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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

Michael Wickes photographed these flamingos at sunset,
Inagua, Bahamas.
See page 10

Recognizing members' efforts

They represent the best of ASMP

I've been gratified over the last couple of months to observe the actions of some of our member photographers. In particular, several have caught my attention. Whether it had to do with ASMP directly or indirectly, these members have shown initiative, perseverance, and commitment.

Stuart Cohen of the New England chapter came up with a simple, yet wonderful idea of documenting his community as the year 2000 approaches. Others, I am sure had a similar idea, but Stuart took it several steps further by getting not only ASMP involved, but in approaching other photo organizations as well. His idea and actions benefit not only him, but also the organizations, fellow photographers, and most impor-

by
Les Riess



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tantly, his community.

Two members, Ira Mark Gostin (Nevada) and Martin Trailer (San Diego) drafted a report dealing with our corporate image. It was presented to the board of directors and while it was not accepted in its original form, their committee and ideas were incorporated into the communications committee. Their hard work and persistence are noteworthy.

One of our sitting directors, David MacTavish, is "retiring" from the board. After over 20 years of service as a director and former president of ASMP, David has decided not to run for re-election even though he could run for one more term. He is a man who has given unselfishly of time and energy and has given me sage advice since I became president.

I had the pleasure recently of speaking in Oklahoma City to some of our members. I was invited there as a result of the efforts of J.D. Merrywether and Keith Ball. We don't have a chapter in Oklahoma. The members there belong either to the Dallas or Kansas City chapters. However, J.D. and Keith saw a need in their photo community for ASMP to show the flag and they took the bull by the horns. These two planned the meeting, secured sponsorship, and attended to all of the other details, all without any organized chapter structure.

Everyone should now be aware of Chuck Gentile because of his battle with the Rock and Roll Hall of Fame. Gentile had the strength and the courage to stand up for his rights and his profession. He certainly embodies the spirit of our founding members.

With the specter of the Hall of Fame filing an appeal, Gentile is going to need our continued support and best wishes.

We can be very proud to have photographers such as these in our organization. To me, they represent the very best of ASMP. I extend my thanks to each for their contribution to the profession and to ASMP. ∞

Chuck Gentile says thank you

Words can hardly express my feelings of relief and thankfulness at the U.S. Sixth Circuit Court of Appeals' decision to vacate the preliminary injunction brought against me by the Rock and Roll Hall of Fame and Museum. I know we have only won a battle, not a war, but this ruling represents a victory for every visual artist. It sends a clear message to businesses and institutions all over the world about the importance of our legal rights.

When you have to face a Federal court without a lawyer, as I did in the initial phase of the case, you find out just how important it is to belong to a really good trade association. Through the darkest hours of this nightmare, ASMP was there for me with guidance, support and assistance. My special thanks go to ASMP general counsel Victor Perlman, executive director Richard Weisgrau, ASMP intellectual property attorney Charles Ossola and the entire ASMP staff. Additionally, I wish to thank the ASMP board of directors for approving funds for an amicus curiae brief in support of my case, and board member Don Luce for all of his help and advice.

My gratitude goes out to the members of the Ohio North Coast chapter, who have given me much-needed encouragement and moral support through the past months, and to the full membership of ASMP for recognizing and sustaining our collective need for unity and strength. Lastly, I want to thank the many ASMP members who have generously contributed to the Legal Action Fund.

Whatever the next phase of my legal battle brings, I know that along with attorney J. Michael Murray and his excellent legal team, I will have the backing of thousands of my ASMP colleagues. We will continue to fight to preserve our constitutional right of artistic expression, and to maintain our ability to make a viable livelihood as professional photographers.

Biennial Conference

Attend the Biennial Conference
September 24 - 27, 1998
San Diego California

It's been two years since the last ASMP Biennial in Orlando and it's that time again... Sunny San Diego is host to the 1998 Biennial Conference, a members only event. As an ASMP member, you're invited. Make "The Creative Connection" and have fun too. Mingling with fellow professionals, listening to world-class speakers and outstanding photographers, drinking margaritas, attending interesting workshops, learning the latest technological advances, going to the beach, keeping up on business practices, eating the best Mexican food north of the border, attending the Awards ceremony, taking kids to the San Diego Zoo, supporting the ASMP, so much to do...

- For sponsorship information please contact Greg West at 619-668-6988.
- For Biennial information 619-565-9631.

Sponsored in part by Kodak and Fuji Photo Film, USA.

Greetings from Lon Atkinson and Greg West (chairs, 1998 ASMP Biennial Conference)

Greg and I, along with the ASMP San Diego chapter, would like to extend to all members a cordial invitation to join us for the 1998 ASMP Biennial Conference.

Our committees are hard at work putting together what will be an enjoyable, entertaining, enlightening, fun-filled, (you get the idea) conference. We have chosen as our theme, "The Creative Connection."

Our goal is to provide YOU (the creative part) with plenty of opportunities to connect with your fellow photographers. There will be lots of time for networking, small gatherings, and a chance to meet and mingle with your peers from across the nation. Our speakers, who are leaders in their individual fields, will not only give great presentations, but will be available throughout the conference for you to connect with. All of the ASMP specialty groups will have a chance to get together with their members and those who would like to become involved.

On top of all this creative connection will be a Mexican fiesta, a western barbecue, and a chance to cruise the famous Gaslamp District sampling the restaurants, nightclubs, and music venues.

Make San Diego your destination this summer. Bring your family, spouse, significant other, friends, etc. There is plenty to do in San Diego for all ages and interests. This will certainly be a memorable conference, but only if you attend!

Refer to last month's BULLETIN for registration form or visit ASMP's Web site at www.asmp.org.

1998 ASMP Biennial Awards Call for nominations

Nominations by the membership are requested for the awards listed below. These awards will be presented at the Biennial Conference in San Diego.

Any ASMP member may submit nominations which must include a statement of support for their nominees. Please print and sign your name at the bottom of your nomination. Winners will be chosen by the awards committee.

NOMINATIONS MUST BE POSTMARKED NO LATER THAN APRIL 3, 1998

Mail or fax nominations to:

ASMP Biennial Awards Committee
Washington Park, Suite 502
14 Washington Road
Princeton Junction, NJ 08550
Fax: 609-799-2233

Awards and Criteria

ASMP Honor Award — Given to an ASMP member who has set a standard for photography, ethics, professionalism and behavior/demeanor in the profession. Someone that could be emulated and serve as a role model. **Past winners include:** Dorothea Lange, Ernst Haas, Henri Cartier-Bresson, Gordon Parks and Arnold Newman.

Lifetime Achievement Award — Given to an ASMP member who has a long history (15 years or longer) of achievement in the profession. **Past winners include:** Irving Penn, Eve Arnold, Ezra Stoller, Andreas Feininger and Jay Maisel.

Outstanding Achievement Award — Given to an ASMP member who has exhibited outstanding achievement in editorial work, book production, or an ad campaign. **Past winners include:** Richard Avedon, Jay Maisel, Pete Turner, Sarah Moon and Jodi Cobb.

Specialty Group Awards — Given to a member for outstanding achievement in each specialty group (Architectural, Photojournalism, Sports, Stock and Underwater). **Past winners include:** Architectural (Steve Rosenthal), Photojournalism (Wayne Miller), Sports (Ron Vesely). Contact your specialty group for further details.

A remembrance of war

New book pays homage to photojournalists who died in Vietnam war

by Roger Mattingly
co-president, Chicago/Midwest chapter

Requiem — by the photographers who died in Vietnam and Indochina, Edited by Horst Fass and Tim Page, Random House, New York, 1997, \$65.

“This book is dedicated to the 135 photographers of different nations who are known to have died or to have disappeared while covering the wars in Indochina, Vietnam, Cambodia, and Laos. Their lives are remembered through their work here assembled.”

Twenty six years ago I found myself traveling Route 9, a dusty single lane road, with a South Vietnamese armored column and the cream of the civilian press corps. The next day the South Vietnamese army would cross into Laos to take on the North Vietnamese Army, Operation Lam Son 719. In that group of civilian press were Larry Burrows, *LIFE*, Henri Huet, AP, David Burnett, *TIME*, Kent Potter, UPI, Judy Coburn, who did a syndicated radio program, Keizaburo Shimamoto, *Newsweek*, and John Sarr, *LIFE* writer with Burrows and myself. There was little chance to talk bouncing around in back of an open deuce and half and the dust invaded every orifice.

That evening as the sun went down we all stopped and started to make camp for the night. The Vietnamese were cooking rice and tea; the press corps talked in small groups. I had just wrangled my introduction to Burrows and started asking him questions when from out of the blue a Navy jet dropped a canister bomb unit (CBU) on our position. A CBU is an oversized bomb that contains hundreds of fist sized bomblets like hand grenades. The casing blows apart at a predetermined altitude and spreads bomblets over an area the size of a football field. The bomblets explode on impact and contain a high explosive core wrapped with coiled steel spring crimped at half-inch intervals to create a

blizzard of shrapnel that kills or maims anything in its path.

We all heard the explosion and jumped into the nearest ditch. Burrows was next to me. The fear in this situation is that you may be under mortar or artillery attack and that more rounds are on the way. Staying in the ditch is the safe thing to do. Burrows waited only moments before he stuck his head up and then scrambled out of the ditch toward the carnage. I followed and watched as he tried to shoot a story as his chances and the light faded. At one point I asked him

to help carry a wounded Vietnamese back to the aid station. He did so promptly and went right back to shooting. All too soon the light was gone completely. Use of flash was out of the question for fear it would target us for a night attack.

That night the ammunition loaded APCs and tanks cooked off as they burned. Periodically one would geyser and spew exploding ammo and shrapnel without warning. I went back to the ditch lay down in the dirt and slept through most of it.

The next morning at first light Burrows continued shooting as the dead and wounded were hauled away. The most interesting shot that morning was the district American advisor trying to explain to the South Vietnamese colonel, why

his unit had been destroyed by an American jet. Burrows just kept shooting. During a pause he sat for a moment to rest and I took his picture. You will find it on page 271 of *Requiem*.

This is a beautifully produced book and fitting tribute to the 135 photographers from all sides of the conflict in Indochina who died or are missing. In many cases it includes the last frame they took. All the big names are there and many that we never heard about but whose pictures are just as powerful.

Editor Tim Page, started covering the war at 18 for UPI in Laos. He continued shooting for AP, UPI, and *Paris Match*. He was wounded four times, the last almost fatally. He was the subject of a BBC film *Mentioned in Dispatches*.



▲ Larry Burrows on the Laotian border in 1971

© 1971 ROGER MATTINGLY

His search to discover the fate of his friends, Sean Flynn and Dana Stone, who disappeared in Cambodia, led him to found the Indochina Media Memorial Foundation in 1994 and was the genesis of *Requiem*. He is also the author of seven other books.

The book jacket says that co-editor Horst Fass covered the Indochina peace negotiations in Geneva in 1954. Joining the AP in 1956 he covered wars in the Congo and Algeria and was later sent to Laos. From 1963 to 1974 he was the Saigon AP's chief photographer in Southeast Asia. He won a Pulitzer Prize in 1965 for his work in Vietnam and in 1972 for his photographs of Bangladesh. Since 1976 he has been based in London as the AP's senior editor.

This is a 336-page large format book by photographers about photographers whose legacy is their pictures. Page and Fass sought out relatives and publication files to find new material previously unpublished. In all they looked at more than 10,000 pictures to make their selections. Tim Page traveled to North Vietnam to peruse their archives which he relates are in horrible condition and purchased the rights to use selected pictures from the North Vietnamese for sixty cents apiece.

This is a powerful and sobering book by the people who paid the ultimate price to pursue their craft. If you thought about going, or wondered about what it would have been like to be there, you should own this book. Study it to learn how good photographs can be made from the worst possible circumstances. Think about what these people went through the next time a client steps on your toes and makes your job more difficult. It might help put it all in perspective. ∞

— *This article was published in the Winter 1997 issue of the Chicago/Midwest chapter newsletter Loupe.*

Tasini appeal brief filed ASMP believes trial court made a reversible error

ASMP has filed an amicus curiae brief in the U.S. Court of Appeals for the Second Circuit in connection with the appeal of the decision of the U.S. District Court for the Southern District of New York in the case of Jonathan Tasini et al. v. New York Times et al.

The brief, which ASMP filed on its own behalf and on behalf of some 19 other organizations representing photographers, authors, artists and other creators of copyrighted works, was written in support of the appeal filed by Tasini and the other plaintiffs in the litigation. It was signed on behalf of all 20 organizations by ASMP managing director and general counsel, Victor S. Perlman.

The litigation is over the question of whether publishers of newspapers, magazines and other collective works were entitled to convert those works into electronic databases without paying any additional royalties to the authors of the individual works that made up the collective works. The trial judge held that the new, digital versions constituted "revisions" of the collective works under Section 201(c) of the Copyright Act and that, therefore, the publishers did not infringe the copyrights of the authors.

The plaintiffs, ASMP, and the other organizations joining ASMP in its brief believe that the trial court made a reversible error in that conclusion, resulting in the appeal. ASMP's position in the brief is that electronic databases and CD-ROMs that are comprised of thousands of contributions to what were hundreds or thousands of collective works, like magazines, are not revisions of those collective works, but an entirely new creation.

Perlman argued that an example of the huge difference between the original collective works and the so-

called electronic revisions can be seen in the fact that illustrations are removed from the collective works before they are placed in the most of the databases and CD-ROMs. "It would take a master of Orwellian double-think to view unillustrated *Sports Illustrated* as a mere revision, of *Sports Illustrated*," he said.

The brief also points to the legislative history behind the enactment of Section 201(c) to prove that it was intended to protect authors' rights, not defeat them, and that the statute was misconstrued and misapplied by the trial court. According to Perlman, the concept of a revision should have been narrowly construed for the benefit of authors and other creators, not defined so broadly as to be without limits, as the U.S. District Court did. He described the lower court's application of the language of the statute as a "perverse interpretation."

In addition to ASMP, the brief was filed on behalf of the following organizations: Advertising Photographers of America; American Institute of Graphic Arts; American Society of Journalists and Authors; American Society of Picture Professionals; The Authors Guild, Inc.; Garden Writers Association of America; Graphic Artists Guild; Independent Writers of Southern California; North American Nature Photography Association; The Outdoor Writers Association of America; PEN Center USA West; Picture Agency Council of America; Professional Photographers of America; Science Fiction and Fantasy Writers of America, Inc.; Freelance Council of the Society of American Travel Writers; Volunteer Lawyers for the Arts (NY); Washington Independent Writers; Writers Guild of America, East, Inc.; Writers Guild of America, West, Inc.

Our cover

Back in 1985, the year that Michael Wickes decided to concentrate on photography as a career (as distinct from freelance magazine writer and owning a small advertising agency) he made his first flamingo adventure trip. It was the start of a long project that has taken the Hailey, Idaho photographer to every country with populations of the long-legged bird.

Of this particular photograph, made in May, 1985, Wickes writes: "The sun melts into the ocean as marauding sand flies and mosquitoes have me rethinking this whole romance with photography. But it's the rumbling thunderhead behind me that has really got my attention. I feel like a human lightning rod and the main course. Six winged lances pierce this dusk and I shoot."

(Editor's note: In case you count the flamingos and don't find six, be aware that the cover image was cropped from a horizontal photograph — with Mr. Wickes's permission.) Wickes used a Nikon F3 and a Nikkor 400mm f4 lens mounted on a Gitzo tripod, and Kodachrome 64 pushed one stop.

Since creating that definitive photograph, Michael Wickes has made flamingos the subject of a longterm project with a book titled *Crimson Wing* as a specific goal. He has photographed the magnificent Caribbean species on Mexico's Yucatan Peninsula; traveled across the remote Altiplano of southwest Bolivia where the bird is still hunted for food and plumage; to the Great Rift Valley of East Africa where hundreds of thousands of flamingos congregate on numerous large, shallow lakes; and into the Mediterranean, a region not well known as a flamingo habitat.

Wickes has focused not only on the flamingo itself but also the conservation issues, the mythology, and the cultures of people connected with the bird.

Tips from Elyse:

Art directors voice their do's and don'ts.

In a recent national survey, I asked art directors to give me their "Do's" and "Don'ts" when working with photographers. Here are some of the highlights.

Do

- Include promotional pieces with your work to reinforce who you are.
- Be easy going and have a sense of humor.
- Keep things flowing on the shoot (the meter is always running).
- Show enterprise. Many times the assignment is obvious - but when a photographer can go beyond what's expected and surprise me with an original visual solution, I will go back to them again.

Don't

- Be disorganized. It interferes with my shoot.
- Show little interest in the job, as mundane as it may be.
- Have a messy studio.
- Give me a reason a picture won't work - before the picture has been made. I can't print excuses.
- Call me as a follow up to a mailer. If I am interested, I'll call you.
- Call me just because we have landed a new tobacco account to tell me you have shot cigarettes. That does not interest me. What I am seeking is vision.
- Feel you need to tell me how difficult each shot was as I am looking at your book. If I am interested, I will ask.
- Think you have to show tear sheets.
- Call an associate of mine and tell him/her I recommended you if I didn't.
- Leave lengthy solicitations on my phone mail.

To sum up, an art director had this to say: "Hiring photographers is the result of how well a combination of things impresses me; the book, the photographer or rep's personality, and the knowledge each has about how to get things done from several different angles. For a photographer to get more business from me, it depends on how smooth the first shoot went, how the images looked, and how the photographer followed up after the images were delivered."

— *Elyse Weissberg is a photographers' representative and creative consultant based in New York. She can be reached at 212-227-7272 or visit her Web site at [www.elyserep.com].*

**If you have a business or marketing question for
Elyse Weissberg you can fax or e-mail it to:
The ASMP BULLETIN at 360-293-8912
or Skinner@ASMP.org**

About business and marketing

Simple, effective steps to give you the edge

by Ira Mark Gostin

In today's market place the commercial photographer must work hard to have an edge on the competition. The following are several inexpensive, yet potentially highly effective business tips for the entrepreneurial photographer.

Business cards

An efficient marketing tool is the business card, but ensure it says what you really do. Set a goal of handing out two business cards every day, for one month. You will be surprised how often you do not do this. Pick a month, and sign all of your correspondence: *PS I have enclosed a couple extra business cards, please pass one along to a business acquaintance. Thank you.*

Family and friends

Do they know and understand what you do? If you want to shoot annual reports, but have not done much of that kind of work, will they know? Send a brief letter to business people you know, include some cards and/or promotional materials, and describe exactly what kind of work you are looking for and how they should provide you with contacts and tips.

Thank you notes

Have a stock of note cards. When you receive a referral, send a thank you card to the person who made it regardless of whether you get the job. Also, follow up with a client you have not heard from in a while. Do the same with someone who you have been courting as a client. Any time you have an opportunity to send a hand written note, take it! And enclose a business card too!

Press releases

The exposure you receive when a press release is used by a publication can be invaluable. This is relatively inexpensive, and can give great exposure. Follow the basic rules of journalism, and present your information in a smooth-reading, concise fashion. Success will come through a well planned campaign, implemented over time, not just a press release now and again.

Follow up

After the job is completed, paid for and the images filed, don't stop working. Call the client and ensure that their needs were met and that they were pleased with your work. Ask about upcoming projects and about referrals. Most important, don't forget to say thank you to your client!

Mail outs

Do you have your marketing materials printed, assembled and

ready to send at a moment's notice? Have your marketing package ready to go, even if it is a modular package, you will have core materials that are ready to go, with just a couple inserts. Prospective clients are impressed when your materials are received the next day. It shows initiative!

E-mail signature

When you sign off on e-mail, state that you are a photographer, the type of work you do, and the fact that you are an ASMP member. This kind of information emphasizes your professionalism. And it is free publicity. Also, if you have a Web site, include your URL.

— *Ira Mark Gostin, based in Reno, Nevada, is an advertising, corporate and magazine photographer, specializing in people on location. Visit his Web site at [www.gostinphoto.com].*

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Scanning, the cost effective alternative

A smart solution to today's digital imaging dilemma

by Richard Herzog

Digital imaging technology is fast becoming an essential tool for today's professional photographer. However, given the sheer number of today's digital imaging options, and the speed with which digital imaging technology changes, even the most technologically savvy professional photographer can find it hard to determine which digital imaging solutions make the most artistic — and business — sense.

Digital photography, for example, is often touted as the ultimate digital solution for professional photographers. The truth is, however, that while digital cameras certainly represent the cutting edge of digital imaging technology, the vast majority of professional photographers are better served with a different digital solution — one that offers greater flexibility, convenience, reliability and creative freedom, as well as significant cost savings. What is this cost-effective digital imaging solution? High resolution digital scanning. This enables photographers to create high quality digital files from a wide variety of hard copy output, including transparencies, negatives and prints.

This fact is borne out by professional photographers' continued reliance on film. In a conversation with Skip Cohen, president of Hasselblad USA, I learned that the vast majority of Hasselblad owners create their imagery with film. With scanning, photographers are finding the method they need to digitize the sharp scans, full of rich color and vivid detail produced by the combination of medium format Hasselblad

cameras with Zeiss optics.

Scanning offers many advantages for professional photographers, from higher resolution images to the ability to use current equipment and film.

Lower cost

First and foremost, most photographers will find that scanning offers tremendous cost advantages over digital photography. A digital camera or camera back suitable for professional use, for example, can cost \$30,000 or more. In contrast, high resolution scanners such as the Polaroid SprintScan 45, the Nikon LS 4500AF and the Kodak RFS 3570 carry suggested list prices of \$9,950, \$11,300 and \$20,000, respectively, and provide optimal image quality, along with the flexibility to create digital images from both negatives and transparencies.

Shawn Michienzi, a partner in Ripsaw commercial photography studio in Minneapolis who tried digital cameras, reminded me that the costs go beyond the initial purchase of a camera and include contracting with a technician to run the whole operation.

Optimal image quality

Besides offering an economical way to produce digital images, film scanning creates images that are comparable to — or better than — those produced by digital cameras or digital camera backs. And the quality difference can often be dramatic. For example, a 2,000 x 4,000 scan of a 4x5 transparency creates a digital image with about 240 megabytes of information. The typical digital camera back, in contrast, produces a digital image file of about 147 megabytes. While the visual impact

of this disparity might not be glaring in a small sized image, it will become more pronounced as the size of the final image increases.

Professional photographers have encountered many other quality issues with digital cameras. Jeff Cooperman, a desktop manager for Bergdorf Goodman in New York, says that many fashion photographers don't find digital cameras sensitive enough, while John Huet, a Boston based advertising photographer specializing in sports and sportswear related work, said they lack the speed of a regular camera.

Reduced risk of obsolescence

Another important advantage of scanning is its ability to mitigate the high costs of technical obsolescence.

In an age when personal computers become virtual dinosaurs after only a few years, the risk of expensive digital imaging technology becoming obsolete is a real threat indeed. For this reason, photographers contemplating the purchase of a digital camera would be well advised to assess their willingness and ability to devote the time and resources necessary to accommodate ongoing changes in digital imaging technology by either replacing or enhancing their digital camera systems.

While it is true that scanners are not immune to the threat of obsolescence, their lower initial cost significantly lessens the financial impact of technical obsolescence. More important, regardless of how scanning technology evolves, it will always be designed to enable photographers to produce digital files from hard copy such as film, negatives and transparencies.

Ability to use current equipment and film

In addition to minimizing the risk of obsolescence, scanners allow photographers to create digital images with their current cameras and film — a benefit that not only preserves existing equipment investments, but also provides valuable peace of mind, maximum creative flexibility and on the job convenience.

The ability to create digital images with current equipment allows photographers to work with cameras, films and lights whose imaging characteristics they know and anticipate — a comfort factor that is hard to overestimate, particularly on projects with deadlines that allow no time for mistakes or surprises. Digital photography, on the other hand, can necessitate significant changes in a photographer's familiar procedures.

To cite just one example offered to me by John Holt, a Boston based commercial photographer, high resolution digital cameras often require long exposures with a continuous light source. For a photographer accustomed to working with electronic flash equipment, the adjustment to such a new lighting scheme could prove an unsettling distraction, with uncertain results.

Beyond peace of mind, the ability to create digital images with familiar films and equipment also provides photographers with the flexibility to use whatever film or equipment they believe most appropriate for a given project. This unrestricted creative freedom can be especially valuable to photographers who favor cameras or films that create a "look" that is difficult — or impossible — to achieve with other equipment or materials.

If the freedom to use familiar cameras and films is an important advantage for photographers, it is no less significant a benefit for their clients, as well. Atlanta based commercial photographer Mark Escher

likes putting down transparencies on a light box to give his client an overall view of a project — something he couldn't do with a digital camera. Further, most clients typically select photographers with the expectation that their images will demonstrate the look and quality of their past work — work that was most likely shot with a camera and film.

Convenience on location

The ability to create digital files with current film equipment offers one other important benefit, particularly for photographers who frequently work on location — convenience. If a location shoot is expected to present particular logistical challenges, photographers can tailor their camera and film selection accordingly, and then scan their film to obtain a digital file. High resolution digital cameras, however, typically require a connection to a laptop, and are therefore not easily portable - a serious drawback when shooting on location.

Bring new life to existing images

Finally, scanning can open up new creative possibilities for an existing image archive — the thou-

sands of negatives, transparencies and prints any busy photographer quickly accumulates.

Alfredo DiLascia, president of Alfredo's Photographic Gallery, Inc. in Amherst, Mass., has thousands of 35 millimeter negatives, a valuable archive that he plans on digitizing with a scanner. With the continuous evolution of image manipulation software, the computer now allows photographers to use existing photographs as the starting point for images that were often impossible to produce when those first photographs were taken.

In today's competitive, fast paced business environment, most photographers have little, if any, time to experiment with new equipment — and no room for failing to deliver the results clients expect whenever and wherever they are needed. That is why more and more photographers continue to discover that for economy, quality, efficiency and reliability, scanning is the one digital imaging solution that offers both business and creative advantages. ∞

— *Richard Herzog is the professional photography market manager of Polaroid Corporation.*

ADVERTISEMENT

News briefs

News briefs will be featured as space permits in this section of the Bulletin. If you've done something special you think ASMP members might be interested in send the information to: Peter Skinner, Editor, ASMP Bulletin, P.O. Box 652, Anacortes, WA 98221. We cannot guarantee we will be able to publish everything we get.

Kodak teams up with U.S. government for new effort to break into Japanese film market

Eastman Kodak Co., and U.S. trade officials have come up with a new strategy to pressure Japan to open its film market. This follows a recent defeat at the World Trade Organization which rejected a U.S. case, brought on behalf of Kodak, alleging that the Japanese government protected Fuji Photo Film Co. by blocking foreign competition.

The Wall Street Journal reports that under this new plan, the U.S. will consider as binding trade obligations comments the Japanese government made in its legal briefs during the WTO case concerning the Japanese film market. Japan contended that its film market is open, and that the Japanese government encourages film imports and doesn't tolerate anti-competitive behavior. If Japan violates those principles, the U.S. trade representative's office will consider initiating trade action that could lead to a sanction.

"The message to Japan is that the government of Japan made representations about their market," said U.S. Trade Representative Charlene Barshefsky. "We intend to hold them to it."

PhotoPlus changes hands

The publishers of *Photo District News* have purchased PhotoPlus, the country's largest trade show for professionals in the imaging industry. The first show to be operated by the new owners will be PhotoPlus West to be held in the Anaheim Convention Center, Calif., Jun. 18-20.

The acquisition from Ullo International was announced by John Babcock, president of Billboard Publications, Inc., and John Wickersham, president of Bill Communications, Inc. The purchase price was not disclosed.

PhotoPlus, which consists of two three-day events in New York and Los Angeles each year, will have two show directors, Jeffrey Roberts, publisher of *PDN*, and Jim Bracken, president of BillCom Exposition & Conference Group, one the country's leading trade show management companies.

PhotoPlus East will be held at the Jacob Javits Center, New York City, October 29-31.

Nikon small world photo competition

The deadline for entries in the 24th annual Nikon International Small World competition is June 30. The contest has been run annually by Nikon Inc. since 1975 to honor excellence in photography through the microscope. Prizes include a \$4,000 vacation trip and an array of Nikon products. For more information write to Nikon's Small World Competition, Nikon Inc., 1300 Walt Whitman Rd, Melville, NY 11747 or phone 516-547-8569. Entry forms can also be downloaded from the Internet at [www.nikonusa.com].

Kliman's jazz works in Smithsonian

A permanent collection of Jeffrey Kliman's jazz photographs has been established at the Smithsonian Institution's National Museum of American History. Past acquisitions have included Herman Leonard and the Frank Driggs collection. Kliman, of Baltimore, Maryland, has trademarked his jazz images as *Photography You Can Hear* and his work has been seen for many years in *JazzTimes* and *DownBeat* magazines and on numerous CDs. He is currently photographing the Billy Taylor National Public Radio series, *Jazz at The Kennedy Center*. A book is being planned as are two exhibitions within the next two years.

Leica involved in Eisie awards

Leica Camera, makers of the camera used by the legendary Alfred Eisenstaedt who died in 1995 at age 96, will sponsor the 1998 *LIFE* Legend Award, a lifetime achievement award honoring an accomplished living photographer. The winner will be named at the March 25 Eisie Award ceremony in New York City. The announcement of the *LIFE* Legend Award recipient will be a highlight of the awards which will recognize photographers in 20 categories for their outstanding work in magazine photography. Winners of the awards, presented by Columbia University and *LIFE* magazine, will be featured in a special issue of *LIFE* appearing on newsstands March 30.

Carol Guzy named White House News Photographer of the Year

The White House News Photographers Association (WHNPA) has named Carol Guzy of The Washington Post as the Photographer of the Year. Awards were presented in numerous categories and among ASMP members who featured prominently were Diana Walker, Susan Biddle, and David Burnett. To view winning photographs and video stills, visit the contest's Web site, [www.whnpa.org].

Shooting Star housed in 1920s era lodge in LA

The *Los Angeles Times* has featured the renovation of a 1920s-era Knights of Columbus lodge by ASMP member Yoram Kahana to house his celebrity photo agency, Shooting Star International. Kahana, who said he is a history buff, spent almost three years renovating the building which is a classic from Hollywood's golden era. Over the last 50 years the building had been used by a succession of recording studios. Shooting Star first moved into the building in 1991.

Lee Balgemann's good news photography

Although he has photographed car crashes and other disasters, gun-toting members of the National Guard, and football players, Chicago ASMP member Lee Balgemann's latest projects, focusing on more tranquil subjects, have won considerable recognition. Some of his work is featured in a large format book *Sunday in America*, a visual celebration of faith and family. And he was also named one of 20 Humanitarian Award semi-finalists, out of 1,200 entrants, for his series of joined hands for a Youth Service Project's annual report. The joined hands images are part of a traveling exhibit which opened in Washington, D.C., in December. Balgemann, a former ASMP director and chapter president recently had his work and philosophy on photography featured in one of his local newspapers, the *Pioneer Press*.

Korea's year of photographic image

The Korea Advertising Photographers Association (KAPA) has notified ASMP that the Korean government has designated 1998 as The Year of Photographic Image, Korea. And to celebrate the year, various photography related events are to be held throughout the country.

Eung-Sik, Limb, chairman of the year's events, and Se-Min, Yang, chairman of KAPA, have invited photographers to participate in the celebration by submitting work for inclusion in The Photographic Image Festival, scheduled to start on May 19. KAPA is also committed to host the biannual international photography exhibition. For more information fax: 011-82-2-266-5746.

How much sports do women want?

An article in *The Wall Street Journal* points out that the race to create women's sports magazines has slowed as advertisers and publishers question how much women really want to read on the subject.

One of the main concerns, as voiced by Don Elliman, president of Time Inc.'s *Sports Illustrated* is that it's not known how many women care

enough about women's sports to support a magazine.

After two test issues of *Women/Sport*, Time Inc. is sifting through reader research before committing to publishing the magazine regularly. Conde Nast, which began publishing *Conde Nast Sports for Women* as a monthly, will go to a bi-monthly publication schedule starting this summer. Conde Nast has bought *Women Sports + Fitness* from a Boulder, Colo., company and will change the title by July to Conde Nast *Women's Sports and Fitness*.

And Weider Publications, publishers of *Jump* knew that before launching the magazine their targeted audience did not want a pure sports magazine. They found that teenage girls want lifestyle stories about boyfriends, makeup, and social issues mixed with a strong dose of sports stories. Weider sold 250,000 copies on newsstands of the first issue of *Jump* and is sticking with a 10-times-year publishing schedule.

Fashion at the Beach goes on tour

Several ASMP members including the Society's first president, the late Philippe Halsman, are represented in a traveling photo exhibit, *Fashion at the Beach*, which opened at the Bass Museum of Art in Miami Beach, Fla. Miami member, Ray Fisher, reports that he has eight images among the 110 photographs in the exhibit which contains the work of 41 photographers including that of another Miami ASMP member, David Vance. *Fashion at the Beach* was curated and organized by Charles Cowles and Dennis Christie of the Charles Cowles Gallery, New York. After closing at Miami Beach on March 8, the exhibit was scheduled to open at The Contemporary Art Center of Virginia in Virginia Beach, Virginia, and the Orange County Museum of Art in Newport Beach, Calif.

AOL has 11 million subscribers, raises rate

America Online said it now has 11 million subscribers. The nation's largest on-line service reached this figure two months after it announced it had reached the 10-million subscriber

mark. The company attributed the recent sharp rise to the popularity of sub-\$1,000 computers, most of which come bundled with AOL software. And AOL has also announced that beginning in April it will raise its monthly unlimited access rate to \$21.95, up from \$19.95.

Stock briefs

The following are excerpted from Brian Seed & Associates Stock Photo Report. For information about this publication, phone 847-677-7887

- A **Graphic Design USA** survey of its readers found the following: •81 percent of readers use stock, over two thirds of them used stock more than six times a year. •90 percent use traditional stock agencies and 50 percent said they had purchased royalty-free. •60 percent still prefer to get transparencies. 40 percent prefer a digital file. •Digital technology has swept the industry. It is used when it makes sense. •The fastest growing sectors: point of purchase, packaging, and display. •Most important three factors to photo-buyers: quality and content of images; time saving; and cost saving.

- Results of an informal survey of attendees (356 individuals from 195 companies and 30 countries) at **PACA's** international conference after last year's PhotoPlus, New York. •89 percent (of survey respondents) stated their 1997 sales were better than 1996's. •53 percent had a Web site; an additional 27 percent planning sites. •44 percent of those sites were searchable. •84 percent either have or represent a printed catalog. •67 percent have produced or represent a CD-ROM catalog. •47 percent said they have no plans to produce a royalty-free product within the next three years. •53 percent said they have either a royalty-free product or will produce one in the next three years.

- The **Third Coast Stock Source** agency, Milwaukee, was purchased by Picture Cube, Inc. of Boston on January 1. Paul H. Henning, who founded Third Coast with his wife Mary Ann Platt in 1985, has become manager of European operations for the Comstock agency of New York. Henning will be based in London.

Death of the Fairy Godmother

Joe Traver, a past president of the National Photographers Association and an ASMP member writes: "I sadly report that Marci Robbins, 73, friend to a generation of photojournalists, died in her sleep at her family's home near Ithaca, New York, early in January 1998.

"Those of us who entered the business two decades ago can remember the promotions from the Nikon (EPOI) company announcing their *Fairy Godmother* of professional services. She truly became that godmother and friend in the professional environment and also personally. She brought professional service to an unprecedented level and put a friendly face on a manufacturer of hardware.

"She was cited by NPPA in 1981 with the Lemen Fellowship award for outstanding technical contribution to photojournalism.

"She had not been sick and died quite unexpectedly after a week of happy family holiday celebrations; she simply did not wake up one day. "The family would love to hear from photographers whose lives were touched by their mother. Robbins Family: E-mail: [forttryon@aol.com] PO Box 508, Trumansburg, NY 14886. Family friend/contact in New York City: Mariah Aguiar 212-807-0192."

Classified ad rates

Rates for advertising in the classified section of the ASMP Bulletin are:

Display ads:

Members - \$40/inch
Non-members - \$80/inch

Classifieds:

Members - \$3.50/line
Non-members - \$7.00/line

All ads are based on a column width of 2.25 inches and paid for in advance.

For further information call

360-293-7959 or
fax 360-293-8912.

Getty and Corbis make new acquisitions

Getty Communications and Corbis Corporation have acquired two major entities in the stock and royalty-free photography industry.

Getty announced from London, UK, that it had agreed to acquire Allsport, one of the world's highest profile sports picture agencies while Corbis, based in Bellevue, Wash., said it has acquired Digital Stock Corp. a leading provider of royalty-free digital images.

Getty reported that the purchase price for Allsport will be 16.5 million pounds (approx. US\$26.4 million) and the issue of 1.1 million new shares of Getty Images common stock.

Allsport, which has offices in London and Los Angeles, derives its business from the distribution of current photographs and the licensing of usage rights from its archive of approximately four million images. Getty said it plans to grow this business by making Allsport's imagery additionally available via its own international network of wholly-owned offices and agents and by further developing the digital distribution of Allsport's imagery over the Internet. For the year ended November 1997, Allsport's revenues were approximately 9 million pounds (approx. US \$15.4 million).

Getty's agreement with Allsport comes at the same time as the proposed closing of Getty's merger with Seattle-based PhotoDisc, a major player in the royalty-free digital stock industry.

Corbis's acquisition of Digital Stock, which will remain as a division of Corbis and based in Encinitas, Calif., represents an aggressive move by Corbis to broaden its content and customer base to include advertising, graphic design, corporate communications, prepress, publishing, multimedia and Web site design markets.

Corbis Collection contains over 1.3 million digital images and includes the work of artists and photographers such as Ansel Adams, Galen Rowell, David and Peter Turnley, and The Bettman Collection. It was founded in 1989 by Bill Gates. Digital Stock was founded in 1993 by Matthew Klipstein and Charles Smith who will continue to manage that business for Corbis. Digital Stock has 40 employees. No financial details of the acquisition were disclosed.

Film marketing battle at Olympics in Nagano

Back in 1984, Fuji Photo Film Co. gained a big toehold on the U.S. market by outbidding Eastman Kodak Co. for sponsorship of the Olympic Games in Los Angeles.

And now Kodak, after paying \$44 million to be an official sponsor of the 1998 Winter Olympics held in Nagano, Japan, made inroads in the Nagano market. According to an article in *The Wall Street Journal*, Kodak says its pre-Olympics marketing blitz doubled its market share in the Nagano area to 20 percent since September 1996 when its sponsorship began.

But before and during the Olympics, Fuji didn't sit back and let Kodak have its way and the two film manufacturers became involved in a series of head on marketing battles. Fuji's billboards, and labs for processing Fuji shooters' films, were much in evidence in the Olympic city, and according to Nagano store owners, the Japanese company cut film prices to match Kodak's.

However, *The Journal* article said that Fuji didn't match one big Kodak perk: unlimited free film to all 650 accredited photographers.

ASMP member applicants

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.

Alaska

Mike Robinson, GM
(D. Daniels, H.Gage)

Austin/San Antonio

Matthew Hinton, ST
(San Antonio College)
Lawrence Parent, GM
(R.Bradshaw, R.Patrick)

Baltimore

Tim Fields, GM
(D.Harp, R.Anderson)
Jeff Kingsbury, AS
(R.Anderson, D.Harp)
Stephen Longley, GM
(R.Anderson, D.Harp)
Bill McAllen, GM Trf
(R.Solomon, D.Harp)
Mark F. Molesky, GM
(R.Anderson, D.Harp)
Arthur Remanjon, AS
(L.Canner, R.Anderson)
Carol Rogers-Simpson, GM
(R.Anderson, D.Harp)

Capital

Vicki Lewis, GM
(F.Van Riper, S.Kittner)

Central Florida

Chuck Kennedy, GM Re
(D.Hall, D.Dickinson)

Central Virginia

Jon Golden, GM
(R.Illewellyn (P.Beaurline))

Chicago/MidWest

Jeffery T. Griffin, AS
(R.Vesely, P.Panayiotou)
Barbara Karant, GM
(Preapproved)

Connecticut

Todd Atkinson, GM Trf
(T.Hopkins, J.Giammatteo)

Minneapolis/St. Paul

Rich Ryan, AS
(P.Sinkler, B.S.Holman)
Maria F. Saari, GM
(M.LaFavor, P.Fox)

Northern California

Claudia Jan Helbert, ST
(Solano Comm. College)
Shawn Weimer, GM
(S.Arbabi, L.Preston)

New York

Harry Benson, Senior
(L.Goldberg, A.Gescheidt)
Peter Robertson, GM
(L.Goldberg, A.Gescheidt)
Michael G. William, AS Trf
(L.Goldberg, A.Gescheidt)

Ohio North Coast

Heinz Juergen Hess, P/S
(F.Schwelick, J.Century)

Oregon

Linda Kliewer, AS
(J.Hart, M.Dahlstrom)

Pittsburgh

Blaine S. Stiger, AF
(R.Kelly, J.Schafer)

Seattle/Northwest

Walker Douglas, GM
(A.Abramowitz, P.Banko)
Stewart Hopkins, GM
(G.White Jr., D.Busher)
Larry Tice, AS
(J.Lindley, C.Kuhn)

South Florida

Ronald M. Cantor, AS
(P.Morris, D.Mitchell)
Sharon Cauvin, SU
(P.Morris, D.Mitchell)
Alfred Fabian James, AS
(P.Morris, D.Mitchell)
Michael Patrick O'Neil, AS
(T.Arruza, K.Sargent)
Babette Siess, ST
(Art Inst. of Ft. Lauderdale)

St. Louis

Rick Birger, AS
(J.Phelan, A.O'Brien)

Tennessee

Bryan Bell, SU
(J.Brown, G.Layda)

Utah/Mountain West

Jeff Sells, AF
(B.Bauer, R.McClain)

Western New York

David Brennan, GM Trf
(G.Geer, D.Lamb)
Curren C. Calhoun, ST
(Rochester Inst. of Tech.)
Angelique N. Paig, ST
(Rochester Inst. of Tech.)

Advice: read your bible — Chapter 7

Roger Mattingly, co-president of the Chicago Midwest chapter has some good advice for photographers about the value of learning to negotiate.

In his president's message in the Winter 1997 edition of his chapter newsletter *The Loupe*, Mattingly writes about the benefits of networking with peers and avoiding isolationism. "To make informed decisions and reject bad deals, it is necessary to network with our peers," he said.

And he advises members to use the advice contained in the *ASMP Business Bible*. Read on.

"Each of us can employ our final defense - the word No. But before you reach that point with a client, first try improving your negotiating skills. Re-read Chapter 7: *Negotiating Fees and Agreements in the ASMP Business Bible*.

"Chapter 7 alone is worth the price of ASMP membership. It has earned me thousands of dollars over the years. It teaches us to offer alternatives to that keep negotiations moving, and avoiding price as the only issue.

"What we produce is not a commodity. Our individual perception and selection makes each photographer's work unique."

— (Editor's note: ASMP will be putting a new section on the ASMP Web site titled *Readings from the bible*. This will feature excerpts from the *ASMP Business Bible* and the *ASMP Professional Business Practices in Photography*.)

ASMP Hotline: newsbreaks and briefs

These two pages of every BULLETIN will bring you the latest and most important news relative to your business and the industry. This type of information was previously presented in Members Only, but is now being incorporated in these Hotline pages, which are prepared immediately before the BULLETIN goes to press to make the information as current as possible.

Legislative activity

compiled by ASMP managing director and general counsel Victor S. Perlman

• Paparazzi legislation:

Two new bills are aimed directly at curtailing the rights of photographers and other media reporters. ASMP has serious concerns about their effects on our members, as well as about their constitutionality. ASMP is making efforts on Capitol Hill to oppose or improve these bills and may call for grass roots efforts by members.

Specifically, Senators Feinstein (CA) and Hatch (UT, chair of the Senate Judiciary Committee) held a press conference on February 17 at SAG headquarters in Los Angeles to announce the introduction of the Personal Privacy Protection Act. The language of that bill has not been finalized, and at writing ASMP had not seen its actual provisions, and it has not yet been assigned a bill number. It was scheduled for introduction on March 2.

On February 12, a bill on the same subject was introduced in the House. H.R. 3224, the Privacy Protection Act of 1998, was introduced by Rep. Gallegly and sponsored by Reps. Coble, Berman and Smith. It is somewhat more limited in scope than what ASMP believes the Feinstein bill will be. However, it is against Society interests and ASMP is opposing it.

Here is a brief summary of some of the bill's basic provisions and our problems with it.

H.R. 3224's stated purpose is "to provide protection from personal intrusion for commercial purposes." From the outset, it makes certain

behavior criminal (and provides civil remedies, as well) if, and only if, the photographer intends to be, or is, paid. The same behavior without financial motivation is not covered by the statute and is therefore legal. Thus, if the behavior that the bill seeks to prevent is truly dangerous, the bill discriminates unfairly against professional photographers and does not fully protect the people who are in danger. If it is not truly dangerous, the bill tramples on the constitutional right to free speech and press without justification.

The substance of the bill is to prohibit photographers and others from "persistently follow(ing) or chas(ing) any individual... for the purpose of obtaining a visual image... for commercial purposes," if: "the individual has a reasonable expectation of privacy... and has taken reasonable steps to ensure that privacy" (this requirement does not appear to be present in the Feinstein bill), and "the individual has a reasonable fear that death or injury will result from that following or chasing." It goes on to exempt publishers and others who buy or use the images produced in violation of the bill, making only the photographers and others directly participating (such as drivers) liable. "Persistently" and "reasonable" are not defined, thereby raising questions of interpretation. The term "commercial purposes" is defined as any "expectation of financial gain or other consideration."

The Feinstein bill appears to be even worse, going so far as to prohibit the use of telephoto lenses and audio

enhancement devices, and being applicable even where there would be no expectation of privacy.

ASMP's objections are being conveyed to the appropriate parties.

• **National park permits and fees:** At the beginning of February, Sen. Ben Nighthorse Campbell (CO) introduced bill S. 1614. A companion bill, H.R. 2993, was introduced in the House at about the same time by Rep. Hefley (CO), and it is generally acceptable to ASMP.

Essentially, the Senate bill would require a permit and fee for anyone making a photograph on U.S. government lands with the intention of making a profit. This turns more than six years, worth of work with the National Park Service on its ear and causes obvious problems, especially for anyone shooting stock or on spec. Presumably, professional photographers who are just shooting vacation snaps on government lands, will need to pay a fee and get a permit because it's probable at least one of the images would be placed in a stock file. ASMP will be meeting with congressional staff and may call upon the members for grass roots support, especially by the members of the Colorado chapter.

• **WIPO Treaty legislation:** There are four bills in Congress relating to copyright in connection with a series of international treaties that were negotiated last year in the World Intellectual Property Organization (WIPO). Two of them are good for copyright owners including photographers, and ASMP has joined the Association of American

Publishers and other organizations in supporting them. The bills that ASMP supports are S. 1121 introduced by Sen. Hatch and H.R. 2281 introduced by Rep. Coble.

The two bills that ASMP is opposing are S. 1146 sponsored by Sen. Ashcroft (MO) and H.R. 3048 sponsored by Reps. Boucher (VA) and Campbell (CA). These bills contain many provisions that are unrelated to implementing the WIPO treaties and that are against the interests of copyright owners, such as exempting Internet service providers from liability for copyright infringement. Generally, if you see that a bill is supported or endorsed by library or educational associations and organizations, or groups with names such as the Digital Futures Coalition, there is a good chance that the bill is contrary to the interests of copyright owners.

Problems with UPS?

An ASMP member has reported several instances of failure by UPS to obtain delivery signatures. ASMP would like to address this issue and requests that other members who have had similar problems contact ASMP National and provide all pertinent details. This information should include dates, or range of dates when the problem(s) occurred and to whom, or from whom, the materials were shipped.

MP©A idea catches on with museums

Museums have formed a digitizing and licensing collective to store and distribute digitized museum materials in a

system not unlike ASMP's licensing agency, MP©A. Recently, the American Association of Museums helped develop the non-profit Museum Digital Licensing Collective (MDLC) to provide financial assistance to help digitize materials from museums and collecting institutions. In addition to storing and distributing digitized materials, MDLC will negotiate an annual educational and library site license fee based on cost recovery. The income generated will help underwrite the costs to digitize and document the museum collections.

By serving as a central body to negotiate and supervise site licenses with educational institutions, the MDLC hopes to make the process of licensing and distributing museum materials more efficient and economical. The University of California at Berkeley and Cornell University have agreed to serve as the initial repositories and distributors for the collections. Sun Microsystems will provide the hardware and technical advice.

ASMP supporting efforts to ease carry-on luggage restrictions for photogs

ASMP has joined with the North America Nature Photographers Association, the National Press Photographers Association, and the Outdoor Writers Association of America in urging the Federal Aviation Administration to give photographers special consideration when new regulations on carry-on luggage are written. At issue is the move by airlines to restrict carry-on to one piece of luggage. The letter to the FAA points out that professional photographers have special needs including the financial importance of being able to carry their equipment and exposed film on board. The letter requests that photographers be allowed to carry on two bags with a weight limit of 70 pounds and within specific size limits. Alternatively, if the FAA is

going to impose a one-bag restriction, a special exemption for a second bag containing camera equipment and/or film has been requested.

During inquiries prior to the letter being sent, it was found that virtually every airline, foreign or domestic, recommended that camera equipment not be packed with checked baggage because the airlines could not guarantee the safety of such equipment nor provide adequate insurance coverage.

The letter was signed by the presidents of four organizations, John Nuhn (NANPA), Les Riess (ASMP), David Lutman (NPPA) and Betty Lou Fegely (OWAA).

Note: If any ASMP member has personally had any recent problems with carry-on luggage, please e-mail details to ASMP general counsel Victor Perlman (perlman@ASMP.org).

Read that Condé Nast contract carefully

Members are advised to read the Condé Nast contract carefully. Especially the section that is post dated to August 1, 1994!

Tax law information

The American Association of Retired Persons, AARP, highlights numerous aspects of the new tax law in its January issue of the *AARP Bulletin*. The following items on home-office deduction, self-employed insurance deductions, and estimated tax payments are reprinted with permission from AARP and the article's author Joan Szabo.

Additionally, information on the new tax law can be found in IRS Publication 553, *Highlights of 1997 Tax Changes*. It is free and provides details on the new tax law that will affect 1997 and 1998 taxes. The publication can be ordered from the IRS by phoning 800-829-3676 or you can download the text from the IRS Web site at (www.irs.ustreas.gov).

Home office deduction

Starting in 1999, the home-office deduction is liberal-

ized. Business owners who keep records, schedule appointments and perform other administrative or management activities from a home office qualify for a deduction as long as they don't have another fixed place of business where they do a large amount of administrative or management work. This holds even if they don't see clients in their home office. The change effectively overturns a 1993 Supreme Court decision that denied the deduction if the home office was used merely for administrative or management functions.

Self-employed health insurance deduction

The new tax law improves the health-insurance deduction for self-employed individuals, their spouses and dependents. Under prior law, the deductible percentage was scheduled to increase from 40 percent in 1997 to 80 percent by 2006. The new law increases that deduction up to 100 percent over several years. If you're self-employed, you can take the deduction as long as you don't participate in an employer-subsidized health plan. Next year, from 1998-1999, you can deduct 45 percent. The deductible percentage rises to 50 percent in 2000-2001 and to 100 percent from 2007 and thereafter.

Estimated tax payments

Self-employed individuals generally must make quarterly payments of estimated taxes. The new law says that starting this year they must pay estimated taxes if they owe at least \$1,000 in federal taxes for the year, up from \$850.

Hansel Mieth LIFE photographer dead at 88

Former LIFE magazine photographer Hansel Mieth, one of the most courageous and admired of all photojournalists, died in Santa Rosa, Calif., on February 14. She was 88. Her pictures, and those of her hus-

band and photographic collaborator, Otto Hagel, made great impact for their humanity, compassion, and advocacy for the underprivileged and working class. Their work appeared in virtually every major magazine during the 1930s and '40s.

(Editor's note: Margaretta Mitchell, ASMP first vice president, interviewed and photographed Hansel Mieth. An article about the distinguished photojournalist will be published in the April BULLETIN).

Muriel Orans, 75

Horticultural photography lost one of its best known personalities with the death of Muriel M. Orans of Corvallis, Ore., on December 22. She was 75.

A member of ASMP for many years and a charter member of the Oregon chapter, Muriel Orans covered every phase of horticulture from research to design, retailing to marketing. Until moving to Corvallis in 1973 she lived in New York. As a garden writer her work was published in the *New York Times*, the *Oregonian*, and numerous gardening magazines throughout the world. With her son Arthur N. Orans as the photographer, she established Horticultural Photography™ in the late 1960s. Pictures from the Horticultural Photography library have appeared in Time/Life Books, Better Homes & Garden Books, Sunset Books, all major gardening magazines, gardening catalogs and in world-wide advertising media. When her son died in 1989 she learned how to use his cameras and continued the family tradition of taking beautiful pictures.

She is survived by her mother, Jean Weinstein of Portland, Ore. and her daughter, Robin M. Orans of Mountain View, Calif.

Memorial contributions may be made to the National Arbor Day Foundation, P.O. Box 80208, Lincoln, NE 68501-0208 or the Mail-order Gardening Association, P.O. Box 2129 Columbia, MD 21044.

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