

ASMP

Central Florida Chapter

American Society of Media Photographers

Mar/Apr 1993

FEATURES

Future Camera

Kodak DCS 200

by John Siebenthaler

The 20-pound plus Black Box landed at the front door, dumped by the neighborhood UPS driver—a fashion statement in coordinated brown shirt and shorts—with scant regard for the very expensive package entrusted to his care.

After undoing the steel strapping that secured the Pelican case, the first clue that this isn't your normal, everyday Nikon N8008s is the cellophane-like bag wrapping the body and lower disc unit.

The smoke-grey baggie is an anti-static wrap, and it, along with the enclosed wrist strap ground, indicate we're dealing with delicate chips and static-sensitive circuits.

Capable of recording 50 images before the 80-meg internal hard disc is filled...each shot on our b&w model takes up 1.5 meg of data...the body must be hooked up as a terminated SCSI device to, in our case, a Macintosh running Photoshop. (Downloads to pc Photostyler are the only other alternative.)

With the DCS 200mi, enabled b&w film speeds are ISO 100, 200, 400 and 800. One of the nifty aspects of working with the camera is the recording of image data, including time/date stamp, film and shutter speed, and aperture used, in a separate file. This is viewable during image download via a "notes" dialogue box.

After working with the camera for two weeks, one conclusion is that they don't tell you nearly enough about battery care. The camera body runs off four AA alkalines, the internal disc is powered by six AA ni-cads.

During actual use, the camera is turned on, then the hard disc is "wakened". At this point, you actually record the image. The picture is first saved to DRAM, or random access

(continued on page five)

Digital Details

Orlando SRO

by David Heller



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ASMP history was made during our February meeting. The above photo was taken using the Kodak DCS 200mi digital camera shortly after the meeting started. We then downloaded the image onto a Mac computer for processing using Photoshop, then uploaded to the Compuserve mainframe in Columbus, Ohio. Next, we called Photography Forum sysop Mike Wilmer in Sacramento, California. He expedited the merge into the forum library. Within 15 minutes the image was available online to ASMP members and hundreds of thousands of subscribers worldwide. In addition, David Heller provided periodic updates, and we maintained live contact with other ASMP members around the country during the meeting.

(ORLANDO) Fighting a severe case of laryngitis, ASMP Executive Director Dick Weisgrau addressed a room packed with photographers and graphic artists at Orlando's Ross Ehlert Labs February 11th. The topic: CD Rom and the changes, challenges and opportunities it presents to working photographers.

Weisgrau opened by explaining that there really is no mystery to CD Rom. "If you think of them as books, but with much more capability, you get the idea."

Current sales of CD Rom's are about \$50 million dollars. By the year 2000 this market is expected to grow to \$500 million. A CD Rom book can cost up to \$2.5 million to produce. "The market will grow as hardware sales expand and the players become common household items," said Weisgrau.

Where is the CD Rom market going? Weisgrau said the educational and reference materials markets are the current driving forces behind the industry, but "the real growth and expansion will occur when the leap from digital (computer based readers) to analog readers (video) is made. The whole business of 'info-tainment' is where the industry is headed."

Software giant Microsoft plans to spend \$25 million in the next 5 years on photo books alone. IBM plans to bail itself out of its financial woes by expanding into multimedia. The potentially high quality content of CD Rom based materials will become very attractive to consumers.

"The consumer can certainly live without the advertising that sponsor traditional magazines and TV. Newsweek is now

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For information about scheduled ASMP/Central Florida chapter meetings, events or membership.

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Dear photographers: General members should have received your ballots by now. Please check off all candidates they are running unopposed. However, most important please read the proposed amendment changes for our board. We have been in limbo now for the past six months, because of not having enough board members. Our board has some great ideas to strengthen ties with our members, and with these changes we can provide for a stronger chapter.

It was great to see some new faces at our last meeting sponsored by Kodak. With all of the information on hand, and having a larger turnout than what was expected. It was a total success! I look forward to seeing all of you at the Jim Pickerell meeting in April sponsored by Fuji Film. Jim is probably the most knowledgeable person concerning stock photography. He will give a four hour seminar on these issues.

On April 1st, I leave for the Chapter Presidents Meeting in San Diego. I would appreciate any input from our members on how

to improve or make our organization stronger. Just give me a call.

to improve or make our organization stronger. Just give me a call.

As shown in our newsletter, please send your letters off to Washington. The Copyright Reform Act would greatly strengthen the protection for photographers and other artist. By eliminating the need to register photographs prior to an infringement, and to make us eligible for statutory damages and legal fees. We already have the endorsement by both the House and Senate. Please take advantage of this and enclose a copy to National SO, SEND YOUR LETTERS NOW!!!

I would like to close by thanking the following organizations for their contributions to our organization: Eastman Kodak, Ross-Ehlert Photo Lab, The Art Department, Inc., Advance Audio Visual, E&G Custom Photographics, Abner's Camera Store, Fuji Film, Tampa Tribune, Creative Color, Hall Type & Imaging Services, Printer's Ink, and a special thanks to John Siebenthaler for all of his work on our Newsletter and past meeting. We couldn't do this without your help. Thank-you!

ASMP PHOTOCOMP '93

South Florida Photo Imaging Expo

The South Florida Chapter of ASMP is pleased to announce ASMP PHOTOCOMP '93-A PHOTO IMAGING EXPO March 24-25 at the Miami Beach Convention Center.

Held in conjunction with the "Strictly Business Computer Expo", ASMP South Florida hosts 11 seminars, plus a reception, "Speakers, Sponsors and Spirits".

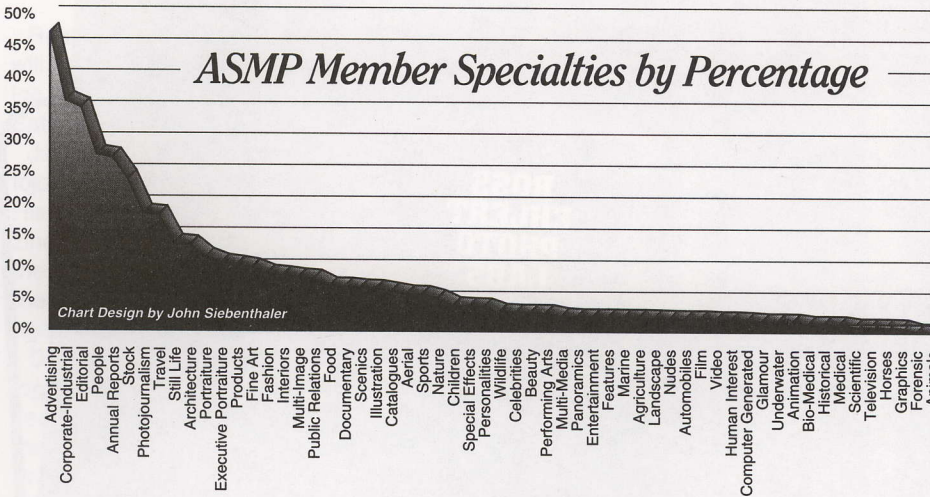
Seminar topics include: Copyright, Digitized Photography and the Law, Introduction to Electronic imaging, Which Computer Imaging Gear Should I Buy?, On-line Services, Pictures by Modem Panel with KPX, MPCA and Presslink; News Photography in the Electronic Era; Marketing and Using CD-ROM and Photo CD with Jim Pickerell; Using the Tools of Adobe Photoshop; Successful Self Promotion; Stock Photography: Trends, Styles and Best Selling Images; Manipulacion Electronica de la Fotografia (Electronic Imaging taught in Spanish), plus a key note address by photographer Michele Tchervikoff!

This program has been dreamed up and organized by our program chair, Randy Taylor. Sponsors include: Kodak Professional Imaging, Fuji Professional Films, Adobe Photoshop, several local camera stores and labs, The Palm Beach Photographic Workshops, The Miami Herald, and Mac Training Group, among others.

We welcome ASMP members from outside our chapter. For information, call Randy Taylor at (305)573-5202.

Membership Specialty Breakdown

Where Do You Fit In? Now You Know.



The chart at left shows specialization by category in percentages. Although there are over 50 separate listings offered by ASMP, the majority of members specialties are clustered in the top eight categories. Data used in compiling the display was furnished by national, on the basis of member-supplied information. Members can check up to five categories on the back of their dues payment form.

National Leads © Revision

Radical Changes Proposed At Hearings

By Matt Herron, Second Vice President

Bills have just been introduced into the House (HR 897) and Senate (S373) calling for the repeal of the copyright registration requirement.

As most of you know, unless a photograph has been formally registered with the Copyright Office no punitive or statutory damages can be collected in court. The effect of this requirement has been to make our copyrights ineffective unless we register every image we make—an onerous and virtually impossible task.

Essentially the House and Senate bills are identical and call for the following actions.

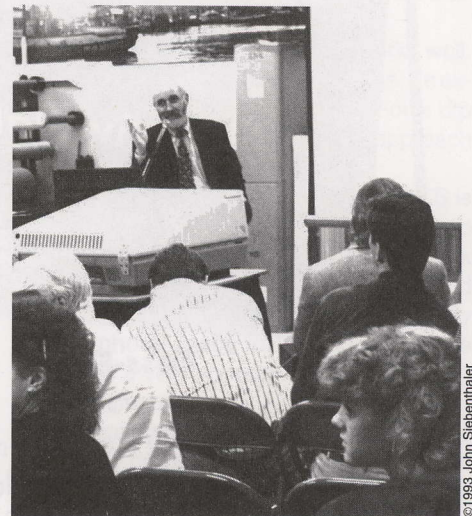
1. Termination of the Copyright Royalty Tribunal, which determines the rates (Ed. note - outrageous) paid by public television for copyrighted works used in programming.
2. Changing the office of Register of Copyrights from an appointment by head of Library of Congress to an appointment of the President. (There's a special reason for this, which we can only go into later.)
3. Repeal of sections 411 and 412 of the Copyright Law, the registration requirements.

The Bills were introduced without notice to the Copyright Office, or anyone else. The man behind the action is Bill Patry, Legal Counsel to the House Copyright Sub-Committee, and formerly an employee of the Copyright Office.

Patry is someone ASMP has been working closely with for several years, and this bill essentially answers our needs. Hearings are scheduled for March 3 & 4, and ASMP will take the lead in testifying for the bill and mobilizing support from other creators' organizations (writers, graphic artists, etc.).

The bills have bipartisan support in both chambers, and there is a good chance they will sail through the legislative process. If they succeed this will be one of our biggest victories yet.

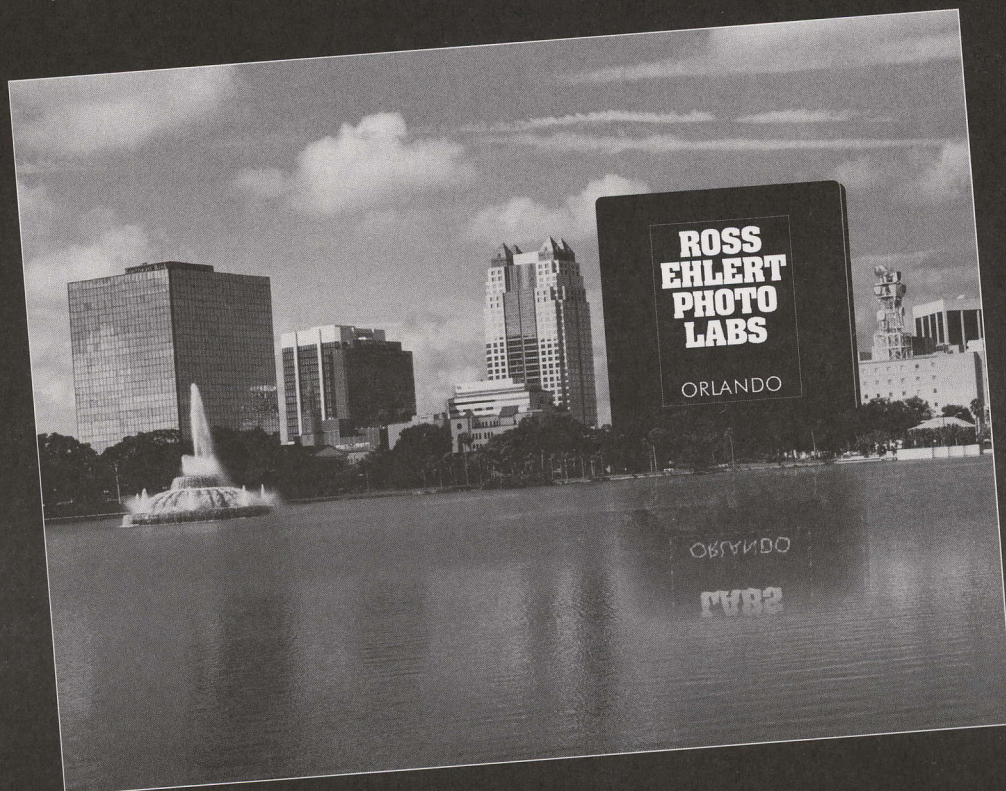
Matt Herron supplied this update via an upload to the ASMP section on CompuServe.



During Dick Weisgrau's talk to our chapter last month, he touched on the revisions to the copyright registration procedure national is currently pursuing. If national is successful in changing the registration process, substantial gains in protection will be extended to all creators of intellectual property.

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Pickerell Talks Stock!

Fuji Sponsors Seminar

Reknewed stock specialist Jim Pickerell will be the guest speaker for our next meeting, at the Sabal Park Holiday Inn in Mango, Saturday, April 17th. Times are 1-5 p.m.

Jim began his freelance career as a photojournalist in the Far East during the 60's. His first major sale, a cover for Life Magazine, was a stock photo of the overthrow of the Ngo Dinh Diem government in Saigon, Vietnam. The sale was arranged through his agency, Black Star.

Despite this initial success with stock photography, Jim spent the next ten to fifteen years focusing on assignment work, first in the hard news and editorial field. He later transitioned into corporate work.

As an assignment photographer, Jim regularly filed his outtakes with Black Star, and some international agencies. These photos were frequently used by consumer magazines, textbooks, and other photography buyers.

As the income from stock photography increased, Jim began to study the needs of the stock photo market, and gave some attention to shooting specific situations for stock. Sometimes the same subject matter needed for an assignment, shot in a slightly different way, would produce a useful stock photography. Often Jim would return to the location of an assignment shoot at a later time to do photos specifically for stock.

He built a network of agencies who handled his work. When photographing a situation with stock value, he shoots heavily in order to have plenty of similar images to give to all his agencies.

Now, more than 70% of his gross income comes from stock photography. He devotes most of his current photography time to shoots of specific subjects he feels gave good sales potential.

He has given lectures on stock photography to ASMP Chapters, around the country including: New York, Chicago, San Francisco, Los Angeles, Atlanta, Cleveland, North Carolina, New Orleans, Boston, and of course, Washington, DC.

An article on his operation was published in Photo District News in 1985, and he conducted a seminar at Photo 86 in New York.

In 1989, he published Negotiating Stock

Photo Prices, a 40 page guide to establishing prices for stock photography. This guide is currently being used by more than 2000 stock photographers and agencies, and is being marketed internationally.

In 1990 he began publishing a bi-monthly newsletter for stock photographers. This newsletter is called TAKING STOCK.

Jim and his wife live in Bethesda, Maryland. They have two daughters in college.

* * * * *

(KODAK, continued from page one)

memory, then immediately copied onto the hard disc, which takes about three seconds. Further photos are impossible until the image has been saved to disc.

The process of previewing and saving the images to the host computer is very battery-intensive, even with the charger hooked up, and can exhaust the internal ni-cad's quickly. Close watch must be kept on the battery level indicator to ensure they aren't drained completely.

If that happens, things get funny in a hurry. The camera is likely to start self-initiated continuous firing. The acquisition program won't work. And without a fresh set of ni-cads or a similar power source, you can't recover your shots.



Above: University Auditorium, University of Florida, Gainesville. Kodak DCS 200, Photoshop.

My experience resulted in the installed set getting cooked. The local Radio Shack had close-enough replacements, so I was able to continue after a brief delay.

Shooting with this very expensive gadget is nothing short of miraculous. With the necessary computer and software support, it really integrates the print publishing experience.

Sprint car races in Ocala, the University of Florida in Gainesville, and our ASMP digital meeting in Orlando provided a variety of real life test situations.

You can have an image placed in a document within minutes of taking the shot. No darkroom hassle, no scanning, no paper. Downloading from camera to computer takes only a few minutes.

I had two adjustments to overcome. First is live area versus field of view. The supplied 28, and the 15 used at our meeting, present a viewfinder field that's about 150 percent larger than what you actually record-you see much more than you shoot. (A reference guide says the 28 is equivalent to a 70 for taking purposes.)

The second adjustment involves the three-second wait for the image to be saved to disc. That interval can cause a little confusion until the delay is integrated into technique.

Shooting with the DCS 200 is just plain fun. Going from bright sun to an interior setting? Just dial in the ISO setting. (The DCS also supports dedicated flash.)

This digital marvel works, and works well. Though not workable for all situations, it's exceptionally well suited for some. For a dtp environment, it's the most intuitive approach available.

The most outlandish aspect of the DCS is the ability to take a picture while hooked up to the computer. One of the dialogue box buttons is labeled "take picture". So I did. And it did. Result? An immediate, online, fully digital photo, ready for use. Data can be saved in a very economical manner using JPEG compression.

As development continues, and the price inevitably drops, the time's not far off when photographers will include a true digital camera as part of their basic equipment. I want to thank Jeff Arywitz, Kodak Elec. Imaging Rep, for his help in providing test equipment.

(continued from page one)

planning to publish a quarterly CD Rom newsmagazine," Weisgrau said. The only barrier to overnight change is the need for consumers to buy new hardware.

All this represents a tremendous opportunity for photographers. How? By the opening of electronic markets for photographic images.

"Print will be around for a long time," (at least until we run out of trees) "but the opportunities for electronic image sales will increase exponentially," said Weisgrau. "There is rapid movement from a text based to an image based society."

The same forces which currently drive the video industry will drive the emerging multi media industry. Multi-media materials will be cheaper to produce than a film or tape, and there will be a tremendous variety of new materials produced on myriad subjects.

"There will be a desire among producers to obtain high quality still images, and the good producers will not look to stock as a source, as they find stock too 'generic'."

What will make the electronic imaging market a quality market for photographers?

Weisgrau said "Protocols need to be established. Reasonable fees (for both the image buyer and seller) must be worked out. ASMP will establish a licensing agency for it's members in the very near future. ASMP is following the BMI model (musician's copyright licensing agency) closely. The Media Photographers Copyright Agency board of directors met for the first time in late January." More information will be forthcoming to members soon.

**"Sales by these networks
will basically be
unrestricted."**

The Media Photographers Copyright Agency (MPCA) will act as a clearing house for it's members images. MPCA will have no files of images, but it will maintain a database of available member images, retrievable by category. Stock photo houses, needless to


say, feel threatened by MPCA.

Kodak and other major corporations are forming "picture networks" to sell images to corporations and stock houses. "Photographers will lose a certain amount of control over their work, as sales by these networks will basically be unrestricted," said Weisgrau. "MPCA associates will retain more control over their work, as they will be able to stipulate usage and rates."

"There will always be dishonest operators. The big ad agencies and pubs can be expected to behave honestly. MPCA is working to establish electronic image registration, unique image identification and other protections for photographers," Weisgrau said in summary.

Editors note: During his coverage of the meeting, ASMP Central Florida member Dave Heller provided "real time" upload feeds of the meeting to ASMP members in Seattle, Houston, Chicago, Santa Fe and Boston. His summary reports were also uploaded to the Photography Forum library for other members to download and review.

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The Honorable _____

U.S. House of Representatives

Washington, DC 20515

The Honorable _____

United States Senate

Washington, DC 20510

Dear Mr. or Ms. (for a congressperson) or

Dear Senator _____,

I am a professional photographer and member of The American Society of Media Photographers (ASMP). I'm writing to urge you to support The Copyright Reform Act of 1993 ({H.R. 897} or {S.373}). This bill will provide the means for better enforcement against copyright infringement and will streamline the Copyright Office bureaucracy, thereby saving tax dollars.x

Like many photographers, I produce thousands of individual images each year. Time constraints, limited staff and complicated forms make registration of each photograph a

virtual impossibility. Because registration is required prior to infringement in order to qualify for statutory damages and legal fees, the remedies afforded under the current law are mostly an illusion.

Without the ability to collect statutory damages and legal fees, the financial burden of legal representation becomes overwhelming — far outweighing potential damage awards. Infringers are aware of this. Thus the current regulations become tantamount to a license to steal.

Your enthusiastic support of this bill is crucial. Thank you.

Sincerely,

L E T T E R S

Meeting Attendance

Thank you for the ASMP newsletter. I am a commercial photographer in Orlando, recently relocated here from Ft. Myers.

I recently attended the December meeting at Ross-Ehlert Color Lab, featuring Red Huber. Mr. Huber was interesting and entertaining. However I was disappointed in the turnout and structure of the meeting. In Ft. Myers ASMP was virtually an unknown, I was hoping Orlando would be (a) stronger group.

However I was disappointed in the turnout and structure of the meeting.

I'm originally from Boston, two years ago I attended a chapter meeting in Boston featuring Maria Piscipo, nationally known photo marketing rep, (and) the room was packed.

At the Orlando meeting, the question was asked about the dwindling number who at-

tend ASMP meetings. I feel the meeting need(s) more stucture (sic) and focused (sic) on marketing and business particularly in this economy.

Jim Spelios
Spelios Photographic Services
Orlando

Thanks for taking the time to write, Jim. Several years ago we hosted a Piscipo two-day seminar, with results similar to what you experienced in Boston.

Our Central Florida membership is scattered across umpteen counties, two time zones, and five area codes.

Unfortunately, there doesn't seem to be any correlation between meeting topics, meeting locations, and attendance. It is a problem-we hope we can live up to your expectations in the future.

Likes New Look

Enclosed is my next article for the ASMP Newsletter. I have layed out the article in a

word definition format. If you feel it would look better another way by all means do what you see fit.

I must say you do have a very professional layout for the newsletter. It does show the professionalism of the organization.

Mark Moberg
Account Executive
Dean Witter Reynolds, Inc.

Mark supplies a financial column for the newsletter. We appreciate his comments on the appearance. Due to expanded meeting coverage, his column will resume in our next issue.

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VIDEO

Yashica KX-VI (TR 200) CALL

Exakta 66 w/ 80/2.8 (uses 120 or 220) (10)	1195
Pentax Auto 110 (Major kit w/ metal case) (9)	209
Bromica 50-A Complete (10-)	1049
Tokina 300/2.8 for Canon FD mount	1679

MISC. CLOSEOUT

Macro Stand for Minolta Auto Bellows I	16
Lens/Minocular Converter	42
300/2X-MD	220
Minolta Bellows III Teleconverter for Fuji DL400 & 400 OD	75
Ricoch Motor 3	89
Ricoch Teleconverter for Miral	65
Grip Belt GM for Miral	15
Grip Extender LM for Miral	10
Olympus AZ4	569
Olympus AZ4 Teleconverter	65
L30 Flash for AZ4	95
Minolta AB-700 Access. Base	9
Minolta HS-7 Holding Strap	21
Minolta DB-3 Databack	64
Minolta AW-90 Winder	149
Minolta Super 90 Program Back	309
Minolta MD-90 Motor	229
Minolta BP-90 M Battery Pack	89
Minolta NP-90 Set	159
Minolta EB-90 100 exposure back	849
Minolta AF 100-200/4.5	109

ABNER'S CAMERA EXCHANGE

5363 Central Avenue
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HOURS: Mon-Fri.: 9 a.m.-6 p.m., Sat. 9 a.m.-5 p.m.

- All listed items are NEW unless condition is rated in parentheses (9, 8+, etc.)
- 14-day money-back guarantee on equipment orders
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LEICA CLOSEOUT REFLEX

(All our lenses 3 cam unless noted)

19/2.8 Elmarit-R (10- hood)	809
35/2.0 Summicron R Series VII (9- hood)	349
35/2.8 Elmarit-R	407
50/2.0 Summicron R	276
2X Extender-R	639
2X Extender-R (10-)	509

RANGEFINDER

Table Tripod Bases 42

MINOX

FC 35	69
35 ML w/ Eveready Case (10-)	239
35 AL, white (9+)	149
Minox C (9+)	249

NOVATRON

61-500 VR-3C 846

TUNDRA VIDEO BATTERIES

Stocking full line of batteries! Call for Price & Details

OVERSTOCK SALE

AF 28/2.8	179
AF 35/2.0	209
AF 35/2.8	159
AF 35-105/3.5-4.5	369
AF 80-200/2.8	789
AF 300/4.0	789

NIKON RS

All listed RS items in stock!

RS-AF SLR Body	CALL
R-UW AF Zoom 20-35/2.8	CALL
R-UW AF 28	CALL
R-UW AF Micro 50/2.8	CALL
SB-104	CALL
SN-104 (Ni-Cad Battery)	CALL
SH-104 Quick Charger	CALL

NIKON SUNGLASSES

GX-Pol Aviator	127
GX-Pol Captain	104
LE-Pol Aviator	187
SX Fifties	67
SX Round	59

MISCELLANEOUS

MD4 (8+)	269
MD 2 W/ MB 1 (8)	359
Nikonos 15/2.8 Orig. Style w/ Finder (9+)	1129

Autometer III	176
Colormeter II	700
Flashmeter IV	515
Spotmeter F	418

Call for availability of meter accessories!

BINOCULARS

Autofocus 8X22	181
Autofocus 10X25	203
Compact 7X21	71
Compact 8X23	71
Compact 8X24 w-Camo	86
Compact 9X24	93
Compact 10X23	82
Pocket 10X25WA	104
Standard 7-21x50 Zoom	149
Standard 7x35 EW	68
Standard 7x50 EW	92
Standard 8X40	74
Standard 10X50 XL	121
Weathermatics 7x42 Black	196
Weathermatics 7x50 Yellow	199
Weathermatics 10x42 Black	188
Weathermatics 10x42 Yellow	233
Weathermatics 10x42 Yellow	230

HASSELBLAD

2000 FC/W Complete (9+)	2550
Super Wide C (modified)	CALL
(press corp ugl)	1149

PENTAX MEDIUM FORMAT

105/2.4 (new for 6x7)	355
2X Rear Converter (Class II for 6x7)	499
80/160/4.5 (new for 645)	869
300/4.0 (Class II for 645)	2029

LX ACCESSORY CLOSEOUT

Waist-Level Magni-Finder FE-1	CALL
Waist-Level Finder FF-1	CALL
Magni-Eye Piece FD-1	CALL
Action-Eye Piece FC-1	CALL
Standard-Eye Piece FD-2	CALL
System Finder Base FB-1	CALL
Focus Screen SC-21	CALL
Focus Screen SA-23	CALL
Battery Cord	CALL
Grip	CALL

FUJI GX680

80/5.6	1119
100/4.0	779
150/4.5	799
180/5.6	839
210/5.6	839
220 Roll Holder	469
Angle Finder	349
Battery Charger	219

RANGEFINDER

GS 645 W	459
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Professional

Pickereil Talks Stock!

Fuji Sponsors Seminar

Renowned stock specialist Jim Pickereil will be the guest speaker for our next meeting.

Jim Pickereil, from Rockville, Maryland, is widely known and regarded for his work in adapting stock to the digital environment, and shaping policy to deal with evolving business practices.

In addition to his work in stock, Jim publishes "Taking Stock", a bi-monthly newsletter that is well-respected throughout the stock photography marketplace.

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Sabal Park Holiday Inn in Mango, FL (Outside of Tampa on I-75)
Guest Speaker—Jim Pickereil Seminar sponsored by FUJI

ADMISSION

\$5.00 members/students — \$10.00 non-members
RSVP by April 14th. ASMP — 1122 Pomalo Ave., Sarasota, FL 34236

DOOR PRICE

\$8.00 members/students — \$13.00 non-members
Seating is limited. Also, Jim's book "Negotiating Stock Photo Prices 1992" regularly \$25.00 will be on sale for \$20.00 Limited supply available.

ASMP

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