

ASMP

Philadelphia Members Only

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PREPARING PHOTOGRAPHS FOR THE WORLD WIDE WEB

Part Two — An opinionated primer by John Gaylord

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*With this issue, we continue our comprehensive look at web imaging. As this is now becoming an increasingly important means of marketing in our industry, **John Gaylord**, a member of the Arizona ASMP Chapter, has written a three part series on the subject for **Members Only**. This month's issue examines Image Processing. Part Three, Optimizing For The Web, will run next month.*

—The Editor

IMAGE PROCESSING

Now that you have digital scans, it's time to retouch them to bring all of the desired detail into the range of monitor screen viewing. It's a good idea to have your original nearby to serve as a reference. At my workstation, I have a small light table for viewing transparencies, and a copy holder and light (with full-spectrum lamps) for viewing prints. After opening the image scan, the first step is to take a snapshot. (Click on the New Document button at the bottom of the History palette.) Name and Save this to your hard disk, and close the original file so that your original scan is left intact. This is not necessary with Photo CD or other CD-ROM-based files, because you can't overwrite these. The reason for this precaution, is that you may want to go back to the original scan in the future. It is very likely that you will have improved your image processing skills, and you may want to do things differently. Straighten the image by running the Ruler tool along a detail in the image that should be lined up with the border, then click Image > Rotate > Arbitrary, and OK. Any transformation of perspective should be done now, as well. Then crop the image and save.

Tonal and Color Corrections

Avoid Brightness and Contrast—use Curves and Levels instead, because you are more likely to make global changes non-destructively (without losing image information). In most cases, you'll start with Curves to lower the contrast a bit—pull down the highlights and bring up the shadows. This is particularly important with most Photo CD scans. Don't overdo it, or you'll get flat, grayed-out colors. If you must squeeze in more detail using Curves, use the arrow keys after clicking on a control point to make incremental changes; if you get gray in the highlights and/or shadows, you can reapply color with the Airbrush in Overlay mode.

Next, in Levels, if there is a straight-line margin at the ends of the scale (no detail present), you might want to move the maximum and/or minimum density sliders inward. Don't chop off the straight-line portion all the way to where the histogram begins, unless your image is too 'flat.' I suggest leaving a small margin,

because this will give you leeway in altering overall brightness for Gamma correction, helping to prevent loss of shadow detail (viewed in Windows) or washed-out highlights (viewed in Macintosh). Now, use the midtone slider to vary overall brightness (to correct Gamma) as stated in the section, *The Cross-platform Gamma Issue*. It may be useful to write down your settings, so you'll know what to do when making future changes. At this point, you may want to tweak Curves once again.

There's a much better way to work on tonal and color corrections, using Layer > New > Adjustment Layer > (select adjustment). This will allow you to go back and make changes simply by double-clicking the layer name in the Layers Palette, which brings up the dialog box again. You can also alter the Opacity and Mode of the new layer, and you can add density to the mask by applying a gradient and/or by painting with the Airbrush Tool, and then you can selectively erase density, using the Eraser Tool with Airbrush Option. You can correct all kinds of problems, such as lens flare, that can't be fixed any other way. This is where Brightness & Contrast really shines, giving you localized control that no other tool provides. Folks: if you master layer masks, you'll begin to feel the real power of Photoshop.

I'll give an example: wide-angle lens fall-off. This is a common problem in architectural photographs, and it's easily corrected digitally. Create a new Adjustment Layer with Brightness & Contrast, as indicated above. Increase both Brightness and Contrast until the outer areas of the image look good. (Ignore the brightest central portion.) Select the Radial Gradient tool, double-click on it, and in the Options palette select Foreground to Transparent in the pull-down menu. Reverse should be unchecked, opacity set to 100%. In the Toolbox, set the Foreground and Background swatches to opposite the default values (click on the invert symbol). Click and drag from the brightest area near the center of the image, out towards the corner. Like magic, the image is equalized from center to edges. You may want to undo this operation and try it again, varying the transparency of the layer to tweak the image, or else double click the mask layer to readjust Brightness & Contrast.

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This adjustment layer masking technique can also be used with other tonal and color adjustments, so you can do all sorts of things you never imagined possible. Make sure you select the image layer to do any further global corrections, and you have to know when it's time to merge down the layers or flatten the image, so as not to pile up your masks. Any cloning work (with the Rubber Stamp) should be done before using adjustment layers or layer masks, or else after merging down or flattening.



One more important thing: saturation - for color images, you'll need to 'bump up' the overall saturation a bit (Image> Adjust>Hue-Saturation>Master), because it will be diminished slightly in the compression phase. Be judicious about making color changes. Usually I find that 'backing off' is necessary, because the eye adapts so rapidly to color changes that initially you may think you need to make a larger change than is really called for. So, remember, "Back off, Dude!" Also, perceived image brightness tends to change relative to background brightness, so if you will be displaying your images against a gray or a black background, click on the second or third viewing option at the bottom of the Tool Box, in order to preview the background effect. Now is a good time to save As with a new file name, including the longer pixel dimension.

If you want to convert color images to Black & White, the best way is to use Image>Calculations, check Preview, set different color layers or gray to be juxtaposed, check Mask, and vary the opacity. Finally convert to Grayscale (Image> Mode>Grayscale). The Calculations process can take quite a lot of experimentation to get the best results, but it allows you to vary the tones (densities) of different colors in order to achieve the ideal balance, or else to distinguish between different colored objects in a scene. This is very much akin to using colored filters with B&W film. It's amazing how you can dramatically affect skin tone rendition

in portraits and sky-with-clouds rendition in landscapes. With Photo CD color images imported in LAB color mode, you can even create the effect of B&W Infrared film. Try it! Also, a suggestion to those of you who use digital cameras: If you want to shoot in Black & White you're better off capturing in color and making the conversion to B&W through Calculations, because you'll have much more control over tonal rendition.

The Cross-platform Gamma Issue

I consider this to be the most serious Web issue regarding displaying photographic images. Windows users (we accept having been 'assimilated') are likely to have their displays set for a Gamma of 2.2, whereas Mac users (Bless our Macs, and protect us from the Evil Empire) have a standard Gamma setting of 1.8. There are exceptions, because some Windows display adapters have software control that can change Gamma settings, as does Mac software. But typically, what this means is that images appear darker on a Windows display than they do on a Mac display. "So," some smart-ass Windows guy might ask, "Why should I care about Mac users, since they're only about 10% of all users?" The answer is, "Listen up, Borg-face: many of those Mac people are creative directors or art directors who will be deciding whether your work is good enough for them to use—or whether it sucks!" For the Mac, there's a shareware utility called GammaToggleFKey that allows you to toggle between Mac and Windows Gamma settings, but be forewarned that it automatically defaults to Windows Gamma on restarting. (Talk about defaults!)



Recent versions of Adobe Photoshop come with Adobe Gamma, a Control Panel that allows you to set your display's Gamma and profile. To use it, select your monitor's profile from the ColorSync Profiles, if available. If you can't find it there, select sRGB.

Let your monitor warm up awhile before adjusting the calibration. Save the new profile. You will not need to recalibrate whenever you change back and forth between Windows and Mac Gamma, but you will need to save the newly-changed profile each time. (This is a quirk that I wish Adobe would fix.)

The sRGB profile should be set in Photoshop: File>Color Settings> Profile Setup.



Also, click File>Color Settings>RGB Setup, and select sRGB from the pull-down menu.

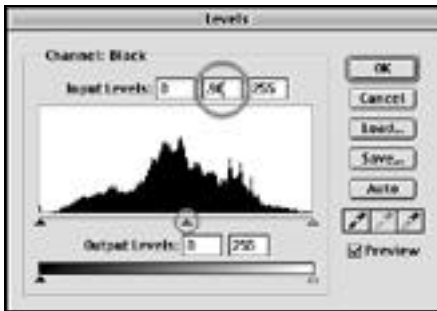


After setting Color Settings, Preferences, and palette positions on the desktop, it's a good idea to quit Photoshop and then launch it again, so that all of your settings are preserved in case of a crash.

Gamma Correction

Now, what should a body do, to make images look good on both platforms? "Compromise is the key to peaceful coexistence." During tonal and color corrections, this is the best way to compensate for Gamma: In Photoshop, click Image > Adjust > Levels > move the middle slider

to a value between 1.10 and 1.15 to lighten the image (with your display set to Mac Gamma), or to a value between 0.85 and 0.90 (with your display set to Windows Gamma).



This will bring the overall brightness to an approximate midpoint. Exactly where you should set it, will depend on the overall brightness of the image, so use your judgement. If you're working with a high-key image, you'd be wise to set your display for Mac Gamma so as not to lose delicate highlight tones when making the tonal adjustment (lighter). Conversely, with a low-key image, set your display for Windows Gamma to observe and preserve the important shadow detail. When you click File > Save for Web, Photoshop 5.5 switches to ImageReady 2.0, where the Optimize palette will give you an instant preview of Windows and Mac Gamma display settings, which are also accessible from View > Preview.

'Testing 1...2... 3': If you have access to an 'alien' computer, you might save the image on your system to removable disk (Windows machines require (Windows machines require IBM- formatted disks) and open it on the 'foreign' machine with a bitmap application, to see how it looks on a different platform. Even better— put up a set of the optimized images on your Web site, and view them in different browsers and on different platforms, if possible. You'll discover that there are differences in the quality of decompression used in various browser applications (and different versions), which can effect both tonal and color rendition. Just looking good in Photoshop on your system doesn't guarantee the best results— you may need to go back and make changes. As long as you've saved an uncompressed file of your retouched image, you'll be able to do this. JPEG is a lossy compression format, so DO NOT open a JPEG image file and re-save it as a JPEG, because this will decompress and recompress the image,

thus degrading image quality. It's almost like making a copy of a copy in the traditional manner. The same is true for GIF-compressed images, although to a lesser degree.

Another workaround for the Gamma issue, by the way, is to prepare two sets of images with different brightness, then set up links on your Web site to each set, so that the end-viewer can choose the appropriate set. (That's a lot of extra work, and more space taken up on the Server ... moreover, will the end-viewer always know which is right for them?) Or else, you could use PNG-8 format to optimize your images. (More on this later.)

Image Sizing

Before determining how you want to size and lay out your Thumbnails and Gallery Images, you should determine how wide your Web pages will be. This decision will depend on what screen sizes you expect your viewers to have. If you want to accommodate everyone, including those with 15" monitors, 580 pixels is the standard width. I started designing my Web site with this dimension, but halfway through I changed my mind and decided on 764 pixels, because I figured most professional people (the ones I most want to reach) have at least 17" monitors set to display 800 x 600 resolution or greater. So, now I have two different page sizes—a problem I will have to correct later on. It's best to make the right decision at the beginning.

What is the right size of Thumbnails and Gallery Images for display on the Web? This is a matter of personal preference, but here are some guidelines. I recommend that Thumbnail images (the ones that people click on to access the gallery images) be sized no smaller than 128 pixels in the longer dimension, to hold enough detail so that the end-viewer can see what's in the image. I prefer 160 to 200 pixels, because I want to capture the user's interest. This will also depend on how many you plan to put on a page and how you will lay them out. For full-size Gallery Images, I recommend sizing between 360 and 448 pixels in the longer dimension. Note that all dimensions are multiples of 8. (More on this later.) This will look good if you do the proper sharpening and compression. Deciding on the size of the Gallery Images that will be displayed on your Web page, involves three issues:

Security: The larger the image, I suspect, the more likely a would-be thief would be inclined to steal it. The smaller the image, the less detail will be discernible. If you are considering using Digimarc watermarking, keep in mind that smaller images (lower limit around 320 pixels) will be degraded too much by the watermark. You could add a layer in Photoshop to overlay a logo and/or copyright warning (Save a Copy as a .psd file), thus defacing the image. Of course, the thief could retouch this out, but then again, they might not bother with it. (What? Work for a living?) You could also publish the unadulterated images on a password-protected site. Another option is to create QuickTime Slide Shows, where some extra protection can be built in to the Plug-in—this was my choice. (More on this later.)

Download time: As I mentioned, this concern is less significant to me. If somebody really is interested in seeing your work, and if your thumbnail images attract them, I think they will be patient enough to wait for the Gallery images to download (within reasonable limits). You'd be surprised at how many professional users (people who are in the publishing biz) now have DSL or Cable connections of 256 kb/s and faster. Many of the big corporations have high-speed T-1 connections (1.5 Mb/s)—over these lines your pictures will download almost instantaneously. The fast pace of technology/communications development will ensure widespread availability of affordable broadband Internet access in the near future, and once wireless systems are up and running, users will have high-speed access even when they're 'on the road.' The only other thing to be concerned about is the possibility of crashing the user's system with large files, but these days, I think it's safe to assume that most users have a decent amount of memory in their machines. I think we should look ahead, and push the limits in our Web content. (You probably will get a bit frustrated with the download times on my Web site—should you decide to check it out—but quality and visually rich content only come at a price... 'Snore...')

Screen area: As mentioned, most professional people (the ones we want to reach, even the myopic ones) browse the Web with screen resolutions of 800 x 600 or 832 x 624, or larger, and that includes

many notebook LCD screens. (I believe that 1024 x 768 is the most common, but I could be mistaken.) If we take into account the button bars and other elements present in Browser windows, the maximum usable vertical dimension is about 600 pixels for 1024 x 768 viewing resolution, and 448 pixels is the maximum height for the lower resolutions. If you go much larger, the user may have to scroll down to see the rest of the picture ... bad form. (If you are displaying panoramic stills, your users might be stuck with sideways scrolling, but I guess that's no big deal—a little like turning your head to see a vista of the Grand Canyon.) Macintosh users can get a useful shareware utility called 'Screen Ruler' that allows you to measure pixel dimensions with a movable ruler overlay on your screen.

Downsizing, as a rule, should be done in one 'pass' for each target size. (This is true both for Web and for print media.) But for efficiency, there's practically no discernible difference in Thumbnails that are secondarily downsized from the Gallery Images. Photoshop 5.5 has a 'resize image assistant' that simplifies the job (Help > Resize Image > Online, etc.).

Learning how to use the Image Size dialog is an important step toward Photoshop proficiency, so here's the complete procedure for downsizing: Start by taking a Snapshot of the image. (Click on the New Document button at the bottom of the History Palette, or use the pull-down menu.) In Photoshop's File > Preferences > Units & Rulers, choose Pixels. In the Image Size dialog box, uncheck Resample Image and enter a resolution of 72 ppi (screen resolution) if it isn't already set to that value. (This step is not essential, because images on the Web will always display at screen resolution—72 ppi for Mac, or 96 ppi for Windows—no matter what pixel rate you set; it just helps to be able to compare the image size in inches or other units.) Then check both Constrain Proportions and Resample Image before you enter your first target dimension in pixels.

If your images have different aspect ratios (proportions), consider setting the target size for all of the images to an equivalent pixel area (W x H) rather than setting one dimension the same for all images. This way, your images will all appear visually the same size. If you are not happy with the resulting dimensions, hold down the OPTION key (Mac OS) or ALT key

(Windows), click Reset, and enter your target dimension again. After entering the first dimension, if the other (newly calculated) pixel dimension is not a multiple of 8, uncheck Constrain Proportions, and enter a new pixel value for that second dimension which is the closest multiple of 8. Finally, click OK, and Save As, with a new name including the longer dimension.

Image Sharpening

Sharpening is the last step before optimization (except for adding type and/or a drop shadow), and it is a critical one. Before you sharpen, always set your image display with View > Actual Pixels (and expand your image window), otherwise you won't have an accurate display of what is being done to your image (except in the tiny preview window in the Unsharp Mask dialog box, set to 100%). You'll get the best results with the Unsharp Mask (USM) filter in the subpixel range (below 1 pixel radius)—anything lower than .25 pixels won't have any effect. I usually start with 100% at .25 pixels, then I make additional passes at slightly larger pixel radii and lower percentages. For example, for a 400 pixel height image, I'll do a second pass set for 60% at .35 pixel, and a third, 30% at .50 pixel. The smaller the image, the more sharpening will be needed at the smallest pixel radius, and little or none at a larger pixel radius. Thumbnails may require as much as 350% at .25 pixels. Watch out for too much 'halo-ing', 'glare' and contrast. Experimentation will tell you what is best. (And then take two aspirin for your eye-strain headache!) If you go too far, you can use the Filter > Fade command to reduce the amount. If you follow these guidelines, your images will appear as sharp as they can be!

If you're willing to dig into your knickers for \$130 to buy one more Photoshop plug-in, get the fabulous 'nik Sharpener', which takes most of the guesswork and effort out of the sharpening process and really does a 'nik' job. It has one limitation, though: it doesn't work on Grayscale or LAB images (the Pro version does handle Grayscale, for \$340—ouch!). The settings in nik Sharpener include sliders for image size (which is automatically calculated in each dimension), scan type and quality, and output type and quality. Since it was designed for print output, there is no setting for Web or screen viewing, so from my testing I recommend setting image

source to maximum ('scan—high end'), and using the 720 x 720 dpi inkjet printer setting, along with very good for both 'overall image quality' and 'overall printer quality.' If this goes too far for your taste, undo it and try again with an increase in the 'overall printer quality' setting, or use the Filter > Fade nik Sharpener command to adjust the amount of filtering downward. On the other hand, if it was not enough, lower the 'overall printer quality' setting. The smaller the image, the lower the printer quality setting should be.

If you are working from Photo CD scans, you have the advantage of being able to sharpen only the Lightness channel, thus minimizing 'halo-ing' artifacts. (We are no angels.) When you import a Photo CD scan, the Acquire Module will allow you to select the Source (choose your film type and the Kodak scanner model—4050 is used for Pro Photo CD scans) and Destination (choose Photoshop CIELAB). By the way, if you are working with scans from B&W originals on Photo CD, you should check the Grayscale box here. You also have a choice of resolutions. (If display on the Web is your only purpose, Base/4 or Base would be your choice for Web Gallery Images.) Do not use any of Kodak's image corrections, since Photoshop will do a better job with these. You'll notice that images in LAB color space have three channels, instead of the usual four in RGB or CMYK. Select the Lightness channel for sharpening. (You'll see that with tonal corrections in Curves and Levels, the 'L' channel will be selected by default.) In the LAB color space, your Color Balance adjustments are limited, so you'll need to convert the image to RGB, make further color corrections, and do some further sharpening if necessary.

Once you have your final sharpened Gallery Image, Save a Copy As a Photoshop .psd file, and add its length dimension to your file name. To downsize the image for your Thumbnail: Revert to Saved, downsize to your Thumbnail dimensions, do the necessary sharpening, and Save a Copy As a Photoshop .psd file with the new, longer dimension in your file name. Close and Don't Save (changes to the original full-size corrected image file). Now you have .psd files for your Gallery and Thumbnail images. Next, open these files to optimize them for the Web. It's a good habit to get into: Save a Copy, in conjunction with Close and Don't Save, then open the newly saved image - you

may want to go back and edit the uncompressed file of each downsized + sharpened image in the future. Of course, you'll always want to preserve your full-sized corrected image. I recommend 'burning' that file to CD-R for archival storage (and to hand down to your children.)

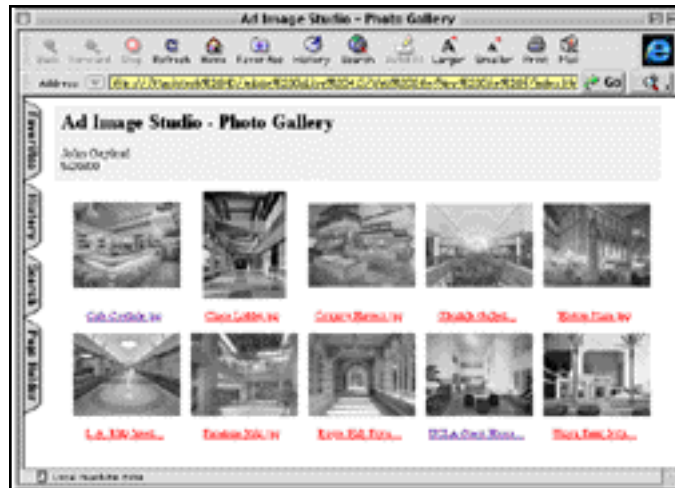
Unfortunately, sharpening makes JPEG compression less effective - that's why the JPEG optimization settings include a Blur filter. (PLEASE don't use that on your photos!) For our purposes, good sharpness is much more important than faster downloading... Right?

Adobe Photoshop 5.5's 'Web Photo Gallery'

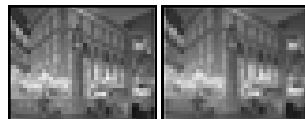
For those of you who don't want to mess with all of the fine points of image optimization and Web design, this unquestionably is the quickest and easiest way to get your pictures onto the Web. I recommend at least sizing and sharpening your Gallery images in advance, because Web Photo Gallery will resize without sharpening, and this very likely will look awful! I also recommend replacing the Thumbnails that are generated, with your own downsized, sharpened and optimized images.

Click File>Automate>Web Photo Gallery. Choose your source images folder (you should only check "Include all subdirectories" if you have nested folders with more images). Choose your destination folder (your Web site folder). Leave.

Here's what a resulting Thumbnail Page will look like:



With a little effort, you can get much better looking Thumbnails. Open the folder named Thumbnails (inside your Web site folder), and replace all of the JPEG images with your own sharpened and JPEG-optimized thumbnails. Make sure the sizes and file names are identical to their original ones. This is a comparison of a properly sharpened thumbnail next to Adobe Web's Photo Gallery thumbnail.



Here is an example of one of the Gallery Image Pages that are generated for all of the mages in your selected folder. Notice the navigation buttons above the photo.

All you need to do now, is to upload the folders and HTML files in your Web site folder to your Web server, and you're in business!



Meeting Minutes

As a service to ASMP Phila Members, **Members Only** will run the minutes from the monthly Board meetings in an effort to keep the Chapter better informed about developments that affect them.

This effort to communicate with the membership was precipitated by an understanding that membership and leadership at both chapter and national levels need to communicate more openly, frequently and productively.

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SEPTEMBER 13, 2000

Present: Lien, Fonda, Pilla, Trieber, Millevoi

Excused: All others

7:20 Call to order - Peter Lien

Programs report / Shoot in Philly 2000 report - Pilla

Programs have been laid out until December of 2000. Although all details are not firm we have planned Sept- Kevin Foley, October- the still shooter as cinematographer, November- Jim Graham/Fathers and Sons, December- Victor Englebert/The Concerned Photographer series.

There was a discussion as well as suggestions from Board members for possible future programs.

Shoot in Philly 2000 is progressing. We have confirmed nearly 100% participation in the exhibition from selected photographers.

Originally scheduled for October, we are in the process of changing the exhibition to the last 3 weeks of January so that we can combine the opening with the annual ASMP Phila holiday party. We expect this will be a great event and plan to continue Shoot in Philly annually.

7:45 Web Report - Trieber

The website currently has 50 portfolios on it. The decline is because of former members who did not renew their membership and were removed from the website as a result. The Board had lengthy discussions about the fact that members need to revamp their images.

We also discussed the idea of doing a major mailing campaign to promote the website. Peter Lien wondered about combining this with the mailer that will announce the Shoot in Philly exhibition but Peter Trieber felt that something needs to be done much sooner. We discussed the possibility of promoting the website using a targeted email campaign. We also talked about soliciting comments and feedback from art directors about our web site and about finding talent on the web. Photographers may put more emphasis on the website if they start to understand it's potential as a marketing tool.

Peter Trieber is looking into the possibility of customized e-mail web reports. The concept being that someone looks at your page on the shootinphilly website and an e-mail is automatically generated and sent to you to let you know who was viewing your images. We are not certain if this is possible.

8:30 Membership report - Millevoi

A sizeable group of people let their memberships lapse by not renewing. Upon further review, the majority of these are students.

Some of the General Members who had let their memberships lapse reconsidered after being contacted by Jerry and renewed. Lately there have been some requests for membership info and we have several new Members.

Jerry's report was followed by Board discussions about membership and attracting new members.

9:30 Adjourned

Upcoming Events

Tuesday, November 7, 2000

FUJI PRESENTS: WILL CROCKETT

CONQUERING COLOR CORRECTION ON LOCATION

(This is not an ASMP event)

Fuji S1 Pro Digital Camera and Pictography Printer demos.

Fuji will once again bring **Will Crockett** to town for an informative meeting and demo session.

2:30 to 6:30 Crockett will be doing live demos with the new Fuji S1 Pro Digital Camera and Fuji Pictography Printer. He will also have sample images using the new Provia 400F film.

6:30 to 9:15 Crockett will present his highly acclaimed Conquering Color Correction on Location program.

This event will be held at: Phil Kramer Photography
30 S. Bank Street, Philadelphia, PA (between 2nd and 3rd below Market Street)

NO RSVPs ARE REQUIRED

Directions to Phil Kramer Photography can be found on the website at www.pkphoto.com

Classified Ads

Classifieds are free for members of ASMP. Ads are limited to 10 lines of text/40 characters and spaces. Please e-mail classifieds to Shannon Creamer-Franke: ASMP@oddgraphic.com

Because of the proliferation of cyber viruses, **Members Only** will not accept unsolicited attachments or e-mails from unknown senders.

Hasselblad 553 ELX camera, black motorized body, accurate viewing screen, waist level finder, full image viewing, uses AA batteries, great condition, (originally \$3000) Must sell for \$1900. Dynalite Uni-400 strobe, w/ 2 jackrabbit batteries. 400 watt portable or AC mono strobe. Used for 2 jobs. (Originally 1265) Must sell for \$900. Call Jim Graham 215.592.7272

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President's Report

Peter Lien's column will return next month.

Web Resources

For resources in the world of film (read:motion picture) one needs to go no further than the website of The Greater Philadelphia Film Office. The Film Office is one of the greatest assets to still and motion photographers with an online version of the Philadelphia Film Guide. Everyone should bookmark www.film.org.

Heard about the latest Epson 1270/870 printer problems? Read all about it at www.p-o-v-image.com/epson/chrono.htm If that's not technical enough for you, wander over to <http://home.cox.rr.com/meyerfamily/epson/epson.html>

Epson's position on the longevity of their prints can be found at www.epson.com/lightfastness

Do you want to join an (unofficial) Epson mailing list? You need to wander over to www.leben.com/lists/epson-inkjet/

If you have any useful sites you'd like to share please email the URL to mpphoto@michaelpilla.com.

—Mike Pilla ■

Editor's Editorial, cont'd from page 7.

With or without cause, those athletes who whined on television in Sydney did so although it was too late to change the outcome of a negative result. We can learn from that.

First, we need to change how our industry is perceived. Let's admit the ugly truth: Many Americans, even art directors and editors, don't consider photography to be a 'real' business. We aren't taken seriously, and that is why we receive such low fees and copyright hassles over our work. We need to change the perception of our industry from an trade undeserving of the respect other industries receive to an industry essential to the smooth transmission of information and ideas that is integrated into the mainstream of American business.

We also need to change stereotypical images of photographers as fringe elements who can't make it in mainstream society and instead go it alone. We can do that by showing the 'business' side of ourselves more often.

Secondly, we need to prepare ourselves and raise a ruckus when an infraction, such as what has happened at Penn, occurs - not after a decision has been reached that we can't live with. Because if we don't, in the end we'll only look as stupid and helpless as those athletes in Sydney.

—Matt Erulkar ■

Past Events

Kevin Foley, a very busy Los Angeles based digital photographer who specializes in fashion and entertainment imaging, is shown here demonstrating the Kodak DCS 560 digital camera as he spoke at the September 19th meeting.

Kevin is currently doing work for NBC, Warner Brothers, Fox, Disney and ABC. Recent assignments have featured digitally-captured images of Morgan Freeman, Martin Sheen, Rob Lowe and Donna D'Errico, among many other celebrities.

MidCity Camera and Kodak also attended the meeting to show the complete line of Kodak digital cameras and to discuss equipment purchases.



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Editor's Editorial

CHALLENGE THE STEREOTYPE

Ahh, the Olympics are finally over, and we can get back to work. Apart from the euphoria of the great closing night ceremonies and the thrill of competition, one thing that didn't quite sit right with me was the way some American athletes whined and cried foul after they felt they lost gold medal matches to unfair officiating.

Boxers and wrestlers come to mind. Their displays were childish, embarrassing and exhibited poor sportsmanship. Contrast that with the class and poise demonstrated by the silver medalist US Women's water polo and soccer teams.

Perhaps there is something to the idea that anti-American sentiment plays a role in officiating at international meets. Unfortunately, the whining and crying only enforced the stereotype of the Ugly American who is immature, spoiled and wealthy and therefore, undeserving of Olympic gold.

I got so wrapped up in the Olympics on the other side of the world that I nearly missed an important development in our own backyard. On Thursday, September 28, *The Philadelphia Inquirer* ran a story on the Napster legal battle at the top of the first page of the Business section.

According to *Penn refuses to ban use of Napster on its networks*, the President of the University of Pennsylvania, **Judith Rodin**, refused a request from the lawyer to rockers **Metallica** and rapper **Dr. Dre** to cut the access of students at Penn to Napster.

In the article, Rodin stated that while Penn respects the intellectual property of others, free inquiry and expression are important to its educational mission and should not be impeded.

As an alumnus of Penn, I am disgusted by the cavalier attitude towards the theft of copyrighted material. As a photographer, I am angry at this blatant disregard for the rights of artists to profit from and protect their creations, rights that are guaranteed by the Copyright Law of 1976.

Student Members of this trade association are in a unique position to influence this issue by taking a stand among their fellow students in Philadelphia's educational community and making it clear that downloading copyrighted material is as illegal as stealing the electronic device the music is played on.

Why is that in your interest to do so? Because every song that is downloaded free of charge from the Internet is not just money out of the pocket of some pop star, it is a breach in the wall that guarantees your creations will provide you with some sort of livelihood. It is already difficult enough to make a living through photography. Why make it even harder?

In the words of **Hilary Rosen**, President and CEO of the Recording Industry Association of America, "The copyright law was not invented just to protect the interests of companies, it exists to protect the creative talent of the many artists this culture has fostered and the investment in their work".

In the meantime, anyone who wishes to express their disgust to Rodin, can join me in writing her at this address:

University of Pennsylvania
Judith Rodin, President
100 College Hall
Phila., PA, 19104-6380

Express your concerns over her recent decision and ask if the public can use patented medicines developed by researchers at Penn for free. Or ask if books and papers written by University professors can be disseminated free of charge to those who are interested in them. For that matter, ask why students have to pay for a degree at Penn. After all, isn't an education nothing more than a degree that comes on a piece of paper, just like a sheet of music, just like our photographs?

Cont'd Page 6.

ASMP Philadelphia Members Only

Members Only:

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All articles, photos and advertising are **due by the 22nd day of the preceding month.**

Please send all material to:

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Upcoming Events

Wednesday, October 25, 2000

THE STILL PHOTOGRAPHER AS CINEMATOGRAPHER

Sponsored by Camera Clinic and Bogen

Panel: Steve Belkowitz, Aaron Warkov and Nic D'Amico

Moderated by: Michael Confer

You've been a still photographer for a while, but have you ever thought about working in film or video? Four local talents who work both regionally and nationally will show their reels and talk about moving freely between still images and film. We'll be discussing similarities between the two, technical knowledge and resources.

If you've ever wanted to know more about the film industry you won't want to miss this meeting.

Note new starting time:

6:00 PM Social

7:00 PM Program begins

Finnigan's Wake

3rd & Spring Garden Streets
Phila, PA

215.574.9240

Members w/RSVP: no charge

Members w/out RSVP: \$5

Nonmembers w/RSVP: \$5

Nonmembers w/out RSVP: \$10


Student Nonmembers w/RSVP: \$5

Student Nonmembers w/out RSVP: \$10

RSVP* to Michael 215.928.9942 or

mpphoto@voicenet.com

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



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