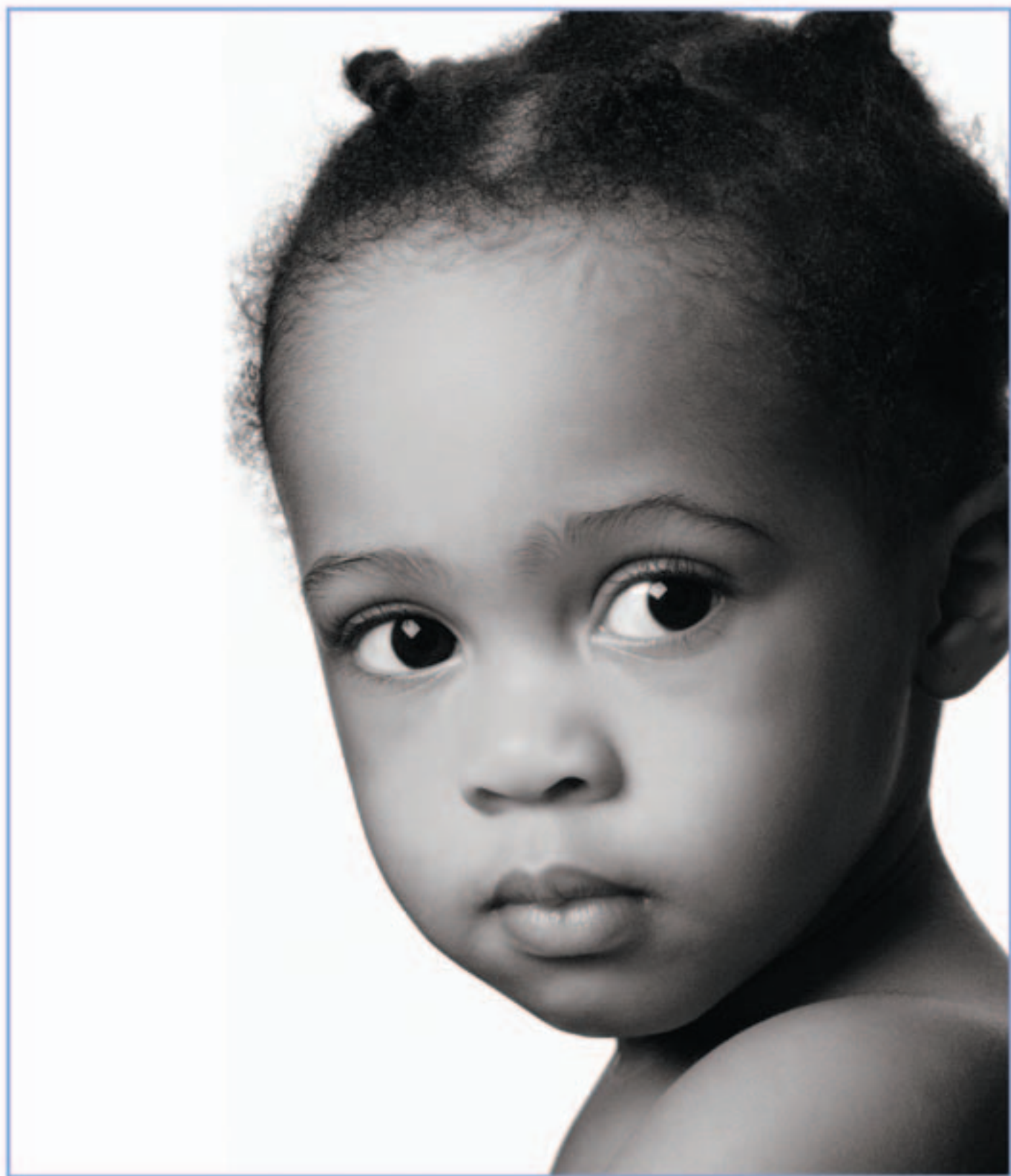


ASMP Bulletin

JANUARY/FEBRUARY 2002



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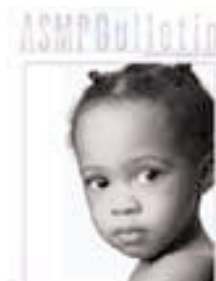
ASMP Bulletin

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THE PURPOSE OF ASMP

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

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OUR COVER

New York photographer John Stuart made this delightful image for an immunization program. See page 17.

ELECTING DIRECTORS

With an eye to the future BY DAVE HARP

Rarely, if ever, does a single board or president have a great impact on ASMP. Most of the change in our profession is incremental and the period covering a couple of board meetings isn't long enough to plan and implement a major program. I like to think we're building a pyramid, one course of stones at a time. We must always keep our eyes on the apex—our overriding goal—but we must concentrate on the work at hand. Dick Weisgrau and the ASMP staff provide the mortar to fasten the individual building blocks. They provide the continuity for the long haul as boards come and go.

The important thing is for each board to put another layer of stones on the pyramid. To do that, they have to look back at what prior boards have done, scrutinize and analyze current conditions and make educated guesses as to what actions might be best for photographers in the future. If each board does that with great care and professional integrity, then the structure will look like a pyramid, the view will get better the higher you go and the focus on what's best for photographers will improve as they get closer to the apex.

We need board members with the courage of their convictions who aren't afraid of a little heavy lifting and who will work collaboratively on the best course for ASMP and for independent publications photographers. Thanks to Gene Mopsik and Jim Cavanaugh, who comprise the nominating committee and to all who suggested names of possible candidates, we have an excellent slate for this year's election. I have worked with and observed each of the nominating committee's selections; each has demonstrated a commitment to ASMP and I support their election to the board.

Robert Wiley, our current first vice-president, has been a board member for the past three years and an officer for most of that time. Before being elected to the board he served as chair of the Bradshaw Leadership Conference on two occasions, chaired the first ASMP Biennial Conference in Florida and presided over the Central Florida chapter. He has been a very involved and active board member.

Lon Atkinson, the other incumbent running for re-election, was appointed to the board last year to complete the term of Tom Guidera. He was president of the San Diego chapter for three terms, chaired the 1998 Biennial in San Diego, was vice-chair of

the 1999 Bradshaw Conference and chaired it in 2000. Lon is a busy studio photographer with a staff of four who specializes in digital capture for advertising and catalogs.

The other three candidates recommended by the committee are running for the national board for the first time.

John Slemp is currently president of the Atlanta chapter. He's been very active in his chapter and has been a regular at the leadership meetings. He was elected ASMP Atlanta/SE chapter president in 2001, after serving four years as the chapter secretary, instituted a chapter e-mail list, which has proven extremely successful in keeping the members informed of the latest ASMP news and events and helped revise the ASMP copyright primer, which is available on the ASMP Web site.

John Giammatteo has been an ASMP member since 1982 and has been active in his chapter ever since. He has served two terms as president of the Connecticut chapter. He considers himself a generalist and shoots for brochures, catalogs and sales sheets.

Judy Herrmann has been a full-time photographer since 1989, specializing in still life, product and more recently, lifestyle images for publication. Her studio, Herrmann + Starke, began using digital imaging technology in 1994 and by 1997 stopped shooting film altogether. She is chair of the communications study group which has been charged with restructuring the ASMP Web site so that it better fulfills the Society's new mission statement and strategic plan with the ultimate goal of making www.asmp.org a fully-functioning resource center for publications photographers. Judy is also president of the Baltimore chapter.

Each of these candidates will help build a better ASMP, block by block and at the same time come to the board with the collaborative attitude that is essential to our progress as an organization and as a profession. Please take the time to read all of their ballot statements, review their credentials and cast your vote. ∞



Dave Harp
ASMP president
and chairman of the board

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DIGITAL PHOTOGRAPHY

Where we are and the future BY MIKKEL AALAND

Ten years ago I wrote in my book *Digital Photography* (Random House, 1992), “the future of digital photography is now.” Well, I was a little ahead of myself. At the time most digital or “still video” cameras captured images at the unremarkable screen resolution of 640 x 480 pixels and had extremely limited storage capabilities. Adobe Photoshop was only a few years old and didn’t even offer layers or multiple undos. Affordable desktop printers... well, can you say dot matrix? As for computers, the heart of any digital imaging system, let’s just say that 33Mhz was considered blazingly fast and having 8 megabytes of RAM was like dying and going to heaven. Distribution of digital images was difficult.

Few computers had CD ROM drives, let alone writable optical media capabilities. There was no World Wide Web, and sending files via a 300 baud modem was an experiment in frustration.

As we enter 2002, can I finally say that the future is now? Absolutely. Four-to-five megapixel digital cameras that match or exceed 35mm film resolution are common for around \$1,000. Granted, you need to go to the \$2,000-\$5,000 range to get many of the features that professionals are used to but that is a far cry from just a few years ago when \$10,00 was considered entry level for any kind of professional equipment. I actually just bought the 4.1 megapixel Olympus E-10 digital camera for under \$1,500 and I have no reservations using it professionally. (Normally equipment is loaned to me by companies for evaluation so actually buying a digital camera was a significant leap for me.)

Computers are not only a whole lot cheaper but they are super fast. 512 MB of RAM is now cheaper than a polarizing filter. Photoshop, now at version 6.0, is a powerhouse of features and power. Even Photoshop’s new \$99 cousin, Photoshop Elements, offers features and power beyond what we imagined 10 years ago. (Photoshop

Elements is also very user friendly and I often recommend it to professionals who plan on eventually ramping up to the full version.)

Sharing digital photos is now extremely easy. It’s now common place for professional photographers to show his or her work on the Web. High resolution, full color digital prints—created with \$400-\$700 ink jet printers such as the Epson 2000P—are rapidly filling sophisticated portfolios and hanging on gallery walls.

It doesn’t take a futurist to predict that digital cameras will improve in resolution and prices will drop. The distinction between digital still cameras and digital video will blur as cameras become more powerful and versatile. Desktop printers will also follow a similar evolution: higher resolution, faster print speeds, better archival inks. I’m especially looking forward to significant improvements in image management software. My shoe boxes and file folders full of negatives and slides have been replaced with equally as unmanageable hard drives and CDs full of digital images.

(On my Web site, [www.shooting-digital.com] I’ve posted many links that will help photographers keep up-to-date with

the latest in digital photography equipment and innovations.) What comes after digital photography? What truly is the future of the image? It’s a question that I am fascinated with. Recently I spent a day at MIT’s Media Lab in Cambridge, Massachusetts. There, Steven Smith, a professional photographer who uses light rather than pigment as his medium, demonstrated a laser holographic project that really caught my attention. First, Smith showed me a laser projected hologram of a vase. Then using a set of finger-mounted sensors he showed me how it was possible to actually

“touch” and “feel” the virtual vase. Then, Smith went further. He showed me how you could actually squeeze the virtual vase and it responded, changing its shape to reflect the movement and pressure of his fingers. What Smith was showing me was effectively the end of the distinction between image and reality. Is this future now? No way. But now I have something new to dream about for a long time. ∞

“Computers are not only a whole lot cheaper but they are super fast. 512 MB of RAM is now cheaper than a polarizing filter.”

Mikkel Aaland is a San Francisco based photographer/writer who has written five books on the subject of digital imaging. His latest book is *Photoshop Elements Solutions: The Art of Digital Photography* (Sybex Fall 2001). He has been a member of ASMP since 1986.

ON CHOOSING LEADERS

National, chapter elections approaching BY REAGAN BRADSHAW

This is the time of year when candidates declare for the national board election, and soon many chapters will be electing new leadership as well. We are prone to think of leaders as remote — high profile photographers often with national reputations for their creative work. In reality, the best industry leaders are more often the more typical photographer — mature, intelligent, responsible, often modest individuals who realize that effective leadership is simply taking responsibility for making a difference to whatever extent and at whatever level their abilities and circumstances allow. They realize that organizations don't get things done through self-aggrandizing, self-appointed spokesmen but that it takes committed individuals acting in concert with integrity and mutual respect to accomplish something for themselves. We each have influence over others, whether we acknowledge it or not. A leader is one who chooses to use that influence consciously, and a good leader exercises that influence on behalf of those over whom he or she has influence.

Leaders are not heroes in the classical tradition who accomplished great deeds alone and unassisted. Heroes are not leaders. We

become leaders when we consciously decide to create change through the help of others to accomplish something we cannot do alone. Leaders, by definition, work with others.

Leaders are people who endeavor to accomplish something beyond just their own personal success, individuals who wish to make the world a better place for others as well as

for themselves. Leaders strive for significance, not just success.

Many leaders are in positions of authority, but many others are not. Many in positions of authority are not true leaders. A good leader cultivates relationships, persuades others, strives to bring differing interests into congruence, is assertive, develops confidence, optimism, tenacity, and enthusiasm. A leader exerts influence without authority.

Few are born leaders. Leadership is something we learn by doing. What do you care deeply about? What would you like to change or improve? Whatever it is, you can do something about it at some level. You can define your own cause. Enlist others. Make your own agenda. Use your personal influence and develop your personal skills to make a change.

One person can make a difference, if he or she chooses to develop and use his or her influence.

Leadership is an art and a skill, and it can be learned. A good leader is a model for others. He has integrity and personifies his own high values. She is ethical. He has con-

viction and persistence. She persuades and motivates others to do what she — and they — want to accomplish.

VISION IN LEADERSHIP

A good leader does not poll for majority opinion and then advocate that position, does not just represent the views of a constituency, but rather defines the views of that constituency. He charts a course for the future and enlists others in that plan. The power of leaders derives from the consensus they create for their vision and from the validity of their definition of the future. A leader creates his or her own constituency. An ethical leader acknowledges and honors the trust of that constituency.

Good leadership is stewardship. It is the protection and nurturing of precious common assets and the creation of greater assets. Leaders bequeath a legacy for the future.

The Navajo have a word which defines a philosophy of life. The word means to be at one with your environment and to create beauty in the world all around you. To create beauty in the world around you — that is true leadership.

LEADERSHIP IN ASMP

An ethical leader is one who strives to establish in the real world the vision he has defined for his constituency. ASMP needs ethical leadership to create a better world for photographers, the kind of persevering leadership that crafts a compelling vision for the future and creates consensus in that vision. If you care about your profession, then make yourself an influence on the industry. The best possibility of influencing our industry today is through ASMP, at the local as well as the national level. Help

"You will make a difference both to yourself and to others, and you will leave behind something of significance in a world a little better for your having been here."

develop a common vision of the future of photography by working in ASMP.

I heard of a well-known national advertising and editorial photographer who commented recently to his assistant “There are only about five good years left in this business.” This was dismaying to the young assistant who hopes to make his own career in this field. This successful photographer could be spending some of his energy in the betterment of the business rather than just taking what he can get while his business is good. By doing so he would be improving his own future business environment as well as helping those who follow him. A good future in this business will require the conscious commitment to leadership of many photographers in ASMP as well as allied industry groups, photographers who care enough to make some personal sacrifice to create an environment in which they and their profession can flourish.

We need leaders who are advocates, not critics. It is easy to be against something, to criticize the efforts of others. It takes much more courage to be for something, to create something for the future. That requires

intelligence, integrity, creativity, time, and hard work.

If you care, take it upon yourself to make a difference. Volunteer your time and intelligence at whatever level of our organization your knowledge, skills and personal influence can make a difference. Don’t just give your spare time. Make time, and make it a high priority. Make ASMP — your most effective advocate — an ongoing and integral part of your business and your career.

You will derive personal satisfaction. You will experience personal growth. You will expand your knowledge. You will create a valuable personal network. You will return something to the industry which gives you your livelihood. You will have a say in how the business operates. And you will help to create a community of professionals who are mutually supportive. You will make a difference both to yourself and to others, and you will leave behind something of significance in a world a little better for your having been here. We are counting on you. ∞

“The Navajo have a word which defines a philosophy of life. The word means to be at one with your environment and to create beauty in the world all around you. To create beauty in the world around you — that is true leadership.”

Editor’s note: Of all the messages Reagan Bradshaw wrote while president, none seems more appropriate at this time than this one first published in the December 1995 Bulletin. Bradshaw died in a flying accident in October 1998.

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STRATEGY AND DESIGN

Developing the photographer's Web site BY DON LUCE

As the World Wide Web continues to mature, it has become obvious that the Internet is a far better medium for some purposes than it is for others. Where photographers are concerned, the advantages of broad, affordable promotional exposure and extensive search access are proving extremely beneficial for many who have seized upon the Web's potential. Nashville photographer Bob Schatz (www.stockschatz.com) is a good example. In 2001 he wrote: "Last year and so far this year have been the best in the over 21 years I've been shooting. The link from ASMP to my Web page has been more effective for me than any of the over 14 years of advertising consistently in *Workbook*, *Black Book*, *Klik* and others that I used to do." He notes that this year, his Web-generated business is going strong. Other ASMP members have reported similar results. And yet, if the Find a Photographer section of the ASMP national site is any indication, a great many members still do not have Web sites. A surprising number of the currently listed links are dead. The time has come for all of us to exploit the Internet as a marketing tool. But how does a photographer choose the right strategy for the Web? And just what is it that distinguishes a good photography Web site from a bad one?

- **Identify the purpose:** There are two obvious roles for a photographer's site. One is to show a range of work conveying the artist's vision and capabilities. The second is to show specific images available for sale. "Look at what you want the site to accomplish before you begin the design process," says Selina Oppenheim, marketing consultant to many creatives and president of Port Authority (www.1portauthority.com). "How do you want the site to be used?" she asks. "Think about the client's needs and buying habits."

Is your site intended to show your portfolio? Highlight a specialty? Sell stock? Market posters or prints? Consider how many roles are appropriate. In some cases, a division of the site into separate sections will effectively segment capabilities. If the functions or content are too extensive, consider an additional site. Cleveland ASMP member Bruce Zake (www.brucezake.com) uses three separate Web domains to market his commercial, portrait and scenic work. His strategy could also be employed where

isolating one clientele from another makes sense, such as keeping commercial assignment customers segregated from wedding or fine art clients.

- **Keep it simple:** Having settled on the Web site's purpose, the next objective is to keep its design and construction on track. Here, there is no substitute for careful planning. If you have someone else build the site, thorough communication is, of course, crucial. A good flow chart software program such as *Inspiration* can help you visualize structure and links (www.inspiration.com, free trial available). Look at as many photographer's Web sites as possible to learn what appeals to you and what works for others.

Interestingly, the most elaborate and expensive looking photography sites are sometimes the most unattractive and least user-friendly. The temptation to over-complicate a site can be hard to resist. "It's easy for designers to lose focus," says Oppenheim. Referring to the many flashy animations and gizmos available to liven up

a Web site. "People get a little carried away." Simple bells and whistles like rollovers, actions and slide shows are fine, as long as they don't dominate the site or create unacceptable load times. A site that isn't seen because of excessive complexity is worse than no site at all.

- **Design concerns:** The most successful photographer sites are designed with a specific sensitivity to their content. Over-design, the most common problem in photo sites, occurs when the graphic design of the site eclipses the importance of the pictures. "The site has to project the vision of the photographer," says Oppenheim. "If the design vision overwhelms, the effect is lost." A graphic designer might feel the need to place an individual stamp on a project, but in most cases, showcasing graphic design is not the photographer's Web site's objective.

Most effective portfolio sites function as art galleries. A simple background, basic graphical shapes, one classic typeface and a muted color palette keep the Web page itself from fighting with its photographic components. Placed in a favorable setting, average photographs can look impressive. Even superb photography will suffer when presented badly. Remember this when considering your work's viewing environment: *Simplicity and elegance never go out of style.*

- **Integration:** "Photographers need to look at all of their marketing tools in terms of visual branding and design branding," says Oppenheim. "The portfolio, Web site, mailers and visual e-mails should form a consistent visual identity, and be utilized in an integrated marketing program." Think carefully about how the Web site will supplement your existing materials, or make it the impetus to begin a coordinated marketing strategy.

- **Organization:** The organization of your work on the site is important, but there are no fixed rules for achieving it. Examine other photographers' sites for ideas and look for logical, easy-to-understand categories. Think about quality and balance. A viewer should be able to get a good idea of your style and range of abilities from looking at your site. Keep your editing standards high.

- **Writing for the web:** Text used on the Web should be shorter and more concise than that normally used in a printed piece. If you publish material like a newsletter, separate it from galleries or other content to avoid viewer confusion. In writing about the photographer, consider which tense or voice to use. First person (I, me) gives a personal feel to a bio or description of capabilities. A third person voice (she, they) can imply the sense of a more impressive organization. Avoid ambiguous, redundant or lengthy picture captions. Use correct English and punctuation.

- **Navigation:** One of the hallmarks of any well designed site is an easy and obvious capacity to maneuver its pages, which must include a self-evident route from any one point in the site to any other. It is important to keep users aware of their location within the site, and helpful to provide contact information on each page.

- **What to avoid:** We'll begin by invoking the axiom that *anything that works, justifies itself*. Having made that statement, there are some things you should watch for.

- **Bad design layout:** A viewer's eye moves very differently across a monitor screen than it does on a printed page. Placement of the logo, navigation devices and other elements should reflect an appreciation of this fact, and be arranged accordingly.

- **Excessive scrolling:** Since text is likely to be minimal on a photographer's site, all, or at least the most important part of each page's content should be kept "above the fold." That is, contained on a single fully visible screen. Additional content belongs on successive pages. Pages should be

designed to fit on all monitor sizes without running off the screen, so careful testing with different monitors is important.

- **Platform shift:** Most Web sites are designed on Macintosh computers. PC computers comprise 96 percent of personal computers worldwide, so the Web is most often viewed on them. PCs render Web colors in muddier tones, and photographs slightly darker than Macs do. It is important to test on both platforms.

- **Browser type:** While it is not necessary to completely avoid them, type characters generated by Internet browser programs offer an extremely limited (and frequently substituted) selection of fonts. Browser text can be set by individual users to display at different sizes, sometimes resulting in Web page havoc. Larger monitors and all PC computers display browser type at increased size, so space for expansion and shrinkage must be included in the page design. Most sophisticated Web pages are, in effect, pictures of Web pages created in Photoshop or similar programs. These allow the use of any type face and maintain a stable character size in all viewing environments.

- **Philosophical BS:** Pertinent information about you and your business deserves a prominent place on your site. However, no matter how fascinating you think your observations on art and life may be, think twice before putting them on your home or splash page. An artist's statement or bio has its place, but anyone who is interested in your innermost thoughts, favorite poem or life story should be permitted to make the decision to see them by clicking on at least one button. Show viewers what they came to see. Let the pictures do most of the talking.

- **Slow loading:** You may imagine that your audience is equipped with high-speed connections and the most powerful Macs. Don't count on it. If large Flash animations or sound files form a barrier between the viewer and your photos, consider doing without them or provide a simpler alternative version of your site.

- **Scans from hell:** The most common scanning fault is an absence of full blacks in photographs, a problem that is easily corrected using the "levels" control in Photoshop.

- **Do-it-yourself fever:** Looking at many sites, it becomes apparent who recently bought Dreamweaver or GoLive and tried to master Internet publishing over a weekend. High-end Web site development has a relatively steep learning curve. A tiny bit of knowledge and a powerful software tool can be a dangerous combination.

- **Should I, or shouldn't I?:** Building your own site has the advantages of low cost and full control. If you really know what you're doing, go right ahead. Consider though, that the people you want to impress are communications professionals. They spot amateur typography, bad writing, improper punctuation and lackluster page layout without even trying. These things reflect on your professional image.

Unfortunately, hiring a pro is no guarantee of success. If you don't believe me, look around on the Internet. Web sites require special design knowledge, and a photographer's site is a very specialized kind of Web site. Your best client, the designer, may be a tempting choice, but be sure he or she is someone you can say no to. Otherwise, you might end up with something you didn't bargain for.

- **Focus on the obvious:** Will a visitor instantly understand what your site is about? Are all of its functions completely self-evident? Is the most important aspect of the site given the greatest prominence? Looking at your Web site objectively is crucial to its success. Once its primary intent has been identified, nothing on the site should supersede that end. *Anything that doesn't add to the site's purpose will detract from it.*[∞]

Don Luce co-founded the ASMP Ohio North Coast chapter, sat on the national board for eight years and has served as an executive officer of the Society. He occasionally designs Web sites in his spare time. [lucefoto@sprynet.com].

YOUR BENEFITS

Making the most of ASMP membership BY PETER SKINNER

Putting a dollar in a member's pocket or stopping someone from taking a dollar out of the member's pocket. That adage is not an official policy of ASMP but it's an underlying philosophy to many of the Society's operations. To that end, ASMP has instituted numerous money-saving benefits for members and some of these are listed here. However, a certain amount of initiative is required of members to take advantage of these benefits and you are encouraged to become familiar with how to use them.

Literature has been distributed on many of the services available but we want members to be aware of how to make the most of them. And help is available so don't hesitate to contact ASMP staff in the national office in Philadelphia if you have specific questions on any of these benefits. Also, be aware that general, associate, partner/spouse, senior, and life members are eligible for more benefits than affiliates.

A list of benefits can be obtained from the national office but the quickest way of seeing them is on the Internet. Simply go to the membership section at www.asmp.org.

The members-only section is also a valuable resource for members and members are encouraged to access and see the range of information that is available there. For example, most of

the chapters of the sixth edition of *ASMP Professional Business Practices in Photography* can be downloaded in pdf format and soon the entire book will be online. Members who want to purchase the bound book a discounted price will find the relevant details at the site.

As members will have read in previous *Bulletins* and in other ASMP media, greater emphasis is being placed on Internet-based communications, for gathering and distributing information and keeping members updated on developments and trends. And the Web is also playing an expanding role in helping ASMP to "put a dollar in a member's pocket." Foremost in this effort is assisting buyers to locate members through ASMP's *Find a Photographer* at www.asmp.org.

Through *Find a Photographer*, buyers can reach members (not affiliates) by name, location and specialty but it is incumbent on members to ensure that ASMP's database has accurate contact information and other pertinent details. You are urged to go to *Find a Photographer* and do a "quick search"—enter your surname and start the search. When your name appears click on it and check your information. If it needs to be corrected, immediately let ASMP know. If you are sending the information by e-mail, address it to update@asmp.org. *Do not send it to Webmaster.*

Finding members by location is one of the key features of *Find a Photographer* and you may include up to three major metro or regions to your listing. For example, if you live in a small town near Hartford, Conn., you could have Hartford, and two more cities, as major metro listings. However, members must request that ASMP include those details in your membership record. Neither staff nor the database, on which the Web information is based, can determine major metro or regions for you. Nor can staff know when telephone area codes change, as they do frequently. Buyers can also search by zip code, a feature incorporated at the suggestion of an editor who frequently assigns work through *Find a Photographer*. So, please check your record and make sure all your contact information is current.

If you have a Web site, include the URL with your record so buyers can link to your site from ASMP's.

And is it working? Apparently so, judging by comments from members. As an example, Bob Schatz, a corporate, stock and edi-

cont. on p. 17

MULTI-MEDIA POSITION AVAILABLE

Marathon Ashland Petroleum LLC,

a major petroleum refiner and marketer, is seeking an experienced professional to join our Corporate Graphic Services Department.

The successful candidate will have a photo-related Bachelor's Degree and possess two to four years experience. Video experience a plus. The position involves studio and location photography and will develop into video production work.

If you have the necessary credentials and are seeking an exciting opportunity to apply your creative talents, send your resume, including salary history, to:

Employment Administrator,
Marathon Ashland Petroleum LLC,
539 South Main Street,
Findlay, Ohio 45840.

An Equal Opportunity Employer.

DOWN MEMORY LANE

Recalling a special moment of six decades past BY ALFRED GESCHEIDT

In 1938, when I was 12 years old and my brother Stuart was 14, we were invited to the darkrooms of the *New York Telegram and Sun* where my first cousin, Alan Fisher, was a staff photographer. Somehow he talked another staffer, Bill Warnecke, to print two 8x10 photos for us of his *The Shooting of Mayor Gaynor* taken in 1910 and which was to become a world famous example of a press photo. It's been reproduced in many anthologies on photography.

I recall standing in the darkroom watching this image projected onto paper and being fascinated by the process. It was then that my cousin, Alan, shot off a flash bulb showing us all standing by the enlarging table. Later I saw it developed, fixed, washed and ferretyped in their lab. Little did I realize that about nine years later I would become a professional photographer myself!

These two black and white glossy photos had been lost for decades but recently they were found in the attic of my old Westchester house along with family photographs. In my copy of the 1949 *History of Photography*, the Warnecke photo is run full page and the editor, Beaumont Newhall, the curator at that time of the Museum of Modern Art, says: "When William Warnecke of the *New York World* went on a routine assignment to photograph Mayor William J. Gaynor of New York as he was about to sail to Europe on a vacation in 1910, he arrived after the other cameramen. Hurriedly he asked the Mayor for a last minute pose. Just then an assassin fired two shots of a revolver at the Mayor. Warnecke, in the midst of the confusion, remained cool, and photographed that sickening moment when the victim staggered into the arms of his companion." ∞

Editor's note: *Probably, every photographer can remember a decisive moment or event in their lives which had an impact on their future and careers. New York photographer and ASMP life member Alfred Gescheidt recalls one such memorable incident. With him at the time was his brother, Stuart Hodes, who went on to become a famous dancer with the Martha Graham Dance Company.*



Above: As 12-year-old Alfred Gescheidt and his brother, Stuart, 14, watch, photographer Bill Warnecke prepares for make a print of his famous press photograph. Photograph by Alan Fisher.



Left: *The Shooting of Mayor Gaynor*: the dramatic image captured by Bill Warnecke in 1910 as the wounded mayor falls into the arm of a companion. Mayor Gaynor later died of the wounds.

MOSTLY PEOPLE

by Erika Stone
Kehayoff, Munich
Distributed by Prestel Publishing,
NY
Black and white; hard; \$35
ISBN: 3-934296-01-7

This monograph of black and white editorial images by Erika Stone, who came to New York from Munich in 1936 at age 12, is a captivating collection of photographs of people ranging from the ordinary person in the street to celebrities such as Clarke Gable, Lauren Bacall, Marlene Dietrich, Ginger Rogers and many other personalities. The book was published in both German and English and in conjunction with three museum exhibitions of Stone's black and white, documentary and photojournalistic work. Stone, whose photography was influ-

enced by eminent photographers such as Robert and Cornell Capa, David Seymour (Chim) and Philippe Halsman, has her work included in the collections of The Museum of The City of New York, George Eastman House, The Center of Creative Photography in Tucson and others. Information: stone-e@worldnet.att.net.

Brad A. Smith

A 17-year retrospective
Photographs: Brad Smith
Introduction: Daniel Brown
Photosmith
photosmith1@earthlink.net
Black and white;
paper, \$30 hard, \$100

Cincinnati, Ohio, photographer Brad Smith has done what most photographers dream of doing: he has published a unique retrospective of his own work, in this case over 17 years of his career.

Smith, a member of ASMP for about 16 years, divides his time between commercial and fine art photography and his retrospective captures the broad range of his subject matter and talent. The book, which is dedicated to his parents, is divided into categories such as street portraits, auto portraits, nudes, hustlers, panoramics and Diana photographs (made with the Diana camera, not of the late princess) and as Daniel Brown writes in the introduction, the two main subjects, literal and metaphoric, are the dynamics of eroticism and a strong sense of poverty seen through Smith's eyes. His images range from the soft and gentle as in those of people of all ages in everyday settings to the hard edged and thought provoking portraits of street people and drug addicts. "In the end," writes Brown, "we note that Smith is part photojournalist, part portraitist, part voyeur." Above all, he is a talented and discerning observer of the human condition.

MOTHER

Photographs and foreword:
Jim Erickson
Introduction:
Marianne Williamson
Dillon Beach Press
www.dillonbeachpress.com
Cloth; 168 pages
92 color photographs; \$49.95
ISBN: 0-9704316-0-0

Given the tragic events of September 11, 2001, writer Marianne Williamson was prophetic in her introduction to photographer Jim Erickson's new book *Mother*. She wrote: "For every story we have heard about violence and mayhem, Jim Erickson has countered with an image of life in all its fullness and its glory. In the face of death, he celebrates birth. Only the power of the mother can restore to the world what the great

destroyer would take away."

Mother, the debut title for independent publisher Dillon Beach Press, is the result of a project that the multi-faceted Erickson began about five years ago. He was working on a hard-edged book project, *Haight Street* (no publication date has been set for this yet), and wanted the diversion of a subject that was "sweet and different." And what could be sweeter than mother? In a time of specialization, Jim Erickson is something of a rarity—he photographs virtually anything: landscapes, people, lifestyle, vehicles, and places. And does so with a distinctive style and technique.

A portion of the proceeds from the sale of this book will benefit the Edgewood Center for Children and Families, the oldest children's charity in the western United States, currently celebrating their 150th anniversary.

PRICING PHOTOGRAPHY, 3rd Edition

by Michal Heron and
David MacTavish
Allworth Press; 155 pages,
ISBN 1-58115-207-8; \$24.95.

The authors gained insights to the business of photography in their own careers and by serving on several ASMP boards and holding executive offices. They feel that "Photography is an obsession, mostly a joyful one," and they add, "Our purpose here is to help you get paid fairly for doing what you love." Using 48 pricing charts, they wisely teach good pricing skills that are more crucial than ever. Previous editions in 1993 and 1997 have given the authors insights to help readers be as proficient in business arrangements as they can be when shooting assignments or stock. The book covers all the bases to help you make a better living.

—Lou Jacobs Jr.

The Art of Digital Photography

Mikkel Aaland
Sybex www.sybex.com
288 pages; color
ISBN: 0-7821-2973-0
\$39.99; Canada, \$63.95

Photographers who might feel intimidated by the powerful Adobe Photoshop but are anxious to "go digital" have the ideal alternative and entrée in Adobe's Photoshop Elements (which sells for under \$100). And the perfect companion to that software is this comprehensive and authoritative book by photographer, Web producer, writer and digital expert Mikkel Aaland. Simply put, this book shows how to use the program for every conceivable application from removing red eye to fusing images to create panoramas. The book will show you how to get the software up and running; sharpening images; straightening crooked scans; improving images of any kind; removing unwanted objects; touching up; optimizing images for Web and e-mail transmission, and a whole lot more. Aaland includes a multitude of before and after photographs with easy-to-understand descriptions of why and how he used Elements to improve the images. He explains with text and diagrams the use of filters, how to remove glare, correct imperfections, straightening a "leaning" building and much more. Aaland's offering is packed with great information and could easily be titled the bible of Photoshop Elements. And you don't need to buy the software to get started: the book comes with a 30-day fully functional version of Photoshop Elements.

TIPS AND TECHNIQUES

RGB soft proofing in Photoshop BY JULIEANNE KOST

This tip and technique will show you how to set up Photoshop to print to a printer that has been profiled and that you have an ICC profile for. You will need Adobe Photoshop 6.0 or later. Photoshop 6.0 offers the ability to “soft proof” your document directly on the monitor. This displays an on-screen preview of the document’s colors as reproduced on a specified device.

Open the RGB file

In past versions of Photoshop, you were able to only “proof” what your image was going to look like on press. By selecting View > Preview, Photoshop previewed the image based on the CMYK Setup settings. Photoshop 6.0 now includes the same functionality for RGB images allowing you to preview how an RGB document’s colors will look when reproduced on a variety of specific output devices.

Choose View > Proof Setup > Custom

Like Photoshop 5.5 you can preview the working CMYK, or the individual inks (working plates) (C, M, Y, K), or the composite CMY inks (working plates). For on-screen work, you can still proof Macintosh RGB, Windows RGB or Monitor (Uncompensated) RGB.

Create a custom profile setup

For Profile, select the profile for your output device that was supplied by the manufacturer or that you have created. Note: uncheck Preserve Color Numbers to maintain the relationship between colors when soft proofing. This option is only available when the working space and profile space are in the same color mode.

Specify a rendering intent for the conversion

Choosing Perceptual for the rendering intent typically results in the best conversion for photographic images. **Note:** If you do not like the results of the Perceptual conversion, colormetric is also well suited for photographs.

Additional options

Check Simulate Paper White to preview—in the monitor space—the color of the paper (or other print media) described by the profile. Selecting this option automatically selects the Simulate Ink Black option. Check Ink Black to preview—in the monitor space—the printable black on that specific paper (or other print media) (as defined by the profile). **Note:** not all profiles support these options.

Save the custom profile setup

Clicking OK at this point will apply the chosen options. Choosing Save, will save the settings as a group and add them to the bottom of the proof setup menu. Saving custom settings can be more efficient and precise if you are printing to more than one output device since you won’t have to keep going back in to the setup. This also leaves less margin for error.

Friendly reminder

Remember that soft-proofing is only as good as the profile for that device. Some manufacturers ship better profiles than others. To achieve the best results, it might be necessary to create a custom profile for your specific output device. **Tip:** If you want the custom proof setup to be the default proof setup for documents, close all document windows before choosing the View > Proof Setup > Custom. Whatever you choose as the custom profile will then be selected when you select View > Proof Colors (or Cmd(Mac)/CTRL(Win) + Y).

Julianne Kost started with Adobe Systems in 1993 and currently serves as the Graphic Arts Evangelist. This role consists of educating and delivering Adobe’s Professional Publishing Solutions to graphic designers, photographers, educators and fine artists. She is a master of both Adobe Photoshop and Adobe Illustrator and has used them extensively in graphic design, print, and photography as well as cross media for online and multimedia productions.

NewsLines

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

CompactFlash Association issues warning about irradiation damage through U.S. mail

The CompactFlash Association (CFA) has warned that semiconductors used in electronic systems, including CompactFlash and CF I/O cards—flash memory cards used in digital cameras—would be irreparably damaged by the irradiation process that was being used by the U.S. Postal Service (USPS) to sanitize the mail. Such damage will not only cause loss of data stored on the cards, but the cards will no longer be operable. Photographic film will also be damaged.

The CFA [www.compactflash.org] which is headquartered in Palo Alto, Calif., is a trade group of numerous Asian, American and European electronics manufacturers. It issued its alert at the recent Consumer Electronics Show in Las Vegas.

The USPS in October began using electron beam irradiation systems to sanitize certain mail streams against anthrax and

other possible biological agents. Testing has confirmed that these systems, which operate in the range of 55 kGy, damage not only semiconductors, but other goods as well, including pharmaceuticals, contact lenses, biological samples, and photographic film. KGy is a measure of gamma radiation levels. The CFA says that x-ray scanners at airports used for carry-on and check-in baggage will not affect memory flash cards. Other delivery services have no plans to use irradiation systems, but users should remain alert for any changes in the future, warns the CFA.

The following statement appears on the USPS Web site: “The Postal Service is working with the mailing industry to develop procedures to ensure that sanitization of the mail will not damage sensitive items in the mail. Sanitization technology is currently being tested on a wide range of

film products, digital and magnetic storage devices, laboratory samples, food and plant products, and “smart” credit cards with embedded chips to ensure that all business mail can be safely processed through the postal system.”

ASMP understands that most of the mail subjected to irradiation is addressed to several federal buildings. And the CFA points that while it is possible that the USPS is no longer passing targeted mail streams through these e-beam systems, the trade group is alerting all users of memory flash cards of the inherent risk of damage should the cards pass through an e-beam irradiation system.

The group said it will continue to work with USPS and others to develop shipping procedures that will ensure the safety of flash cards and other semiconductors through the mail.

PRICELESS KENNEDY NEGATIVES DESTROYED IN WTC ATTACK

The Jacques Lowe collection of about 40,000 negatives of the Kennedy years were lost in the September 11 terrorist attack on the World Trade Center. Lowe, who died last May from cancer, was John F. Kennedy’s campaign photographer in 1960 and later was the photographer to the Kennedy family during their White House years. Lowe’s daughter, Thomasina Lowe, who lives in London where she practices psychotherapy, said in an interview with *The Boston Globe*, that her father had stored his entire cache of Kennedy negatives in a bank vault at 5 World Trade Center. Apparently, the collection, which was uninsured, was estimated to be worth \$2 million. Only a few hundred images were ever printed. Bank officials say it’s unlikely any of the vault’s contents survived the inferno in the aftermath of the attack.

Ms. Lowe told *The Globe* that she doubted anyone else had ever seen these negatives as her father would never have taken anyone to the vault. She said he would never mail the negatives to anyone; he would always deliver them by hand to his personal printer. When

he left Europe for the US, he paid for an extra airline seat so the suitcase containing the Kennedy negatives had its own seat.

During his career as a photojournalist Jacques Lowe published 40 books. He was 71 when he died and an obituary was published in the October *Bulletin*.

The interview with Thomasina Lowe, which was published on December 8, can be seen at [www.boston.com/dailyglobe2/342/living/Memories_of_Camelot_lost%2b.shtml]

DON'T THROW OUT THOSE OLD STOCK PHOTOS

An article by Brent Madison in a recent issue of *PhotoAim* urges photographers not to throw out old photographs in haste: they could still have sales potential. Madison wrote: “The world changes. Population centers grow, technology looks different, people wear new styles of clothing. Publishers are always looking for new images to illustrate our changing world. Some even specify that submissions must be shot within the past two years. Are your old stock photos passe? Is it time to throw out all your obviously dated images? Not at all. Some reorganization may be in order, but

old stock can still provide you with new sales.”

He goes on to point out that an advantage to being a stock photographer is that most of your images are being used to illustrate an idea, place or situation. As long as your images have the ability to convey a message to current readers, they still have an important place in your active files regardless of their date of creation!

“The images that go into your historic file can illustrate a day-gone-by. Requests for historic images may be few and far between, but now and then publishers need to illustrate the ‘way things were.’ And often, older images continue to illustrate current situations in our world today,” he said.

“A publisher recently sent a request for images of Afghan refugees in the Pakistani camps. I sent them four images of Afghan men from a camp in Peshawar, Pakistan. The images were taken 15 years ago during a different war—between the Afghans and the Russians—but the refugees went to the same camps wearing the same clothes. Had I thrown out those images based on date or ‘yesterday’s news,’ I would have missed a sale and the publisher would have had to find another illustration,” he said. *Reproduced with permission from PhotoAimLite, the weekly newsletter from PhotoSource International. [www.photosource.com].*

DIGITAL INCREASE

This might not come as a surprise but TrendWatch-Cahners reported that as of last summer 38 percent of creative businesses planned to invest in digital cameras, the highest level yet. Meanwhile, 24 percent planned to invest in color scanners—the lowest level in years. Why should you care? Says TrendWatch: Call it “direct-to” for input. Direct-to-plate and direct-to-press took film out of the output end of the printing process, and now digital cameras are taking a lot of the film (namely, prints and transparencies) out of the input end. This is bad news if you make film (and, to a lesser extent, scanners). Film at both ends of the workflow may become the prepress equivalent of vinyl records, just as hot metal is the prepress equivalent of 78s. And how many people these days know what a 78 is?

cont. on p. 16

What's Hot

Election candidates contest five three-year term seats

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

- Neil Schierstedt, Chicago, Ill.
- Judy Herrmann, Baltimore, Maryland,
- John Giammatteo, Middlefield, Connecticut
- Robert Wiley, Orlando, Fla.
- Lon Atkinson, San Diego, Calif.
- John Slep, Tucker, Georgia.

An online election information site, Election 2002, has been set up in the members-only section of www.asmp.org and this is accessible by the current password and code. At that site members can read the candidates' election statements and also their responses to a variety of questions from members. General members, the only ones eligible to vote, are urged to cast their ballots during the election period, February 15 – March 15. Members are also encouraged to read the president's message in this *Bulletin* which discusses the candidates nominated by the nominating committee.

Airlines, X-rays, USPS, Copyright Office and photographers

At writing, ASMP member Roger Ball is updating his excellent article on airlines regulations and the media (published in the November 1999 *Bulletin*) which will detail how airlines accommodate media. This will be published in the *Bulletin* as soon as possible. ASMP's advice to members is:

- Do not check film with your airlines baggage, the high level of X-ray used on checked luggage will damage film.
- Ask for a hand inspection of film and present your ASMP membership card—this credential has helped members with film inspections.
- Delivery services such as FedEx are not X-raying or irradiating packages but it is suggested a “Do not place near magnetic material” notice or similar be put on your package containing film or disk.
- A USPS representative told the *Bulletin* that mail to federal government agencies in the 20002 to 20005 zip codes is subject to irradiation. Information: [www.usps.com].
- Delivery of mail to the Copyright Office has been severely disrupted; according to their Web site none has been delivered since October 17! For details and status: [www.loc.gov/copyright/mail.html].

PERMITS FOR ACCESS TO BROWN BEAR AND WALRUS, ALASKA

If you're interested in viewing or photographing brown bears in the McNeil River State Game Sanctuary, Alaska, you'd better get your application in before March 15.

Applications may be obtained at any Alaska Department of Fish & Game office or may be downloaded from the ADF&G Web site at:

[www.state.ak.us/adfg/wildlife/region2/refuge2/mr-home.htm].

All applications must be post-marked no later than March 1 and must arrive in Anchorage by March 15. Applications cannot be accepted in person or by facsimile. The non-refundable application fee is \$25 per person. Three people may apply on a single application.

Approximately 250 permits will be awarded by lottery. Regular permits are good for four days and are \$150 for Alaska residents and \$350 for nonresidents.

The bear viewing season is early June through late August. Most viewing in June is done on Mikfik Creek where a small run of red salmon arrives early. In July and August, the bears shift to McNeil Falls to feed on chum salmon. McNeil is a larger river accommodating more salmon and more bears.

Last year 1,329 people applied for permits. The number has been increasing slowly for each of the last four years but still is well below the record 2,150 applications received in 1993.

Standby permits are available but they do not guarantee access to Mikfik or McNeil Falls. Viewing is limited to 10 people a day.

Permits for photographing walrus at the Walrus Islands State Game Sanctuary, which includes Round Island, are much easier to get as there is no lottery system. More information can be obtained at: [www.state.ak.us/adfg/wildlife/region2/refuge2/rnd-isl.htm].

MAGAZINE ADS TAKE HIT

The Publishers Information Bureau reports that the just completed year for magazine publishers showed the worst one-year erosion in ad strength in nearly a quarter century.

According to the bureau, ad paging for the year was down 11.7 percent to 237,613 ad pages in 2001, the worst single year decline in nearly a quarter century, compounded by a particularly bad December when ad pages declined 19.4 percent. Due to the long ad closing on most monthly magazines, December was the first month to reflect advertiser reaction to the September 11 terrorist attacks.

MENTORING YOUNG PEOPLE

Cleveland, Ohio, member Karen Ollis-Toula has a suggestion for colleagues who might want to help young people in a time when many might be confused by recent world events: get involved as a mentor in photography. "As adult photographers we have a unique opportunity to assist children in processing the times in which we live. By providing the tools of photography as a method of giving these children a voice, the activity becomes therapeutic not just for the kids but for the mentors as well," she said.

"I have been active for a number of years with an inner city program, thanks to Don Snyder (an ASMP member) who got me involved, and my participation has deeply enriched my life," she said.

For more information about mentoring or sponsoring a program, Ollis-Toula suggests contacting Make A Better Place Foundation, New York, Phone: 212-228-2131; [www.makeabetterplace.org] e-mail [atinfo@makeabetterplace.org]. "If you want to organize something through your ASMP chapter, go to the next board meeting and put the issue on the table," she advises.

MICHAEL HOFFMAN, 59, DIRECTOR OF ART PHOTOGRAPHY PUBLISHER

Michael E. Hoffman, the longtime director of the Aperture Foundation, a non-profit publisher of fine art photography books and Aperture magazine, recently died in Manhattan. He was 59 and lived in New York City and Shekomoko, New York. The cause was complications from meningitis, said his wife, Melissa Harris.

DIGITALPOSE.COM TOLD NOT TO BOTHER MEMBERS

ASMP has sent a cease-and-desist letter to a Garden Grove, Calif., company called digitalpose.com which may have contacted members using information taken without permission from the Society's Web site. The company has been asking members to confirm their listing and other information and their intent is to sell various services.

Members who receive e-mail

from this company are encouraged to demand the removal of your names and information from their database and also notify Amy Whitmoyer at the national office of the correspondence [Whitmoyer@asmp.org].

The only individual's name that ASMP has obtained is a Mr. Chen. E-mails can be sent to: [support@digitalpose.com] or [comment@digitalpose.com]. Phone: 714-903-2567. Address: 7231 Garden Grove, H, Garden Grove, CA 92841.

THE SEPTEMBER 11 RETROSPECTIVE

Entries are invited for an international juried competition open to all artists in all forms of media, expression and communication including, painting, drawing, photography, sculpture and similar media. The competition focuses on the events, impact and aftermath of September 11, 2001 and selected works will be on view and for sale April 5 - May 2. Artists may donate proceeds to their own charity if they wish.

Details: Slides due February 28, 2002, three 35mm slides, one time non-refundable entry fee of \$25; additional slides, \$5 each. Jurors: TBA. No commission, non-profit art organization. Awards include group gallery showing. Prospectus available at: [www.greeneggzgallery.org] or send #10 SASE (4.25 in. x 9.5 in. only) to: The September 11 Retrospective, GreenEggz Gallery, Historic Collingswood Theatre, 13 Fern Avenue, Collingswood, NJ 08108. E-mail: [curator@greeneggzgallery.org].

Our Cover

When you are given the freedom to create your best work within the basic guidelines of a concept, you make the most of the opportunity. That is exactly what New York photographer John Stuart did in making the images for an ad campaign for the National Institute of Health Infant Immunization Program.

This was done on a pro bono basis for the NIH Immunization Program through the Medicus Agency. The creative director Nick Manganiello had some concepts for a series of four ads but said you take it from here. "Trying to get infants to cooperate is nearly impossible" said Stuart. "It took three times as long to complete but was worth it. Rarely are you given the chance to do your best work, so when you have developed a good relationship with an AD who allows you to do this, you pour your soul into it."

As it happened, the agency entered the campaign in the prestigious New York Festivals competition in which the series won a coveted Global Award.

Stuart used a Canon EOS to shoot the images in his studio. He used Fuji Velvia film which he converted to black and white in Photoshop. He said he prefers to use this conversion technique because of the added control he has over the final result.

Of his work Stuart says: "Contrary to the current trend of minute specialization I enjoy diversity in my assignments. I like to think of it as a more Renaissance approach to photography. If images need to be altered digitally or by conventional darkroom printing, I like to work with them myself, interpreting the images as I visualized them."

"I enjoy assignments in the studio or on location, still-life or people. I find studio work a great mental exercise while location work encourages you to adapt to the surroundings and respond quickly and emotionally to the subject," he said.

Stuart's clients include Andersen Consulting, Ciba Geigy, Cigna, Revlon, Penthouse, Parents, Fidelity, Atlantic Records, US Postal Service, Time Life, Reuters, Canon, Club Med, Alaska Cruise West, Texaco, NY Magazine, Fortune, Mercedes, Pall Corp.

For more of his work: www.johnstuart-studio.com. The cover image is included in Stuart's work at [www.mira.com].

YOUR BENEFITS *cont. from p. 10*

torial shooter in Nashville, Tenn., said *Find a Photographer* and the link to his Web page had brought him a lot of work. "Last year and so far this year (2001) have been my best in the over 21 years I've been shooting. The link from ASMP to my Web page has been more effective for me than any of the over 14 years of advertising consistently in *Workbook*, *Black Book*, *Klik*, and the others that I used to do," he said. Schatz added that he bases this on Web page statistics from his Internet service provider. "ASMP is consistently the top referral site to my URL." The technology is in place, so please make the most of it.

That's one example of how ASMP can help put a dollar in a member's pocket. Stopping someone from taking a dollar out is addressed through the business information and legal advocacy and advice liberally handed out by ASMP staff and members. ASMP publications, including the *Business Bible*, *Professional Business Practices in Photography*, and numerous white papers and special guides, contain a wealth of invaluable information on the business of photography.

The members-only online forum has become an important source of information exchange and this is accessible by password and code. In addition to the forums, a free buy and sell section is also available for members. To obtain the password and code for the members-only section of www.asmp.org, contact the national office.

The level of legal activity in which ASMP has been involved for the past few years is unprecedented, a trend which emphasizes the importance of the Society's Legal Action Fund which needs replenishing. Members are encouraged to contribute to this fund.

Additional member benefits include collection agency services, a range of insurance coverage, long distance and cell phone discounts, discounts on FedEx and Airborne delivery services, and on Adbase mailing lists. Also, ASMP continues to add new benefits and seek money-saving discounts for members so the list is growing. ∞

ADVERTISEMENT

NewMembers'Zone

The following have applied for membership in ASMP. Any comments, either positive or negative, relating to these applicants should be sent to the Membership Coordinator at ASMP Headquarters. After 20 days, applicants with no unfavorable comments shall be accepted.

ATLANTA / SOUTHEAST

Erik S. Lesser GM
J. Slemp B. Mahoney

BALTIMORE

Roslyn Croog TRSTUD
Univ. of Maryland, Balt. County

Jeffrey Lash STUD
University of Maryland

Rachel A. Sharon TRAS
H. McCray T. Sweet

CENTRAL FLORIDA

Jessica L. McConnell STUD
Daytona Beach Comm. College

Arthur Tilley GM
E. Camden E. McDonald

Marci Snyder TRGM
E. Camden E. McDonald

CHICAGO / MIDWEST

Linn M. Ehrlich GM
R. Potter III R. Gould

Carrie Hester TRSTUD
Governors State University

Joseph Hilliard GM
B. Harlan G. Mills

Robert Levy GM
R. Wehmeier R. Gould

Susan M. Ogrocki GM
T. Rosenberg J. Kirn

Bob Shirtz GM
B. Fritz P. Beck

Paul J. Hydzik AF
R. Wehmeier D. Seide

COLORADO

Kenji Arai STUD
Art Institute of Colorado

Emily Shafer AF
T. del Amo Tim Benko

Gary Larson AF
T. del Amo Trina Sustersic

CENTRAL VIRGINIA

Dennis "Skip" Higgins GM
C. Mitchell D. Stover

M. Hunter Sessoms STUD
Virginia Commonwealth University

DALLAS

Fredrik Broden GM
J. Hollingsworth S. McAlister

John W. Davis TRGM
S. Metcalfe T. Hussey

Thomas C. Jenkins REGM
Membership Committee

FOREIGN

Edward Borg INT
M. Pilla K. Reilly

Robert Melnychuk INT
S. McCall R. Brooks

David Paterson INT
K. Reilly I. Richardson

KANSAS CITY / MID-AMERICA

Erin Martinez STUD
Cent. Missouri State Univ.

LOS ANGELES

Anthony Kasziewicz STUD
Brooks Institute of Photography

Ken Chernus GM
B. Frankel R. Barnes

Carlo Dalla Chiesa GM
B. Frankel R. Barnes

Barbara Dumetz AF
E. Gibson R. Barnes

Gair Fraser GM
R. Barnes B. Frankel

Jonathan Kingston STUD
Brooks Institute of Photog.

Marc Mirabile STUD
Brooks Institute of Photography

Rex Gelbert GM
B. Frankel R. Barnes

Stephanie Boye AF
B. Frankel R. Barnes

MICHIGAN

Jennifer Giesey GM
J. Lacko C. Woolpert

MINNEAPOLIS / ST. PAUL

Scott Hartman AF
H. Bullock D. Wong

NORTHERN CALIFORNIA

Billy Hustace GM
S. Whittaker G. Liabraaten

Lesley Allen AF
G. Oakley G. Rowell

Abner Kingman Jr. GM
J. Chester M. Herron

James Taskett SU
S. Whittaker M. Beebe

Pat Willard AF
S. Whittaker S. Highton

NEW ENGLAND

Clayton L. Sibley GM
L. Damianos J. Spirakis

Dick Raphael REGM
Membership Committee

Joanne Ciccarello AF
G. Simian M. Malyszko

Jonathan Stark GM
A. Coppola K. Tarantola

Kate Philbrick GM
K. Brusie J. Daniels

NEW JERSEY

Daniel P. Longo AF
J. Benvenuti P. Hasegawa

Scott Friedman AS
M. Tesi B. Blanchard

William J. Psolka GM
N. McGrath J. Maisel

NEW MEXICO

Marc Romanelli REGM
J. Stillings C. Herz

NEW YORK

Allan Luftig GM
S. Foxx B. Gorin

Harry Kong AF
W. Hart B. Katz

Charles- Henri Sanson REAF
Membership Committee

Durston Saylor GM
P. Haron B. Katz

Greg Broom AS
O. Wahlund B. Katz

Michael Berman AS
T. Werner B. Katz

Michael John Murphy AF
C. Halporn T. Werner

Natalia Trifunovic STUD
Laguardia Community College

Ovak Arslanian GM
B. Katz T. Werner

Stuart O'Sullivan AF
M. Smith J. Wallen

Henri Silberman GM
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