

THE JOURNAL OF THE
AMERICAN SOCIETY OF MEDIA PHOTOGRAPHERS

BULLETIN

JUNE 2003



©2000 PETER SKINNER

ADVERTISEMENT

THE AMERICAN SOCIETY OF
MEDIA PHOTOGRAPHERS, INC.

President Stanley Rowin
First Vice President Susan Carr
Second Vice President Robert Wiley
Treasurer Clem Spalding
Secretary Lon Atkinson

Board of Directors
Lon Atkinson, Michael Cardacino, Susan Carr,
Ben Colman, Jim Flynn, John Giammatteo,
Dave Harp, Judy Herrmann, Bruce Kluckhohn,
Dan Lamont, Mary Beth McAuley, Stanley Rowin,
John Slemple, Clem Spalding, Robert Wiley

Executive Director Eugene Mopsik
Managing Director & Victor S. Perlman
General Counsel
Communications Director Peter Skinner
Membership Director Elena Goertz
Copyright Counsel Charles D. Ossola

Advertising Representative
Peter Skinner
P.O. Box 652
Anacortes, WA 98221
Email: skinner@asmp.org

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.

© 2003 ASMP, All rights reserved, ISSN 07445784

One-time reprint rights are granted to ASMP chapter newsletters. No article may be reprinted (above exception noted) without written permission from ASMP National.

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, 150 North Second Street, Philadelphia, PA 19106. Unsolicited material will not be acknowledged or returned. All submissions are printed at the discretion of the Society and are subject to editing. Signed letters and editorial contributions must include a phone number.

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

Printed by Ripon Community Printers, Wisconsin.

Volume 22, Number 4

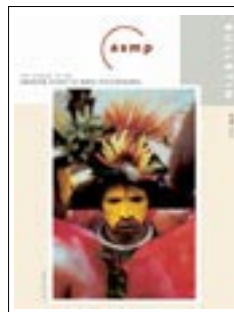
asmp BULLETIN

EDITOR Peter Skinner
PRODUCTION EDITOR Cilla Skinner

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

- 4 **FIRST WORDS**
NEW DIRECTIONS
- 6 **MARKET STRATEGIES**
IT'S YOUR BUSINESS
- 9 **MARKETING MATTERS**
DOWN TO BUSINESS
- 10 **MENTOR PROFILE**
AHEAD OF THE CURVE
- 12 **DIGITAL BUSINESS**
INSIDE THE REVOLUTION
- 17 **ASMP MISCELLANEOUS**
OUR COVER
- 18 **BOOKS**
IN PRINT
- 22 **ASMP MISCELLANEOUS**
CLASSIFIEDS
- 23 **ASMP MISCELLANEOUS**
NEW MEMBERS
- 24 **ASMP MISCELLANEOUS**
NEWSLINES



OUR COVER

Huli tribesman,
Papua New Guinea,
photographed by
Peter Skinner.

See page 17

NEW DIRECTIONS

And major changes at ASMP BY STANLEY ROWIN

Last year the ASMP board started a broad analysis of our policies and directions. We polled members, non-members and clients asking them what they wanted from ASMP and their perceptions of ASMP. We compared those results with the members' actual requests for assistance from the office staff. Based on these requests we are now starting to redirect some of ASMP's energies. One of the largest demands on our resources is from members calling the office asking for individual advice on business or legal questions. This is a very time-consuming process requiring skilled personnel in the office to field the inquiries and redirect them if one person doesn't have all the answers. A lot of the questions are repetitive and we are trying to build a resource on our Web site to answer many of these questions. Unfortunately, the people who should create the content for the Web site are busy answering the phones, so it takes time. Also, not all of the questions are routine, some are unique, requiring specific legal advice, which requires a lengthy call.

While our members tell us that they want education, advocacy and information from us, they rarely state that they want us to answer the phones to handle their personal inquires. In an effort to strengthen our staff where we apparently need it, we are making changes to the ASMP and our staff.

This will be the last issue of this *Bulletin* in its current format. The *Bulletin* will change from a member benefit to more of a public vehicle to brand and improve the awareness of ASMP and to showcase our General members while continuing to educate all. Member specific communications will be moved to the Web site. As good as the *Bulletin* is, as a member benefit, it is too slow by today's Internet standards. The Web is faster and more efficient for the dissemination of important and timely information to our members and we will redirect more of our resources to electronic communication.

Another major change will be in ASMP's business practices and policies. For too many years we have said the solution to many of our problems is to get enough of us together to "just say no." We started that mantra when we were discussing royalty free discs. We didn't stop the market for RF disks one iota. Nor did we slow down bad contracts from publishers, the consolidation of

stock agencies, and the fee structure locked into 20-year-old prices. Nor did Kodak or Polaroid stop the use of digital cameras by saying that film is better. They either adjusted to the changing times or became irrelevant. We will be adjusting. Our business education program and our information will become more pragmatic. Later in this issue Gene Mopsik discusses this in more detail.



Stanley Rowin
ASMP president
and chairman of the board

© 2003 STANLEY ROWIN

FAREWELL AND THANK YOU

Changing ASMP's policies and practices is easy compared to saying good-bye to family members. For the past 12 years Peter Skinner has been editor of this magazine, editor of the original *ASMP Business Bible* and of the highly acclaimed fifth and sixth editions of the *ASMP Professional Business Practices in Photography*, and ASMP's communications director. Cilla Skinner, as production editor, has been putting the *Bulletin* and other publications together and getting them out the door on deadline. Also she has been the behind-the-scenes "guru" for the Web site, from the original version through its many changes and development to the current, re-designed one. They have worked our booths at the photo trade shows and brought in advertising and sponsorship money and have been our Webmasters. They have provided us with guidance, professionalism and warmth all these years and it is hoped that we will continue an association with them. On behalf of ASMP, thank you both for your friendship and your many years of faithful service.

The photo above shows my mother training me in both photography and leadership skills. It was taken in about 1954. I hope you all have an excellent summer. We'll see you here in the fall, or 24/7 on the Web site. ∞

ADVERTISEMENT

IT'S YOUR BUSINESS

And the decisive moment is now BY EUGENE MOPSIK

The photography industry and ASMP are engaged in a paradigm shift in the way business is conducted and images are created. The World Wide Web has made distant and new markets accessible and at the same time photographers find that narrowing their marketing focus often leads to greater success. Shotgun marketing is being replaced by more targeted efforts. Service is more important than ever. The need to differentiate is paramount. On top of this, technology has caught our current membership in its crosshairs.

Photographers are currently on the cusp between digital and film-based technology and are being forced to pay the price for equipment that is being upgraded or replaced on a constant basis. Uniform standards are non-existent. The "decisive moment" has evolved. Rather than waiting to capture it, photographers are "creating" the moment in Photoshop. Finished images may now more than ever be an amalgam of captures rather than discrete exposures.

ASMP must also evolve. Our business models must adapt to meet the changing marketplace. Our members paid a high price in the late '70s for taking the lead in the enactment of the new copyright law. Clients resisted the licensing model and would have preferred to remain with the status quo – "I paid for it, I own it!" ASMP members were identified as stalwarts in the struggle to establish copyright ownership for creators and in many cases this created an adversarial relationship with their clients. Businesses suffered.

Today, thanks to this early effort, the licensing model is widely acknowledged and accepted. However in this instant Internet age, the flood of photographers and images, and changes in the economy have brought new pressures to bear. While the preservation of copyright remains the heart of the licensing model, the issue of fair compensation has moved to the forefront. The value of a copyright is similar to the value of your house. No matter how much it appreciates in the market, the only ways to get the cash out of your house are to sell, rent or borrow. Simple ownership and price appreciation create a sense of security, but not a change in your cash position.

The only way to get the cash out of your copyrights is to license or sell. You must be proactive. Images accumulated and not catalogued, not key worded, not marketed, along with licenses not policed merely increase your needs for filing space. Licensing should still be your first choice; however, in this market, it is more important to insure fair compensation and a continuing stream of revenues for the current and future value of a work rather than insist upon retention of a copyright that may have little current or future residual value. The photographer must evaluate a number of factors in determining the fair return on an assignment: fee, rights, usage, term, and intangibles such as exposure and public relations value are all important. These factors must be considered on a case-by-case basis to determine how to proceed; remembering that concessions granted and copyrights sold might never

be recovered or be relinquished by the client. A successful career becomes a migration from client to better client. There is no single "correct" model or discreet path to success. ASMP wants to provide you with the tools to make informed and educated decisions.

ASMP's purposes are to promote and protect the interests of photographers whose works are for publication, to maintain and promote high professional standards and ethics, and to promote friendship and mutual understanding amongst photographers. To pursue these goals, the ASMP board of directors has chosen to create and communicate business resources, brand and market ASMP and our General members, strengthen member benefits for all, and continue legislative and other advocacy.

The cost of these efforts is substantial; and although the membership voted to increase General member dues, the increased financial resources will not be realized until 2004. Not willing to wait and simultaneously wanting to do what is best for the membership requires an assessment of current programs and staffing. In order to develop and promote educational programming which will tour the chapters, in order to create timely and meaningful enhancements to the Web site, in order to keep ASMP in the lead with advocacy, in order to maintain the level of service provided by staff, our current resources must be realigned.

As part of this process, the publication schedule and the content of the ASMP *Bulletin* will be changing. The June issue

represents the final edition under the stewardship of Peter and Cilla Skinner. The *Bulletin* will reappear in the fall and will be published quarterly. It will have a much wider distribution beyond ASMP including non-member photographers, clients and students. All member specific announcements and information along with news alerts will appear on the ASMP Web site. ASMP will be expanding its Philadelphia staff to include a Webmaster and an on-line editor/writer. The realignment of resources will provide information and benefits in a more timely, effective, and efficient manner. This change is part of the ongoing effort to make the ASMP Web site the premier information portal for working publication photographers, clients, and legal counsels and to promote the ASMP brand. This is being done to give you, our members, the greatest possible value for your membership dues. ∞

A MILESTONE IN ASMP HISTORY

by Eugene Mopsik

“G’day, mate.” This issue of the *Bulletin* marks a milestone in the history of ASMP. Since the early nineties, Peter Skinner has been the editor and primary writer of the ASMP *Bulletin* and has been supported by his wife, Cilla Skinner, who has performed the desk top publishing duties. This team has done a remarkable job in producing a quality publication on time, on budget, year after year. In response to a changing industry, ASMP is realigning its resources and the *Bulletin* will be changing. The Skinners will be moving on; however, they will remain involved with ASMP as consultants and will continue to work on targeted projects.

Countless ASMP members have heard Peter’s traditional greeting, “G’day, mate.” Peter came to ASMP via Papua New Guinea/New Zealand/Australia and the Brooks Institute of Photography, Santa Barbara, Calif. His wife, Cilla, followed the same path although she started in Tanzania/Kenya and the UK. Initially, the Skinners were hired on a contract basis to work as the liaison between the chapters and national—working with chapter leaders to make their lives easier by finding sponsorship, acquiring speakers, creating material for newsletters, creating a chapter manual/survival guide, helping to manage finances, and acting as the general point of contact. As liaison, the Skinners were involved in the planning and funding of many of the chapter president’s meetings.

cont. on p. 8

ADVERTISEMENT

A MILESTONE IN ASMP HISTORY *cont. from p. 7*

Around mid-1991, Peter was asked to join the staff as director of public affairs. Among numerous other responsibilities such as being liaison between industry/manufacturers, Peter started writing and gathering material for the *Bulletin* and then assumed the position of editor. Around mid-1992 the *Bulletin* was redesigned and Cilla was asked to take over the desktop publishing part of the operation and she has continued ever since.

From that point on, in the fashion of ASMP, the Skinners' responsibilities grew and evolved. They continued as chapter liaison for several years and have attended every chapter president's meeting since 1991. They produced the *Bulletin*, handled the ad sales, acted as liaison with advertisers, helped with the chapter president's meetings, and acted as media liaison. Peter was appointed ASMP communications director coincidentally with all of his other jobs.

At the semi-annual board meetings, the Skinners would assist with logistics, call the roll, keep the minutes and write reports and narratives. They provided the anchor for our trade show booths. Peter wrote for, assembled, edited and coordinated the publication of ASMP's business books including the *ASMP Business Bible* that was the foundation for the 5th and 6th editions of the

authoritative *ASMP Professional Business Practices in Photography*. Cilla did all of the desktop publishing and was production editor of these publications.

Both Peter and Cilla have been involved with every stage in the development and content production of the ASMP Web site, www.asmp.org. Peter has helped to raise tens of thousands of dollars for ASMP's Legal Action Fund in addition to providing assistance to countless numbers of members with communications, editorial and other associated questions.

Most importantly to some, Peter has been the master of ceremonies at numerous ASMP events and has always been prepared with a number—a large number—of good jokes and “poodle” stories. His cheerful disposition and professional manner will be missed.

ASMP would like to take this opportunity to extend our deepest appreciation and warmest regards to Peter and Cilla Skinner for all that they have contributed to the legacy of ASMP. We wish them continued success and happiness.

As this was the last *Bulletin* being produced by the Skinners, we invited Peter to run one of his images on the cover.

G'day, mate. ∞

ADVERTISEMENT

DOWN TO BUSINESS

Life after recession—kick start your marketing BY IRA GOSTIN

As the war in Iraq winds down and the military begins the long task of rebuilding, we look back at the economy with fresh, encouraging and optimistic eyes. How you can kick-start your photography business is the topic of this *Bulletin's* column. Now is the perfect opportunity to design a mini-marketing program to make sure that your summer, fall and winter recover with the economy. You don't want to be left behind!

The most important aspect is to look at your marketing through fresh eyes. Research the clients that you want to work with, and be specific in how you approach each specific task. Leave behind the mind-set of marketing "one to many" and pursue the "one to a few" which is really the path of success these days. Targeted marketing will succeed over "shotgun" efforts.

A PLAN TO HELP YOU MOVE FORWARD

1. Build a list of no more than 35, but at least 15 contacts at firms/agencies that you want to work with. Build the list, confirm the contacts and type them into your database or word processing program. Don't get all caught up in programs and databases, just make the list and be accurate. Make sure you are finding the person that hires the photography that you want to do. Split the list into two groups, an A and B group. Be realistic in identifying your prospects.

2. Write out a very brief plan for your promotion which should include your marketing message, define your follow-up, and give a one or two sentence description of what you want to accomplish. Keep this simple! Your marketing message should simply state the kind of photography work that you want to do, it is your businesses "brand." Be specific, not general in your message. Be realistic, not cute.

3. Write a schedule for implementing your plan. This doesn't need to be complicated, just to keep you on track. It is your "map" to your promotional adventure! Try

five mailers, one every week, and produce and mail to five prospects per week. So for a list of 25, you would mail five promos a week, for five weeks, and then move onto the next in the series. Don't forget to include your follow-up calls or e-mails into the schedule.

4. Develop a mailer that you can produce in-house. Pick five images that you can print out in-house. Use quality paper and create a simple promo (or get some help if design isn't your bag). Keep it nice and simple and show off your photography and don't try to overwhelm with the design. There is a fine line between creativity and overwhelming.

5. Follow-up should be done in a manner that you feel comfortable with. If you do e-mail follow-up, try having a link to a page of your Web site containing all the images you have mailed out, and a button back to the Web site. For phone calls, refer to the images but don't ask them if they received them, make them an offer they can't refuse!

For example, "Hi this is Ira Gostin, I'm a photographer in Reno and I sent you

some mailers in the past few weeks showing some of my great cowboy images. I'd like to send over my portfolio for you to really see the work that I do—would this Thursday be a good day to drop it off?"

Be very specific in how you approach this. You want to show off the best of the best of your work. Give the recipient an idea who you are and really present yourself in a manner which tells about you. Don't be wish-washy—be strong, powerful and exciting! ∞

"Leave behind the mind-set of marketing one to many and pursue the one to a few."

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. His other business and marketing articles can be read at www.shootsmarter.com. E-mail any ideas for future columns to ira@gostinphoto.com. Also, he offers a discount to ASMP members for the location workshops he regularly offers. For details visit [www.gostin-workshops.com] or e-mail him at the address above.

AHEAD OF THE CURVE

Nick Vedros and his 'can do' team BY PETER SKINNER

Nick Vedros, the principal of Nick Vedros & Associates, is a Kansas City photographer whose influence and inspiration have spread far beyond the Midwest. His enterprise, located in an old fire station, is full service in every sense. The studio has multiple floors (and yes, there is a fire pole) and includes a large first floor drive-in studio, two second floor shooting spaces, a digital suite, a full kitchen and client lounge, a penthouse apartment (and a rooftop hot tub overlooking the city skyline), and a work out room. The studio has created images for a client list that reads like a Who's Who of major corporations such as Apple, Compaq, Dell, Coca-Cola, Southwestern Bell, Eastman Kodak, Sony, 3M, Nissan, BP America, Shell, MasterCard, Royal Caribbean, IBM, Microsoft and Uniroyal. The walls of Vedros's studio are lined with awards from art directors including recognition for the imagery created for the original Apple PowerBook campaign, which won a Grand Effie for agency BBDO/Los Angeles.

Vedros has attained two major goals aspired to by most ambitious photographers: a unique style and professional success along with the associated trappings of that success. Put more simply, he is in the happy situation of being able to produce images that he really likes shooting, and is paid very well to do it. Clients are eager to incorporate the Vedros look in their projects whether the images are of people, places, products or animals; high tech or low tech. If it can be photographed, Vedros

can photograph it.

Vedros, who purchased his first camera at age 13, has always maintained he had a secret weapon. Photography, he said, was in his DNA: he was born to be a photographer. And so it has proved. Also, he is unstinting in sharing his extensive knowledge and is a popular speaker and instructor on the lecture circuit.

ASMP communications director and *Bulletin* editor Peter Skinner asked Vedros about his work, his philosophy and what it takes to get to—and stay at—the top of a competitive field.

Peter Skinner: How did you launch your professional career?

Nick Vedros: After graduating from the University of Missouri School of Journalism, I landed a staff job with the *Kansas City Star and Times* and was given a dream assignment for a young photographer: covering the Republican convention with access to the party honchos of the day (people like Ronald Reagan and Henry Kissinger) to make portraits.

Virtually unlimited access included riding in the official motorcade but I made a monumental faux pas: instead of jumping into one of the press vehicles when the motorcade started moving, I pulled open the door of a limo, leaped aboard and found myself in the company of some very annoyed secret service agents who took extreme umbrage at this effrontery (and probably quite serious breach of security). They didn't shoot me but they did tell me that if they ever saw me do something similar again they'd break my arms and legs—and they looked capable of doing it too. I lasted only about a month as a photojournalist.

PS: What then?

NV: I decided I wanted to set my own career direction and do the kind of work that made me happy and enabled me to live the lifestyle I wanted; and I didn't want to wait until I was 50 to do that. So, on July 7, 1977 (that's 7/7/77) I struck out on my own.

PS: How hard was it breaking into the commercial world?

NV: Well, it wasn't all easy going. I learned that developing an individual and recognizable style, and being able to command good fees for making those images, was not an overnight jaunt. It took time, effort, commitment, and needed a lot of confidence in my own ability.

PS: When was the "breakthrough?"

NV: In the mid-1980s I started developing a quirky style, making images that had an oddball sense of humor. That probably was because I loved things like *The Far Side*, *Seinfeld*, *The Simpsons* and other off-the-wall humor. I guess it was a bold move for a kid from Kansas City who wanted to get noticed by the creative community beyond the Midwest but it paid off. People did sit up and take notice, and work began to flow in, so I guess it was the right move.

PS: I know you like photographing personal work. What was one of your most successful projects?

NV: Whenever I have the time, I like to work on personal and promotional images and will invest resources into them. The one that really worked out well was *Rocket Chair*. It's a visual spoof of the hectic pace business people of the '90s were locked into. It's of a businessman strapped into a chair and shooting up as if launched by a

rocket. It's been a great stock seller and also is recognizable identity and promo piece.

PS: Your portfolio shows a great range of imagination and humor. Where do the ideas come from?

NV: I draw inspiration and ideas from many sources. I read three newspapers a day, *The Wall Street Journal*, *USA Today*, and a local paper and that keeps me abreast of the times and I also scrutinize trends. I guess you could say I fine tune my visual instincts by observing closely the world around. I indulge myself by looking at visuals in many media—films, TV, magazines, newspapers, and cartoons. And I like to look at the big picture around me—on the streets, in public places, out on the highway when I am riding a motorcycle (**Note:** Vedros has five motorbikes—Harleys, Suzukis, and a Triumph). I also look for the small details within the big picture so the entire process is a combination of many things. Often the best ideas come at periods between intellectual efforts and invariably the first ideas are the best. Not always, but often. I think the creative process is like a very interesting road trip during which the original ideas march systematically towards a visual destination. Suddenly a new set of ideas from another direction converge on the process. I call that the “Y intersection.” Then I have the dilemma of what route to take from that intersection. That often means shooting something in two different ways and letting someone who is not so emotionally attached to the process to make the decision about which image to use.

PS: I hear you hit the ground running every day.

NV: The routine starts from when the 5:30 a.m. alarm clock goes off. First, it's two large cups of coffee, digesting the news and views of three newspapers I mentioned above and then off to the studio to work with my enthusiastic team of creative and

business associates. Those folk are as energized as I am. By the time I get there, they're already into the project of the moment.

PS: Sounds like you work with good people.

NV: I have an unbelievable crew of people. Mike McCorkle is our digital genius, he's been with me for more than 22 years. Gabe Hopkins is an associate photographer; Mike Lee is a producer; our set and prop builders, Dale Frommelt and Scott Murray, produce sets equal to any in the nation. And then I have two reps, Cathy Kudelko in the Midwest, and Robert Mead on the East Coast. These folks help create the images and generate the business that keeps the money coming in: keeping track of that money is accountant Jean Evans. We make a great team.

PS: Have you gone digital?

NV: Yes, we have. However, until fairly recently virtually all our photography was on film and we used high-end scanners to make digital files. But we are now using digital capture with a Kodak DCS Proback Plus rotating back that works with my

range of Hasselblad, Fuji and Sinar equipment.

PS: I gather that Kodak and Apple have put you to work on the seminar circuit.

NV: Yes, I have just completed 14 seminars in seven cities. I think that to Kodak and Apple, I am a good example of how a photographer who is almost 50 can adapt to digital. I constantly try to stay up with technology. I don't try and tell photographers what to do—I just show them what I am doing, then they can make up their own minds.

PS: You've got an impressive list of major clients and you've done a lot of technically challenging big budget projects. Do you still shoot for smaller clients?

NV: Sure, we do plenty of bread and butter work. I'm realistic enough to understand that every shot has to be your best. Although a job might appear superficially to be mundane, technical challenges are always there. Even open lighting on a white background offers possibilities. If you don't see that, you're not looking hard enough.

cont. on p. 21

ADVERTISEMENT

INSIDE THE REVOLUTION

A guide to the business of digital photography BY RICHARD ANDERSON

A revolution has quietly occurred that has forever changed the way photography will be created, viewed, managed and printed. This revolution is similar to the revolution that replaced paste-ups with Quark. It will affect everyone in the chain, from client to photographer, to agency, to designer, to offset printer.

Those who take the time to educate themselves about the new technologies will reap the benefits, and those who do not will find themselves increasingly behind the curve. These benefits include greater immediacy in seeing results, potentially faster project completion, greater interaction between client, designer and photographer, and, if managed properly, greater accuracy of color reproduction.

In order to achieve these good things, a common set of digital photo file management standards needs to be implemented by the client, the agencies, the design firms, the photographers, and offset printers.

DIGITAL CAPTURE VS. FILM

Even though digital capture is still in relative infancy compared to film, it is rapidly replacing film as the preferred medium for many photographers. The instant feedback is particularly useful for corporate and advertising shoots, especially those involving people. Heightened security at airports has made transporting film increasingly difficult and can place entire assignments at risk.

Film is risky even after processing in that there is only one original image. Once processed, film needs to be digitized by scanning. This necessarily involves a degrada-

tion of quality because the result is now second generation.

There exists a great deal of confusion regarding file sizes of scanned film vs. digital capture. This is because to get equivalent quality, a film scan needs to be 2 to 3 times the file size of a digital capture. This is partly due to the second-generation nature of a scan, and it is also due to the fact that the digital information in a film scan will not all be of useful detail. For this reason, storing digitally captured images is more efficient than storing equivalent-quality film scans. For instance, if you scan a 35mm transparency at 4000 ppi (pixels per inch, not to be confused with dpi-dots per inch, which refers to the resolution of a halftone screen), 16-bit depth, you generate a 120 MB file. This is probably the optimal resolution to be sure that you are getting the best possible file. However, are you capturing 120MB worth of useful information? Most likely not, because sampling as finely as 4000 ppi means that the sampling is finer than the film grain. This means that some of the samples are of the edge of film grain, and some samples are between film grain. If you also consider the fact that the highest quality digital capture images are the so called RAW files, which are usually compressed by a factor of 50 percent, the efficiency of digital capture goes up even more. I have found that a 7.7 MB Nikon D1x raw file is more than equivalent to a 120MB 35mm film scan judged as either an inkjet print, or in offset reproduction.

Andrew Rodney (www.digitaldog.net) has on his Web site, a discussion where he compares 18MB digital capture files to 4x5 scanned film, and concludes that "in virtually every aspect, the digitally captured image file thoroughly outclassed the file

scanned from film."

These fine points are lost on some people in the industry (especially offset printers) who insist that digital capture images need to be as large as film scans to be of equal quality. Another piece of dubious information is that a digital capture image needs to be 300 ppi at the final reproduction size in order to be successfully printed.

The 300 ppi figure is a legacy of scanned film, which as I have mentioned before is a less efficient means of digitizing a photo. A digital capture needs to be only 1.5 times the line screen resolution. Most line screens are either 133 dpi or 150 dpi. This means that ideal resolutions for digital capture images meant for printing would be in the neighborhood of 225 ppi.

Actual tests have shown that there can be a degradation of image quality at 300 ppi vs. 225 ppi. Intriguingly, the default resolution for Adobe's RAW file processor is 240 ppi.

If your offset printer does not agree with this premise, perhaps you can get them to run some tests for you. In some cases, 300 ppi is preferred by the offset printer in order to give them some head room in case the image needs to be cropped or enlarged slightly. Another situation where 300 ppi may be preferred would be if the printer is using a 200 line screen. Use of 200 line screens is not always the path to higher quality, however. "The finer the screen ruling, the smaller the dots, but the smaller the dots, the harder they are to print properly. If they are on the cusp of what the press can tolerate, the following irritating things happen: • Darker areas start to plug up, resulting in perceived lower maximum shadow. • The minimum acceptable highlight dot goes up; at some point, a dot simply gets too

tiny for the plate and the blanket to hold. Overall detail in the highlight will become inconsistent. • The image will begin to appear soft as the transition areas become less distinct. • Dot gain will appear to increase.”— Dan Margulies, *Professional Photoshop*® 6.

There is, however, an important feature that film has which digital does not, and that is the ability of the photographer, client, agency, designer, and printer to judge the intended color of the image accurately, and without special software or equipment. In order for digital to work across all of these levels, there needs to be a way for everyone in the chain to view the image in the same way. The solution to this problem is called color management.

COLOR MANAGEMENT

First some background. Photography, whether captured on film or digital, is originally in RGB color: Red, Green, and Blue. This is also how our eyes see color—I’m sure we all remember rods and cones from high school biology. A transparency on a light table or an image on a computer monitor is an RGB image. When computers started to be used to display photos, a system needed to be worked out to translate RGB values into numbers, as computers can only work with numbers. The system involves 3 channels—the Red, Green and Blue channels, and each channel is divided into at least 256 discreet tones (or more if the file has 12, 14, or 16 bit depth) of those colors. By combining those three colors in various combinations, millions of colors can be described on a computer screen.

When an RGB image needs to be translated to the printed page, we need to convert from RGB to CMYK. CMYK stands for Cyan, Magenta, Yellow and Black. Theoretically we would only need CMY, except for the fact that printing inks are not as pure as RGB light is, and if you add 100 percent values of CMY, you get brown and not black. The black plate is labeled K. The

black plate, besides giving us a real black, is useful for printing type, rules and other graphic features without having to worry about CMY inks hitting the same precise spot.

The problem is that every RGB and CMYK device translates the same color numbers slightly differently. Caucasian skin tone is roughly described as R 220, Green 190, and Blue 165. In CMYK, the numbers might be Cyan 09, Magenta 28, Yellow 33, and Black 0. However, your monitor, if it is not profiled, will very likely display those values quite differently from a profiled monitor. This is because all devices have different color characteristics. If you’ve ever seen a wall of T.V. sets at Circuit City all tuned to the same channel, you’ll see what I mean. Each T.V. is displaying the same color information differently.

What is profiling? Basically profiling a monitor means that you use a hardware calibration device with supporting software to optimize the monitor brightness and contrast, neutralize the monitor’s display of color, and provide an .icc profile, which will become the default monitor profile used by color savvy applications such as Photoshop® .

Once profiled, the RGB numbers in a file are changed before they are sent to the video card so that your monitor displays them accurately. Once your monitor has been profiled, you should then check your Photoshop® color settings. The default color settings when installed are for Web, which assumes sRGB color space, and color management turned off. This needs to be changed to U.S. Prepress defaults—at least as a starting point. This changes the working color space to the wider gamut Adobe 1998 color space, and turns color management on. Your files if worked on and saved in this color space will now be “tagged” as Adobe 1998 files. What this means is that each file will have the Adobe 1998 color space embedded as a profile. This is important, because in color management,

it is imperative that any profiled device should see that embedded color space profile in order to properly display a file, and then to be able to accurately convert it to any other desired color space, such as a specific CMYK space.

Although monitor calibration and profiling is the very least that everyone needs to do in this era of digital photo files, far too few clients, agencies, designers and even photographers are taking this seriously. If we also consider that many of us are using desktop printers, we see that if they are left as they are “out of the box”, they don’t even match our own screen, except in a very general way.

The color management solution for desktop printers is to get custom profiles for each type of paper that you are likely to use. There are several Internet services that do this. Visit their Web page, read the instructions, download and print out a color chart, mail it back to them, and they will e-mail you a profile or set of profiles.

With a little bit of effort, the application of color management will allow your device and my device, and the graphic designer’s device across town all give us the same version of a picture. That would be all for the good, but what happens when we go to offset printing?

In the CMYK arena, we have real trouble brewing. Many offset printers are still operating under the old paradigm: they receive color film and put it on a drum scanner which has been carefully set up and calibrated to their press conditions. This scanner converts RGB to CMYK on the fly, and all the pre-press work is done in CMYK. This is called a “closed-loop” system, and it has worked very well for many years and continues to work well as long as that offset printer is not having to deal with files (especially not RGB files) generated outside of his shop. Since there is only one scanner involved, there isn’t a lot of difficulty getting original image color to match up to their proofing printer and presses.

cont. on p. 14

INSIDE THE REVOLUTION *cont. from p. 13*

The difficulty for me as a photographer was that although the results were often quite nice, they were never exactly as I had intended. This is because a technician was the final judge of color and contrast. Another difficulty with this system is that CMYK is not the ideal set of channels to do retouching.

Retouching and color corrections are better handled in RGB, where the picture originates. CMYK color is a very small gamut (range of colors) compared to RGB. It doesn't take many color moves in CMYK before unpleasant side effects such as banding, posterization and color clipping start to emerge. There is also the fact that CMYK files are very device dependent, meaning that files prepared for one offset printer, may not work as well on another company's presses. If you are going to spend a lot of time and effort (money) retouching that special file, it would be best to store it as an RGB "masterfile" so that it can be repurposed to any number of CMYK spaces.

Unfortunately, too many of today's prepress technicians at too many printing companies are unfamiliar with working in RGB color.

At this point, we seem to have reached the point of maximum chaos in trying to produce a printed piece. We have digital RGB files being generated by photographers who fail to color manage them. These files are too often not tagged with a known color space. They are then handed off to clients who may not know how to look at them accurately. They are then passed on to designers and advertising agencies who "correct" the color without the benefit of profiled monitors and proofing devices, and then they end up at a printer's shop, usually still RGB, where the printer tries to convert them from an unknown color space to his CMYK space. This is where he complains about the "awful" color, and "flatness" of the image,

and then tries to heroically correct the color in the worse possible space, CMYK. When the client or designers see the proofs, they may experience "shock" and when they get the printer's invoice they may experience "awe."

RECOMMENDATIONS

What to do? First we need to recognize that we are in a whole new set of circumstances. The methods of the past will only continue to frustrate. If a person's job description involves reviewing and evaluating photography, then they should equip themselves with a reasonably new (fast) computer with the latest version of Photoshop®. They should also research, install and learn to use good digital asset management software such as Extensis Portfolio, Canto Cumulus, or iView MediaPro.

It is a very good plan to have an external Firewire or USB2 hard drive of some reasonable size (120 Gig for instance) to serve as a back up and quick access storage for digital files. A fast CD burner and a set of shelves where CDs can be organized and stored are also essential. With digital photography, CDs are the current coin of the realm. DVD is another possibility. If your average job generates a half dozen CDs, then DVD storage would probably make more sense for you.

Photoshop® out of the box has default settings that need to be changed. Photoshop® color settings are found under the Edit menu (Windows) or Photoshop® menu (Mac OSX). These settings should be changed from Web settings (the default) to U.S. Prepress Defaults. This ensures that your color space will be Adobe 1998, and that color management will be turned on. A printer I visited recently had complained that my digital files did not "look good" on his monitor. When I asked him to go to his Photoshop® settings, he had Web defaults for his color settings. This meant that he was assigning the wrong profile to my files, and then strip-

ping out the correct profile. Once a file is saved like that, the original color can never be recovered.

Since that time, I never take for granted that anyone knows how to set up their copy of Photoshop®, so I always take them to that menu and check it with them. Next step is to get a monitor calibration device and software and profile your monitor. If you have a printer, get a profile for a glossy paper and a matte paper, so you can see the effect of printing on coated or uncoated stock.

ADVERTISING AGENCIES

According to one survey I came across recently, some 62 percent of advertising photographers are using digital capture. Hopefully, this means that advertising agencies will become accustomed to digital files and color management. Those that have taken the time to train their front line people are to be applauded, but this is not yet universal. Case in point, I have gotten some of the strangest and most inappropriate photo files I have ever encountered from ad agencies. Although Photoshop® supports almost every file type known to man, I have received files from one agency that had to be run through a hardcore program called *Graphic Converter* before they could be opened. Needless to say, these files were untagged and I had to interpret the color based on sky being blue, grass green, etc.

A client should not accept this from any agency because it costs them extra time and money for someone down the line to sort this out. A file like that sent to the average printer is a recipe for disaster. It would be prudent for the client to at least have a discussion with their agency rep about some of these issues.

A proactive approach might be to send a letter to the agency requesting that people working on their account use profiled monitors, and use only TIFF or JPEG files in appropriate sizes, resolutions and quality. I would also recommend that Adobe

1998 color space be used as the standard color space, and that all digital files be tagged in that space.

PHOTOGRAPHERS

The center of the storm. A minority is very much on top of the digital revolution. Many others are using digital cameras without really understanding the workflow. Some are in total denial that film is rapidly losing ground to digital capture in the commercial arena.

Much progress is being made, however, and a few questions by a savvy client or designer can separate the wheat from the chaff.

Because of the current lack of RGB support by printers, it is my recommendation that photographers should be chosen not only for their "eye" but for their ability to handle color management, retouching and prepress.

There are service bureaus emerging that may come to replace the "color lab" with retouching and prepress services for those photographers unable or unwilling to do it themselves. As I said, there is maximum chaos at the moment.

The good news is that almost all manufacturers' resources are going into new digital products. New cameras with increased resolution, full frame chips, new kinds of chips, and improved software for decoding RAW files, are being announced every few months. It's only going to get better for photographers, if, and only if, they have already invested in a digital infrastructure.

Unfortunately, getting into the digital photography business will be increasingly difficult as the cost of admission now includes very expensive cameras, laptops, storage media, computer workstations, printers, etc., all of which need to be color-managed.

OFFSET PRINTERS

I feel that printers should be chosen on their ability to print. As long as the client has good support from their designers,

photographers, and agencies, delivering good CMYK files to their printer should not be a problem.

Every printer that I have worked with has been willing to e-mail me his or her CMYK profile. If they don't profile their offset press, then get their proofing printer profile, since they are probably good at matching their own proofs on press. I have found that the best piece of information is to get them to send to me their Photoshop® custom file settings (.cfs), which includes the CMYK profile as well as their Photoshop® settings. This clues me in to whether they have Photoshop® set up correctly to preserve the embedded profiles.

That being said, color management will only get you so far when it comes to offset printing. Offset presses can only be profiled up to a point. After that, the skill of the pressman, the paper choice, and even the humidity level the day of the press run become more important.

Our goal should be to give the pressman the very best file going in so he only needs to adjust for press conditions, and not try to make major color shifts due to problems in the CMYK files.

SUMMATION

Despite the rapid changes occurring in the photography, design, and printing workflow, there exists now a set of standards that can simplify everyone's life.

MONITORS

Monitors whether CRT or LCD need to be profiled with a monitor calibration device. White points of 6500°K for Web and 5500°K for print are good starting points. If you have a profiled printer and a color correct viewing booth or viewing light reasonably close to the 5000° standard, the proper white point can be determined by dimming the viewing booth while looking at a copy of the plain white stock you are planning to proof on until the brightness of the viewing booth match-

es the brightness of the monitor. Then you should adjust the monitor white point until it matches the proofing stock. Alternatively, you can profile the monitor to several white points from 5000° to 6500°, and find the color temperature that most closely gives you a match from monitor to profiled printer.

DESKTOP PRINTERS

Desktop printers should be profiled so that what you see on the monitor matches what is printed on paper as closely as possible.

DIGITAL PHOTOGRAPHY

There are currently two types of professional grade digital cameras. These are digital SLR cameras, and digital backs that mount onto either medium or large format cameras. Both of these professional camera systems produce the high-resolution wide gamut files necessary for high quality reproduction. Whichever type of system is used, they should be set on Adobe 1998 or equivalent color space. Whenever possible, the RAW file format should be used for maximum quality and color correction capabilities.

FILETYPES

Two file types should become standard, TIFF and JPEG. TIFF (tagged image file format) Files are the most universally recognized industry standard image format. TIFF files can be compressed, but it is generally preferred that they be delivered in uncompressed form, usually on a CD. TIFF files can thus be large when not compressed, but they are a "lossless" format meaning they can be saved again and again without degradation. When uncompressed, they should be only the size and resolution required to conserve disk space and to speed up Photoshop® operations.

TIFF files can be either RGB or CMYK, and they should always be tagged with a

cont. on p. 16

INSIDE THE REVOLUTION *cont. from p. 15*

color space. TIFF files delivered to a printer should be accompanied by a guide print. Remember that the printer does not have the advantage of having a transparency for reference. The guide print should come from a profiled printer, and should be printed using the CMYK file, or from the CMYK proof color space to mimic the off-set press.

TIFF files can be delivered via the Internet using FTP (file transfer protocol). Files delivered this way can be zipped or stuffed depending on the receiver's platform. These files will not have the benefit of a guide print, however, so the state of the receiver's color management needs to be determined.

The other file type that is standard is the JPEG (Joint Photographic Experts Group) file. This format provides the most dramatic means of file compression, which is why it is a standard Web file type. This file compression, however, comes at a price. The higher the level of compression, the more "lossy" or subject to image degradation the file becomes.

An 18 MB file can be compressed to around 1 MB with very little loss of quality, however compressing it much more than that will start to create JPEG artifacts. Also, opening a JPEG, making any changes

to it, and then resaving it as a JPEG will result in file degradation. Therefore, JPEG files can be used to good effect as long as you don't go too far with the compression, and plan to convert them back to TIFF files before doing any retouching or color correction.

Saving large TIFF files as high quality JPEGs is a reasonable storage strategy as long as these rules are respected. As with TIFF files, JPEGs should be tagged with a color space.

One other file format bears mentioning, and that is the PDF (Portable Document File) file format. PDF files are excellent for showing layouts to someone by e-mail, or for showing photos to someone who doesn't have a copy of Photoshop® on their computer. Almost all computers sold today have a copy of Adobe Acrobat installed. PDF files are small (easy to e-mail), and can reproduce documents created in Quark, InDesign, Illustrator, as well as Photoshop®. A PDF sent by e-mail and printed out on a profiled printer gives the recipient a color correct hard copy of a layout.

Other file types such as EPS and Photoshop® files have good attributes as well and can be used say between a photographer and designer, or photographer and offset printer just as long as both parties agree to the particular file format. If

you don't know where the file is going, then TIFF or JPEG should be used.

FILE STORAGE

Digital photo files take up lots of hard drive space. Digital photography could not take off until hard drive capacity got really large. Ten years ago, a 1 GB hard drive was almost unheard of. Now 120 GB drives are routine, and the match book size compact flash cards used by digital cameras are available in 256 MB, 512 MB, even 1 GB sizes. Sizes up to 6 GBs are under development.

Graphic designers running Quark on old Power PCs will find their systems brought to their knees trying to open the average digital camera file. Optical storage media such as CDR and DVD are probably the safest media for long-term storage. External hard drives are the fastest and most convenient but not necessarily the safest. A combination of the two methods is probably best at this time.

The client needs to develop a strategy for storing and accessing digital files. Is the photographer going to do it, or is the client going to be responsible for it? Unless specifically spelled out in a contract, the photographer is not necessarily archiving clients' digital files.

In order to realize one of the major advantages of digital, namely exact duplicate searchable files, someone needs to create, store, and manage this resource. Probably the quickest and easiest storage method at this time is to archive all digital files on CDR or DVD, label the jewel case spines, and stored in some kind of order in a specially designed shelf unit. A more flexible system is a set of external hard drives containing a catalog to all the digital files contained on that drive.

Digital files contain so-called "EXIF" data, which can be used to sort and find specific files. It is probably an excellent idea for the client to develop a set of "file info" standards to be used by all contributing photographers.

REFERENCES

- Fraser, Murphy, Bunting *Real World Color Management*
 Blatner, Fraser *Real World Photoshop® 6*
 Martin Evening *Adobe Photoshop® 7 For Photographers*
 Dan Margulis *Professional Photoshop® 6*

WEB SITE REFERENCES

- <http://www.luminous-landscape.com/>
<http://www.robgalbraith.com>
<http://www.dpreview.com>
<http://www.nikondigital.org>
<http://www.prodigital.org>
<http://www.juergenspecht.com/>
<http://digitaldog.net>

Our Cover

There are programs available such as PhotoMechanic (Mac) or Digital Pro (Windows), which will insert into every photo file a complete dossier of information. At the very least, that information should include the date and time of the shoot, the location and project, a description or caption of the picture, the photographer, the copyright information, and any other keywords or categories that can be used by a search engine to locate a specific shot on a computer disc.

For convenience, it might be a good idea to standardize the file renaming protocol. Digital cameras automatically name every file, but those file names are not particularly informative. Programs such as PhotoMechanic or i-View Media Pro allow you to rename files in a more descriptive way—such as *GlenelgSports 001.jpg*—for instance.

Once the file information and naming parameters have been agreed to, the resulting database practically builds itself. This can be a huge advantage in choosing which pictures should be used for various advertising, brochure, annual report and web projects.

CONCLUSION

Although hardly exhaustive, I hope the points I have made help make the advantages and challenges of the digital photography revolution a little more clear. I hope that others involved in this creative process will weigh in with information that I have missed or failed to make understandable. I am confident that two things are true, this revolution is here to stay, and everything will get better and easier as time goes on.

Richard Anderson is based in Baltimore, Maryland. This article, and other information on the business of digital photography, can be found on the ASMP Digital Photography Standards Project Web site, accessible through Business Resources/Digital Photography at [www.asmp.org].

This yellow-faced Huli tribesman was photographed in Mount Hagen, Papua New Guinea, a place where Peter Skinner lived for many years. From 1937-1971, what was then the Territory of Papua and New Guinea, was home to Skinner's family—first to his parents who were there pre-World War II with the Australian Administration, and post-war to the whole family which included his older brother David and younger sister Julie Marie who was born there. "Our life, like those of other families with the Australian Administration, was pretty nomadic and at one time or other we lived in numerous remote outposts in New Guinea and New Britain. Of all those places, Mount Hagen, administrative headquarters of the vast Western Highlands District (now Province), and where we were stationed from 1955 to the early '60s, was the most memorable," said Skinner who left PNG in 1966.

After the First World War, the eastern half of the island of New Guinea was administered as a trusteeship territory by Australia which took the country through to independence in 1975. During World War II, New Guinea and the adjacent islands became a major strategic battleground in the Pacific Theatre and undoubtedly some senior members of ASMP were involved in documenting the fighting as allied forces led by General MacArthur swept north. After that conflict, many ex-patriate Australians, including the Skinners, returned to New Guinea and played a role in the country's progress to independence.

"In 1999, I had the opportunity to return to Papua New Guinea and attend the annual Mount Hagen Cultural Show, a festive gathering of tribes from many parts of the country. This annual event had evolved from inter-tribal singsings that my father, as District Commissioner, had initiated and encouraged as away of promoting peaceful cultural exchanges—as distinct from traditional inter-tribal warfare. Singsings are very much a part of Papua New Guinea culture, and the Mount Hagen event is truly one of the greatest and most photogenic shows on earth. Keep in mind that in this fascinating country of about five million people, some 800-plus languages are spoken. The diversity of culture and topography make it one of the most interesting places in the world.

"Attending the Hagen Show with my sister was like stepping back almost 40 years. The sounds and sights were familiar and stirring. Given our connection with the event's founding, we were provided special treatment. And being able to converse with the locals in Melanesian pidgin, the first language I ever spoke and in which I am still reasonably fluent, undoubtedly helped in my photographic endeavors.

"Photo ops abound at this event but of all the images I made during the two-day show, this portrait of a Huli tribesman whose face and magnificent headdress are framed by the red shoulders of his fellows, is a favorite," said Skinner.

The image was shot on Kodak E100SW film, Nikon N90s with a Nikon 80-200mm f2.8 lens. Articles and images from Skinner's return trip to Mount Hagen have been run in several publications including *Islands*, *Rangefinder* and airlines magazines and an ad campaign by Clever Content. His images can be seen at www.mira.com.[∞]

The D1 Generation

David Cardinal and
B. Moose Peterson
Moose Press [www.moose395.net]
256 pages; color; soft; \$29.95
ISBN: 0-9709451-0-8

If ever Nikon bestows knight-hoods on people who have spread the “word of Nikon” the evangelistic duo of Cardinal and Peterson should be near the head of the list. Since the early '80s, Moose Peterson, a talented wildlife shooter has established a reputation for taking Nikon gear apart in search of photographic answers to the problems he faced in photographing California's endangered wildlife. He hasn't stopped

shooting or taking things apart since then and along the way has written numerous books on how to make the most of Nikon equipment. David Cardinal, a software developer and photographer for 25 years, has applied his lifelong technical skills and his passion for wildlife, nature and photography to digital technology. Between them, this creative duo comprise an amazing warehouse of knowledge—from the scientific to the in-the-field practical stuff that can make the difference between a good shot and a spectacular one. Also, they have produced a digital management software program, *DigitalPro*, that is proving useful and popular. In *The D1*

Generation, Peterson and Cardinal cover every aspect of this family of digital cameras—the D1, D1H and D1X—and have also produced a companion e-book, *The D100 & D1 Generation Update* that covers more recent developments in the cameras, flashes and software. Between them Cardinal and Peterson have comprehensively evaluated, tested and written about every conceivable subject associated with using any of the D1 cameras. Think of a topic, or a dilemma, that might baffle you and the chances are excellent that it will be covered. Want to know the ideal white balance for any given situation (beyond what's recommended in the manual)? What's the best

capture quality for reproduction? How do I use multiple flash? Offered is excellent advice, based on extensive firsthand experience, on these kinds of topics and much more. If you use, or are considering using, any of the D1 equipment, you owe it to yourself to get this book and the companion e-book. Also, regular updates on digital photography and a variety of other topics are provided through their Web site [www.nikondigital.org].

Old Glory and Friends

Bob Rowan
Unique Printing Services and
Progressive Image
52 pages; color; soft; \$29.95
ISBN:0-9725405-0-4

The terrorist attacks of September 11, 2001 triggered waves of emotional response throughout the United States with one significant manifestation being the outpouring of patriotism and national pride that swept the entire nation. Bob Rowan, a brilliant visual communicator whose name is etched in the annals of photomedia, especially of audiovisual production, was inspired to document what was transpiring around the country by embarking on a nationwide odyssey photographing and interviewing Americans as they expressed support for their country. Rowan's own national pride is steeped in the history of World War II during which his father, a pilot, died serving the country when Rowan was 11 months old. Rowan documented national pride expressed in countless ways. He photographed veterans and young people, industrial sites and front porches. All these images exude a visible pride about this extraordinary moment in American history.

PASSING GAS And Other Towns Along the American Highway [www.passing-gas.com]

Gary Gladstone
Ten Speed Press
144 pages; color; Paper; \$19.95
ISBN: 1-588008-456-7

The title alone elicits a chuckle; the photographs and anecdotes behind them make you belly laugh. This portrait of the American heartland had its genesis many years ago when New York photographer Gary Gladstone began noticing the funny names of towns while on the road doing assignments. “I remember thinking, can you keep a straight face if you live in Goofy Ridge? How many people find Romance and then mail a letter from there? Can you buy an ice-cold bottle of Coke in Hell? Who lives in Peculiar,” he writes. And about that time Gladstone was searching for a spark to ignite his creative passion—a personal project not constrained by the dictums of commercial assignments. So he set out on a mission to document more than 60 small towns with amusing names. Over 38,000 miles, five years, 40 states, and 21,000 frames of film later, he had a snapshot of small town folks who share a common distinction—living in a town whose name makes most people chuckle. *Passing Gas* is a hilarious portrait of 60 small towns and the people who keep such places as Good Grief, Idaho; Tight Squeeze, Virginia; Purgatory, Maine; and Goofy Ridge, Illinois on the map. And what about the title of the book? Well, the town itself is Gas, Kansas, and the local joke is that if you blink while driving by you're going to pass Gas! Gladstone's essays and anecdotes—the stories behind the pictures and how the whole self-assignment was undertaken—are as much fun as the towns' names and photographs. Along the way he found real people whose warmth and kindness (mostly) made the camera-toting city slicker feel welcome.

The Irish File: Images From a Land of Grace

Photography: Jon Michael Riley
Text: Nuala O'Faolain
Rizzoli International Publications
176 pages; 105 two and four-color images; hard; \$50
ISBN: 0-8478-2385-7

A SMP member Jon Riley is based in Asheville, North Carolina, but as his surname suggests, his roots are deeply entrenched in Irish soil. This is a loving and introspective homage to a land that has captured the imagination of travelers and poets for centuries. Riley's intimate photographs, made over several trips to the place of his ancestors, go beyond the rich Irish landscape to capture cultural moments and striking still-lives far removed from typical travel images. The text was written by well-known Irish newspaper columnist and author Nuala O'Faolain who divides her time between Ireland and New York City. The work of two talented creatives is packaged in an elegant format that includes vellum pages throughout the book.

Penis Gourds & Moscow Muggins

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

Glen Allison is a graduate architect who became a very successful architectural photographer, who was forced into bankruptcy by a tumbling real estate market in 1990. He delivered pizzas for a while, lived in his van, rented his house, and then sold it to pursue his dream to shoot travel images. He spent eight years entangled in outrageous adventures, such as visiting tribal warriors who wore penis gourds and being mugged in Moscow. Settled again on the West Coast after visiting 131 countries, Glen continued to organize and sell stock photos, 22 of which are in the book, most of them spectacular. His spunk,

resourcefulness and imagination fueled traveling stock production, and his humor and fine memory, based on a journal he kept, make this a fascinating read. —*Lou Jacobs, Jr.*

Double Take: A Rephotographic Survey of Madison, Wisconsin

Photography: Zane Williams
240 pages; black and white; cloth;
\$45

ISBN: 0-299-17820-X

A stirring account of photography and history, *Double Take* presents more than 70 photographic pairs, each one a distinctive "then" and "now" view of the same exact scene, spanning a near-century of change in downtown Madison. Presented side-by-side and spanning decades, the dramatic transformations comprise one of the most ambitious and original rephotography surveys ever undertaken. The result is a treasure trove of historic and contemporary images and an uncanny testament to the changes over time in a unique American city. Essays by the photographer and by several eminent local authorities make an invaluable contribution to the importance of *Double Take*.

A Real Taste of Life

Photography: Ken Ross
Reflections by Dr. Elisabeth Kübler-Ross
Distributed by The Viesti Collection, Inc.
www.kenrossphotography.com
112 pages; \$14.99;
ISBN: 1-58358-158-8

This is a thought-provoking and enlightening journal resulting from a rare collaboration between Ross and his mother, a world-renowned psychologist and the author of the groundbreaking bestseller, *On Death and Dying*. Together they combine Ross's photographs taken from over 20 years of international travel and Dr. Kübler-Ross's unpublished writings and reflections. It is a unique and richly illustrated journal.

Flying South A Pilot's Inner Journey

Barbara Cushman Rowell
Photographs by Galen and
Barbara Cushman Rowell
Ten Speed Press
272 pages; color; paper; \$24.95
ISBN: 1-58008-471-0

In August 2002 we lost two adventurous spirits, renowned nature photographer Galen Rowell and his wife Barbara who died in a plane crash. A respected photographer and a partner to Galen's success, Barbara had only just begun to share her story. This book presents the incredible achievements of a woman who dared to realize her dreams and literally soared to new heights. Once she learned to pilot a plane, Barbara discovered a sense of self she'd longed for all her life. In this very personal account of one woman's trip of a lifetime—a 25,000-mile, 57-leg journey over Latin America—she reveals a life-affirming passage through a physical and emotional wilderness from which she emerged with an empowering story to tell, complemented by stunning photographs from two acclaimed photographers

Photographer's Market 2003 Writer's Digest Books

636 pages,
ISBN - 1-58297-121-8
paper, \$24.99

This book can be a useful reference to photographers seeking markets in these fields: Consumer publications, newspapers, trade publications, book publishers, greeting card publishers, stock photo agencies, ad and design agencies and galleries. It also lists photo reps, workshops, a few publication and organization Web sites and portfolio review events. Opening pages offer articles about submitting work, using forms, charging, tax issues, storing images and copyright protections. Their listings over the years have added more details to help readers make decisions about whether it's

worthwhile contacting specific markets. A companion volume, *Writer's Market 2003* includes additional book and magazine markets of interest to photographers.—*Lou Jacobs, Jr.*

How to Photograph Women Beautifully

(Revised Edition)
J. Barry O'Rourke and
Michael A. Keller
144 pages; color; paper; \$24.95
ISBN: 0-8174-4004-6

The completely revised and updated edition of the glamour photography classic written by two of the most sought-after glamour and fashion photographers in the industry. This is an invaluable visual course in creating glamour photography with professional results. Lots of technical information and stylish full-color photographs.

The Austin Music Scene: Through the Lens of Burton Wilson

Photography: Burton Wilson
With Jack Ortman
Eakin Press
190 pages; black and white;
paper; \$26.95
ISBN: 1-57168-444-1

World War II veteran and long-time Austin ASMP member Burton Wilson became interested in jazz music and blues while a student at the Rhode Island School of Design in the late 1930s. After training under legendary photographer Russell Lee, he began to chronicle music visually. And through his lens he has made a unique portrait of the Austin music scene offering behind-the-scenes, up-close and very personal images of such greats as Muddy Waters, Cheech and Chong, Bruce Springsteen, Linda Rondstadt, Frank Zappa, Fats Domino and a host of others. In 1970, he followed the advice of Eddie Wilson, founder of the famous Armadillo World Headquarters, who told him: "Just tell anybody that asks that you own the place. That way

cont. on p. 20

you'll never need a backstage pass." Wilson became the house photographer. And the result of that access is a veritable Who's Who of American music during the latter part of the 20th century, a mixture of performance and backstage candid shots. Writer Jack Ortman was a driving force behind the book, convincing Eakin Press to publish it, encouraging Wilson to undertake the project, and helping to identify many of the side musicians in the photographs.

Sell & Re-Sell Your Photos

Fifth Edition

Rohn Engh

Writer's Digest Books

368 pages; paper; \$19.99

ISBN: 1-58297-176-5

A great resource for ideas and advice on how to create marketable stock images (and the difference between a good picture and a marketable one); using the Internet to build up a stock photo business; marketing by mail and presenting a professional image; and a wealth of charts, tasks and

sidebars—everything photographers need to focus their goals and stock-producing efforts. Engh is a veteran editorial stock photographer and is also author of SellPhotos.com and is founder/publisher of Photo StockNotes and other useful newsletters.

Gullah Home Cooking The Daufuskie Way

By Sallie Ann Robinson

Photographs: Gregory

Wrenn Smith

Foreword: Pat Conroy

The University of North

Carolina Press

192 pages; black and white;

paper; \$15.95

ISBN: 0-8078-5456-5

When the author was growing up on Daufuskie Island, South Carolina, she always knew that she could follow the delicious aromas emanating from various island kitchens and find a good meal at a welcoming home. And in this book, with photographs by ASMP member Gregory Smith, Robinson shows how to fix and mix the delicious,

simple, and robust dishes of her native Sea Islands, offering a taste of the unique, West African-influenced Gullah culture still found there. Pat Conroy, who taught Robinson, writes: "I ate like a king in my one year on the island" and promises that the reader will too.

The Art of Bird Photography

Arthur Morris

Amphoto Books

160 pages; color; soft; \$24.95

ISBN: 0-8174-3542-5

Acclaimed nature photographer/writer Arthur Morris has produced a book that will be appreciated by a wide cross section of bird photographers—from beginners through the ranks of serious amateurs to professionals. This is much more than a compilation of superb imagery. The comprehensive text covers virtually every topic one would associate with bird photography including choice of equipment and how to make the most of it, the best film for specific requirements, evaluating light, image design and the business end of the business—evaluating and selling your work.

Additionally, Morris supplies numerous invaluable hints and tips on some of the less obvious but important aspects of the bird photography ranging from how to get closer to the subject to cropping and cleaning slides. If you're into avian photography, you should have this book.

Photographic Lighting Simplified

Susan McCartney

Allworth Press

164 pages; black and white;

soft; \$19.95

ISBN: 1-58115-256-6

For photographers ready to transform their work from average to accomplished, this comprehensive guide to lighting virtually any subject is well worth having. Starting with equipment as basic as a garage light and tripod, readers will learn how to build their studio piece by piece, acquiring the right mix of hot lights, electronic lights and accessories. Also included is a section on adjusting digital camera for optimum results.

Classic Glamour Photography Techniques of the Top Glamour Photographers

Editors: Duncan Evans and

Iain Banks

Amphoto

160 pages; color; paper; \$29.95

ISBN: 0-8174-3673-1

The stunning update of this title features a group of talented photographers using both digital and film to create the latest look in glamour photography. The practical section brings the reader up to date with current equipment technology, including a section on the pros and cons of digital photography, and comprehensively covers lighting on location and in the studio. The book features the images, technique and philosophy of such luminaries as Robert Farber, Lucien Clergue, Jan Cobb, Trevor and Faye Yerbury, Chas Ray Krider, Eric Kroll, Craig Morley, Patrick Lichfield and Nigel Holmes.

The Face of Texas

Photography: Michael O'Brien [www.obrienphotography.com]

Text: Elizabeth O'Brien

Bright Sky Press

160 pages; color and b&w; hard; \$34.95

ISBN: 1-931721-23-8

The Face of Texas is a portrait of the state of Texas celebrating the individuality and independent spirit of Texas through portraits of its people by one of Austin's prominent photographers, Michael O'Brien. A renowned photojournalist and freelance magazine photographer (he is the winner of two Robert F. Kennedy Journalism awards), O'Brien's work has been featured in *Life*, *National Geographic*, *Time*, *New York Times Magazine* and *Texas Monthly* and numerous other leading publications. These are wonderful portraits of a fascinating and diverse array of native and adoptive Texans, from powerful big-city movers to unique small-town characters. Included are well known figures such as President George W. Bush and singer/songwriter Willie Nelson to more obscure characters like artist Ran Horn, the "Van Gogh" of tiny Van Horn. Complementing O'Brien's superb images is text—the stories behind the photos—by his wife Elizabeth, who worked as a journalist in south Florida before moving to New York City where she became a reporter for *Life*. The book was designed by D.J. Stout, former longtime art director of *Texas Monthly* magazine (and who was a judge in ASMP's *10,000 Eyes* project), now a partner at Pentagram Design, Austin. After the summer, a traveling exhibit will tour several museums in Texas and possibly beyond.

cont. on p. 27



Nick Vedros certainly has a great sense of humor as evidenced by this image *Cubist Poodle*

© NICK VEDROS

AHEAD OF THE CURVE *cont. from p. 11*

PS: How about promotion and advertising?

NV: It doesn't matter who you are, you have to keep your name out there. It's a competitive world and there are hundreds of really good photographers ready to take your business. That's why I have two reps. Also, we still do the occasional direct mail piece, run pages in source books, and rely to some extent on the best form of advertising—word of mouth from happy clients.

PS: Would you advise aspiring photographers to get a rep?

NV: The truth of it is that actually hiring a top rep could be nearly impossible. Most of the best reps probably already have a stable of photographers. And getting a rep too soon, before establishing your own style—something that usually takes years—should be avoided. I think the best thing they could do is to create about three to five great portfolios and go out and rep themselves for a while.

PS: Did you do that—rep yourself?

NV: I sure did. It doesn't seem that long ago that I took my portfolio around the agency circuit. It's all part of the learning process. It was great experience and you can really benefit from the feedback—and even from the knock backs.

PS: How many portfolios do you have with your reps now?

NV: At the moment I have 23 portfolios, each with 30-35 pieces. I think that number of pieces is too many. I'd recommend 20-25 really great images. Just keep in mind the difference between a professional photographer and an amateur—the amateur will want to show ALL of his work.

PS: You are a founding member and a past president of the Kansas City/Mid-America chapter of ASMP. Any advice to other photographers on joining trade associations?

NV: It can be invaluable to your business education and career. There's the

network of peers you can get guidance from, programs and seminars, the huge amount of business information that's been compiled by ASMP and is available to all members. As an ASMP member, you can get help from well-known ASMP photographers simply by saying, "I am an ASMP member and would like to ask your advice." There's a traditional camaraderie that goes back to 1944. Join and participate. It's worth it.

PS: How would you sum up your philosophy as the consummate professional?

NV: Can do! I am the eternal optimist and I always have the attitude that we can handle any project that comes in the door.

And for many years and for hundreds of clients, Nick Vedros & Associates have done just that. For more information: [www.vedros.com]. ∞

Classifieds

ANDREW BERGER

COPYRIGHT AND TRADEMARK INFRINGEMENT
TANNENBAUM HELPERN SYRACUSE & HIRSCHTRITT LLP
900 THIRD AVENUE
NEW YORK, N.Y. 10022
Tel: 212-508-6700 Fax: 212-371-1084

MARK H. BARINHOLTZ, P.C.

LAW OFFICES
COPYRIGHT AND RELATED MATTERS
55 West Monroe Street Tel: (312) 977-0121
Chicago, IL 60603 Fax: (312) 977-0733

ROBERT M. CAVALLO

ATTORNEY AT LAW
400 Park Avenue Tel: 212 753-2224
New York, N.Y. 10022 Fax: 212 753-7113

DAVID MacTAVISH

ATTORNEY AT LAW
COPYRIGHT, ART, AND INTELLECTUAL PROPERTY LAW
8N341 Thomas Road David@MacTavish-Law.com
Maple Park, IL 60151 www.MacTavish-Law.com
Telephone and Fax: 630-365-2613

JOHN B. OSTROW, P.A.

Attorneys at Law

Representing Photographers in Matters
of Copyright Infringement and
Collection of Fees
Free Consultations
Contingency Fee Arrangements Available

Miami Center Building
Suite 1380
201 S. Biscayne Blvd.
Miami, FL 33131
Telephone (305) 358-1496

The hiring of a lawyer is an important decision that should not be based solely upon advertisements. Before you decide, ask us to send you free written information about our qualifications and experience.

CONNECTICUT PHOTOGRAPHICS

PHOTOGRAPHIC AND DIGITAL LAB SERVICES
E-6 • Black and White Film Processing
and Custom Prints • Black and White
Proofing • Film Scans and Output
• Digital Prints - Carbon Pigment Black
and White and Color Pigment - Fuji 4000
1-800-CT-PHOTO • www.ctphoto.com

Do you shoot celebrity photography? Are you seeking worldwide syndication of your work? Founded by Alan Berliner, BEImages has over 25 years industry experience and is an agency run by photographers. Contact Jeff Sowards at 323-954-8400 or info@beimages.net.

ALAN KORN

ATTORNEY AT LAW
COPYRIGHT, TRADEMARK, INTELLECTUAL PROPERTY
1771 ALCATRAZ AVENUE
BERKELEY, CALIFORNIA 94701
Tel: 510-594-0995 Email: AAKORN@IGC.ORG
Fax: 510-547-4259 Web: WWW.ALANKORN.COM

WWW.PHOTOLAWYER.COM

STEPHEN FILLER, ESQ.
303 S. BROADWAY, SUITE 222
TARRYTOWN, N.Y. 10591
Tel: 212-204-3508 sfiller@photolawyer.com

JOEL A. SIEGEL

Attorney-At-Law

Over 17 Years Experience Representing
Photographers, Graphic Artists,
and Designers

- collection of monies owed
- recovery for lost images
- copyright infringement and licensing disputes
- contract formation and disputes
 - business formation
 - commercial leases
- many cases handled on a percentage/contingency basis

145 Hudson St., NY, NY 10013
(212) 431-7305

Photograph the West!

Join ASMP member instructors
for an exciting season of
photography workshops . . .
Plus a few surprises!

www.GostinWorkshops.com

Got the Nicad Blues?

Hass-EL Converter™

is the hassle-free alternative to the
Nicads used in Hasselblad EL, ELM
and ELX cameras

- No camera modification
- Uses standard 9 volt battery
- \$82.95 per pair batteries included
- Approx. 1600 exposures

Call Toll-Free 877-290-8869
Outside U.S. 210-340-0963

WWW.Hasselconverter.com

r. richard hobbs
nyc area based

photography
production
coordination

location
scouting-mgt

casting
services digitally
capable

800.314.5703
917.747.0856
rrhobbs@rrhobbs.com
www.rrhobbs.com

FULL SPECTRUM

Easily, the most advanced
Business and Image Management
Software for the Photographer
and Artist Representative

shoot
deliver
track

www.robinroadssoftware.com
212-533-2725

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.

ATLANTA / SOUTHEAST

Floyd, Corey ST
Savannah College of Art & Design

AUSTIN / SAN ANTONIO

Garza-Williams, Liz TRGM
O. Williams M. Langford

BALTIMORE

Leen, Sarah GM
J. Cobb B. Dale

CAPITAL REGION

Berrey III, Phillip R. EA
Zubkoff, Earl REGM
P. Krogh D. Sharpe

CENTRAL FLORIDA

Garcia, Dale Mitchell EA
Vinje, Nicholas ST
Daytona Beach Community College

CHICAGO

Delmore, Erin IA
Judge, Stephanie ST
University of Wisconsin-Madison
Sexton, Susan REGM
R. Potter III R. Gould

COLORADO

Brown, Barry EA
Smith, Melanie Angela EA
Sprouse, David L. TRGM
J. Blecha M. Castro

CONNECTICUT

Scanlon, Stephanie EA

DALLAS

Rinkenberger, Karey AS

FOREIGN

Ho, Peter K.C. AS

HOUSTON

Kitt, Parris J. EA

LONG ISLAND

Sadlo, Andrew ST
Suffolk County Community College

LOS ANGELES

Barbary, Phillip IA
Gainer, Matt GM
J. Nelson Y. Kahana
Nyerges, Suzanne AS
Quirk, Augusta ST
Brooks Institute of Photography
Shriner, Tara EA
Touboul, Jean AS

MICHIGAN

Limbirt, Michael V. EA
Peterson, Roberta EA
Sacks, Andy REGM
B. Colman C. Burkhalter
MINNEAPOLIS
Banfield, Liz GM
L. Vicknair B. McKean
Grant, Mariah ST
Minnesota State University

NEW ENGLAND

Bingham, Jack GM
D. Durrance P. Peregrine
Cloutier, Megan TRIA
Gallant, Nina EA
Konovalov, Dina EA
Pike, Rob TRGM
C. Navin A. Pern

NEW JERSEY

Furst, David Z. EA

NEW YORK

Covello, Linda REGM
C. Halporn D. Montalbetti
Dawes, Hannah ST
Rochester Institute of Technology
DiMauro, Thomas AS
Dunea, Melanie AS
Ehrman, Mike EA
Fairclough, Sabrina ST
Rochester Institute of Technology
Francis, Carolyn EA
Keleman, Robert S. GM
T. Werner B. Katz
Kennedy, Elissa A. ST
Columbia University in the City of NY
Kessler, Genevieve ST
Parsons School of Design
Kinch, Greg REGM
T. Werner B. Katz
LeDoux, Angelique EA
Milavec, Yvette C. AS
Nakamura, Makoto IA
Nicolaysen, Ronald GM
P. Gregoive B. Bischoff
Park, Kilkwang Yoshi AS
Rulli, Jeanette EA
Truckenbrodt, Dina EA
Wasserman, Jon TREA

NORTH CAROLINA

Armenia, Peter TRGM
B. Walburg S. Rostagni
Hawthorn, James P. AS

NORTHERN CALIFORNIA

Bishop, Cindy ST
Academy of Art College
Johnson, Fred EA
Kaplan, Julianne EA
Mezey, Phiz TRLM

OHIO VALLEY

Houston, Andrew EA
Kirk, Dylan ST
Antonelli Institute Art & Photography

OHIO / NORTH COAST

Jenkins, Roy C. EA
Lippisch, Alex TRGM
L. Decesare H. Ascherman

PHILADELPHIA

Driendl, Jerry GM
J. Millevoi J. Marguart
Gollapalli, Samuel ST
Antonelli Institute Art & Photography
Horowitz, Geoffrey EA
Nein, Janelle R. ST
Antonelli Institute Art & Photography
Nyman, William GM
J. Millevoi C. Gloos
Silverstein, Judy EA
Timmes, Jonathan EA
Weissman, Doug TRAS

PHOENIX

Beving, Todd R. ST
Arizona State University
Shemmer, Lynn EA
Sullivan, Brandon EA
SAN DIEGO
Rudin, Jonathan EA
Stumpo, Teri ST
San Diego City College

SEATTLE / NORTHWEST

Grimes, Rain ST
Seattle Central Community College
Harris, Hilary ST
Seattle Central Community College

Kempner, Brooke EA
Lee, Thomas GM
B. Vikander J.K. Lawrence
Mason, Lois EA
Michels, Nicole REIA
Peterson, Beate ST
Seattle Central Community College
Tomas, Alejandro IA
Warmedahl, Emily M. ST
Seattle Central Community College
Williams, Ian IA
SOUTH FLORIDA
Conti, Mauro Philip EA
Rice, Bill EA
TENNESSEE
Heinrich, Jamie Lynn ST
Middle Tennessee State University
TUCSON
Lindquist, Heather EA
Redwing, Allen J. EA
WESTERN NEW YORK
Alperstein, Rebecca ST
Rochester Institute of Technology
Bannon, Brendan EA
Frick, Eric GM
R. Anna J. Cavanaugh

LM Life Member
SM Senior Member
GM General Member
EA Emerging Associate
AS Associate Member
PS Partner/Spouse
IA Individual Affiliate
ST Student Affiliate

RE in front of one of the above codes: means they have Reinstated.

TR in front of one of the above codes: means they have Transferred to this new category.

News**lines**

Please send contributions to Editor, ASMP Bulletin, 150 North Second Street, Philadelphia, PA 19106. E-mail: Bulletin@asmp.org

Insurance battle for lost slides—UPS paid up \$35,000

If a client is shipping back a quantity of original slides, make sure they insure the package! That's the moral of this tale about a shipment from Lymington, England, to an ASMP member in Rhode Island. The photographer prefers to remain anonymous, because they don't want to be famous for collecting on lost slide issues and "we have a couple other pending problems it might not influence positively."

However, the saga had a reasonably happy ending, even though the shipment of slides was lost. The delivery service, UPS, after fighting a protracted battle to avoid paying, eventually settled at \$1,500 per slide for the 24 slides in the shipment. They were of marine subjects that were under consideration for a paint can label. Originally a submission of 73 slides had been sent to the client in England. When the client was returning them she tried to insure the package for \$109,500 but the driver wouldn't accept that value. He suggested the shipper divide the package into three parcels, each insured for an acceptable value. The client divided the package in front of the driver, who helped with the labels. Two of the packages, sent UPS International Express, reached the photographer; the third didn't. The insured value, in English pounds, was the equivalent of \$35,000.

The photographer started zeroing in on the cost of replacing them when UPS denied the claim as being excluded because of their clause against insuring unique objects. "They tried many tactics to get out of paying the claim. They sent the driver to our home office several times

with a clipboard asking us, after we had filed a claim saying we never got the package, to sign a release saying we had in fact gotten it. They tried this several times. They then lost the claim and we had to start over. They started in with the driver again, then a claims adjuster who showed up and took pictures of our house and office without even knocking on the door. Then they called to say we'd be getting a check in 7-10 days," said Joyce, the photographer's office manager.

"Seven days passed and another adjuster came by wanting to ask all the questions again. I answered them and we got another call saying we'd be getting a check in 7-10 days. Ten days passed and I called and was told they had denied our claim. They had several reasons, one being that there was a six-month time limit on claims. That nearly gave our client a stroke. She started in on her end and was in a valuable position of doing hundreds of thousands of dollars of business with UPS every year. They had several other reasons for denying the claim, one that it had been made by the recipient rather than the shipper who took out the insurance, one that we couldn't prove the value of the slides and finally because they were excluded as originals," she said.

However, eventually UPS settled and paid \$35,000. "I think we got lucky by having a powerful client who didn't give up on her end and who believed so strongly that the insurance she bought was a valid contract. I think this needs to be sorted out a little better for the benefit of everyone who does business this way, though," said Joyce.

At least they're upfront about it!

ASMP member Ken Hayden, who is based in Louisville, Kentucky, spotted this blatant request for material that break copyright law. Ken figured his fellow ASMP members should be aware that there are people out there determined to deprive rights holders of their copyrights. Here's an excerpt of what he sent to the *Bulletin*: Illegal Art calling all artists, rockers, and creative types. Stay Free! is organ-

nizing an exhibit, to take place this fall in New York, of works that appropriate copyrighted or trademarked material. The event shall be known as "Illegal Art: Freedom of Expression in the Corporate Age." We're looking for things in all media: zines, collages, audio, film—anything that flouts intellectual property law. See www.illegal-art.org for examples. Contact us at stay.free@verizon.net. Or just send material to Stay Free! P.O. Box

306 Prince Street Station, New York, NY 10012. Items will not be returned, so please don't send originals. Thanks. The call for entries goes on to say that the Illegal Art exhibit is being held in honor of *Eldred v. Ashcroft*, a Supreme Court case that will be heard in the fall that challenges the constitutionality of the Sonny Bono Copyright Act, which extended copyrights another 20 years to benefit Disney et al.

New image delivery service

UK-based Image Data Systems, since 1992 a provider of digital image management solutions to photographic agencies and media companies worldwide, has launched a new digital image delivery service for professional photographers. PictureDesk Link facilitates delivery of images to clients quickly, securely, and inexpensively. PictureDesk Link, which costs \$65 a month, enables photographers to control download rights on a client by client basis. Information and a free trial are at [www.pdlink.com].

Nueva Luz seeks submissions

Nueva Luz photographic journal reviews black and white fine art and documentary work by American photographers of African, Asian, Latino, Native American and Pacific Islander heritage. Photographers are encouraged to review at least two previous issues (at libraries or bookstores; www.enfoco.org). Submissions are accepted on an ongoing basis. Please send 20 slides, 8x10" prints, or CD; include resume, bio, support materials and sufficient postage for the safe return of your materials. Photographers will be notified within six weeks. Published photographers receive an honorarium, an En Foco membership (\$45 value), and 5 complimentary issues. Send to: En Foco Inc, attn: Nueva Luz, 32 East Kingsbridge Road, Bronx, NY 10468. 718-584-7718. nuevaluz@enfoco.org

Epson's recycling program is launched

Epson America Inc. is making it easy and affordable for customers in the continental United States who care about the environment to help protect the Earth's resources with the launch of a Web-based hardware recycling program. The recycle program is geared toward

people who do not have convenient locations to drop off electronics for recycling. Participants will pay \$10 per product to cover the cost of shipping and recycling eligible Epson hardware. In return, the customer will receive a \$5 electronic coupon that can be used on a future purchase at the Epson Store, making customers' net cost \$5. Individuals, businesses or organizations may recycle up to 10 products at a time.

To participate, customers should visit Epson's Web site to order a recycle package, which includes a prepaid shipping label. After receiving their shipping label from Epson, customers will pack the product in the original or other box and drop it off at any UPS drop center. The products are shipped to a licensed recycling facility where components are shredded, then separated for reuse. Most Epson products, including printers, scanners, cameras, laptops, computers and projectors, are eligible for this program. A complete list of products and more information are available at [www.epson.com/recycle].

Contracts Watch

Here is some good news from our writer colleagues. While the following information from the American Society of Journalists and Authors (ASJA) applies specifically to writers, photographers should be aware of these developments as they that might affect how they do business too. The ASJA reports that over the last few months, they've found themselves taking up the new activity of advising publishers. "Yes, more than one editor and publishing house has been asking for help in drafting documents that writers might not find so offensive. That prompts a Snoopy-like happy dance here in Contracts Central and a few observations," said ASJA's latest report.

Writers assume that they cannot have any positive impact on the state of the publishing business. To that we utter a resolute hogwash. Publication houses ranging from small start-up to newsweekly and conglomerate types have said that they feel the need to court writers. Although an editor is unlikely to let on during a negotiation—after all, both sides in business talks, including writers, are presumably trying to get as much favor for themselves as possible—the publication absolutely needs writers. The same can be said for photographers and illustrators. Most publications are trying to run lean, have little choice, actually, given the state of the market, and cannot afford to staff fully enough to provide everything they need.

Certainly inexperienced people will accept ridiculous demands of rights, impoverishing rates of pay, and other unreasonable terms and conditions, either because they do not know better or because they think this is the only way to break into the business. But editorial people are crushed for time and staff, remember, which is why they need the extra help in the first place. They cannot take chances that material will be half completed and late, to boot. That means they need experience that can deliver professional results.

Already publications are asking what they need to do, how they can appease writers, what is necessary to attract talent. And this will only continue. If you find yourself feeling downtrodden and powerless, remember that major corporations have been feeling the heat and things are changing. It may be slow, it may be almost imperceptible at times, but it is happening. To celebrate that, here are some success stories rather than a somebody done somebody wrong song.

cont. on p. 26

A computer magazine reprograms an agreement

Computer magazines have been some of the past leaders in trying to get writers to agree to work for hire. We were pleasantly surprised when a writer let us know that a hard stance with Linux World, one of IDG's publications, had a wonderful effect. The publication moved back from demanding all rights to a contract that would provide print rights and limited Web rights, with any other use to be negotiated with the author. There was no corporate mandate to hold fast to an all or nothing stance, and the writer made some additional money for additional work. Kudos to the writer for objecting to what we might call "indented servitude," and the same to the publication for acting in a reasonable manner.

And another tech pub is happy to negotiate

We don't know if it's the glow of the servers, but another writer had another pleasant negotiation with yet another computer-related magazine. A CMP trade publication had asked for all rights for an article. The writer countered with First North American Serial and permission to show the article on the magazine's Web site. The publishers shot back with a request for First World Serial Rights (the magazine appears in other countries), and non-exclusive electronic rights. Countering, the writer offered the sought serial rights and amended the electronic rights so that they would be non-transferable. In other words, no licensing the material to anyone else. Reportedly, the negotiations were always pleasant, with an eye to a solution that would work for everyone, and the deal was struck. Congratulations again—maybe more writers will now want to take up programming.

A Web site has to honor its contract

A writer had a year-long contract with a high profile Web site, which, because of financial difficulty, decided to cast loose a number of people a month shy of

ASMP FOUNDATION NEWS: OFFICERS ELECTED; GENEROUS GRANT MADE IN NAME OF DICK DURRANCE

At its April meeting in Philadelphia, the ASMP board of directors appointed Susan Carr, John Giammatteo and Dan Lamont to serve on the board of the ASMP Foundation. Lamont was elected Foundation board president and Giammatteo was elected secretary and treasurer.

The non-profit Foundation was created in 1997 to produce educational programs and materials as part of ASMP's ongoing commitment to professional education. Contributions to the Foundation are tax deductible as charitable donations.

The Foundation recently received a generous grant which is earmarked for programs in Colorado in the name of noted photographer Dick Durrance.

The newly constituted board has already begun the process of analyzing the ways in which the Foundation can increase funding and enhance photographic education programs but like all areas of the economy, the non-profit sector has been hit hard in recent years and raising funds has been difficult. The board expects to roll out a new plan for action within the next quarter.

the contract terminations, including this person who asked for our advice. We said that if you fulfill your end of a contract, the publisher must do likewise. In this case, the writer's work had never been turned down and had appeared virtually word-for-word. After a first refusal to meet its obligations and then a few days of hemming and hawing, the accounting department was requested to send on the owed balance of payment. The moral of the story is not to let some company bamboozle you. Mental turn about is fair play. Simply ask yourself what they would do if you reneged on your end, and let that answer inform your own action.

Keeping to the contract is healthy

Another case was *Health Magazine*, which had issued to a writer a contract that did not provide for a kill fee, but instead had wording that clearly implied that a story not run would result in a full payment anyway. Well, as happens with such publications, there was some change of the editorial winds and the magazine decided not to use the story the writer had completed and turned in. No

problem with the quality—another commission was already in the works. But then the publication announced that it had made a mistake, that a kill fee clause should have been inserted, and that it would only pay one-third of the original fee, as what had become its current custom. The writer, not being shaken, just stirred, suggested that the publication review the contract with its lawyers, who must have pointed out that courts tend to frown upon unilateral changes in contracts after their signing. The writer received the full payment and even kept the next assignment. After all, there was a contract.

Tip the glass to a reasonable publisher

Finally, a trade publication writer in the beverage industry received a contract from a long-standing client, which demanded a signature before paying thousands of dollars for work already run. The writer continued to insist on one-time print rights and no weighty indemnification. And in the end, the publisher found the writer's work more important than blanket demands, agreeing to FNAS

rights, except for occasional cases of running some of the material on the Web site for additional money.

— ASJA: [www.asja.org] *Contracts Watch Page*: [www.asja.org/cw/cw.php].

In Memoriam, Cole Weston, 84

Cole Weston, the fourth and last surviving son of Edward Weston, died April 20, in Monterey, Calif., at age 84. A photographer himself, Cole Weston was responsible for maintaining the legacy of his father's work. He had worked as his father's assistant and master printer and was also the executor of Edward's estate.

During World War II he served in the Navy, doing public relations work and then as a photographer for *Life* magazine.

In the late 1940s, Eastman Kodak supplied Edward Weston with color film but because of ill health did not use it. Cole,

however, began experimenting with the film and went on to become a master of color photography. Cole Weston, who married and divorced four times, continued to publish and teach until his death, April 20, in Monterey, Calif. He is survived by four sons, two daughters and nine grandchildren. A fifth son died in 1971.

Under \$200 printer for CDs/DVDs

Epson America Inc. is introducing the first photo printer under \$200 that has the capability to print directly onto CDs and DVDs without adhesive labels. The Epson Stylus Photo 900 is Epson's latest addition to its award-winning photo printer line and is the second printer in the line to include the technology for printing directly onto ink-jet printable CDs and DVDs.

Air To Air Warbirds

Photography and text: Paul Bowen
[www.airtoair.net]
Foreword: R.A. Hoover
North Shore Press (1-800-697-2580)
224 pages; color; hard; \$70
ISBN Number: 0-9665095-3-6

Two years of all-new photography and production, *Air To Air Warbirds* is aerial photographer Paul Bowen's third coffee-table book in his stunning *Air To Air* series.

In his foreword, aviation great R.A. "Bob" Hoover says the book features many aircraft he flew during and just after World War II. It includes several of the most recent warbird restorations including the Grand Champion Warbird—Post World War II Fairey Firefly, with which Captain Eddie Kurdziel surprised Oshkosh 2002 attendees following its seven-year restoration. A special chapter showcases close-up details of the aircraft and their cockpits and the pilots, whom Bowen acknowledges as the true heroes of his carefully choreographed aerial photography sessions.

The beautifully designed art book includes more than 500 photographs, many of which Bowen shot from his open-air perch in a B-25 bomber's tail-gunner position. Bowen's consistently amazing photography guarantees *Air To Air Warbirds* will excite a wide range of readers beyond aviation enthusiasts.

Over the past 30 years, Bowen has shot 3 million aviation images including nearly every manufacturer's aircraft for product brochures and advertising campaigns. His photographs have graced the covers of more than 550 magazines, and he is known around the world for his line of fine-art posters and note cards including the famous *Citation Fog Vortices* poster. Bowen's previous coffee-table books, *Air To Air* and *Air To Air Volume II* showcased general aviation aircraft. ∞

In Memoriam, Sue Bennett, 55

Well-known Flagstaff, Ariz., photographer Sue Bennett, 55, died in a car accident near Palm Springs, Calif., on May 1. An ASMP member since 1990, she had been very active in ASMP affairs and had served as a co-president of the Arizona chapter.

Ms. Bennett was an accomplished people photographer and her distinctive style has been incorporated into numerous advertising campaigns. Early in her career she was a successful editorial photographer but in recent years she had concentrated on advertising, completing numerous assignments for major clients such as Dupont, Olympus, Nikon, United Airlines, Paine Webber, Knight Ridder, McDonalds, Fitness Swimwear Magazine, IBM, Intel and American Express. Her most recent work was for Chase Continental and Kraft Foods' Boca burgers advertising campaign.

She was also an excellent sports and outdoor recreation photographer with an extensive stock portfolio featuring these subjects. Ms. Bennett's superb imagery can be seen at [www.suebennett.com].

She is survived by her mother, Bernice Bennett; brother and sister-in-law Paul and Beatrice Bennett; nephews, grandnephews and grandnieces; life partner John Running; and a large family of friends. Sue was preceded in death by her father, John C. Bennett, and nephew, Tyler Bennett.

Ms. Bennett was originally from California and a funeral mass was held May 6 in Pasadena, Calif. Her family said that memorial donations may be made to the Art Center School of Design, 1700 Lida St., Pasadena, CA 91103.



© JOHN RUNNING

- **community**
- **culture**
- **commerce**
- **publications**

www.asmp.org

The premier resource for
publication photographers
nearly sixty years in the making.



AMERICAN SOCIETY OF
MEDIA PHOTOGRAPHERS

150 North Second Street
Philadelphia, PA 19106

T: 215-451-2767
F: 215-451-0880