

ASMP Bulletin

April 1999



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

The ASMP Bulletin is published 10 times/year by ASMP, The American Society of Media Photographers, Inc., 14 Washington Road, Suite 502, Princeton Junction, NJ, 08550-1033. Member subscription is \$12 per year. Ph: 609-799-8300 • Fax: 609-799-2233. e-mail: Info@ASMP.org • Web site: <http://www.asmp.org>

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Second class postage paid at Princeton Junction, NJ and additional mailing offices. Postmaster: please address changes to ASMP Bulletin, Washington Park, Suite 502, 14 Washington Road, Princeton Junction, NJ 08550-1033.

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

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Printed by Ripon Community Printers, Wisconsin.

Volume 18, Number 3

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

- 5 FIRST WORDS
FUTURE STOCK SHOCK
- 6 BUSINESS STRATEGIES
GIVING MORE FOR LESS
- 8 BUSINESS STRATEGIES
A DOLLAR SAVED
- 12 BUSINESS STRATEGIES
YEAR 2000 IS APPROACHING
- 17 LEGISLATIVE ISSUES
WASHINGTON UP-DATE
- 18 NEWS LINES
NEWS, WHAT'S HOT
- 20 TECH NEWS
SOFTWARE REVIEW
- 22 SHORT TAKES
MISCELLANEOUS NEWS
- 24 BUSINESS STRATEGIES
SPRING DEADLINES
- 26 ASMP MISCELLANEOUS
CLASSIFIEDS
- 27 ASMP MISCELLANEOUS
NEW MEMBERS



OUR COVER
 This eye-catching image was created by Robert Farber. See page 16.

FUTURE STOCK SHOCK

Announcing the society of clip art photographers BY LES RIESS

ASMP President Vic Riessgrau announced today during a press conference that the Society was changing its name to ASCAP — American Society of Clip Art Photographers. Riessgrau said that it is a sign of the changing times and technology. “There is a precedent for changing our name. As the industry and our membership evolved, in 1994, we changed from the American Society of Magazine Photographers to the American Society of Media Photographers,” he added. Riessgrau continued, “Especially today, it is very important to our membership, that we keep abreast with the current market trends and the latest technology or the world will pass us by. This name change reflects today’s marketplace. It’s a brave new world out there.”



© 1998 PAULA BURCH

Also, attending today’s conference were Billy Goats, chairman of MacroHard and its subsidiary, Forbis, and Jay Cline, president of GetThisCommune-E-Kashuns. As everyone knows, with all the consolidation that has gone on in the stock photography industry, these two multi-national megamonolithic-conglomerates now control access to all stock photography. Goats and Cline stated, “We are here to support Mr. Riessgrau and his organization in their new endeavor. We are also here to

make an announcement of our own. As of this date, April 1, Forbis and GetThis are merging to form a new entity called, ForGetThis Picture Agency. We envision this as a one-stop picture agency that will supply all of the world’s picture needs.”

“With the world population over eight billion and everyone having palm size computers, we see our client base with a potential of eight billion and growing,” Mr. Goats declared. Mr. Cline added, “We aim to make photography affordable for our clients and therefore we are reducing the usage fee for any photo to \$1 for any use. With our potential eight billion client base, the volume of photos we sell will be staggering.”

When asked how this would impact

photographers, Mr. Goats declared, “Photographers! That term is now archaic. We’re calling them content providers from now on. Additionally, because ForGetThis will have to invest in new technologies and satisfy our ever-growing number of shareholders, we are reducing royalty payments to content providers to one percent.”

When asked for his reaction, new ASCAP president Riessgrau, was enthusiastically supportive of the merger. He said, “This will be a boon for our member photographers, I mean, our member content providers. While a penny from every dollar doesn’t sound like much, a potential of eight billion pennies for every picture is phenomenal. Also, with only one agency to deal with now, it will make our lives so much easier. We won’t have to make a decision about which agency to join, no contracts to negotiate. Just sit back and collect our money for our content. This is a dream made in heaven. Do you think that it is too late to change our name to American Society of Content Art Providers?”

“Les.”

“ZZZZZZZZZZ.”

“Les!”

“ZZZZZZ. Snuffle, snuffle.”

“Les, wake up. You’re snoring!”

“Oh. Sorry, Margaret. Boy, you wouldn’t believe the dream I was having.”∞

With humble apology to the real ASCAP (American Society of Composers, Authors, and Publishers).

“We envision this as a one-stop picture agency that will supply all of the world’s picture needs.”

GIVING MORE FOR LESS

Clip art providers do that - at your expense BY RICHARD WEISGRAU

Clip art companies, and those stock agencies going into clip art, justify their actions by saying that customers are clamoring for a simpler way to acquire stock images at lower cost. These companies say they that are simply responding to needs. That is such a crock. What they are doing is responding to wants, not needs. Of course users want more images at lower cost. They have been paying good fees for those images for years. Now they want more for less. Who doesn't? What I fail to understand is, why they should get it. I'll bet you wish you could buy a Nikon F5, Canon EOS 3, Leica M6 or some other quality camera for half the current price. I don't see those companies dropping prices to accommodate you. They have built their business on your needs, but when they accommodate your wants, they charge more not less. Luxury suppliers sell to wants. Fur coats, boats, and even wedding photography, and other items of personal consumption, are often sold based upon wants. On the other hand, business to business commerce is best built on needs. So why do these clip art companies sell against common sense?

The answer is easy. They have no material or production costs as long as photographers are lined up and fighting to get their images into the clip art product or agency.

Let's take a look at another business and make a comparison. Suppose I want to sell leases to expensive cars. I go to BMW, Mercedes, Lexus, and Infinity, and I suggest that they should supply me with cars, which I will lease to customers for a fee. I promise to pay the manufacturer 50 percent of every dollar collected, except for taxes and other fees. Then I tell them that to get this deal, they have to agree to accept whatever price I set for the car. They get half of whatever I decide their product is worth. Now, I ask you, how many car manufacturers would accept that deal? They would tell me that they will sell me the cars for an agreed fee, then I can sell or lease them for whatever I choose. In other words, these companies are not going to take a loss since they have costs to recover on every unit they produce. Why, I ask,

should photography be different?

Stock agency files are filled with millions of images that will never sell. Only about two percent of images in agency files sell. Seventy-five percent of all sales come from catalogs sales, which represent less than 20 percent of all the images an agency has procured. Who paid for all that unproductive inventory? The answer is simple - photographers paid for it. And most never recovered their costs.

Some photographers produce stock at great cost. They hire models, rent props and locations, use stylists, shoot lots of film and incur other costs. They come up with hundreds of images to be submitted to their stock agency. The bad news is that they often find out that the agency will take only a tiny percentage of those shots for its files.

In one case, I know that an ASMP member had only two of 200 production shots accepted by his agency. Since his agency required an exclusive on images selected and on similar outtakes, he could not place the rejected images with anyone else. They will be outdated before he can ever license them. The two images selected will have to pay for the 200 submitted, which might represent more than three times that number produced. Who eats the cost of unmarketed production? The photographer does, of course. That leaves the stock agency free to profit by selecting the best from each photographer and letting the photographers absorb the production losses. Why can't I get a deal to sell the best of BMW?

Now let's take a look at clip art. In this scam, the disc producer has a simple objective - to sell as many disc units as possible. Every unit sold is a few pennies in the bank. But, who is going to buy a plastic disc for a few hundred dollars? The answer is anyone who

NEEDS photography and WANTS it for pennies on the normal dollar cost. Initially, there will be many people who will buy clip art discs. That, in turn, means that there will be a lot of sales of discs. That will attract more people and companies to enter the clip art business. Heck, if there is a buck to be made, some capitalist will always be there to make it, even if he has to ruin your long term business interests in order to make it.

"Now let's take a look at clip art. In this scam, the disc producer has a simple objective - to sell as many disc units as possible."



In time, clip art will grow to the point where competition forces prices down, just the way stock agencies' ruthless competition forced the price of generic stock down to the point where it is more profitable to give it away and replace the revenue with disc sales (clip art). When that happens, the price of clip art discs will drop. The five to 20 percent pro rata royalty received by photographers will be on discs selling for \$50 rather than \$200.

The photographers' financial return will decrease and the ability to recover production costs through future revenues will drop accordingly. The clip art producers will never cut the cost below their production and marketing costs because they are not about to lose money. But, because you paid for the content, the disc cost them very little, so they can cut deep and still make money. They are paying only for the container and marketing. Just imagine that you could sell milk by paying only for the carton and the cost of getting it into the market. WOW!

The next thing that will happen in clip art is that when competition drives prices down, the clip art companies will sell better quality digital files and images at what was once the price of the generic. Competition forces suppliers to provide more for less. That is a lot easier to do if you can get someone to carry half the cost with no guarantee of recovering those costs. Photographers do it because they are sold on the idea by these companies and their spokespersons.

All that glitters is not gold. I remember the late '70s and early '80s when stock agencies preached that stock was the way to

"Clip art
has damaged
conventional
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Who got hurt?
That's right, the
photographers
who produce
the content."

build an estate. Shoot it today and license it forever. That did not happen. Photographers learned that most (not all) stock has a three-to-five-year life. Continuing income requires continuing production. In the early '90s, clip art companies said that clip art would never hurt the main stream stock photography business, but that it would serve the low end market and be a source of extra income. The fact is that they misrepresented this. Clip art has damaged conventional stock photography. Who got hurt? That's right, the photographers who produce the content.

Look, it's time to wake up. Only a few photographers have made really good incomes in stock. Most lose money. Fewer than 25 percent of photographers in agencies have made any

real money. The other 75 percent simply provided the gravy for the entrepreneurs.

Clip art is no different. Some photographers have made - and some will make -

money, but in the long run most will not. If average photographers had invested the dollars spent on speculative production of stock and clip art images over the last 10 years in the REAL stock market, they would have doubled their money without any work.

Let me end on this note. Business to business service is best built on needs and not wants. Identify what clients need and supply it. Needs are specific, not generic. Get into, or stay in, the assignment business. Gear your stock to your assignment clients' needs. Make it easy for clients to get images from you. You are in the business of meeting clients' image needs.

If all this makes sense to you, and you have not read my *Bulletin* articles in the series from October 1998 to March 1999, then I suggest you read them. If you did read those articles, I suggest you re-read them.

I don't have all the answers, and I am not promising you instant success. I am telling you that I have nothing to gain from any decisions you make. I simply want to see you make the best decisions you can for your future. ∞

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A DOLLAR SAVED

It's worth more than a dollar earned BY PETER SKINNER

The adage about a dollar saved being a dollar earned is only partly true. The real truth is that a dollar saved is more than a dollar earned. Why? Because, once you've earned that dollar, along comes the taxman looking for his share, so chances are you'll wind up with about 70 cents in the dollar, perhaps less. While major corporations are looking to increase profits by downsizing and laying off workers by the thousands (the jury is out on the ultimate long term economic success of these moves) small businesses, generally, don't have the option of firing employees en masse to reduce overhead and thus increase profits.

But there are ways to keep more of what you earn. For example, if you want to earn anywhere between eight percent and 18 percent on your money, don't have any credit card debt. Paying off your credit card is akin to having an investment earning you a healthy return regardless of what's happening on Wall Street.

In this article are some down-to-earth tips from ASMP members to help you keep more of your hard-earned money. Saving money needn't be a complex thing. As these hints indicate, common sense plays a major part. Things as basic as packing a lunch, instead of eating at a restaurant or buying something from a store, to sharing the cost of equipment, can save you money.

GAINING CONTROL OF SPENDING

- Do not refinance real estate equity to pay off credit card debt. By doing so you convert short term debt into long term, and even at the lower interest rate you will pay far more interest. Instead, tighten up your expenditures, use the extra money to accelerate paying off the credit balance. When the balance is paid off, start investing the extra cash.

- To gain control of your spending, get control of your cash. Cash purchases are often among the most impulsive and least necessary. Establish a cash log to record cash expenditures. This is best done with computer software such as Quicken. When you start to see where your cash is going, you can start to reduce your spending.

- When you are out for the day shooting, selling, or doing other

out-of-office work, try to eat at home and pack a lunch. Food purchased at restaurants and convenience stores costs an average of about five times as much as food at home. Get up early enough to eat a big breakfast. Carry snacks and beverages, then enjoy dinner at home.

- When dining out for pleasure, patronize "bring your own bottle" places. You will save a lot on alcoholic beverages and often enjoy better food value.

- When you are tempted to spend money, figure out the price of your intended purchase in gross income before taxes and expenses because that is the true cost, a cost which will amaze you. Then decide whether that purchase adds enough pleasure to your life to be worth the price.

- Insurance is a billable item on your invoices. You are often required to carry insurance to help protect your clients from liability during shoots. Many locations will not issue a shooting permit without this insurance. It is also needed when you go into corporate and public environments on assignment, to cover accidents. Many photographers charge this as a per day fee on the shoot, others charge it as a flat rate or base it on a percentage of the invoice. It should be based fairly on your actual insurance expense for the year.

HOME OFFICE AND OTHER ADVANTAGES

There are advantages in working from your home rather than maintaining an outside office/studio, particularly if your business is conducive to doing this. It helps, for example, if you photograph only on location and have the space in your home for a comfortable and efficient office. Rental studios are available in most major metro areas today, and can be rented when those studio assignments come along. This doesn't work for everyone, but at tax time can be a boon to those who do. Keep in mind that eventually, your business may outgrow your home office.

- Miser's rule of thumb: Never buy a piece of capital equipment

Thanks to Ken Kasper, Jim Scherer, Jay Asquini, and Scott Highton, for their contributions. Other suggestions which would be appropriate for a follow-up article on the same theme are welcome. Please e-mail them to Skinner@asmp.org.
— Editor

(lens, camera, computer, scanner, copier) unless it will pay for itself within a certain period - say, a year. Some photographers insist that such purchases must justify themselves within one or two assignments. If it won't quickly save you its price in money or time, you're probably better off renting it until it can.

- Never go into debt to buy equipment. If you can't afford to pay for it with cash on hand, wait to buy it until you can. There's nothing worse than having the phone stop ringing just after you've incurred a large debt.

- Keep impeccable financial records for your business. It will save you countless hours of aggravation at tax time, when you're called in for an audit or decide to seek a business loan. A computer and good, simple financial software is probably one of the best purchases you can make for your business.

- If you do a lot of studio work, consider using film-plane metering on view cam-

eras, and thus reducing Polaroid consumption. However, as you can charge all those Polaroids to the client, you might say "who cares?" It's still better to spend less on the materials, and then decide what you want to charge the client. And a client does not pay for any testing or experimenting you might do.

- Remember that cameras don't take pictures, people do. Concentrate on your craft and resist the urge to update to the latest gadget, equipment, or software that come along so regularly saying "buy me".

- Considering going digital? Don't rush out and buy an expensive digital camera. Acquiring a scanner could be an excellent, and less expensive, alternative. But if you do go the camera route, stick with a well-known medium format such as a Hasselblad, knowing that a digital back will be available and you can use the camera's prime optics.

- Also, if you have to acquire a specialty piece of equipment, such as a certain type

of light or lens that will not be used regularly, consider sharing the cost with some friends.

- Do not buy a new automobile. Buy a thoroughly-examined used vehicle as it has already been through its period of greatest depreciation. Drive the vehicle until it falls apart or becomes excessively unreliable. No matter what you hear, a vehicle is not an investment, it is an expense.

- Do not treat insurance as an investment. Think of investments and insurance in completely separate terms. Therefore, for most people, annuities are not a good choice due to restrictions and fees. A general investing principle is that you cannot control the market but you can control expenses.

- Instead of buying a book you might read once, offer to buy it for your local library. Then check it out and read it and take the charitable tax deduction, if you can itemize. ∞

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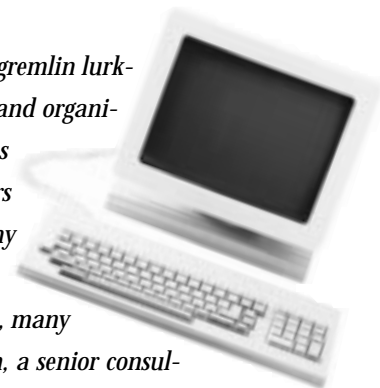
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YEAR 2000 IS APPROACHING

Are you and your computers ready? BY WAYNE A. MUNN

A word of warning: don't wait until January 1, 2000 to check if your computer has a Y2K gremlin lurking in its works. And also, don't assume that this is a problem only for large companies and organizations with complex computer systems. In fact, the Small Business Administration has warned that if you do nothing to fix the problem, your business may fail. While members should take this SBA advice to heart, don't panic. It's not too late to address and correct any problem you might have. A small business has its advantages: making your computer system Y2K-compliant should be cheaper and less complex than it is for major corporations, many of which have spent millions of dollars preparing for 2000. In this article, Wayne Munn, a senior consultant for Internet and Intranet architecture for a Fortune 10 company, examines the Y2K problem, addressing myths and facts and providing advice to prevent major computer glitches when 2000 arrives. — Peter Skinner, editor.



YEAR 2000 - WHAT ARE YOU GOING TO DO?

There is a growing amount of hysteria about Y2K and predictions of doom. Any readers with a business are likely to be asked what they are doing about the year 2000. This article, and the references, should help you get started on developing an evaluation of your Y2K exposure and a plan of action.



THIS ARTICLE WAS WRITTEN ORIGINALLY FOR THE AMERICAN SOCIETY OF PICTURE PROFESSIONALS. IF YOU WANT TO READ THIS ARTICLE ONLINE PLEASE GO TO THE ASPP WEBSITE [WWW.ASPP.COM]. THE AUTHOR, WAYNE A. MUNN, REQUESTED THAT THE ARTICLE BE AVAILABLE FROM ONLY ONE SOURCE ON THE INTERNET. THE ARTICLE IS PRINTED IN FULL IN THE ASMP BULLETIN PRINT VERSION THAT IS MAILED TO ASMP MEMBERS.

BUSINESSSTRATEGIES

OurCover

New York photographer Robert Farber was in-between shots for a beauty assignment when he spotted one of the models using a small hand mirror to check her make-up. Recognizing the potential, he quickly made this eye-catcher.

He used a Canon EOS-1N, a 28mm-135mm zoom lens and Agfachrome 200 film with 81B and Coral warming filters. The image was lit with electronic studio lighting already set up for the assignment. Exposure information was not recorded.

Farber, a leading fashion, beauty, and fine art photographer has long been recognized as an artist with a camera. Among his best known pictures are those of nudes, the subject of a series of best selling books. In the introduction to one of those books, *Farber Nudes*, he revealed an aspect of his image-making that is evident in our cover photograph: simplicity. "In *Farber Nudes* I could pare down the picture-taking process to three elements: the camera, the model, and myself."

Even though advertising and fine art are important aspects of Farber's work, recently he has become involved in a unique Internet project that is 3-D, is in a virtual environment and is interactive. The Web site [www.farber.com] has been getting a million hits a month. The site's popularity resulted in an Internet photo workshop which is a complete photographer's environment encompassing studio, darkroom, editing room, digital imaging room and gallery.

In addition to on-line assignments and critiques, the workshop offers major sponsors' prizes to students. The URL is [www.photoworkshop.com].

WASHINGTON UP-DATE

ASMP is monitoring new legislation BY VICTOR S. PERLMAN

Congress is back in session and, with impeachment matters now behind it, has been moving on some legislation that could have significant effects on ASMP members. We are monitoring activity and, where appropriate, have been in touch with legislative staff to express our positions. If there are public hearings, we plan to testify on behalf of our members. As in the last Congress, national parks and rights of privacy have taken priority for the legislators. In January, Rep. Joel Hefley (R, CO) introduced H.R. 154, dealing with "permits and fees for the making of motion pictures, television productions, and sound tracks in National Park System and National Wildlife Refuge System units." This bill is similar to one that he introduced in the last Congress. It generally tracks the guidelines that we have worked out with the National Park Service over the past decade, and we support it. It imposes fees only when the photography makes use of models, actors, sets or props, or when it could result in damage to resources or significant disruption of normal visitor uses. The bill specifically provides that "... still photography... which does not involve the activities or impacts (described above), shall be permitted without fee." As of this writing, it is being "fast tracked" and has been passed by the House resources committee. The next step will be for it to come for a vote before the full House.

On the Senate side, Senator Ben Nighthorse Campbell (R, CO) introduced S. 338, a bill with similar purposes to H.R. 154's. Its coverage includes all lands within the control of the Department of the Interior, but it does not specifically mention still photography, which creates a potential interpretation problem when dealing with government employees. We met with legislative staff, who were receptive to our request that the language be changed so that still photography would be clearly covered and would require a permit and fee only under the same conditions as in H.R. 154. Only time will tell whether the changes that we requested will show up in the bill. Another bill on this subject, S.568 has just been introduced by Senator Craig

Thomas (R, WY) during this session. Since he chairs the Senate committee on energy and natural resources, it is possible that his bill may replace Senator Campbell's, which is what happened in the last session. I am scheduled to testify on all three bills on March 24.

Back in the House, Rep. John Conyers, Jr. (D, MI) introduced H.R. 97 in January. In ASMP's opinion, this is a dreadful bill entitled the *Personal Privacy Protection Act*. It is similar to the "paparazzi" legislation that was introduced in both houses in the last Congress and that mercifully died without being acted upon. Unfortunately, it has now been resurrected. It makes it a criminal act if a photographer "... for commercial purposes, persistently follows or chases a person, in a manner that causes that person to have a reasonable fear of bodily injury, in order to capture... any type of visual image... of that person..." Further, it allows civil liability for the same acts.

"We have obvious and serious concerns with this bill, including potential problems under the U.S. Constitution."

Even worse, it creates civil liability if a photographer "... for commercial purposes, engages in a tortious invasion of the privacy of another person in order to capture... a visual image... of that person..." It goes on to define "tortious invasion of privacy" to mean "a capture of any type of visual image... of a personal or familial activity through the use of a visual... enhancement device if the subject has a reasonable expectation of privacy... and the image... could not have been captured without a trespass if not produced by the use of the enhancement device..." That is, you can't photograph someone if: 1) you hope to get paid for the use of the photograph; 2) the person has a reasonable expectation of privacy, and 3) you have to either trespass on private property or use a telephoto lens to get the shot.

We have obvious and serious concerns with this bill, including potential problems under the U.S. Constitution. In our view, it is particularly unfair and unreasonable to make certain acts the source of liability if you are hoping to get paid, but to say that the same acts are perfectly all right if you are only doing them for self-gratification. We have voiced those concerns to Rep. Conyers' legislative staff, but are not optimistic that he will make any changes at this point. Fortunately, there is no plan at this time to try to expedite this bill's progress through the legislative process, and no companion bill has been introduced in the Senate yet. ∞

News**lines**

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

TSI photographers stick together and win concessions

After three months of negotiations a group of about 45 photographers has won "valuable concessions" in their contracts with Tony Stone Images (TSI). Although TSI's parent company, Getty Communications, is downplaying the outcome of the contract negotiations, the photographers' attorney, Mary Luria of New York, said the photographers obtained significant concessions. However, she did concede that they were unable to get Getty to budge on percentages received from domestic on-line sales (40 per cent - 60 percent; instead of the 50 percent - 50 percent for analog domestic sales).

Because of non-disclosure provisions insisted on by Getty to prevent the photographers from discussing details, the photographers are unable to comment publicly. However, one photographer told ASMP that worthwhile changes to the original contract were obtained and the message to other photographers - regardless of their agency affiliation - is to band together before new agency contracts are presented. "That way they will have an established core of agency photographers to negotiate better terms when a new contract is unveiled," said the photographer.

Many photographers signed the new TSI contract, which was presented last August, before realizing a group was being formed to contest the unfavorable provisions.

The disgruntled TSI photographers, who united forces, hired attorney Mary Luria to represent them. Each contributed \$700 - \$1000 to a fund to obtain about \$30,000 of legal work. ASMP was told by a photographer that the group was very happy with the outcome and considered the money well spent. Their action emphasized the value of presenting a unified front and pooling resources to help spread the business costs of such an effort.

Luria confirmed with ASMP that concessions won by the group included limitations on warranties and indemnities, reducing photographers' legal risks; reduced exclusivity requirements so photographers can continue to market work directly or through other agencies; and terms that allow photographers to retrieve images that have been in the files for a long time and are not being marketed actively. In addition, Luria said that TSI agreed to tighten definitions of rights, electronic commerce and other terms.

Luria told ASMP that she was impressed at how professional the group of photographers were in all aspects of presenting their case to TSI. It remains to be seen whether more TSI photographers will join forces to negotiate better terms in three years when the current contract expires.

Seeds of discontent

What have canola and soybean seeds have in common with photographs? Quite a bit, it seems. The agribusiness giant Monsanto Co. has decided that in a bid to recover the huge investment costs in creating engineered seeds, it will not sell its seeds in the traditional sense. Rather, it will lease them for one-time use only, and will go after anyone who breaks the rules. And that includes farmers who follow the time-honored tradition of gathering seeds from a harvested crop to replant the following season. A story by Rick Weiss in *The Washington Post* and reprinted in the *Concord Monitor*, New Hampshire, details how Monsanto is coming down on farmers who save seeds from each year's harvest to replant. DNA tests are being used to determine the origin of crops, and in one landmark "seed piracy" case, a farmer is

being sued by Monsanto for replanting seeds from a crop harvest. The farmer in this case denies the charge, saying that he had never bought seeds from Monsanto and pollen or seeds must have blown onto his farm. Monsanto claims that it spends many years and invests million of dollars engineering special seeds that are improving farmers' yields and profits and allowing them to abandon using toxic chemicals in favor of more environmentally friendly ones. A Monsanto spokesperson said that suing one's own customers is a little touchy but that after going to so much trouble to build a better seed, they don't want to give the technology away. Does that sound familiar?

Seminars at PhotoPro Expo in Washington, DC

Two seminars focusing on pricing, marketing, and prospecting for clients will be presented by

ASMP at PhotoPro Expo in Washington, DC, May 25. The seminars, titled *Pricing with Purpose and Addressing Usage at the Same Time* and *Marketing, promoting, selling and prospecting for clients using today's tools* will be moderated by ASMP director of education and member operations Bruce Blank. Panelists for *Pricing with Purpose* will be photographers Tom Guidera and Seth Resnick. Panelists for *Marketing, promoting, selling* will be Seth Resnick and Judy Herrmann, two photographers fully conversant with the effectiveness of the Internet, and Jeff Price, creative vice-president, The Whitlock Group, Richmond, Virginia, an Internet design, consulting and "e-commerce" firm.

A more detailed description of the programs is on the ASMP Web site under On-line news, programs at [www.asmp.org] and further information about all PhotoPro Expo events can be obtained by

calling 703-206-9044 or on the Internet [www.photoproexpo.com].

Does Japanese OTC rally offer hope?

Stock shooters who market their work in Japan will be hoping that a recent rally in that country's over-the-counter stock market and other indicators offer a glimmer of optimism in Japan's beleaguered economy. The recent upbeat trend for small companies' shares comes amid a turnaround in bankruptcies which, according to an article in *The Wall Street Journal*, have fallen for the past three months on record. Some other leading economic indicators have also turned more positive, such as inventories of goods falling faster than expected, a trend that historically often precedes an economic recovery.

Dealing with Condé Nast

Addressing members-only forum concerns about the Condé Nast contract, executive director Richard Weisgrau offered the following synopsis, based on what ASMP has learned over the past four years in dealing with this issue: 1) If you do not sign the contract, they might not use you again. It depends on how badly they need you. If you are among their better shooters, they will continue to assign to you. If you have been given a job because they can't get one of their regulars to do it, they will probably not use you again - unless they have to. 2) If you protest the contract or cross things out, they will tell you that they cannot accept it and that you can't work for them in the future (but, in practice, #1 above prevails). 3) If you write or call them to protest that their sending their contract after the job amounts to imposing a contract after the fact and that is unfair, unreasonable, and unacceptable, they will pay you and tell you that they won't work with you again (but subject to #1 above).

ASMP attempts to discuss the contract with Condé Nast have failed. The reason? Condé Nast simply states that they do not speak with trade associations since they are not the agents of their members. The answer? "Some day I'd like to get all the Condé Nast shooters to sign agency contracts with MP©A. Then I could tell Condé Nast that we speak as the agent of the photographers," said Weisgrau.

Shape magazine contract has offensive language

Members who might be doing work for *Shape* magazine (Weider Publications, Inc.) are advised to read the contract carefully, paying special attention to paragraph four which concerns copyright and usage in foreign issues. And don't hesitate to delete offensive language. Howard Davis reports that he completed a recent shoot for *Shape* but balked at signing the contract. He was advised to cross out what he didn't like. "I did, and held the line at one time North American Rights in *Shape* magazine. (It) seems to me though, that if I hadn't brought it up I would have been giving away the farm," said Davis.

What's Hot

ASMP board election

Two incumbents have retained their seats and three new directors join the ASMP board following the recent election for five seats on the 15-director board.

The successful candidates, who will serve three-year terms, will take their seats in Aspen, Colo., April 25 at the annual meeting.

Seven candidates stood for election in which 1,000 ballots were received from the 3,852 members eligible to vote.

The incumbents returned to the board are Matt Herron and Margaretta Mitchell, both from the San Francisco Bay area and the three new directors are Tom Guidera, Baltimore, Maryland; Robert Wiley, Orlando, Fla.; and Woody Packard, Rochester, New York.

The unsuccessful candidates were Victoria Satterthwaite, Philadelphia, Penn., and Lon Atkinson, San Diego, Calif.

Rock 'n' Roll Hall of Fame adopts new tactic against Chuck Gentile

There have been some important developments in the trademark litigation between the Rock 'n' Roll Hall of Fame and ASMP photographer Chuck Gentile. The lawsuit started with a claim by the Rock Hall that a poster of Gentile's photo of the Rock Hall building violated the Rock Hall's trademark. The Rock Hall won a preliminary injunction in US District Court in Cleveland, but the 6th Circuit threw the injunction out with a strongly worded opinion in Gentile's favor.

Despite that, the Rock Hall, represented by Jones Day, one of the country's largest law firms, has insisted on moving forward in District Court on its claim for a permanent injunction. The Rock Hall recently made the tactical decision to withdraw its claims against Gentile for money damages and leave only its demand for an injunction before the court. This had the effect of allowing Gentile's insurance carrier, which had been paying his bills for the high costs of things such as depositions, to deny coverage and withdraw from the case on the basis that there was no longer a financial loss involved.

This leaves Gentile in the position of having to pay those costs himself, which is worsened by the fact that the Rock Hall can drive those costs up through extensive pre-trial discovery. To help Gentile, and to make sure that the Rock Hall can't win simply by forcing the costs beyond Gentile's reach, ASMP will be organizing a fund drive in the near future for the Legal Action Fund, specifically earmarked for Gentile's defense expenses. Please stay tuned and be prepared to respond generously.

SOFTWARE REVIEW

Adobe's Graphic Studio is a powerful collection BY SCOTT HIGHTON

Adobe GraphicStudio is a collection of the latest versions of Adobe's three most powerful and popular software applications. It includes Photoshop 5.0, Illustrator 8.0 and PageMaker 6.5. The catalog price of this collection is around \$950, which is about \$600 less than the combined full-version prices of each. GraphicStudio is a handy collection of software, particularly for photographers who do design work beyond their traditional photographic services. For example, if you want to self-publish your own book, or design page layouts and illustrations in addition to your photography for your clients, this is an effective software suite to have.

However, if you already own previous versions of any of these individual applications, buying the GraphicStudio bundle may not be the most economical way to proceed. An up-grade to Photoshop 5.0 from previous versions costs about \$179. Upgrades from previous Illustrator and PageMaker versions are about \$119 each. So if you already own one or two of these older versions, it could well be cheaper to buy the individual up-grades, rather than the GraphicStudio suite. Currently, GraphicStudio is not sold through any up-grade path from previous versions of its individual software elements. However, since each of the included programs is a full version, they each have their own registration numbers and should qualify you for up-grade discounts for future versions.

It is also important to note that in the GraphicStudio bundle, each program requires a minimum of 50–65MB of storage space on your hard disk, with up to 90MB each recommended for additional features and better performance. Thus, you're going to need between 200MB and 300MB of free hard disk space just to install these programs on your computer, plus significant additional space for scratch disk use in Photoshop and Illustrator. At least 64MB of RAM is recommended, but with Photoshop in particular, the more RAM the better. These high numbers simply indicate that these programs are high powered and computation intensive software packages, and really need to be run on high-end machines. The good news is that the GraphicStudio bundle is available for both Macintosh and Windows systems.

Perhaps one of the biggest benefits to using these Adobe applications is that they are all designed to work together, so you can transfer work from Photoshop into Illustrator and vice versa, and then smoothly integrate these files into a PageMaker publication. Adobe has made it a point in recent years to make the user interfaces for all their software products work similarly, so that once you are familiar with an application like Photoshop, your transition into using Illustrator is relatively smooth. The menus and tools all work similarly and appear in the places you expect.

PHOTOSHOP 5.0

Photoshop 5.0 is a significant up-grade over the previous 4.0 version. It offers a host of new features such as a "history" palette which allows for multiple undo - a feature that has been requested by users for years. Note however, that this "history" information is not saved once the file is closed, so if you want to come back and redo certain tasks on a saved image, you'll need to use some of the other tools such as "layers" and "channels" that remain a part of the image file. "History" allows greater undo capability, but the price you pay is that you have to be willing to make all those undos before closing the file.

Other new features include vastly improved text handling and new type layers, which allow real PostScript control of text, rather than Photoshop's past limitation of employing bitmapped renderings of text. Type layers, combined with new layer effects such as embossing, beveling and drop shadows, make working with - and editing - type in Photoshop far more flexible than in the past.

Additions to the "select" and "lasso" tools provide simpler methods for retouching and compositing images. There are still third party Photoshop plug-ins, such as Ultimatte's KnockOut (\$495), which do a far better job of masking selections for compositing, but with practice, the tools provided in Photoshop 5.0 are sufficient for most such work. Ultimatte's KnockOut however, is well worth consideration for high end or frequent compositing use. It employs a unique system that creates masks based not on edges, but rather on transition areas. While expensive, it is an excellent choice for masking things like hair and complex foreground or background combinations. [www.ultimatte.com]

Photoshop has always been a memory hog, and experienced Photoshop users agree that the more memory you have on your system, the better. Adobe recommends a minimum of 32MB of

RAM, but 64MB or more is preferred. With the price of RAM now at an all-time low, you are more likely to be content (and able to work faster) with over 100MB of RAM, although you may need far more than that if you work regularly on high resolution digital files.

Also, keep in mind that Photoshop requires three to five times your current file size(s) of free hard disk space to use as a scratch disk. This adds up quickly. Consider an example where you are compositing elements from three different master PhotoCD images (18MB each). You may have a total of four files open at any given time – the three PCD source images plus your working image. Each of these four images may require three to five times its own size in scratch disk space or 60-90MB each. This means that you may need 300-400MB of free memory available on your hard disk. Many high-end Photoshop users simply keep a 1GB (or larger) empty hard disk hooked up to their system and assign it exclusively to be used as their Photoshop primary scratch disk (this can be set from within Photoshop's preferences menu).

Aside from all the refinements listed above, perhaps the most important changes in Photoshop 5.0 are the new color management capabilities and ICC profile support.

You must not ignore this new element in this up-grade, as doing so will cause you endless headaches and color problems. Simply installing Photoshop 5.0 and starting to work without dealing with its new color management system will result in significant color changes saved to your existing, or legacy, Photoshop files when you open them in 5.0. A number of Photoshop users, including experienced ASMP members, have complained publicly to Adobe that the new color management in Photoshop 5.0 caused them terrible problems when they up-graded. Some even claimed that they lost significant amounts of money and suffered embarrassment in front of their clients because of it. Unfortunately, the real problem was that these users simply failed to read and follow the instructions before using their new software.

Adobe is to be commended for actually incorporating real color management into Photoshop 5.0, although their default settings are not what many consider to be the best choices. Color management and holding color consistency throughout a work flow is a complicated process. The day will inevitably come when all this is done behind the scenes, so that computers, scanners, printers, and monitors will communicate appropriate color calibration with one another, so what you see on one monitor will be what you get on any other computer or printer. While that day is not here, the color management system that Adobe has included in Photoshop 5.0 is a necessary start.

Since the release of Photoshop 5.0 last year, Adobe added a "Color Management Wizard", which now guides users through the proper color management settings for their individual work flow, and also can prevent untagged RGB files from automatically being converted to RGB when opening – one of the problems that result-

ed in annoying color changes with legacy Photoshop files. This and other bug fixes, are available in the free Photoshop 5.0.2 update available on the adobe Web site [www.adobe.com]. Be sure to download this and to do these color management settings properly before you open any legacy files with Photoshop 5.0.

Also, it is highly recommended that you download and read the 66-page PDF file entitled *Photoshop Color Management*, which gives an in-depth explanation of color management and describes specifics of how to set up Photoshop 5.0 properly for different work flows. It even shows how to configure Photoshop 5.0 to emulate Photoshop 4.0 for those users who do not want to deal with color management yet.

ILLUSTRATOR 8.0

Adobe's Illustrator software is an application that most photographers will be far less likely to use than Photoshop, but it is one of the industry standards for graphic designers and illustrators. Photographers who do a lot of conceptual or photo illustration work may find it a valuable addition to their software toolbox.

Illustrator 8.0 is designed primarily to create line art, typography and color graphic illustrations. It has some terrific capabilities such as being able to blend multiple objects along editable paths, accepting a variety of filters (as Photoshop does) and works to seamlessly integrate Photoshop and Illustrator files between the two applications. Illustrator and Photoshop files are easily integrated into PageMaker by dragging and dropping.

Although Illustrator is now a fairly mature application (any software program that reaches an eighth major version can be considered "mature") it still is missing one glaring feature that most Photoshop users would expect – the ability to control transparency of layers or graphic elements. This feature has been included in competing programs, such as Corel Draw for some time, but Adobe has, for some reason, continued to ignore it, even though transparency control has been available in Photoshop for some time. Fortunately, a third party, Hot Door, Inc., now makes a Transparency plug-in for Illustrator priced at \$39, so the feature can be added at relatively small expense. [www.HotDoor.com]

Photographers who want to add text along paths or integrate non-photo graphic elements into their images might appreciate Illustrator as a companion to

"Perhaps one of the biggest benefits to using these Adobe applications is that they are all designed to work together."

cont. on p. 26

ANDREAS FEININGER, 92

Andreas Feininger, one of the earliest members of ASMP and a pioneering photographer known for his images in *LIFE* magazine and in his own books, died February 18 in Manhattan at the age of 92. He enjoyed a 60-year career photographing many subjects from telephoto views of the New York skyline to skyscrapers to pedestrians caught in a rush-hour gridlock. A fine example of his 30 books is *Roots of Art*, a beautiful collection of black and white and color close-up images of seashells, feathers, bark, sand patterns and sculpture. He wrote and illustrated an autobiography in 1986, and was a contributor to *Modern Photography*.

Feininger was born in Paris, grew up in Germany and in the 1920s attended the Bauhaus where his father, Lyonel, a fine painter, taught. He immigrated to New York in 1939, worked as a freelance photographer and joined the *LIFE* staff in 1943. From then, to when he left the magazine in 1962, he had shot 346 assignments.

Feininger was an experimenter and a technically skilled interpreter of nature with the vision of a poet. He had a keen sense of design which he applied to natural and man-made forms and his photographs were hung in the Museum of Modern Art, the Metropolitan Museum, the International Center of Photography and other museums. Most recently he aided in gathering 80 of his favorite black and

white images for a retrospective that has been touring in Europe since 1997.

Andreas Feininger expressed a direct philosophy when he wrote, "I believe that the key to good photography is interest on the part of the photographer, not in photography but in his subject."

ERICH HARTMANN: PHOTOGRAPHER WHO DOCUMENTED NAZI DEATH CAMPS

From the Los Angeles *Times*: Erich Hartmann, 76, a photographer who documented 22 Nazi concentration camps and a number of Holocaust memorials throughout Europe died at New York Hospital in Manhattan on February 4. Hartmann learned his craft after his discharge from the U.S. Army following World War II and joined Magnum Photo agency in the early 1950s. His record of the camps, from Auschwitz to Treblinka, took him five years to complete. It was published in book form in 1995 and titled *In the Camps*. Of the project he said, "I simply felt obliged...to fulfill a duty that I could not define and to pay a belated tribute with the tools of my profession." Hartmann is survived by his wife, Ruth; a son, a daughter and two grandchildren.

\$750,000 IN CASH PRIZES IN M.I.L.K. PHOTO EVENT

Its scale is breathtaking, and its aim is to capture stories about the human spirit through photography - transcendent images

reaching across continents and cultures.

Photographers worldwide are being invited to take part in an ambitious project called M.I.L.K. (Moments of Intimacy, Laughter and Kinship.) Those whose work is chosen for the M.I.L.K. Collection will share in a prize pool worth US\$750,000. M.I.L.K. is backed by major London-based international publisher Hodder Headline PLC.

M.I.L.K. project director Ruth Hamilton, who is based in Auckland, New Zealand, says 100 winning photographs will be selected in each of three categories: Friendship, Family, and Love. For each of the 300 images, the photographer will receive US\$1,750 and the three category-winning photographs will receive a further US\$20,000 each. Of those three, the overall grand prizewinner will be awarded an additional US\$100,000.

A major international publishing program based on the winning images is planned under a licensing arrangement with the winners. Photographers will retain all copyright in their work and they will receive an ongoing share of publishing royalties. Entry is free and entry forms are available only from the Internet. Full details can be found at www.milkphotos.com along with on-line registration forms, and full conditions of entry.

The contest's chief judge is famed New York photographer Elliott Erwitt, a member of the Magnum agency, whose photography includes some of the more endur-

ing images of the century. Erwitt's best-selling books are popular not just because of his skill, but also because his photography contains central themes of humor, optimism and faith in humanity. According to an announcement from the contest organizers, these qualities prompted the M.I.L.K. team to invite Erwitt's participation.

The competition opened April 5 and closes September 30. Winners will be announced February 29, 2000. For details go to [\[www.milkphotos.com\]](http://www.milkphotos.com)

ASMP UW MEMBERS INVOLVED IN SAVING MANATEE HABITAT

Members who want to follow the lead set by some of their underwater specialty group colleagues, might be interested in supporting the fight to save a manatee habitat in Florida. Property around the 3 Sisters springs, the last good place to see manatees in clear water, is now up for grabs. Apparently the owners are tired of dealing with the abuses of an often uncaring public, and are ready to get rid of it. They have offered it for sale to the state or federal government to make a park, but are requesting a price close to offers they have been getting from developers. Florida wants the property, and has funds to acquire such properties through the CARL (conservation and recreational lands) program, but doesn't want to spend the money, and negotiations have stalled.

Well known underwa-

ter and marine photographers Marty Snyderman and Doug Perrine have urged their colleagues to support efforts to pressure Florida to allocate CARL funds for 3 Sisters.

The person to contact is Dr. Greg Brock, CARL Program, 3900 Commonwealth Blvd., Mail Station #140, Tallahassee FL 32399, e-mail: [\[BROCK_G@epic5.dep.state.fl.us\]](mailto:[BROCK_G@epic5.dep.state.fl.us]).

"We've all been there, we've taken pictures there. Some of us have made money off those pictures. Now is the time to give a few minutes back and try to save at least some of this for posterity," said Perrine.

MEMBER WINS CALIF. SALES TAX APPEAL

After a two-year battle with the California State Board of Equalization, ASMP member Sean Arbabi has successfully appealed a sales tax bill that would have amounted to about \$7,000. The case stemmed from a 1996 audit of Arbabi's business focusing on sales taxes from 1993-1995. The auditor told Arbabi that he should have paid sales tax on contract work he had done for a studio from 1993-'95. Arbabi argued that despite repeated requests to the local office of the State Board of Equalization he had never been sent appropriate information. He argued further that the studio he worked for owned all the equipment and processed the film at its expense; he was simply providing a service, just as model or lawyer would.

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SPRING DEADLINES

It's source book time, and panic is in the air BY ELYSE WEISSBERG

Most people look forward to April, a time when winter is safely behind us and spring is in the air. For some it might be a time to relax, but for me, as a rep and consultant, April has always signaled panic. This is the month that decisions need to be made about source book commitments. For many of us, source books represent the largest part of our advertising budget. Whether it is the first or the fifteenth time you have invested money this way, by early-deposit time you will find yourself re-evaluating your decision without sufficient information on the effectiveness of the most recent campaign. This is because most of the source books, such as *The Black Book*, *The Workbook*, and *Klik*, arrive at our potential clients some time in February. The early-deposit deadline for holding space is in April. It's true that, in some cases, early deposit can save you money, but the problem is, how can you evaluate the success of last year's ad in six weeks? That is the period between when the source books are distributed and when the early deposits for the coming year are requested. The truth is, you can't evaluate anything in that short time.

However, there are ways to obtain information that might be helpful. For example, source book reps can help by providing you with a list of names of other photographers who advertise in their books. Find out how long it took them to get responses from their ads. Was it a good investment for them?

All the photographers I represent are currently in source books, and I support this type of investment. It has brought both name recognition and financial success to my photographers. Sometimes I will get a call from a source book distributed as far back as 1995. Buyers seem to keep the old books around and they still use them!

I can't tell you which is the "best" source book; I don't think that one source book is better than another. I have had disaster ads in some books and glorious

successes in others. One book may work for one photographer and another does not. You need to find out which source book is best for you. If your current source book isn't generating calls, try another.

Be patient and fair. A source book's job is to get a photo buyer to request the photographer's book. If the call does not lead to a job, it is not the fault of the source book. At that point, you need to re-evaluate your portfolio. Measure the success of your source book ad by the number of phone calls you receive requesting your portfolio. That is why people use the books.

Don't forget your reprints. In some cases they are free with your ad. Mail them out. Last year, one of my photographers landed our biggest client from a reprint mailing.

Do some visual research before you compose your ad. Mark the pages you like from your chosen source book. Look for

content as well as design within those pages. Ask yourself why you like them. Use a designer to create your page. Don't try to design it yourself. You have a lot of money invested and a little extra paid to a professional designer will prove to be a good investment in the long run.

Find out what other services are offered by your source books. Many of them offer a presence on the Internet. They also have "sister" publications in which you may be interested. For example, *The Workbook* publishes *Single Image*. Many sales reps are extremely helpful with image selection. They know the market well and have experience choosing the right images, if you need support with that. They may also know designers who could help you, at a fair price.

Source books can be expensive. But keep in mind, that even if you can't afford to take out an ad, a free listing is available so be sure to take advantage of that.

Direct mail on a continued basis, with a very targeted database, will yield success, but for the busy or procrastinating photographer, source books can offer a good investment for your marketing dollar. ∞

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].

"Source books can be expensive. But keep in mind, that even if you can't afford to take out an ad, a free listing is available so be sure to take advantage of that."

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Photoshop. Both software packages can do similar tasks in many instances, but they often do them differently, even though the user interfaces will seem familiar if you're already experienced with one. Photographers will rely more on Photoshop, although Illustrator will be useful on projects such as books where you might want to show lighting diagrams, create flowcharts and technical illustrations or simply create non-photo based graphics. There are even third party plug-ins for Illustrator that give it limited CAD features for truly technical design and illustration.

PAGEMAKER 6.5

PageMaker is a page layout and publishing program that Adobe acquired from Aldus a number of years back. Most users were thrilled when this happened because Adobe promised to make PageMaker's user interface similar to that of Photoshop and Illustrator. Adobe's high level of customer support is also almost unmatched in the software industry. PageMaker 6.5 is the latest and probably last version released by Adobe. It was originally published in 1996 and has not had a major up-grade since.

PageMaker's main competitor, Quark XPress, still remains the dominant page-design program among professional designers and publishers, in spite of Quark's poor reputation for customer support and their problem-plagued update (Quark XPress 4.0) last year. Quark's 4.0 version has caused countless problems for prepress houses due to significant bugs. Quark's update history has also been relatively expensive for users, often costing two to three times as much as similar updates to PageMaker.

The Quark XPress application is designed as a shell upon which functionality is added through third party additions called XTensions. Some of these include index creators (for long publications such as books) and imposition tools for re-ordering and aligning pages into signatures required for printing on both large presses or booklets on laser printers. Even though PageMaker 6.5 incorporates indexing and imposition tools, along with many others features available only as supplemental XTensions in Quark, PageMaker has still struggled against the installed base and industry success of Quark XPress.

The balance of power may be about to change, however. Adobe is expected to release its new InDesign page layout and publishing program, code named "K2" this spring. It has been referred to by many in the industry as the "Quark killer." A brief preview was shown publicly at last fall's Seybold Conference in San Francisco, at the time that Quark made its ill-conceived and much ridiculed attempt for a hostile takeover of Adobe. At the March 1999 Seybold conference in Boston, Adobe announced that InDesign will be available this summer at a street price of \$699. PageMaker users will be able to upgrade for \$299.

In a related development, this January, Adobe purchased GoLive Systems, publisher of the leading Web authoring software, GoLive CyberStudio. K2 is expected to be an all purpose publishing program for both traditional print and the Web, so the software technology assets that Adobe now has, combined with its fine customer service reputation, could mean that the K2 replacement for PageMaker may yet become the new publishing standard.

While no up-grade announcements have been made, it is likely that PageMaker owners will be offered a discounted up-grade path to the new K2 software when it is released. Buying the GraphicStudio bundle today with PageMaker 6.5 may well be worthwhile in this regard, even if you aren't currently a PageMaker user. ∞

ASMP director Scott Highton *is chair of the Society's World Wide Web policy committee and author of the white paper Rights and Value.*

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SINAR 8x10 VIEW CAMERA, mint condition with: standard bellows, wide bag bellows, extra 12" rail, Sinar case (not the plastic one). Holds 4 lenses, 8 holders and more.

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Germany). For prices and deals call the photo-

grapher at 414-273-0654.

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.

ALASKA

Raymond C. Solomon, Sr. AS
H. Gage, F. Pratt

Jason Ross Wilson, AF
J. Lowther, H. Gage

ARIZONA

Dan Delaney, AS
T. Gerczynski, A. Payne

Ellen Ross Gibson, AF
M. Findysz, C. Allen

Jeff Green, GM
A. Payne, M. Decastro

Jill Reger, GM
P. Markow, M. Decastro

CAPITAL REGION

Linda Bartlett, SeTrf
S. Kittner

Ellen Callaway, AF
J. Faul, J. Harrington

Rollin S. Fraser, ST
Montgomery College

Kevin Kennedy, AS
D. Fox, J. Harrington

Johanna Kumlin, ST
Gallaudet University

Mike Langford, SU
D. Sharpe, S. Kittner

David W. Mechlin, GM
Underwater Spec. Group

Robert Moss, AS
S. Kittner, V. Lewis

CHICAGO/MIDWEST

Lisa Ebright, GM
L. Balgemann, R. Potter

Sharon Hoogstraten, GM
B. Harris, K. Novak

Julie Kremen, ASTrf
R. Potter, R. Wehmeier

Natalie Porterfield, ST
Michigan State University

Lou Russo, GM
R. Potter, L. Balgemann

CONNECTICUT

Edwina Stevenson, GMTTrf
J. Giammatteo, S. Kernan

CENTRAL VIRGINIA

John Alley, ST
Virginia Commonwealth Univ.

Gleming Cunningham, ST
Virginia Commonwealth Univ.

Carver Evans, ST
Virginia Commonwealth Univ.

Kristen Hennessy, ST
Virginia Commonwealth Univ.

Frank Saunders, ST
Virginia Commonwealth Univ.

W. Lynn Seldon, Jr., GM
L. Brauer, R. Jautz

Timo Selvarah, ST
Virginia Commonwealth Univ.

DALLAS

Roger Moore, GM
S. Metcalfe, T. Hussey

Doug Wright, GM
D. Davis, J.W. Burkey

HAWAII
James Watt, GM
Underwater Spec. Group

LOS ANGELES

Georgienne Bradley, GMTTrf
Preapproved

Tom Campbell, GM
Underwater Spec. Group

William Gray Harris, GM
R. Barnes, H. Finch

MICHIGAN

Joseph Crachiola, GMRe
D. Cendrowski, B. Colman

Leonard M. Fashoway, AF
B. Colman, S. Carr

Jim Fets, GM
G. Cialdella, B. Colman

Rita Elizabeth Koehler, AS
B. Colman, G. Cialdella

Bill Schwab, GM
G. Triest, D. Cendrowski

MINNEAPOLIS/ST. PAUL

Rod Komis, GMTTrf
P. Fox, B. Holman

Tony Martin, GMTTrf
M. Lafavor, B. Holman

Paul Arthur Nelson, AS
P. Fox, B. Holman

NORTHERN CALIFORNIA

Mark A. Blum, AS
Underwater Spec. Group

John Haner, ST
Stanford University

Stephen L. Saks, GMTTrf
L. Preston, J. Elk

Andy Sallmon, AS
Underwater Spec. Group

Richard Todd, AF
S. Whittaker, G. Post

NEW ENGLAND

Ron Diritto, GM
L. Seale, G. Peet

John Gillooly, GM
J. Kannair, M. Bogacz

Gabrielle Keller, PSTTrf
L. Seale, G. Peet

Heather Markham, AF
F. Siteman, J. Dunn

Michele McDonald, GM
A. Coppola, P. Lerner

NEW MEXICO

Jane Bernard, GM
Chapter preapproved

Paul Kohlman, GM
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CORRECTION

Eric A. Wassman, a general member sponsored by L. Goldberg and A. Gescheidt of New York, has joined ASMP. His name was listed incorrectly in the Jan/Feb Bulletin.

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