



THE JOURNAL OF THE
AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS

BULLETIN



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JANUARY/FEBRUARY 2003

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

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

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

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

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Printed by Ripon Community Printers, Wisconsin.

Volume 22, Number 1

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

Michael Yamashita made this image while following the route of Marco Polo.

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- please send full names and addresses of candidates to Elena Goertz at the national office (goertz@asmp.org)
- indicate for which category the candidate qualifies
- each candidate will receive a personal invitation to join ASMP along with membership information
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PHOTO DARWINISM

Things your mother never told you BY STANLEY ROWIN

As a trade association ASMP is here to inform, educate and represent you. Some of these tasks are easier to do than the others. We try to advocate for you by taking on the Goliaths, but limited resources restrict our ability. We do a good job at informing you through our Web site, this *Bulletin*, local chapter meetings and our member-to-member forums. However some things that need to be told are never discussed. I will try to begin this discussion here.

When I started out in this business, I made a lot of assumptions that, in retrospect, were wrong (aside from the one that I'd be shooting partially clad models all year long). They were wrong because I had a glamorous view of being a freelance photographer and no one was talking about the "dark side" of this occupation. My first incorrect assumption was that the biggest part of the job of being a freelance photographer was taking pictures. Well that's probably wrong. The biggest part for most of you will be looking for your next assignment. Although there are exceptions to every rule, for most of you, 60-80 percent of your time should be looking for work and the rest of the time will be doing the actual work. Do you find this to be true? Would you have continued in this profession if you had been told this early on?

Unlike other occupations, this one can get harder as you get older and more experienced. An advertising photographer friend of mine who is 40 years old, recently lamented that he feels that he is losing assignments to younger photographers. Some of his clients had just undergone a change of art directors. The new ones were younger and he feels he is having trouble connecting to them. He thinks they prefer to work with people more their own age, in their twenties. This does not bode well for photographers in their fifties and higher.

Another friend of mine thinks that the era of photographers setting their own rates is over. Just when you think that you deserve to be earning more money, economics and market forces might prevent it. We recently took a survey of members from several chapters around the country. Half of those surveyed felt that their income in the last two years has decreased while only 25 percent felt that their income has increased over the same time. It's hard to grow a business on decreasing income.

I was describing our industry to some non-photographer friends. One of them made the analogy that the bulk of photographers are like most actors. We both have a lot of people driven to this vocation by passion or glamour. We both have members

trying to be stars, but the vast quantity of people wind up being in the middle of the "curve," doing infrequent smaller jobs and few achieve the stardom they set out to attain. So I went to the Bureau of Labor Statistics (BLS) and to the actors trade associations to see if this analogy holds true. It turns out that the median income for actors and photographers is similar. According to the BLS there are 61,260 people employed as photographers.

The median annual wage for these 61,260 photographers in 2001 was \$23,040. According to BLS statistics, only 10 percent of all photographers made over \$48,050. Those numbers are dismal. Albeit most ASMP members, being the top of this profession probably make more than average, but if someone had told you that you only had a one in ten chance of ever making over \$48,050 in your career, would you have started in this business?

I went to the Screen Actors Guild Web site to see what they were telling their new members. "About 90 percent of our membership must rely on income outside of the acting profession for food and shelter. This means two things to aspiring actors: (1) they must understand that rejection in this business is normal, regardless of their talent; and (2) they must be trained in another line of work and gain experience in that work. While seven-digit movie deals make headlines for some stars, creating a false impression that all actors are highly paid, the reality is far less glamorous."

Should we be telling incoming members something similar?: Welcome to Photo-Darwinism: members who adapt to change should survive. The ASMP will try to show you how to thrive in an economy with a decreasing client base due to consolidation and an economy on the brink of recession with clients increasingly risk-averse. There are members with business models out there that seem to be working and we will research them and distribute that information in our upcoming traveling educational seminars. If you have insights to share, please contact Susan Carr, our education committee chair, [Carr@asmp.org].

Non-photographer members: Did you know that ASMP membership consists of many non-



Stanley Rowin
ASMP president
and chairman of the board

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cont. on p. 7

DOWN TO BUSINESS

It's a New Year, so get organized BY IRA GOSTIN

One of the exciting parts of being a freelance photographer, or owning a photography business, is the independence that self-employment provides rather than the traditional nine-to-five, Monday-through-Friday job. However, that same independence also can be a double-edged sword, because as a business owner, you must stay organized and be able to efficiently manage your time in order to run your business effectively. Keeping clients satisfied, meeting deadlines and keeping the business running in a profitable and efficient fashion, as well as providing you with enough time-off each week are the most important goals.

Better organization can provide you with two great rewards. First, it reduces stress levels in your life because you are “more on top of the game,” and you will feel like you’re accomplishing more. Second, it will free up busy time and give you more personal time. Even if you pick up only one or two small tips from this article, you will see a dramatic improvement in your time usage.

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WHERE TO START?

Start carrying a medium-sized notebook and pen with you. A 6-inch x 8-inch size travels well, fits in your briefcase, and can also be grabbed and shoved in a coat pocket when running an errand. You will find that you come up with ideas at times when you are not at your desk, and this is when you need to write things down. The brain works in a cycle, and as you are participating in a task—such as driving or eating lunch—your brain is thinking and you will come up with ideas and suggestions that you can later acknowledge by writing them down, not by forcing yourself to “try and remember.”

I have found making use of those windows of time invaluable. Whether I’m sitting at the car wash or waiting in line at the drive-through bank, I have my notebook with me to jot things down so they’re not forgotten. First thing in the morning, I sit at my desk, open up my calendar as well as my notebook, and pull all my notes out. This will certainly work off a PDA; however, everyone that I have talked with, seems to write lots and lots of notes in their PDA, but never seem to remember to download them.

How many times have you driven by a new business and thought that they might be a prospective client, but have forgotten that before you returned to your studio? Try pulling over next time and writing it into your notebook.

MAXIMIZING TIME

Have a folder with you containing articles that you either clipped from magazines or printed out from the Internet. I always have this folder with me at the airport or when doing other errands so that I can keep current on my reading. It will also keep you from having to carry full-size magazines around with you. Use laminated protocol checklists to organize your repetitive tasks. For instance, I have an 8x11 laminated card that tells me on the first of the month what tasks to do every month. For example, some of the items on the monthly list are: file copyrights, check film and photo supplies, check office supplies, and other similar tasks. This can help you a lot by not having to run to the office supply store every time you need inkjet cartridges or to buy film for every job. You can batch things by looking at your calendar and anticipating what your needs are, and placing one order for supplies. This will serve as a reminder for all the tasks for that given month. You can also have a list for daily and quarterly activities. Don’t be afraid of some reminders! Learning new procedures takes a little time, but the long-term benefits will be major.

“To do” lists are fine, but make sure that the work gets done and that you just don’t make more lists! Give yourself a deadline

to complete these tasks. The list must turn over every two weeks. Move items to your calendar weekly and then cross them off your list when actually completed. Sort, don't just move things around. One of the biggest time-wasters is moving mail and pieces of paper around your workspace.

BEGIN WITH THE END IN MIND

Try establishing a couple simple beginning and end of day work habits. First, when you get into the studio or office (or your workspace at home), take 10-15 minutes and survey what you have to do that day. If you are going straight from home to a job, have your calendar with you and your notebook to overview activities. Look at your calendar, see what things need to be done, look at your "to do" list and see what items from this list can be plugged into your schedule for the day. Take a deep breath, open your curtains and start the day! At the end of the day, spend at least 15 minutes organizing your desk, straightening up, putting things away, eliminating the clutter and planning the next day. This can be one of the most important 15 minutes of the day and a very efficient use of your valuable time. Take this 15-minute period to plan for the next day and you will find that you are more relaxed when you leave the office or studio, and that when you get in the next morning, things just don't seem to be so hectic.∞

*Ira Gostin is a commercial photographer, educator and entrepreneur based in Reno, Nev. **Down To Business** will be a regular column tackling current business issues. Other business and marketing articles of Ira's can be read at www.shootsmarter.com. E-mail any ideas for future columns to ira@gostinphoto.com. Also, Ira offers a discount to ASMP members for the location workshops he regularly offers. For details visit [www.gostinworkshops.com] or e-mail him at the address above.*

PHOTO DARWINISM *cont. from p. 5*

photographers? They support ASMP and what we stand for and they fall into the Individual Affiliate category. One such supporter and ASMP member is Boston attorney Andrew Epstein, a principal in the firm of Barker, Epstein & Loscocco who specializes in intellectual property. Drew

represents over 500 professional photographers many of whom are ASMP members. He recently was awarded the first *Attorney of the Year Award* from the Volunteer Lawyers for the Arts of Massachusetts for his outstanding service to the arts community of Massachusetts. His Web site is [www.PhotoLaw.net] and he took this month's portrait of me. ∞

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GOING DIGITAL

Commercial photographers are on the forefront

Contrary to the popular stereotype that they're reluctant to go digital, commercial photographers are on the forefront of the digital photography technology wave. That's the word from industry watchdog TrendWatch Graphic Arts, TWGA. TWGA's special report on digital photography indicates that commercial photographers have finally and almost uniformly embraced digital camera technology. The 105-page report, entitled *Digital Photography: How Creative Professionals are Buying and Using Digital Cameras* indicates that creative professionals are finally embracing all-digital workflows.

According to the report, 82 percent of all commercial photographers reportedly now use a digital camera, as do 76 percent of all creative professionals.

The author of the report, TWGA director Vince Naselli, noted that in the last seven years, digital photography has grown from a relatively insignificant planned investment for creative professionals to a major, fundamental component of their capital investment spending.

"Digital camera technology is now mature and robust. Creative professionals have recognized this and are using it for many high-end applications, whether for selling digital stock photography [as photographers are likely to do] or capturing digital photographs for their print and online catalogs [as catalog publishers are doing]. And they're taking the technological challenges associated with digital photography in stride. Certainly, the challenges are not trivial, but creative pros no longer view these challenges as insurmountable

"Without question, the graphic arts markets, both print and Web, now embrace digital cameras."

barriers to adoption. More and more are learning how the technology works, and are now making it work for them," said Naselli.

"Without question, the graphic arts markets, both print and Web, now embrace digital cameras and have made tremendous strides in incorporating digital photography into their workflows and creative processes. Some markets have moved faster than others, however photographers are on the forefront, Web designers and book publishers are in the middle, and printers and pre-press shops bring up the rear. In this report we look at how organizations are taking advantage of the tremendous opportunity that is digital photography," said Naselli.

The highlights of the report include:

- The biggest application for digital photography is final high-resolution images for print advertising (50 percent), followed by low-resolution images for FPO (43 percent) and Web pages (41 percent).

- Among commercial photographers, 62 percent use digital photography for print advertising, 27 percent for portrait photography, and 22 percent for art photography. 52 percent of commercial photographers plan to purchase a one-shot digital camera in the next 12 months.

- The Number One type of digital camera owned (owned by 51 percent of commercial photographers) is a professional one-shot device.

- Scanner impact: 49 percent of photographers said their use of color scanners has remained the same as the result of having access to a digital camera, but 43 percent said their use has decreased; 54 percent of print creative pros said their use of scanners has remained the same and 35 percent said it has decreased.

- Creative print professionals are the biggest market for digital cameras, more so than print publishers, Web publishers, or graphic arts firms.

- Stock photo impact: Access to digital cameras has not diminished creatives' use of stock photography.

- Several years into owning and using digital cameras, creative professionals and publishers continue to be challenged by issues such as color balance and proofing.

STOCK PHOTOGRAPHY: GOOD NEWS, BAD NEWS

Despite what some industry watchers say, the novelty of stock photography is not wearing off. According to the TWGA historical database, use of stock photography—particularly royalty-free stock photography—has been on a steady rise for the last decade and shows no signs of slowing down.

According to the TWGA's 2002 report, titled *Stock Photography: A Hot Commodity in a Cool Market* usage of stock photography and illustration is up in every segment tracked. And while this is good news for ASMP members who shoot stock, there is a downside for most—47 percent of creative professionals (surveyed for the report) plan to purchase royalty-free stock photography in the next 12 months, rising to 70 percent among advertising agencies. Also, 42 percent of creative professionals plan to purchase a high-end collection (\$250 or more) compared to 6 percent who plan to purchase a low-end collection (less than \$100);

TrendWatch's research indicates that despite the economic times, stock photography is enjoying increasing demand and use in every segment that TWGA tracks (ad agencies, graphic designers, Internet firms, book and magazine publishers, catalogers, printers and service bureaus), and that all types of stock photography and illustration use are on the rise. And while demand for stock photography is up, interest in traditional chromes and slides is down in favor of digital images.

According to the report, the need for high-quality, accessible images has burgeoned. Assignment photography isn't practical or affordable for the vast number of jobs that could use color images, so publishers, designers, and other creative professionals have turned to stock photography, stock illustration, and clip art. This opportunity was not lost on stock agencies and commercial photographers, which have begun developing libraries specifically for this voracious market.

The use of stock photography is migrating into many new and unexpected areas as well. With the explosion of home PCs and the growing sophistication of small and home businesses, even small business owners, students, and individuals are using stock photography. While this has not been a big focus for most stock agencies (since the revenues are far smaller than the pro-

fessional market), it speaks to the product's pervasive influence and broad appeal.

According to the report:

- 89 percent of large graphic design shops (20-plus employees) plan to purchase royalty-free imagery compared to 46 percent of smaller shops (less than 10 employees).

- 36 percent of printers and service bureaus say they purchased stock images online in 2001, up from 28 percent two years earlier.

- 33 percent of Internet ad agencies and PR firms plan to purchase traditional rights-managed images in the next 12 months.

- 26 percent of Internet firms plan to purchase royalty-free images in the next 12 months, rising to 60 percent of Internet ad agencies and PR firms.

Plans to purchase traditional slides and chromes dropped from approximately 33 percent of creative professionals in 1997 to about 11 percent in 2002.

"The stock photo and illustration marketplace is not only growing, but evolving," adds Vince Naselli, director, TrendWatch Graphic Arts. "The market has experienced a tremendous amount of churn, with rapid consolidation and the emergence of new players. Creating differentiation is becoming a more difficult task than many agencies would like to admit. So understanding who is purchasing images and why has never been more important than it is today."

TrendWatch Graphic Arts specializes in the assessment of trends and changes in graphic communications markets by providing timely and strategic information, hard-hitting market analysis and concise expert opinion. The reports have earned the reputation for containing the most reliable and timely industry intelligence in the graphic arts and graphic design marketplaces. TrendWatch Graphic Arts URL is [www.trendwatchgraphicarts.com, via e-mail [info@trendwatchgraphicarts.com] ∞

Legal Action Fund Auctions

During the next few months we will offer some top line items for auction to benefit the Legal Action Fund. These auctions will be conducted via e-mail and information will be sent out on the membership-wide e-mail list.

To close out 2002 (and just in time for holiday shopping) two digital cameras, a Nikon D100 and a Nikon Coolpix 5000 were offered and bidding was brisk. The successful bidders were Mary Ann Carter who claimed the D100 with a bid of \$1976 while George Long scooped up the Coolpix 5000 for \$901. And, with all proceeds going to the Legal Action Fund, the legal war chest benefited by nearly \$3,000.

Among items coming up soon will be a Nikon Coolpix 5700 and other goodies. ASMP thanks Nikon for their continued support of ASMP and the Legal Action Fund. And thank you to all those members who have contributed to the fund in recent months. ∞

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TWO CENTS WORTH

Jury verdict is a victory for rights holders **BY PETER SKINNER**

First, let's get one thing straight. Houston photographer and ASMP member John Blackmer is not a litigious person—he does not go looking for legal fights. In fact, and in this probably he is like the majority of ASMP members, Blackmer would be very happy to be known as a competent professional photographer who does his job well and has a stable of satisfied, well-paying clients.

Blackmer, a 1981 graduate of Syracuse University (photojournalism) and an ASMP member since 1991 is from a newspaper background. He worked on papers from 1979-1991 in Syracuse, New York; Boise, Idaho; Orange County, Calif.; and Phoenix, Ariz., and is a former National Press Photographer of the Year. On becoming a freelancer in 1991, he sought advice on the business from a friend from college days, Seth Resnick. And then he embarked on a freelance career, based in Houston, carving a niche in making lifestyle and product images for developers and builders. His photographs in the Houston market have helped many of his clients win awards for their projects. One thing he has aggressively protected is his copyright in those images and he has been very strict and specific about re-use rights. It has paid off, as Blackmer has generated many sales from re-use of images made in the 1990s.

"I have adopted the approach that you never get what you don't ask for so when I am negotiating an assignment I ask a lot of questions and negotiate in a way that is understandable to clients. I am concerned about doing the best job, getting paid for it, and also about my reputation in this market," he said. In the field in which Blackmer specializes, unauthorized usage is fairly common. Images used in one builder's

brochure might be scanned by another company for their collateral; a photograph made of an estate site for a development company becomes fair game for some other entity involved in the development. As a freelance/contract photographer, Blackmer said all he would like is the courtesy of a phone call and the opportunity to negotiate the resale and use of his work. Not much to ask, is it?

However, like most photographers who find work being used without authorization or compensation, Blackmer's standard procedure is to contact the other party seeking payment without legal recourse. He politely points out that he makes a certain portion of his income from licensing re-usage rights and follows up with an invoice. Invariably, and unfortunately, the invoice is ignored until legal documents which convey the threat of a suit are waved in front of the offending party. At that stage, payment is usually forthcoming. It's not a pleasant situation for either party and Blackmer knows that he may have lost a client. Still, who wants clients that rip off images and refuse to pay until a lawyer is hired?

Most of Blackmer's infringement matters have been settled out of court, thanks to the emphasis with which his attorney Dana LeJune of LeJune & Singer, Houston, has issued the threat of further legal action. But one infringer, a Texas builder and developer, took the fight through the legal system until finally a jury had to decide who was right.

Without going into all the nuances, the matter revolved around Monarch Developments of Texas, Inc., a wholly-owned subsidiary of the giant British holding company, Taylor-Woodrow, LLC, infringing two of Blackmer's copyrighted

images which he originally shot for a custom builder. Of seven custom builders constructing homes in a Monarch development, Blackmer had done work for six of them and the president of Monarch was well aware of that. However, that didn't stop Monarch from purloining one of those images and using it on a billboard.

Subsequently, Blackmer sent an invoice for a year's usage, an action that triggered an abusive phone call from Monarch's president, including a threat "to be taken from Monarch's list of photographers." However, after a lengthy and contentious discussion, the retroactive license fee and duration of usage were negotiated and a fee for that usage paid. But that was not the end of it.

Attorney LeJune explained that the company's CEO later testified that he "shoved the letter (of agreement) into the file and didn't read it, then paid the bill." A few months later, LeJune said, the company again used Blackmer's work, this time, in eight consecutive monthly issues of builder magazine ads, and left the billboard up four months longer than the previously negotiated term of the license. Enough is enough, Blackmer figured, and initiated legal action against Monarch and the ad

"Fortunately, Blackmer had done everything right: his copyrights were registered, making him eligible for statutory damages."

agency involved. Monarch then sued the builder, but dismissed it from the suit after only a short time—after reaching an agreement on how it would testify.

Monarch dug its heels in and, according to LeJune, “They (Monarch Developments) fought like hell, and tried some very underhanded tactics to prejudice the jury.” Fortunately, Blackmer had done everything right: his copyrights were registered, making him eligible for statutory damages, and all agreements were in writing—his paperwork was in order. Ultimately, justice was done. Not only did Monarch Developments pay for its blatant disregard of photographers’ rights—to the tune of more than \$130,000—the judge also slammed others of the same ilk.

Monarch’s taking it to the jury really backfired; actual damage verdict, \$5,500; statutory damage verdict, \$60,000.02; attorney fees, \$66,000.” And why the two cents? After the verdict, the jury foreman explained that was their “two cents;” they wanted to “send a message” to the company’s management that it is not the photog-

rapher’s job to police his copyrights, it’s the company’s job.

Blackmer said it was very satisfying having the jury throw in their “two cents” in their ruling for damages. “In addition, I’m grateful for the opportunity of having a no nonsense federal judge hear the case. There were some underhanded tactics the defendant’s counsel tried, and the judge did not let any of it fly,” he said.

All photographers can take heart in part of the final order by US District Court judge David Hittner, Southern District of Texas: “The evidence produced at trial, which was relied upon by the jury in assessing statutory damages against Defendants, demonstrated that Defendants used Plaintiff’s copyrighted images without authorization and only ceased doing so when suit was filed. The evidence showed that the problem of developers engaging in such tactics was widespread. Therefore, the Court finds that an award of attorney’s fees is warranted in order to advance the principles of appropriate compensation and deterrence

from future misconduct.”

And how does John Blackmer feel after this long, drawn-out, and stressful—but ultimately satisfying—process. Well, he’s glad he went the distance and fought for his rights; is delighted that the laws which were written to protect creators were upheld by a jury and judge who saw through the legal smokescreen thrown up by Monarch’s lawyers; is grateful for having a truly zealous attorney in Dana LeJune; is appreciative of the “well done and congratulatory messages from colleagues and supportive clients;” and is relieved it’s all over. But, in his own words, he really feels like “a grape that had been sucked through the trunk of an elephant, and dropped out the tail end as a raisin.”

“It was, however, a really valuable educational experience for me, and I’d do it again in a heartbeat. I’d also encourage every other photographer/author/artist to stand up for their work. If we don’t, and there are no consequences for people taking our work, our markets will be only suffer and be shaped by this,” said Blackmer .∞

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PREMATURE OBITUARY

Rumors of film's death are exaggerated BY FRANK VAN RIPER

Here are some thoughts from different photographers of different ages, different tastes and abilities, and different backgrounds. Yet all share a passion for photography and for making pictures. “Film dead? I hope not. I’ve got a hundred people signed up tomorrow for my seminar I don’t think they’re here to hear an obituary.” (A nationally renowned landscape photographer.) “The fewer people making conventional photographic prints, the scarcer they will become. And when they become scarce, they become art!” (A prominent university photography curator and author.)

It is hard these days not to run up against somber obituaries for conventional film-based photography, so sweeping has the ‘digital revolution’ been perceived to be. The confident prediction of the inevitability of digital’s dominance in the marketplace and ultimate abolition of film seem a foregone conclusion to some.

And yet, based on my own feelings and on recent conversations with a number of colleagues including those above, I question these perceptions and disagree with the conclusions. While I concede (happily, believe it or not) that digital is a marvelous boon to many shooters, it is by no means the replacement for film. In far too many instances film remains the better choice in terms of picture quality, archivability, retrievability and, yes, even ease of use.

Moreover, digital photography is fast becoming an example of the law of unintended consequences, with many photographers—photojournalists especially—becoming even more marginalized in a tightening, bloodless, media market that worships conglomeration and dubious speed almost as much as it worships the bottom line.

Not only that, it is my firm belief that digital photography has made it even more acceptable for a whole new generation of amateurs to make some absolutely god-awful images in the name of instant gratification and/or overmanipulation.

But first, some realistic concessions: There’s no way I’d advise a young photographer today to stick only to silver-based (analog) film photography, especially if he or she has any hope of making it as a commercial or editorial shooter. Though I strongly believe a grounding in such craft is essential (the bellyaching of computer geeks to the contrary notwithstanding), it is no longer necessary for a fledgling photographer to memorize the Zone System or know how to load a Hasselblad film magazine.

In fact, I would tell those who hope to pursue fine art photography exclusively—even 8x10-inch view camera black and white landscape photography—that they are cheating themselves if they do not at least venture into digital while also studying the ancient art of silver. After all, anything that broadens one’s vision is beneficial. And goodness knows digital does offer a whole new way to see.

To the critics who warn that it is only a matter of time before it becomes unprofitable for manufacturers to continue making film, I have to say that this is not so much an argument as it is a truism. After all, who in his or her right mind would keep on making film if they had to do so at a loss? But this also is a little like saying we all will be dead when the sun cools down.

Frankly, and I think the folks at Fuji, though perhaps not Kodak, will bear me

out, the death of the film market seems a hell of a long way off, and even if that market does tighten considerably, as I think it must, a well run outfit, rather than a poorly-run one should be able to position, consolidate and diversify itself sufficiently to continue making film at a respectable return while pursuing its other, more profitable ventures.

Let me throw something else into the mix here, from the admittedly prejudiced perspective of someone in the first wave of the huge Post World War 2 Baby Boom generation that still has problems programming VCRs and whose members actually like to thumb through books and albums of photographs that have not had to be painstakingly printed out one at a time on home computers. I am the first to concede that the younger end of the populace spends more money and drives the market on many things—but not everything. I merely point out that any manufacturer or technology that ignores this huge, often well-heeled, cohort of people in their 50s and older does so at its peril.

And of course, the wonders of new film-quality computer chips notwithstanding, no one—no one—has come up with a way to guarantee that images stored on state-of-the-art digital media today will be retrievable in 20 years unless they have been repeatedly and expensively transferred to the *Next New Thing* in storage technology over and over again during that period.

In fact, when you get right down to it, digital may be to film photography what the ballpoint was to the fountain pen: a nice new wrinkle that serves a convenient purpose in many, though by no means all, cases, but which never can replace the real thing.

SOCIOLOGY AND THE MARKET

But enough of this technical moaning. Let's talk sociology and the marketplace. In what seems innocent enough, major newspapers now have begun outfitting some of their foreign correspondents with small digital cameras so that they can transmit images along with their stories from far-away places with strange-sounding names.

The other day, an e-mail from a colleague noted the existence of a low-ball Web site offering the services of photographers who would digitally shoot events and weddings, etc., then post images on the Web site for clients to purchase. The Web site would handle all the electronic paperwork. The photographer would get 50 percent of each sale and surrender all rights.

In Washington, DC, where the number of lawyers is as high as the number of fleas on a filthy dog, large law firms routinely have put together "face books" so that lawyers in branch offices could put faces to names. Now, understandably, those face books exist almost exclusively online. Now, too, many law firms no longer hire professionals to do their headshots; they do them, as they say, "in house" and digitally.

As of this writing, the good gray *New York Times*, whose reputation for greatness once also encompassed greatness of spirit, has instituted a ban on paying for freelance shooters' digital transmission costs. The argument, voiced with an unctuousness worthy of Uriah Heep, is that these costs, of course, are part of the photographers' normal cost of doing business and therefore should not be charged to the paper.

What do each of these events and incidents have in common? They illustrate the way that digital photography has devalued the professional photographer in the marketplace.

Where once a photographer was seen as a vital part of the newsgathering team, now he or she is viewed as a disposable commodity whose replacement can be drawn from a bottomless pool of on-site amateurs and photo-J wannabes. Automated digital point-and-shoots, needing little more than

a modem and a phone line to let a person transmit pictures, have made it easier for anyone, even a reporter, to photograph spot news with acceptable, if not necessarily eloquent, skill.

I am reminded of an incident in 1968, as I covered my first presidential campaign as a Washington reporter for the *New York Daily News*, when a photo I had made of then-vice president Hubert Humphrey accompanied my full-page article on his early campaign for the Democratic presidential nomination. When the piece ran, *Daily News* photographers in New York threatened to file a union grievance over a reporter's temerity to take pictures—as well as over management's willingness to run them. But that was then, in the days of strong unions. Remember strong unions?

The same digital camera that lets news and documentary shooters transmit their work in seconds also has fed an insatiable media appetite for images 'round the clock. That, in turn, has drawn resources away from more serious long-term projects of far more significance than say, all-Monica-all-the-time, or all-OJ-all-the-time.

Still, this trend is not the fault of new technology. Decades ago, long before digital cameras, daily journalism started losing its way, listening to the siren song of bean counters and image-makers who told publishers what they wanted to hear. Ironically, where in television the current trend toward reality programming reflects how cheaply these shows can be made, the equivalent of reality programming in print journalism—covering breaking stories with adequate staff—is too often viewed by consultants as an expensive luxury. Witness the wholesale diminution of foreign news bureaus and the increasing reliance on wire service coverage of important stories, especially from abroad. Even my old paper, the *New York Daily News*, a tabloid that caters to the strap-hanger tastes of working class New York, once boasted staff correspondents in Paris, Rome, Bonn, Tel Aviv, Saigon—and the United Nations, two blocks from *The Daily News* Building on 42nd Street. Today? Fuggeddabahdit.

Granted, if your daily paper happens to be *The New York Times* or *The Washington Post*, you may not have noticed this trend—and these papers' online versions, especially *Washingtonpost.com*, are creating an exciting new daily presence that offers serious coverage combining still photography, video and text. But venture outside the twin media capitals of the East Coast and you will find newspapers barely able to put staff bylines on local city council stories.

The wrongheaded view that less is more in the media—that fewer media outlets are a good thing and lead to a more informed public—has had a profound negative effect on news and documentary photography in this country. The simple fact is that, for freelance photographers, there are fewer and fewer outlets which of necessity means more and more shooters trying to make a living by getting work into those fewer outlets.

Big media may have an insatiable appetite for pictures but with such a large pool of images to choose from it's no wonder that the market favors the media.

There is a part of me that views this new technology as a breakthrough in instant communications—a way to get news across to the most people in the least amount of time. Who in journalism, which after all is the business of disseminating information, can object?

But there's another part of me—the part that has seen the news business at its eloquent best and sensationalist worst—that questions a technology that is based too often on dubious speed and that results too often in unseen human cost. ∞

ASMP member Frank Van Riper is a Washington-based commercial and documentary photographer, author and photography columnist for *The Washington Post* [*Washingtonpost.com*]. His latest book is *Talking Photography* (Allworth Press), a collection of his *Washington Post* columns and other photography writing over the past decade. He can be reached at fvvanriper@aol.com

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IN MEMORIAM

STANLEY ROSENFELD



© Mystic Seaport, Mary Anne Stets

Stanley Rosenfeld, 89, the doyen of America's Cup yachting photographers and designated the "dean of American yachting" by a colleague, died in Miami, December 23. In recognition of his great contribution to yachting he was to be inducted into the America's Cup Hall of Fame, at a dinner to

be held in Auckland, New Zealand, February 17. His father, Morris Rosenfeld, also an eminent yachting photographer was inducted into the same hall of fame in 1995.

Given that his father was a leading yachting photographer it was natural that Stanley would also carve a niche in the same field. But he did more than carve a niche—he became a luminary, the photographer others in the field aspired to be. He contributed to more than 20 books, hundreds of magazine articles, and produced many great cover images. The highly acclaimed book *A Century Under Sail*, published in 1984 and which included many of the best photographs taken since the turn of the century by Stanley and his father, was regarded as one of his most ambitious works.

Stanley Rosenfeld was born July 27, 1913, grew up in the Bronx and attended New York University in the early 1930s. At

age 13, he helped his father in the family photography business. He made his first photographs of an America's Cup race in the era of the 120-foot J-Class yachts—in 1930—and it was the beginning of an illustrious career.

In 1984, Rosenfeld sold his collection of nearly a million images from the 1920s to 1981 for \$1.8 million to the Mystic Seaport Museum in Mystic, Conn. He still continued to photograph America's Cup regattas and did so until 1992.

Experience taught Stanley Rosenfeld how to make every shot count. One of his colleagues recalled that in a cup regatta in San Diego where other photographers lugged several cameras and an array of huge lenses, Rosenfeld, then aged 79, used a single, non-motorized camera and a modest zoom lens. And while the other photographers churned through roll after roll of film, Rosenfeld used only one roll that day. But, according to the magazine editor for whom he was working, every single shot was a winner.

Stanley Rosenfeld's first wife, Ruth Helen Landesman Rosenfeld, with whom he had two children, died of cancer in 1979. In 1986, he married Heather Hanley, who survives him. He is also survived by his sons, Richard, of Elkton, Maryland; and Jonathan of Manhattan, New York.

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HERB RITTS

Herb Ritts, 50, internationally acclaimed for his provocative and stylish portraits died of complications of pneumonia at the UCLA Medical Center, Los Angeles, December 26. Ritts, who was born in Los Angeles in 1952, attended New York's Bard

College to study economics and art history. After graduating he returned to California and worked as a salesman in the family furniture business. At that time, photography was his hobby but a series of fortunate coincidences and connections paved the way to his becoming a leading celebrity photographer. He got to know Richard Gere through a friend who was dating the actor at the time—before Gere was a star—and some portraits he made of the young actor were later used as publicity photographs, helping to launch Ritts' career. He then went on to shoot celebrities such as Madonna, Michelle Pfeifer, Cindy Crawford, Annette Benning, Elizabeth Taylor, Tom Cruise, Nicole Kidman and numerous others. Also among his famous subjects were Ronald Reagan, Stephen Hawking and the Dalai Lama. He joined ASMP in 1979, the same year he started to get his work published.

Ritts' dynamic images were published in leading magazines ranging from *Vanity Fair* and *Teen Vogue* to *Time* (and virtually every other leading publication) and he published at least eight books of photographs. He also worked for fashion designers such as Calvin Klein, Ralph Lauren, Chanel, Revlon and Giorgio Armani. He also directed music videos for Madonna and Michael and Janet Jackson and Chris Isaak and advertising campaigns for Donna Karan, TAGHeuer Watches and Revlon.

One of the keys to Ritts' success—apart from the work ethic which had been instilled in him from an early age by his parents—was his ability to get access to his famous subjects, even when they were in private moments. As an example, he photographed Christopher Reeve wired up and immobile in a high-tech wheel chair. He also made photographs of Elizabeth Taylor with her hair shorn after she had brain surgery. David Fahey, Ritts' gallery representative, was quoted in the Palm Springs *Desert Sun* as saying Ritts could get people to do things they were reluctant to do, "because in the end it would make a great

photograph." Indeed it did. And Ritts made many, many great photographs which will ensure his memory lives on.

Herb Ritts is survived by his mother Shirley Ritts; a brother, Rory; a sister, Christy; and his partner Erik Hyman.

MARION CARPENTER

Marion Carpenter, 82, was one of the first women to be a White House photographer and traveled with President Harry Truman, covering his presidency daily. At a time when women photographers of her caliber were trailblazers, Carpenter was the only woman among a handful of photographers who traveled with Truman. And she was quick to stand up for herself. According to a report in *The Los Angeles Times*, her unique status made critics of some of her male colleagues. One of them, *Washington Times-Herald* columnist Tris Coffin, complained in print that she used her feminine charms—"smiled and teased"—to persuade politicians to pose for her. Later, Carpenter saw Coffin in the Senate restaurant and sloshed a bowl of navy bean soup over his face and stalked out. A photograph of the incident was later published with the headline "Carpenter Nails Coffin."

Carpenter studied photography in St. Paul, Minn., and went to Washington when she was about 24. She got the White House job as a photographer for the International News Photos Syndicate. She married and divorced a Navy officer, later re-married and had a son. By 1951, that marriage and her career had ended. She was 31. She returned to St. Paul where she ran a wedding photography business and worked as a nurse but later became something of a recluse, and was very private about her life. When she died, at the end of October, her body was found on a couch in her St. Paul home, bundled up tightly against the cold because the heat had been lowered to save money. Marion Carpenter, a pioneer among White House news photographers, died alone and destitute. ∞

Our Cover

In retracing the journey of Marco Polo while on assignment for *National Geographic*, Michael Yamashita endeavored to create images that could have been made when the Polos were on their remarkable travels. On reaching the edge of China's vast Taklimakan Desert, at the beginning of the Silk Road, they would have encountered these same huge sand dunes and, in all probability would have traveled by camel, just as the six people in the cover image are doing.

The Taklimakan Desert, which measures 600 miles east to west and 300 miles north to south is one of the world's largest and most travelers, wisely, skirt its edges. One translation of the name is "He who goes in does not come out."

In making the photograph of the camels plodding single file across the desert sands, Yamashita elected to use backlighting and slightly underexposed the shot to give the feeling that it might well have been 700 years ago. And there was another reason for employing this technique and angle to shoot from. The dunes, near Dunhuang, Gansu Province, have long been a popular tourist area (and probably were when Marco Polo came this way). And the camels that Yamashita photographed were taking tourists along a well-trodden tourist route, and each camel was numbered. Yamashita certainly didn't want those numbers showing in his photograph. He used a Canon EOS1V with a Canon 100-400mm imaging stabilizing lens and Fuji Velvia film.

Yamashita's *National Geographic* feature, which was written by Mike Edwards, ran in three issues, May-July, 2001 and his book *Marco Polo: A Photographer's Journey* (see InPrint, page 19) has been an international success. More than 200,000 copies have been sold and it's being reprinted. ∞

Public & Private

Twenty Years of Photographing
The Presidency
By Diana Walker
Foreword by Michael Beschloss
Commentaries by the Presidents
and First Ladies
National Geographic Insight
208 pages; color and black and
white; hard cover.
ISBN: 0-7922-6907-1

Few photographers have enjoyed the access to the White House that Diana Walker has—and none has created such a privileged and personal record of the modern American Presidency. In more than two decades as a *TIME* magazine White House photographer, Walker has observed and documented five administrations—in public and behind the scenes. In this remarkable book she captures the nation's leaders, their families, their colleagues in an extraordinary variety of public and private situations. The cast of characters includes a generation of American and world figures. This is a unique and important contribution to the record of America's highest office, captured by a photographer who has won international acclaim for her talent, skill and discerning eye.

Photo-Imaging

A complete guide to
alternative processes
By Jill Enfield
Amphoto Books
164 pages; color; soft; \$29.95
ISBN: 0-8174-5399-7

Nonsilver-based photographic processes have been surging in popularity and this book, by internationally recognized commercial/editorial and fine art photographer Jill Enfield, is sure to be a hit among practitioners and students of these processes. From cyanotypes to platinum and palladium prints, from tintypes to liquid emulsion prints, these techniques have wide applications that can be followed in traditional manner. They can also be mixed and matched with other tech-

niques, or can be enhanced with computer-aided technologies to produce new and unique results. Enfield, who lives in New York, covers a multitude of techniques in this beautifully-designed and illustrated book that clearly presents these processes in a style that encourages creatives to expand their horizons.

The Art and Attitude of Commercial Photography

By Rick Souders
Amphoto Books
160 pages; color and b&w;
soft; \$29.95
ISBN: 0-8174-3309-0

Author and renowned commercial photographer, Rick Souders of Denver, Colo., covers virtually every business and artistic issue of commercial photography in this comprehensive publication. He delves into the art of photography and the day-to-day business of running a studio, emphasizing that this competitive business not only demands cutting edge technique but also vision, tenacity, attitude and perseverance. In addition to being available nationwide, it is also being reproduced in several foreign languages.

Get the Picture

A personal history of
Photojournalism
By John G. Morris
The University of Chicago Press
334 pages; paper; \$17
ISBN: 0-226-53914-8

Released in paperback, this offering by one of the top photojournalists of the 20th century provides a personal history that showcases many of the images that defined an era, from the evacuation of the Japanese-American citizens from the West Coast and Fidel Castro scanning the beaches after the Bay of Pigs to Khrushchev's visit to Lincoln Memorial and the aftermath of the Gulf War. The book also includes reproductions of historic front pages of newspapers and maga-

zines. In a new Afterword, Morris draws on his experiences documenting an ever-changing world to reflect on recent terrorist attacks.

Edge of Time: Traveling in Armenia and Karabagh

(revised Second Edition)
By Matthew Karanian and Robert Kurkjian
Stone Garden Productions
www.stonegardenproductions.com
164 pages; color; soft; \$19.95
ISBN: 0-9672120-2-2

Following the unanticipated sell out of the first edition of this travel guide within a year, the publishers were quick to produce a new and expanded second edition which includes an Armenian phrases section and a new index. The authors have also expanded the coverage of tourist sites for both Armenia and Karabagh. The text is illustrated with more than 50 color images and detailed color maps, so if you're planning a photo shoot or trip to this region, don't go without *Edge of Time*. The first edition of the travel guide was praised by Armenia's diplomatic corps. As author Karanian points out: "Armenia and Karabagh don't have reputations as big tourist sites. People look at *Edge of Time* and they want to get on the next plane to Yerevan."

Polaroid Manipulations

A Complete Visual Guide
to Creating SX-70, Transfer, and
Digital Prints
By Kathleen Thormod Carr
Watson-Guption
192 pages; color; soft; \$29.95
ISBN: 0-8174-555-8

In this comprehensive guide, the author of the highly successful *Polaroid Transfers* takes Polaroid techniques on step further with a complete guide to creating SX-70 manipulations, transfers and digital prints. Alternative processes are popular and this guide will be a valuable resource for those who want to explore another avenue for

their creativity with Polaroid image manipulation. The book includes a spectacular gallery of 20 leading artists who use this process in their own photography. Carr, a freelance fine art photographer, has had her work featured in *National Geographic*, *Outdoor*, *Cosmopolitan* and *Esquire*.

Everyone Has a Life to Live

An American Portrait
By Jerry Gay
Andrews McMeel Publishing
124 pages; b&w; hard; \$9.95
ISBN: 0-7407-2496-7

Pulitzer Prize winning photojournalist Jerry Gay has that unique ability to capture in one image the essence of the subject, whether person, place or thing. In this delightful book he has created a portrait of the USA that is down-to-earth and downright charming in its grittiness. And Gay has his own approach to get great pictures. "I relate to each person I'm photographing as if he or she is the most important person imaginable. It's hardly rocket science to get a good picture....give people reverence, see them the way they want to be seen, and in the end, together, we make the picture we both wanted," he writes. During the course of three summers, Gay logged nearly 50,000 miles documenting the everyday lives and landscapes he encountered. The pictures, of every day people in every day situations and of icons and the not-so-famous are profoundly symbolic of one simple fact: each person is unique.

Reefs and Rain Forests

The Natural Heritage of
Malaysian Borneo
By Murray S. Kaufman
Reefs and Rain Forests
Publications
226 pages; color; hard cover;
\$49.95
ISBN: 0-9710655-0-0

As stated by many environmentalists, all things are connected and the symbiotic relationship

between the rain forests and the reefs of Borneo—and the survival of the myriad species which dwell there—is splendidly captured in this book. Portrayed in Kaufman’s spectacular color photographs and in the essays by a group of eminent scientists and environmentalists are two important and endangered ecosystems. Although photographs cannot capture the smells and sounds of the rain forest or the vibrant undulation of life in the reefs, Kaufman’s images do portray the textures, patterns and colors of the coral gardens and the forests. Kaufman spent more than seven years photographing the contrasts and similarities of these two environments. A portion of the proceeds of book sales will be donated to the World Wildlife Fund Malaysia.

CALIFORNIA PLAIN

Remembering Barns
Morley Baer
Stanford University Press, 120
pages; \$60
ISBN: 0-8047-4270-7

Morley Baer was a renowned architectural photographer who served in Steichen’s WW2 photo unit, and later gravitated from Chicago to Carmel, drawn by a deep desire to know Edward Weston and share some of his landscapes. Like most of his six previous books, this one displays beautiful black and white images, each featuring an old barn, close or distant. Baer worked in 8x10, and combined techniques of architecture with the feelings of an artist who made elegant visual images of the commonplace. A variety of barns, windmills and landscapes is accompanied by three essays. One by Frances, his wife, is touching, amusing and revealing of the man. Another by Patrick Jablonski, Morley’s assistant (1991-1996), is a lovely word portrait that illuminated the Morley I knew and admired. The third essay is a learned discourse on barns, though the photographs are more easily enjoyed. *Lou Jacobs, Jr.*

Photography: Focus on Profit

By Tom Zimmeroff
Allworth Press 432 pages;
300 b&w illustrations; \$35
ISBN: 1-58115-059-8

This comprehensive business guide uses powerful software to put its lessons into practice. Created in conjunction with PhotoByte, a business automation program that is distributed for free, the book shows photographers how to incorporate profitability into the business process. The author, an accomplished commercial photographer and photojournalist is the founder of Vertex Software, publishers of PhotoByte. He points out that many professionals are now taking the time to troubleshoot their businesses, a long overdue step at a time when “chronic lack of profit-orientation and cut-throat pricing practices have led to an erosion of both of individual enterprises and the entire industry.” Within its pages, this book provides a blueprint for building a successful photography business and gives step-by-step lesson on using the accompanying software program.

ANIMALS

By Art Shay
University of Illinois Press
[<http://www.press.uillinois.edu/>]
156 pages; b&w; hard; \$29.95
ISBN: 0-252-02742-6

Art Shay, an ASMP member since 1951, has certainly been prolific in a long and successful editorial career. In this, his eighty-second book, we are taken on a trip into the world of wild and tame animals that Shay has encountered over the past 50 years on assignments for *Time*, *Life*, *Sports Illustrated*, *Fortune*, *The New York Times Magazine* and many others. His thousands of images of animals and people with animals have been tightly edited into collection of 121 compelling photographs, arranged in matching pages. For example a left page shows Chicago dog catchers downing a mad dog and the facing page shows the great African animal catcher Willi DeBeer capturing a giraffe in Tanganyika. The only

two-page picture shows a clever monkey descending with 12 frustrated animal catchers arrayed over a field of rocks. Says Shay, tongue-in-cheek, “Reversing Darwin.” The cover is of a woman wearing a leopard skin coat and exchanging looks with a caged leopard (and wearing its own coat) at the zoo. Shay, who started as a *Life* staff reporter in 1947, left the magazine in 1951 (the year he joined ASMP) to become a photojournalist. He earned \$30,000 his

first year, \$60,000 his second—then went on to become (in Arthur Siegel’s words) the “best photojournalist Chicago ever produced” with more than 1000 magazine covers to his credit. And he’s still going—his eighty-third book *Couples* will be published by the University of Illinois Press in June 2003 and the following year they will publish another, currently referred to as “Art Shay’s greatest hits.” Stay tuned.

Marco Polo A Photographer’s Journey

Photographs and text by
Michael Yamashita
White Star (Vercelli, Italy)
US distribution, Barnes & Noble
504 pages; color;
ISBN: 8-8809-5885-2

Did he or didn’t he? That’s a question asked by historians and others for centuries as they debated whether or not Marco Polo, a young merchant of Venice, actually made the trip that he described in his book, *The Description of the World* (now there’s an understatement, considering the extent and breadth of his 24-year odyssey). ASMP member Michael Yamashita, says yes, definitely! And he should know, as he spent over two years retracing the footsteps of the Venetian (even though Croatians reckon Marco Polo was born in their city of Korcula, not Venice) on an assignment for *National Geographic*. Yamashita, often accompanied by writer Mike Edwards, traveled thousands of miles, using the Venetian’s text as a guidebook. And the text, even though written 700 years ago, was amazingly accurate even today. Yamashita found many of the wonders and scenes that Marco Polo had written about, some as if no time had elapsed from the time Marco Polo himself chronicled them. Yamashita’s images and Edwards’s text were used in a three-part series published in *National Geographic* in May, June, July 2001. Now, in his book (published in several languages including Italian, Hungarian, German with French, Polish and Japanese editions in the works) Yamashita has expanded on the magazine series, capturing the thrill of discovery and the rigors of traveling under tough and often dangerous conditions. This is the first fully illustrated, easily read account of Polo’s entire journey. Included are historical chapter introductions by noted Italian scholar, Gianni Guadalupi, detailed maps and illustrations, and pertinent quotes directly from Polo’s book. The greatest travel story of all time? Quite possibly.

90 leading photographers pay tribute to Gordon Parks on his 90th birthday



© 2002 THE EXPOSURE GROUP

Ninety of the nation's top African American photographers converged on Harlem on Saturday, November 30, for a series of unique and memorable events that paid tribute to the legendary *LIFE* magazine photographer Gordon Parks who celebrated his 90th birthday that day. [In the photograph above Parks is standing in the center of the second row from the front.]

That afternoon, the 90 photographers gathered with Parks for a historic group photo on 126th Street in Harlem reminiscent of the famed shot *A Great Day in Harlem* by Art Kane for *Esquire* in 1958.

Earlier that day, the photographers fanned out across Harlem neighborhoods to document its people and their activities for a forthcoming exhibition and book titled *Harlem Saturday*. On Saturday evening, the photographers and their guests celebrated Parks' birthday at a private reception and buffet dinner held at the Avalon Hotel, 16 East 32nd St. In his comments at the birthday tribute, Gordon Parks said, "I will never, never, ever forget this birthday."

Jason Miccolo Johnson, chairman of The Exposure Group and an accomplished photographer and photo editor in Washington,

D.C., was the visionary who originated and coordinated the day's events. "This was an extraordinary day in which we were able to salute and bring our best wishes to the man who inspired us all," said Johnson. "All of us will long remember this historic occasion and the day-long fellowship between photographers from coast to coast, many meeting for the first time."

Gathered for the historic photo were some of the top photographers in the country. Included among the group were seven Pulitzer Prize winners, three White House photographers, a Guggenheim Fellow, a MacArthur Fellow, the first black member of Magnum Photos, seven motion picture still photographers, and several authors of photographic books.

The photo was shot at 147-149 West 126th Street, on the steps of Vy Higginsen's Mama Foundation for the Arts. (Art Kane's shot was on East 126th Street between 5th and Madison avenues.) Mrs. Higginsen is the creator of the national stage production *Mama, I Want to Sing* which played in theaters world wide. A highlight of the evening tribute was an appearance by Dick Gregory, the famed comedian and political commentator. The gathering of 150 guests

heard a series of touching testimonials to Parks. Remarks were made by his daughter Toni Parks, former colleague and *Life* reporter Samuel F. Yette, Muhammad Ali's chronicler Howard Bingham, and distinguished photographers Adger Cowans, Bob Black, John White, Fred Watkins, and Ernest Withers. Broadcasting executive Dwight Ellis interviewed Parks in a conversation about his career and achievements.

Among the birthday gifts presented to Parks were a 1912 Autographic camera given by the *Gordon Parks 90* photographers, which carried a *Happy 90th Birthday Gordon Parks* inscription. A framed commemorative stamp collection titled *American Masters of Photography*, given by the U.S. Postal Service was also presented. Other gifts included a portrait painting of Mr. Parks and a commemorative custom photo album from Art Leather.

The Exposure Group African American Photographers Association co-sponsored the photo shoot and the birthday reception.

"We could not let the birthday of an icon pass without a fitting and memorable tribute, along with an expression of thanks to the man who has inspired us all," says Johnson. "Gordon Parks epitomizes the highest level of excellence in photography and the deepest commitment to the profession. He's a multi-talented photographer, filmmaker, artist, musician and author—a true Renaissance man—who has been to many photographers not just a mentor, but also a father figure." ∞

ASMP MEMBERS CLAIM SATWA HONORS

Jack Hollingsworth, Texas, won the gold portfolio award as the 2003 Travel Photographer of the Year, when the winners of the 2003 Bill Muster photography competition were announced during the annual convention of the Society of American Travel Writers, in Honolulu, Hawaii. The silver portfolio prize was awarded to Colorado ASMP member, Blaine Harrington III.

BUSINESS WASN'T GOOD

According to a TrendWatch survey, the graphic arts business conditions index for creative professionals firms has hit rock bottom in winter 2002/2003. And, says TrendWatch, this shouldn't be surprising. Firms across the economy still have not loosened ad and marketing budgets, which affects just about all segments of the graphic arts, from ad agencies (who buy ad pages) to freelance designers and photographers (who create all or part of ads and marketing materials) to publishers (who pay for editorial pages with ad pages) to printers (who print marketing materials, as well as magazines). As companies continue to ride out the sluggish economy and keep budgets tight, times will continue to be tough for the graphic arts. However, says the report, all is not doom-and-gloom in the creative markets. Stay tuned, and ASMP will relay more TrendWatch reports as they come to hand. [www.trendwatchgraphicarts.com].

On the same topic, a report in *The Wall Street Journal* said

that industry forecasters say a rebound in ad spending is on the way but a significant recovery is not expected until 2004. Ad spending in the US is expected to increase about five percent in 2003, and by about the same amount (4.9 percent) world wide. Industry experts are cautiously optimistic.

STOCKPHOTOREQUEST.COM TO LAUNCH

A "matchmaking service" for stock photographers and photo buyers, [StockPhotoRequest.com] which is based in Boston, Mass., will launch March 1. One of the two principals, ASMP member Kristen Iwai, said the service has been created to help stock photographers market their images to a broader client base. The new site will require photographers to pay only a flat annual subscription fee and will charge no commissions on sales.

Subscribing photographers will receive e-mail requests from leading editorial and advertising photo buyers throughout North America and can respond by uploading their images to the requester's online light table. Photo buyers will be assigned one URL to see all images from multiple photo sources, each photo linked to the photographer's contact information and Web site. Photo buyers will contact photographers directly to negotiate licensing images selected for publication. The service will be free to photo buyers and a free three-month trial will be offered to qualified photographers. No commissions will be taken by StockPhotoRequest.com and all licensing negotiations will

take place between the photographer and photo buyer directly. For information: [www.StockPhotoRequest.com].

LIFE MEMBERSHIP IN ASMP

There has been some confusion about the qualifications for ASMP Life Membership. Here they are: To qualify as a Life Member, you must have joined ASMP prior to 1995; had a minimum of 20 years of continuous General Membership; and be at least 65 years of age.

OPERA USE OF MCGRAIL'S IMAGE

You never know when an image will be used. Take for example a shot of the Brooklyn Bridge made many years ago by ASMP member John McGrail and which was published in the book *Manhattan* (edited by J.C. Soares and published by Abrams). The photograph, created at dawn, is atmospheric and has a timeless quality. Several of McGrail's photos were in the book as well those by other New York photographers such as Jay Maisel, Sonja Bullaty, Ruth Orkin, and Walter Iooss, Jr. Now, McGrail reports that his bridge image was used as a principal stage set by the Metropolitan Opera in its production of *A View From The Bridge*, based on the Arthur Miller play, which ran seven times in December in New York. Also recently, the book *Philadelphia* was released showcasing McGrail's work in 275 color photographs of his home town. McGrail's images were featured in a previous book, titled *Philadelphia World Class!* published in 1997.

NewsLines

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

Member benefits increased; new marketplace to be featured online

If you haven't checked the ASMP home page or the list of member benefits in the members-only section of www.asmp.org, you should. Additionally, a new feature Marketplace, will be incorporated into the ASMP site to promote members to clients and also make members' sales items available to the public. These will be in addition to the existing, and very effective, Find a Photographer.

Marketplace will include Find a Stock Image; ASMP Member Travel Itineraries; and Buy and Sell. Buyers will be able to post requests for stock photography and members will be able to post their travel itineraries for clients to view.

However, president Stanley Rowin points out that it will take time for clients to be made aware of the new service. "For this area to be effective we have to seed it before launch so that visitors don't see an empty screen with no one traveling. We will start this

area up before we announce it to the public to get some member submissions," he said.

Buy and Sell, up until now available only to members, will eventually move to the Marketplace. This will enable non-members to see what equipment is available for sale but only members will be able to post on it.

Among new benefits recently added are discounts for services with companies such as Digilabs—calendar printing; DogBark—Web hosting; fotoshowpro—image management on the Web; Perfectus Digital Showcase—consolidating your Internet promotion; PDN—discounts for subscription and PhotoServe online promo services. Also, New York members have two options for health insurance, through TEIGIT and Working Today. Check out Member Benefits for all details.

AIRPORT X-RAY AND SCREENING

Members might consider emulating their colleague J.W. Burkey's lead in being prepared to ease the pain of going through airport security. Says Burkey: "Since not all of the new airport screeners are on the same page yet, I have printed out and laminated a page from the Web site of the U.S. Transportation Security Administration. It clearly states that pro film should not be x-rayed and that I have a right to request a hand inspection."

The URL is: [<http://www.tsa.dot.gov/public/display?theme=56>]. The important things to be aware of is that equipment used for screening checked baggage will damage undeveloped film and all film should be placed in carry-on baggage. You may request a hand-inspection of any undeveloped film. The x-ray machine at the passenger security checkpoint will not affect undeveloped film under

ASA/ISO 800. However, multiple X-ray inspections (more than 5 times) of the same roll of undeveloped film may cause damage.

If you plan to request a hand inspection of your film, consider carrying your film in clear canisters, or taking the film out of solid colored canisters and putting it into clear plastic bags, to expedite the screening process. If you are going to be traveling through multiple x-ray examinations with the same rolls of undeveloped film, you may want to request a hand-inspection of your film. However, non-U.S. airports may not honor this request.

If you plan to hand-carry undeveloped film on an airplane at an international airport, contact the airport security office at that airport to request a manual inspection. Consider having your exposed film processed locally before passing through airport security on your return trip.

It is recommend that you do not

place your film in lead-lined bags since the lead bag will have to be hand-inspected. If you have concerns about the impact of the x-ray machine on your undeveloped film, you can request a hand inspection. You may still consider bringing a lead-lined bag if you are traveling through airports in other countries as their policies may vary. Check with your airline or travel agent for more information on foreign airports.

ASMP is checking into concerns about hand inspection of sheet film. Generally, there should be no problem with this, provided the screening personnel understand that unprocessed sheet film cannot be removed for visual inspection.

AIR TRAVEL SECURITY REGULATIONS ON LOCKED BAGS AND FILM CHECKING

The following information has been gathered through ongoing discussions between ASMP

and the Transportation Security Administration (TSA).

Locked bags: Equipment cases may be locked. When you arrive at the airline's ticket counter to check your bags, you will be asked if your bags are locked. When you answer "yes" you will be handed a TSA notice requesting that for security reasons you unlock your bags. Ask for a TSA supervisor or air carrier supervisor and identify yourself through your business card and ASMP membership card as a working professional photographer. Let them know that your cases are locked, however, give them your name and cell phone number in the event that the cases need to be opened. Also, make sure that your passenger name record includes a notation of your professional status and that you are available to open the cases for inspection.

Place a sticker on your cases with your name and cell phone number indicating that you are

available to unlock the cases. Place a notice inside each case indicating that the contents represent sensitive professional equipment and that you would appreciate all care with inspection and repacking. TSA does not want to damage your cases, however they may want to inspect the contents. Be patient, be polite, and be professional.

Inspection of film: Do not place unprocessed film in checked baggage. Ask for hand inspection. As advised in the related item *Airport x-ray and screening* carry a copy of the TSA policy statement located at: [<http://www.tsa.dot.gov/public/display?theme=56>].

Carry your ASMP membership card and business card. If refused hand inspection, ask for a TSA supervisor. Be patient, be polite, and be professional.

TSA was very responsive to the issues surrounding ASMP membership. TSA has requested that in the event of a "horror story", the information be given to ASMP for forwarding to TSA. Please send information to ASMP executive director, Gene Mopsik [Mopsik@asmp.org].

PACA—NEW NAME, NEW VIGOR

After going through abrupt changes and financial troubles, the Picture Agency Council of America says it has made a successful comeback and has expanded its scope of membership. The organization has also taken on a new name, the Picture Archive Council of America, approved by an organization-wide vote. While the acronym will stay the same, a press release from PACA says the new name better reflects its current membership and mission. PACA says the membership is not limited to agencies; it also includes picture libraries, collections and individual photographers, all of which PACA seeks to include in ever-increasing numbers.

PACA was faced with a large bill after September 11 when many attendees chose not to attend the annual conference in New York, scheduled for three weeks after the terrorist attack. "Then, after close attention to the books, it was discovered that executive mismanagement of funds had produced a serious deficit even before the New York City tragedy," said the press release. A successful conference was subsequently held in Miami and PACA officials are optimistic about the future. "Our all-volunteer board has written new by laws and procedures to ensure the prosperity and vitality of this veteran organization," said Cathy Aron, PACA president. "PACA's rise, despite many difficulties, is a tribute to the commitment and vigor of its members." PACA is now contemplating holding the 2003 conference outside New York and being considered are San Francisco, Las Vegas and New Orleans. Information: [<http://www.stockindustry.org>]

What's Hot

Election candidates contest five three-year term seats

Seven candidates are contesting five vacancies for three-year terms on the ASMP board of directors. The candidates as they will appear on the election ballot, are:

- Steve Whittaker
- Stan Rowin
- Dan Lamont
- Mary Beth McAuley
- Jim Flynn
- Neil Schierstedt
- Ben Colman

An online election information site, Election 2003, has been set up in the members-only section of www.asmp.org and this is accessible by the current I.D. and password. At that site members can read the candidates' election statements and also their responses to a variety of questions from members. General members, the only ones eligible to vote, are urged to cast their ballots during the election period, February 15 - March 15.

Printers and stock images

TrendWatch reports that 36 percent of print businesses use the Internet to find and purchase stock photography. Says TrendWatch: "When we speak of stock photography, we point to designers and ad agencies as the primary markets for such images, but a not insignificant number of printers are investing in stock imagery. Printers' use of stock is contingent on the degree to which they offer design services, and many have started doing so to provide those 'value-added services' we've been speaking of so much lately. (Also, doing the design work themselves is a good way to avoid having to troubleshoot files from customers!) Graphic design services are becoming a staple for printers and service bureaus today, providing yet another, perhaps hitherto untapped market for stock photography." Excerpted from TrendWatch *Graphic Arts Special Report, Stock Photography: A Hot Commodity in a Cool Market* November, 2002.

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

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

ATLANTA / SOUTHEAST

Ogburn, Chuck EA

AUSTIN / SAN ANTONIO

Farias, Julie TRGM
P. Wong M. Langford
Kauffman, J. Brian AS
Langford, David K. TRAS
Organek, Mark TRGM
T. Maurer J. Webb

BALTIMORE

Brown, Tracey AS
Lavies, Bianca TRGM
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Ross, Edward J. TRAS

CAPITAL REGION

Das, Debasish AS
Jones, Dennis EA
McWilliams, John G. AS
Stein, Amy AS

CENTRAL FLORIDA

Williams, Steve REGM
E. McDonald E. Camden
Zipay, Jeffrey Scott P/S
B. Bachmann M. Snyder

CENTRAL VIRGINIA

Kingston, Johathan David TRIA
Smith, Jackson GM
P. Beaurline S. Brown
Wright, Todd GM
C. Mitchell S. Brown

CHICAGO

Betley, James R. EA
Bourilova, Jindra EA
Breyer, Dave TREA
Crews, Mike AS
Erlandson, John T. EA
Evangelista, Michael AS
Gertz, Leonard GM
R. Potter B. Warling
Graff, Shane EA
Hart, Lorraine TRGM
M. Haucer R. Wehmeier
Hydzik, Paul TRAS
Karpeles, Kim TRGM
R. Tolchin R. Potter
Kennett, Jim REGM
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Kuepfer, Greg TRAS

Lose, E. Heather EA

Lowe, Johanna P/S

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Toshach, Cathie EA

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Buklarewicz, Paul J. TRGM

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Damberger, Lisa EA

Goldman, Susan TRGM

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Petrie, Jenna STUD

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Remai, Pamela STUD

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Tseng, Alice STUD

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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 and sending membership information to Webmaster could delay your record being updated.

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