Eugene Smith Grant in

Humanistic Photography are due July 15, 2002, and may be obtained by sending a self-addressed, stamped envelope with an application request to the W. Eugene Smith Memorial Fund, c/o International Center of Photography, 1133 Avenue of the Americas, New York, NY 10036.. Additional information [www.smithfund.org] or [www.nikon.com].

Applications for the Howard Chapnick Grant, also due July 15, 2002, can be obtained by sending an SASE to: Howard Chapnick Grant, c/o Yukiko Launois, 125 East 87th Street, New York, NY 10028.

ALL DIGITAL EXHIBIT TO OPEN IN HAWAII, JANUARY 14

Worlds Within Worlds, an exhibition of digital photography, focuses on the ways photographers use digital technology to add new depth and dimension to their work. The exhibition explores the many creative aspects of the medium, specifically the concept, execution and production of the digital photographic image. *Worlds Within Worlds* will open in Hawaii's Pacific Center of Photography January 14, 2002. Previously it was in San Francisco and New York. The exhibition, sponsored by Olympus America Inc. and Pictorico Ink Jet Media, presents work from thirteen photographers — Jeff Dorgay, Douglas Dubler, Paul Eekhoff, Paulo Filgueiras, Mark Garten, Michael Gilbert, Mark Greenberg, Judy Herrmann, Randy Huffords, John Isaac, Greg Kinch, Ian Macdonald Smith and Mike Starke. More than 50 images will be on view, covering a broad range of subjects including photojournalism, still life, fashion, nature and portraiture.

ATLANTA CHAPTER RAISES FUNDS WITH MAISEL PROGRAM

An estimated 90 people ranging from educators, doctors and lawyers to graphic artists, image librarians and photographers attended a lecture and poster signing with Jay Maisel in Atlanta, November 9. The event, organized by the Atlanta/SE chapter, raised an estimated \$12,500 through the poster sales and silent auction for numerous other items including members' prints, with proceeds benefiting the New York Police and Fire Widows' and Children's Benefit Fund.

Chapter president John Slemp said that autographed Maisel posters are available for \$10 each by contacting Nancy Bair at (770)730-9506 with proceeds going to the benefit fund.

BRILL'S CONTENT, MADEMOISELLE SHUT DOWN

Brill's Content, the magazine launched by Steve Brill in 1998 as a watchdog over U.S. media has closed. The magazine, most recently a quarterly with an unaudited guaranteed circulation of 250,000, down from its launch as a monthly with a circulation of 400,000, had trouble developing a wide consumer audience. It was read mostly by professional journalists. Also indicative of the tough times being felt by magazines, the well-established *Mademoiselle*, founded in 1935, was shut down by Condé Nast Publications Inc. (Source: *The Wall Street Journal*.)

SUPPORT FROM JAPANESE PHOTOGRAPHY GROUP

Takeyoshi Tanuma, president of the Japan Professional Photographers Society, has written to ASMP president Dave Harp expressing sympathy for the victims and families of the September 11 atrocities and offering a contribution of funds. JPPS had seen the announcement on the ASMP home page of a photographer-fund to benefit affected photographers' families and had organized an exhibit and print sale in Tokyo with proceeds being contributed to the fund.

FIELDS OPEN CAPE COD GALLERY

ASMP member Charles Fields and his wife, artist Gail Rogers Fields, opened their new Cape Cod photography gallery and studio in Provincetown, Mass., December 1 with an exhibit featuring the work of Connecticut photographer Tom Hopkins with his show *Similar Differences*. The gallery will also feature ongoing original works by the Fields. Info: [www.charlesfields.net].

INTERNET USE GREW 15 PERCENT

The number of people using the Internet in the U.S. in October grew by 15 percent, to 115.2 million, by comparison with October 2000. The number of individual users last October was 100.3 million. The latest figures, published in *The Wall Street Journal*, are according to Nielsen//NetRatings, the online measurement service owned by NetRatings Inc. of Milpas, Calif.

What's Hot

Call for nominations

The nomination period for the national board of directors will be open from December 1, 2001, to December 31, 2001.

Any general member may declare his or her candidacy for a directorship. The election will be held from February 15, 2002, to March 15, 2002. Winners will begin their term at the next regular board meeting following their election (expected to be scheduled for April or May 2002). Five (5) directors will be elected for a three (3) year term.

A director's term is three (3) years. Each candidate must be willing to attend a minimum of two (2) board meetings per year, which usually involves a Friday, Saturday, and Sunday. Other duties are assigned by the board to individual directors.

If you wish to declare candidacy, please complete the following and fax or mail to:

ASMP National
150 North Second Street
Philadelphia, PA 19106
Fax: 215-451-0880

I declare my candidacy for a seat on the national board of directors. I am a general member of ASMP and understand that the commitments of a director of ASMP include having to attend a minimum of two board meeting a year, as mentioned above.

Print Name

Signature

Date

Katharina Bosse: Surface Tension

Photographs by Katharina Bosse
Essays by Reinhold Misselbeck and Neal Leach
D.A.P.; 112 pages; 157 color images.
Hardcover: \$45;
ISBN: 3-934923-08-9

The antimonian forces of the mundane and the bizarre find a delicate balance in this monograph by Bosse, a New York-based photographer who was born in Finland and grew up in Germany. Her work is a striking meditation on public space, private speculation, identity and desire and the cleverly surreal work consists of individual portraits as well as images of vacant interiors. In addition to her work as an artist, Bosse is a frequent contributor to such magazines as *SPIN*, *Detour*, *Wired*, *Spiegel*, *Brandeis*, and *The New York Times Magazine*.

Legal Handbook for Photographers The Rights and Liabilities of Making Images

By Bert P. Krages, Esq.
Amherst Media
128 pages; black and white; \$19.95
ISBN: 1-58428-059-X

The author, a practicing lawyer, writer and stock photographer, has highlighted situations where failing to know one's legal rights when making photographs could mean losing an image or incurring liability on publication of the image. The book deftly covers a topic that photographers should not be in the dark about—their legal rights. It includes how laws about photography are made on a local, state and national basis; understanding restrictions on subject matter; photography in public and private places, and privacy issues.

The Art of Color Infrared Photography

Steven H. Begleiter (begleiter@msn.com)
Amherst Media
Ph:800-622-3278 or
www.amazon.com

In 1997 Kodak reformulated their color infrared film. Introducing a hardener to the film's emulsion the film could now be processed at any professional lab with E-6 capabilities. For the last five years ASMP member Steven H. Begleiter of Philadelphia has been testing, experimenting and creating new and exciting images with color infrared film. The culmination of this extensive work can now be

found in his comprehensive book which demystifies color infrared photography. It will guide amateur and professional photographers to achieving the desired color infrared results. Autographed copies can be purchased from the author for \$30.00 (plus shipping).

PHOTOGRAPHER'S MARKET 2002

Writer's Digest Books
www.writersdigest.com
edited by Donna Poehner,
636 pages, \$24.95,
ISBN 1-58297-045-9.

As usual, this compendium of markets and marketing advice offers lots of helpful information and listings including tips for those just getting started, an essay about working with stock photo agencies, and a report on the workshop experience from Reid Callanan director of the Santa Fe Workshops. Listings categories include consumer publications, book publishers, stock agencies, and ad and design agencies. Readers will find information on how many photos magazines buy; advice from the photo editor; acceptance of digital submissions or not; and what they pay. It's a helpful guide to selling photography. (*Lou Jacobs, Jr.*)

Detroit Revisited

Text by Mary Desjarlais
Photography by John Baldwin Thomas,
Bill Rauhauser and
Gene Meadows
Group 3 Publishing
www.group3-publishing.com
211 pages; soft; b&w; \$39.95
ISBN:0-9702644-0-2

This elegant coffee-table book celebrates the 300th anniversary of Detroit's founding (in 1701 by Cadillac) in a compilation of over 100 years of photographs of the city. These are never before published images of Detroit and its development in the late 1800s to 2000 as seen through the eyes of three generations of local photographers: John Baldwin Thomas (1857-1937) with images from the late 1800s to early 1900s; mid-to late 1900s photographs by Bill Rauhauser, professor emeritus at the Center for Creative Studies; and contemporary images by fine art and architectural photographer Gene Meadows, the ASMP member who organized the project. An introductory historical essay is by writer and art historian Mary Desjarlais.

American Ruins Ghosts on the Landscape

By Maxwell MacKenzie
Afton Historical Society Press
www.aftonpress.com
800-436-8443- 80 pages
30 duotone photographs.
Hardcover, \$39
ISBN:1-890434-40-X
Softcover, \$40
ISBN:1-890434-41-8

The author and photographer, one of the most important architectural photographers working today, has selected 30 beautiful and haunting photographs of out-of-the-way places in Montana, Minnesota, Wisconsin, South Dakota, North Dakota and Idaho for his latest book. He has chronicled a fast-disappearing manifestation of the American dream—the eloquent remains of barns, houses, and schools erected by immigrant settlers. His crisp black-and-white images provide a poignant reminder that architecture becomes most evocative when it slips towards ruin.

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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.

ARIZONA

Efren D. Lopez AS
J. Cowlin P. Markow

ATLANTA/SOUTHEAST

Jessica L. Jones STUD
Georgia State University

BALTIMORE

Charles Myers AF
H. McCray J. Herrmann

CENTRAL FLORIDA

Diana V. Rangel STUD
Daytona Beach Comm. College
Kathleen J. Pruett STUD
Daytona Beach Comm. College

FOREIGN

Antonio Baiano FOR INT
M. Mastrotrillo T. Tomaszewski

HOUSTON

John Blackmer GM
T. Manske B. Gommel

LOS ANGELES

Nita L. Dyslin STUD
Brooks Institute of Photography

KANSAS CITY/MID-AMERICA

Clare Struckhoff STUD
Central Missouri State University
Dan Frueh GM
N. Vedros C. Davis

MICHIGAN

Andre LaRoche GM
B. Discher D. Greaney
Carlos Gonzalez AS
B. Discher D. Greaney
Ksenija Savic STUD
University of Michigan School of Art & Design

Lee Kochenderfer TRGM
D. Greaney C. Burkhalter

Steve Dean GM
B. Colman K. Kauffman

Steven Benson GM
D. Burleson B. Discher

MINNEAPOLIS/ST. PAUL

Tom A. Freelove AF
L. Waidhofer I. Werthmann

NORTHERN CALIFORNIA

Andrew Wellman AS
G. Post T. Bachand

Beth A. Martin AF
C. Tanner S. Whittaker

Tony Avelar AF
S. Whittaker S. Nystrom

NORTH CAROLINA

Catherine "Brooke" Mayo STUD
Appalachian State University

NEW YORK

Barry Rosenthal GM
C. Price B. Katz

Chris Sanders GM
B. Katz T. Werner

Douglas Holt AS
B. Diodato B. Katz

Jennie Hirsefeld SU
B. Katz A. Cappetta

Jennifer Warren-Staiger SU
B. Katz T. Werner

Karsten Staiger AS
B. Katz T. Werner

Peter M. Snyder AS
B. Katz T. Werner

Ross C. Whitaker GM
L. Gatz D. Klumpp

OHIO VALLEY

Amanda Huber STUD
Ivy Tech State College

Andrew L. Geers STUD
Antonelli College

Angela Doty STUD
Ohio Inst of Photography & Tech.

Brandi Eilers STUD
Antonelli College

Cammie Harris AF
K. Foster M. Vaughn

Carol Bucalo STUD
Antonelli College

Carolin Jennings STUD
Antonelli College

Chris Gosses STUD
Antonelli College

Emily C. Martin STUD
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Erinn Barth Dubay AF
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George Tedrick F
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Hillary Cundall STUD
Antonelli College

John Starkey GM
M. Carter J. English

Karri R. Estes STUD
Ivy Tech State College

Kim Grizzell GM
K. Simmons J. Olscheske

Kimberly Anne Gross STUD
Indiana University

Larry Grider AF
W. Montgomery M. Carter

Louis Doench STUD
Antonelli College

Mariesa E. Conmay STUD
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Mark Wiczorek RETRAS
J. Rollo C. Cone

Martie Morland STUD
Antonelli College

Matt Hutzel STUD
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Michael W. Faragaugh GM
W. Montgomery J. Vondersaar

Nicole Mechler STUD
Northern Kentucky University

Paula Willmot Kraus AF
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Penny Graves STUD
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Chris Huntley AF
P. Saloutos K. Brofsky

Jock Bradley AS
D. Busher G. White Jr.

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