

ASMP

Philadelphia Members Only

Vol XV Issue No. 7

January 2000

BLAIR WHICH PROJECT

Controlling Your Destiny Debunking Photography Self-Publishing Myths

by Blair Seitz



Ruth (L), employees Nina Opilo & Carl Sanders, and Blair (R) unload Amish Ways, RB Books 1st Book in 1991.

©Blair Seitz, Inc.

*Whether we are shooting for publications or corporations, our work is ultimately controlled by editors or art directors. It is the rare photographer who decides to tame the beast and control each step of the creative process from conception to execution. **Blair Seitz** is one of the rare ones, able to control each step of his projects, but also able to decide which projects he will work on.*

*Blair, who received a brief mention about his recent book Pennsylvania's Tapestry in the September 1999 issue of **Members Only**, has produced 13 books with his wife of 31 years, **Ruth**, through their company RB Books.*

Starting out as a social worker in 1969 at the Beaumont School for Boys (an incarceration center for juvenile delinquents), in 1972 Blair and Ruth moved to Nairobi, Kenya where they worked from contract to contract for UNICEF, WHO, Oxfam, Catholic Relief Services and other non-governmental organizations producing information pieces and magazine articles about relief efforts and development programs in Africa.

*After five years and the birth of their eldest daughter, **Charmaine**, they moved to the Philippines for four years where Blair worked with London-based Camera Press shooting photo essays and writing articles.*

*He and his family returned to Harrisburg, in 1982 where he and Ruth have raised Charmaine and **Reneé**, their youngest daughter. Blair shoots corporate work, but in 1991 he and Ruth founded RB Books to publish books about Pennsylvania. Their company has one full time and two part time employees.*

—The Editor

In the spring of 1991 when the tractor-trailer rolled back into the loading dock where I stood giving directions, my heart raced with excitement. There before me were 15,000 *Amish Ways*, the first RB Book written, photographed and published with our own skills and effort. *Fait accompli!*

My exhilaration continued, after reloading books onto a Ryder truck, as I drove into the sunset south on I-81 toward our Virginia-based distributor who had purchased 10,000 copies.

I had learned, after disappointments in my first two books published by London and local publishers, that independent (self) publishing is dramatically more satisfying. Working independently, I controlled the schedule, chose the photos, did a layout and had oversight of the design and printing. From A to Z the result was the creation of my writing partner, Ruth Hoover Seitz and myself. And, upon delivery, the joy I felt was very fulfilling.

After nine years and the sale of over 130,000 books (13 titles), the efforts I have made can dispel three myths: 1) photographers cannot profit from photo books; 2) self-publishing is not an honorable endeavor; 3) and one needs to be rich to self-publish.

Myth One

While my salary is modest and much of the financial rewards are in anticipated residuals sales and corporate equity, my

experience certainly indicates that photo book publishing stands as an alternative livelihood for photographers. At the end of 1998 I did an analysis to compare making stock photos and shooting for books. What I learned was rather astonishing.

After deducting out 57 percent of the income for research/writing and prepress/printing, each photograph reproduced in my books had earned an average of \$503. By comparison, over the same 8 year period, prime stock photos had grossed \$146 per picture (before agency commissions and advertising were deducted).

Furthermore, if the books had been published by another publisher, I would have collected \$101 per photo (assuming a 10% royalty on gross sales).

So my book pictures earned three and one-half times more than my stock and five times more than I would have earned from a typical royalty contract from another publisher. The facts did not cause me to shut down my stock business but they gave a huge affirmation to my publishing efforts.

Myth Two

In recent years the number of high quality independent (self) publishers has dramatically increased. Each quarter R.R.Bowker (industry statistic keepers) adds 1,200 new publishers to their list, many of them small (self) publishers. Self publishing is an attractive alternative to sending a manuscript to an editor who does not open many of the 100 unsolicited queries received each day.

Notables such as **Mark Twain, Zane Grey, James Joyce, Walt Whitman and Carl Sandburg** were all self-publishers. Current top sellers such as *What Color is Your Parachute?* by **Richard Nelson Bolles** and *You Can Heal Your Life* by **Louise Hay** were first self-published.

The Small Publishers Association of North America (SPAN) is a strong organization which includes many of us self-publishers. *The Self-Publishing Manual* by **Dan Poynter** or *The Complete Guide to Self-Publishing* by **Tom and Marilyn Ross** are two of the 'bibles' we self-publishers use. I have attended conferences featuring both Poynter and the Rosses. They take you step by step through the technical aspects of the publishing process.

Guidance is required because independent publishers are jumping into a market that is overwhelmed with new product. In 1997 there were 63,000 new books published in the U.S., and there is no reason to believe there will be less in 2000.

Myth Three

Granted, it would be much easier if I were independently wealthy; but, alas, all the dollars invested in RB Books have come from bank loans. It takes good credit, good

Wide Angle

Members Only: What is your greatest achievement?

Seitz: Climbing Mt. Kenya three times (not to be confused with Mt. Kilimanjaro).

Members Only: When and where have you been happiest?

Seitz: Camping in Kenya watching the wildlife.

Members Only: Who are your real life heroes?

Seitz: Nelson Mandela.

Members Only: What is the trait you deplore most in others?

Seitz: Too much talk.

Members Only: What is the trait you deplore most in yourself?

Seitz: Shyness.

Members Only: If someone were producing a movie about your life, would it be a comedy or a drama?

Seitz: A drama entitled *The Other Side* or *Back Roads*.

Members Only: Who would you choose to play the lead?

Seitz: Kevin Costner.

business plans and some luck. Our break came when a distributor contracted with us for *Amish Ways* The bank accepted the contract as collateral (along with everything else we owned!) and extended a line of credit (LOC) of \$60,000 for the unusually high print run.

Making good on that LOC set us up for the next book, *Susquehanna Heartland*, which cost about \$28,000 to print on Hong Kong presses which are 40% less than US printers. All photography, writing and design is investment paid for through cash flow from the sale of the previous book.

About 500 on-time payments later and with acceptable profits and improving balance sheets, our banking relationship is now much easier.

The business plan and budget bankers don't take unnecessary risks. Without realistic figures and strategies to back up my vision, my best laid plan would have evaporated in the bank meeting. While I have always enjoyed planning ahead and strategizing my photography business, publishing forced me to write a business plan which would meet banking requirements. With assistance from my consultant, I wrote a 20-page plan which included a market analysis, sales goals and strategies for meeting them as well as time-lines and charts showing the growth of Seitz and Seitz, Inc. Personal and business financial statements prepared by a Certified Public Accountant accompanied the plan.

The business plan sought to confirm the reliability of our three-legged business which also had a track record of income from stock and assignment photography. Nonetheless, no matter how much paperwork I could produce I knew that in the end the bankers were sizing up the character factor. Would Ruth and I be reliable partners with the bank?

Before my current bank relationship using the business plan started, I had a few days of panic. Suddenly, my small rural family bank said, "Oops. We'd like to help you, but we have a problem. We can't handle the International Letter of Credit." I needed the letter of credit, an official international banking instrument, to show the printer that the money was guaranteed. From that high stress point when the book was ready to go to press, we had to build a new relationship. It started with lunch with a bank president seeking new business and grew from there.

For eight years, the four of us staff members have met in December for several days of planning from which I develop the upcoming year's business plan and budget.

From Concept to Consumer Sales

Publishing a photographic book with text is a step by step process that begins with brainstorming a concept, and goes on to research, developing outlines and shoot lists, then about one year later launching a publicity campaign to entice buyers to go into the bookstore to purchase the book. In between, the book has to be shot and written as well as designed and produced.

Partnering

Until now I have had a writing and marketing partner in my wife, Ruth, which enabled us to handle A to Z with

the help of two staff members. However, since Ruth wishes to change the nature of her work, I have contracted with another Pennsylvania-line publisher who has an aggressive sales team to market and distribute for us. Our books will double their Pennsylvania line and RB Books will add two books per year.

Partnership with a writer and/or marketing professional is essential if I want to continue making photographs. Otherwise, the publishing and marketing would overwhelm me so I would not be able to shoot. My greater reward is in making the photographs. Books are the means of presenting them.

Production and Marketing Overlap

In January 2000 as I write this article, we have just completed launching *Harrisburg: Renaissance of a Capital City*. Over the same time, I finished and chose the photographs for our spring 2000 book on *The Poconos and Endless Mountains of NE PA*. Concurrently I was doing some of the shooting for our spring 2001 book and planning with a writer for a smaller book this fall.

When the Northeast PA book goes to press this month (January), the publicity and advertising plans already prepared for the book will go into high gear.

The Harrisburg book just launched included a party with the Mayor as guest of honor at the Art Association of Harrisburg and a Harrisburg 2000 slide show at Historic Harrisburg Association.

'Nirvana'

As a photographer, selecting, arranging and overseeing the printing of my own photographs is 'Nirvana'. I am currently laying out the photos on two page spreads which I pencil out and hand over to the QuarkXPress expert at prepress who sets up the digital pages as the separations are being made and imported into the design. Doing the layout myself, selecting among subjects, compositions and nuances of color, is the beauty of it all. I love this stage of the work. I am choosing the final 185 photos from 500 selects.

Tough decisions are dictated by 'must' content and what works on the page. Fortunately, I am not a perfectionist. Making some imperfect decisions moves the project along to meet deadlines.

Digital proofs are made at prepress. This process, used instead of sending the photos to a design house, has saved \$5,000 on our design and production costs. The book is then sent to the printer on 7 or 8 CDs with the hard copy proofs to guide the press person.

Marketing Push/Pull

Book marketing is a fine art of pushing books into the bookstores through sales contacts with a network of distributors, wholesalers and regional chain store buyers and, at the same time, pulling the books out of the bookstores through publicity to consumers who must get interested in walking into the bookstore and buying the book. It takes up to six exposures before a sale; and a book is not sold until the consumer buys it from the bookstore. Since news stories about the book secure the desired response, garnering press relationships is essential.

High Points

Due to the capital investment needed for book publishing and as one who worries a lot, usually unnecessarily, about money and cash flow, my anxiety is rewarded with the 'big sale'. Corporate sales for gifts and premiums put us over the top and stabilize the bookstore sales. Banks, real estate firms, among others, buy books as gifts. A special insert is printed for the books. We ended 1996 with a single sale of 3,000 copies of *Philadelphia and its Countryside* to a financial institution. We serviced the account with a special jacket, inserts, packaging and mailing for a total sale of \$100,000. I had never made a corporate photo sale of that amount so I felt quite rewarded for my investment in book publishing. *Philadelphia and its Countryside* has been reprinted four times.

I still personally rent a Ryder truck (my secret love is trucking) to transport shipments of books from Philadelphia to our distributor in New Jersey and back to Harrisburg. My trip saves \$500 dollars over having the books shipped to our warehouse.

I no longer get a high from seeing the shipment of books, but I am enormously rewarded by the process of launching the book and the positive feedback received in press reviews and the pleasure of those who are represented in the book. We give free copies of the book to many who are included in the book and who have assisted us.

Low Points

A year after a book was released, Ruth received a phone call from an artist whose work was in the background of a portrait I made for the book. He threatened a \$50,000 lawsuit for using his work without permission.

While I had received permission at the location and identified the artist in the caption, I did not have a written release from the artist. This threat, followed up by a call from his attorney, shook me. I have conscientiously obtained model and property releases so I felt upset with my omission.

I called ASMP's **Bruce Blank**. Thanks to Bruce, he put my feet back on the ground reminding me that, assuming the copyright of the artwork had not been registered, we would owe the artist only the profits earned on that single picture in the book. Max might be \$150.

The copyright was not registered; after interchange over several weeks, my attorney wrote a release which the artist signed and we settled for \$2,000, still too much, but I wanted the artist to be happy and it ended a nasty incident.

Where from Here

Under the banner 'Celebrate Pennsylvania!', publishing has led me away from corporate photography to producing more books and stock photography of historic and natural Pennsylvania as well as outdoor recreation themes. With many requests for photo wall decor, I am preparing to open a sales gallery in May 2000. We will move our publishing and stock photography offices to the new location in Harrisburg's Midtown Market District.

The gallery presents the challenge of taking my photography to a higher level. To achieve that goal requires that I spend more time shooting in Pennsylvania's wilds, which achieves another goal: 'retreats' to shoot with longer reprieves from business details.

It's been a long journey from receiving that first trailer load of *Amish Ways* in 1991; but a road I do not regret taking. Despite some bumps along the way, it has settled some myths about self-publishing in my own mind with positive outcomes. ■

Statement from Les Riess

On January 3, 2000, **Les Riess**, President of the National Board of Directors of ASMP resigned his position and stepped down from the Board. The following is his statement in its entirety.

I have been informed that the consensus of the National Board of Directors is that I resign as President for the best interests of ASMP.

I learned of this consensus on the afternoon of December 28, 1999, when I received a phone call from ASMP Second Vice President, **Gene Mopsik**. Gene reported that he had been "tapped on the shoulder by the Board to deliver a message to you." The message was that the "overwhelming consensus of the Board" decided that I should resign as President of ASMP. I was also told that there was strong sentiment of some Board Members to ask for my resignation publicly in an attempt to embarrass me. It was decided, instead, to give me two options: one, resign for personal reasons or, two, step aside as chairman of the board for the remainder of my term.

I was also told that the Board had been communicating exclusively by phone because they did not want any written documentation on this matter. I was also told that when I made my decision, I was not to send a message to the Board on the internal board e-mail list. Instead, I was instructed either to call Gene or **Dave Harp** with my decision. Like you, I can only speculate as to the reasons why the Board wished to hide the paper trail on a matter of such importance. Having reviewed hundreds of pages of documents as a member of the recent inquiry committee, I think I have a good idea.

I remarked to Gene that I found it interesting that I have become the primary casualty of events that I did not put into motion. I was told that there was a high degree of frustration on the board and that it was felt that we have spent the last one and a half to two years looking at internal issues.

I am highly disappointed and personally offended that the Board has impugned my character and integrity by informing me that I should resign, by telling me what I should say, and most egregiously, telling me that I should not put anything in writing. Why the Stalinist tactics? I am absolutely appalled at these requests! This epitomizes the arrogant and disrespectful behavior that this Board has demonstrated both toward fellow Directors and the membership at large. It is time to let the sun shine in and illuminate the way this Board operates.

In 1996, when two Directors were removed from the Board, they were given due process which included specific charges against them. They were not given instructions on what to say or how to communicate. My fellow Directors have chosen not to extend these basic courtesies to me. When the Board tries to explain this latest action, is their excuse going to be similar to what they said about the April 1999 MPCA Board meeting? "Yes, our procedures were sloppy, but we didn't break any rules." I believe it is self-evident why the past several years have included my attempts to establish and maintain correct internal procedures.

If this kind of inappropriate behavior is allowed to continue, then we, as ASMP Members, effectively condone it. If it is condoned, then it becomes acceptable to act badly. If we accept it, then it taints our culture. Where do we draw the line? When do we say enough is enough?

In my opinion, this Board of Directors is terminally ill and will not be able to cure itself, although it nurses delusions that it can. The sickness is too widespread. In recent weeks I have come to the conclusion that I think the entire Board should do the honorable thing and step down. The ENTIRE Board has not distinguished itself in the last six months. Let no Director think that they are exempt. Take it from a first-hand participant, board function has become an embarrassment. It is past time to let the actions of this board stand in the light of day.

It is offensive to me that I have been instructed to lie to the membership and I REFUSE to do so. In light of these events, I no longer can serve as president of a board that is permeated with arrogance, situational ethics, disrespect for members, and disregard for proper procedure. Therefore, I am resigning from the presidency and National Board of Directors.

To the Members of the Society, I say this: the best part of my job was meeting and getting to know many of you personally. Those are the moments that I treasure most. I wish each of you and ASMP the very best.

—Les Riess ■

oddgraphic.company

give us a shot.

856.833.0616 tel

corporate identity, signage,
publication, advertising, direct
mail, collateral and websites.



1033 park ave o collingswood o nj 08108

PROFESSIONAL
PHOTOGRAPHIC &
DIGITAL SERVICES



**QUAKER
PHOTO**
1025 Arch Street
Philadelphia, PA 19107
215-922-4444
800-543-8883

THINK COLLECTIVELY, ACT INDIVIDUALLY

In 1979, a business futurist named **Frank Feather** coined the phrase: "think globally, act locally." He was referring to the necessity of individuals to act responsibly in order to improve the global environment. It's twenty years later and for the most part, his message has been ignored.

The same is true of my paraphrasing of Mr. Feather. I have asserted that in photography, the rubber meets the road with each individual action by photographers. Repeated individual actions either enhance or degrade our profession. Efforts to unify photographers and educate or indoctrinate clients are admirable. However, there are forces in the business environment which are stronger than in the past that will stifle efforts to unify photographers.

Each time I attempt to describe these competitive business forces, with the exception of a few photographer's the reactions I get range from falling asleep to pleas of helplessness to personal attacks. Therefore, I have constructed the following analogy in an attempt to avoid any business terminology: professional photography, like any other industry MUST be considered as an interrelated system (think collectively). Let's assume that professional photography is a human body. Individual photographers are the various body parts. ASMP is a physician.

Photographic suppliers are like the inputs to the body: food, water, air, medical treatment etc. Clients are like the larger society within which the body interacts.

The individual body parts cannot remain healthy in a diseased body. A muscle that works out regularly will not thrive if the body is drinking and smoking and eating a poor diet. Even if the entire body does the right things it will not thrive if the food etc. are contaminated or if the physician's treatments are inappropriate. Indeed, if the physician repeatedly engages in trial and error the body will lose confidence in him. A diseased body has greater difficulty and in many cases limited potential for interaction within society.

The physician cannot impose good health if the body does not act properly. He can do things the body cannot by using specialized knowledge to prescribe the right treatment, or arrange for a clean supply of food, water etc. The physician can help suppliers see the value in keeping the body healthy.

Convincing all parts of the body to act in unison will not bring health. Each must contribute individually but in a manner that contributes to the health of the whole body. For example, even if the muscles are tired, when the brain detects danger they must get up and run. Likewise, the brain must not stay up all night and perform advanced calculus computations when the muscles need the body to sleep. When the body sleeps, the heart, lungs and immune system must stay awake. Acting individually, all parts derive the benefit of a healthy body.

If one body part decides to act selfishly and gobble up more than its fair share of body resources a cancer will result. The tumor will thrive only until the body is destroyed. In treating a cancer or any other illness a physician must use his education to determine the best treatment. The use of one ineffective treatment may result in damage that precludes the appropriate treatment when found.

Careful action must be based on well-founded medical principle. In the end, the physician can only create the conditions favorable for the body to heal itself. The individual body parts must act to preserve the health of the whole. Entire parts of the body may have to be sacrificed to preserve life. It is the responsibility of the physician to provide leadership to guide this process even if it includes painful, unpleasant treatment. The objective should be to maximize quality of life or to advise when it is time to give up.

The salient points here are that the only way to preserve professional photography is for photographers to gain a true understanding of their own lifestyle needs and

determine if those needs can be met in the context of preserving the vitality of the industry. If they cannot they should leave the profession in an orderly fashion while the economy is still robust. ASMP should devise the means to facilitate this process. ASMP should also seek cooperative ventures to reduce the number of people who enter our profession with unrealistic expectations.

It is unlikely that photographers will educate themselves and act without coercion. The forces of business and economics will probably perform radical surgery and bankrupt many photographers out of existence. If ASMP is going to live up to its representation as an industry leader, it needs to prepare a course of action to deal with a probable future that is based on well-researched information, not trial and error.

ASMP must identify what possible opportunities may be presented and be ready to act to preserve the independence of those photographers who remain. There is no shame in being uneducated regarding business fundamentals, it was not necessary in the past. The only shame lies in continued adherence to the past. The business invaders that have infected the body of professional photography are here to stay. We must study and gain an understanding of this illness or it will spread poverty among us. If photographers individually and ASMP leadership specifically cannot find the will to do this, then death by orderly liquidation is far better than clinging to false hope while suffering agonizing, slow economic devastation.

—Ken Kasper ■

President's Report

Peter Lien is on vacation this month.

Classified Ads

Classifieds are free for members of ASMP. Ads are limited to 10 lines of text. Please e-mail classifieds to Shannon Creamer-Franke: admin@oddgraphic.com

BLACKFAN SUPPORT GROUP.

Supplying photographers with assistants, hair/makeup, food, wardrobe, prop, and location people. Call us toll free at 888.475.4780 or check us out online at www.blackfansupportgroup.com.

NEED AN ASSISTANT?

Experienced assistant, who has worked with some of Philly's and New York's top photographers. If interested contact: **Anthony** @ 609.332.3798

Upcoming Events

ASSOCIATE ASMP MEMBER THOMAS PUZZUTELLI EXHIBITION

The show, an exhibit of works in photo-digital imaging, is from Feb 4th to March 25th at the Delaware Center for Horticulture, 1810 North DuPont Street, Wilmington DE.

Opening reception is a first friday affair, **Feb 4th, from 5-8PM.**

This is a beautiful facility with a gallery for art exhibitions that is run by The Delaware Center for the Contemporary Arts.

Web Site

Peter Treiber, 610.867.3303 reports that he has not received many calls from last month's **Members Only** notice regarding web site updates.

The site is growing old, and potential clients will notice that fact, so give him a call to begin revising your personal page.

Election 2000

A decision last fall by ASMP Phila's Board of Directors to stagger Chapter Board elections means that four two-year seats will be open in the upcoming election.

Of the nine Members on the Board of Directors, four Directors (**Scott Hewitt, Paul Pierlott, Iris Richardson and Jack Ward**) are stepping down early from their two year terms so that the Board does not go through a complete turnover every two years.

The remaining five Directors (**Peter Lien, John Wynn, Michael Pilla, Peter Treiber and Conrad Gloos**) will serve until the elections in 2001 when their terms will expire and they decide whether to run for re-election or not.

In the future, should a Director resign early, his or her seat will be filled by appointment only until that term is expired at which point the appointed interim Director will decide whether to run for a seat.

Offices on the Board (President, Vice President, Treasurer) will continue to be elected in a vote taken by the Board of Directors following the election results and seating of the new Board Members. This will prevent prior Boards from influencing and stacking future Boards.



Editor's Editorial

MADAME ODYSEE

The call came at 3:30 AM on December 31, 1999 - the morning of New Year's Eve. I picked up the phone and groggily answered only to hear the clicks, beeps and static of an international call coming through.

As the connection stabilized, I heard my wife's uncle on the other end, calling from Antananarivo, the capital of Madagascar, to inform us that my wife's mother, **Madame Odysee**, had passed away several hours earlier at her home in Fort Dauphin on Madagascar's southern coast.

The connection went dead as I absorbed the news, and then I went to wake up **Rosila** and tell her what would be among the hardest words she would ever hear.

Madame Odysee was only fifty years old. As with most people in the developing world, she had a hard life. She was a seamstress who put her children through school after the death of her husband and Rosila's father when Rosila was only seven years old. And in a country where the life expectancy is short, she did not have the resources to get the medical treatment she needed. She suffered the consequences from a lifetime of poor nutrition and a lack of sanitation not by choice but because her country is so poor, a good diet and proper public plumbing are still years away. Because of circumstances beyond her control, she had no control over her destiny.

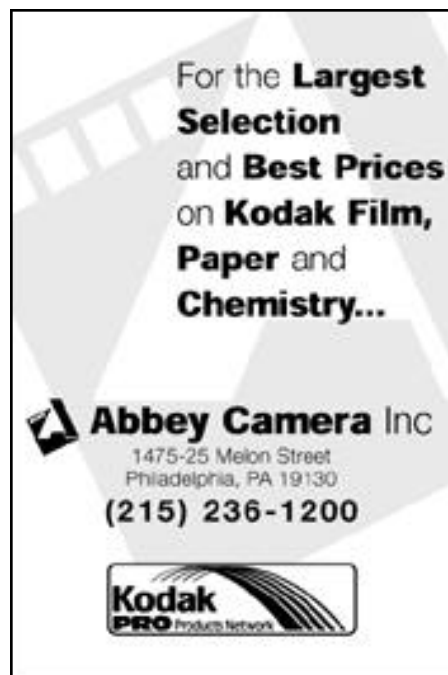
I only knew Madame Odysee for a short time, but over the past three years she left an indelible impression on me as a kind, wise and calm lady. I spoke with her many times on the phone and exchanged letters with her, and I can honestly say I loved and respected her. Now, as with my father who died five years ago, I wish I had done more to show that love by helping her more. Just a few more regrets to live with.

I don't normally write about personal issues, but I want to get across the message that the opportunities we have been given are immeasurably lucky. If you read this month's issue, you will see that it touches upon using your opportunities - an option that most people around the world don't have because putting food on the table and staying healthy is the all-consuming need.

The New Year's Eve that Rosila and I spent with tears and sorrow is one I will never forget. While the world celebrated the changing of the calendar, we mourned the unabated continuance of life and death in silent harmony with those living the same nightmare. I mention this in respect to the families of **Bruce Stromberg** and **Reneé Gentile** whose deaths were mentioned in the last issue of this newsletter. While contemplating these three deaths, a lesson I learned a while ago was reinforced: We cannot squander the opportunities that fortune has bestowed upon us.

As I turn my attention to helping Rosila heal, I know that the passing of Madame Odysee will go unnoticed by the world. But for a few select people whom she touched with her life, our lives will be forever changed by her death. She was a good person in all senses, and so in her honor and memory I dedicate this issue. This lady will not be forgotten by those who knew and loved her. God bless her.

—Matt Erulkar ■



For the **Largest Selection** and **Best Prices** on **Kodak Film, Paper** and **Chemistry...**

Abbey Camera Inc
1475-25 Meion Street
Philadelphia, PA 19130
(215) 236-1200

Kodak PRO Product Network

ASMP Philadelphia Members Only

Members Only:

Editor: Matt Erulkar
Art Director:
Shannon Creamer-Franke
Board Liaison: Michael Pilla

Deadline for Submissions:

All articles, photos and advertising are **due by the last day of the preceding month.**

Please send all material to:

Matt Erulkar, 2530 Chestnut Avenue,
Ardmore, Pennsylvania 19003
Tel: 610.642.7760. Fax: 610.642.9175

Odd Graphic Co., 1033 Park Avenue,
Collingswood, New Jersey 08108.
Tel: 856.833.0616. Fax: 856.833.0626.
E-mail: admin@oddgraphic.com
Contact: Shannon Creamer-Franke

Advertising rates:

Contact Matt Erulkar at the address and telephone number above.

Address changes:

Contact **John Wynn**, 208 Cedar Knoll Road, Coatesville, PA 19230

Board Members:

Peter Lien	215.238.9902
Jack Ward	215.627.5311
Iris Richardson	215.923.2355
Peter Treiber	610.867.3303
Michael Pilla	215.928.9942
Conrad Gloos	609.371.8484
John Wynn	610.384.7085
Paul Pierlott	856.486.0749
Scott Hewitt	302.777.7655

©2000 ASMP Phila. - Philadelphia Chapter of the American Society of Media Photographers. ASMP Philadelphia Members Only is published for the exclusive benefit of the general and associate members of the Philadelphia Chapter of ASMP. All rights are reserved and no information contained herein may be reproduced in any manner whatsoever without the written permission of ASMP Phila.

Upcoming Events

Wednesday, February 9, 2000

RECENT AND SELECTED WORKS

Speaker:

Judith Harold-Steinhauser

Judith Harold-Steinhauser has been an artist/photographer and educator for 35 years. She is the recipient of several Pennsylvania Council for the Arts Grants and her work is in the permanent collections of the Smithsonian and the Philadelphia Museum of Art. She is also the head of the newly-implemented Department of Photography at Moore College of Art.

Judith's work involves the manipulation of photographic materials in non traditional ways. She will be showing a selection of portraits and talking about many of the issues surrounding the work such as: what we can learn from images and ideas, working with non-professional models in the studio and

on location, and carrying your personal vision over to commercial assignments.

Judith is represented by The Martha Schneider Gallery in Chicago and the More Gallery in Philadelphia.

Note new starting time:

6:00 PM Social

7:00 PM Program begins

Finnigan's Wake

3rd & Spring Garden Streets

3rd floor

Phila, PA 19106

215.574.9240

Members w/RSVP: no charge

Members w/out RSVP: \$5

Nonmembers w/RSVP: \$10

Nonmembers w/out RSVP: \$15

Student Nonmembers w/RSVP: \$5

Student Nonmembers w/out RSVP: \$10

RSVP* to Michael Pilla

mpphoto@voicenet.com

215.928.9942

**RSVPs close at noon on day of event.*

Special student memberships available; ask for details at meeting.

Sponsored by Mid City Camera

UMAX SCANNERS & I
SABA GEAR HEAD, NIKON COOL
Superior Seamless, *Besola*
gentripod, Double Day, **BENCHE**
Toma-Tiger, Day-10 Projection Screen, *TRU*
on Dust-211, Fine-Grain Archival Slide Paper, *The*
Printer, SAUNDERS LASERS, *The*
Drum Scanner, **KODAK EKTATHER**
FLUICHRONE Velvia, *Mats*, *Haza*, *Fotobond*
Lasergraphics Recorder, *BITZD* Mono
Schneider Competition Lens, *Photo* Spot, *CA*
3-Minute Auto Meter, *1/4*, *1/8*, *1/16*, *1/32*, *1/64*
1/80 S. 48, *Sony* H. 8, *TAMRON* LENSES, *Bar*
Chimera, *LEAF* COOL CHROMA Lab
LEICA S-1, *Photo* Bulbs, *B+W* Filter
JOBO Darkroom Products, *Mami*
PRESS Mounts, *ITASSET*, *BT*, *AD*, *30mm*
City Pocks, *Timers*, *Umbrellas*, *AREA*, *Temper*
and *Moving* *Units*, *Quantum* *Mounts*, *Trig*, *rin*

oh... and cameras too.

Mid City Camera
Philadelphia, *Rienboro*
Fairless *Hills*, *Wilmington*
Phone: 888-464-1248 Fax: 215-215-2051
www.midcitycamera.com

ASMP Philadelphia
Members Only

John Wynn
208 Cedar Knoll Road
Coatesville, PA 19320