

How is Digital Capture Beneficial?

Digital capture allows for a more immediate experience of the work being produced. Simply put, "digital capture" is the digital equivalent of "shooting film". Previously, we shot polaroids, for client review and approval. Polaroids had significant limitations. Color, brightness, shadow detail, and the small size meant that Polaroids were not the optimal method for previewing just how an image will look, but until digital came along, they were the only game in town.

With this leap forward comes a significant expense on our part. From digital workstations, cameras and digital camera backs, to specialized software, and new archiving systems that must be integrated alongside our existing systems.

Digital Workflow Benefits

Turnaround times: For film, our normal turnaround time is 2 business days. For digital work, this delay can be reduced. For images which require no post-production work, and where we have a digital workstation on site at the shoot location, images can be delivered immediately, before we leave the site. For images which require post-production work, our turnaround is usually 48 hours. As each shoot has different characteristics, we'll discuss with you anticipated delivery times, as well as any revisions to that as the shoot progresses and client needs change.

Eliminating Liability: When we produce film, it cannot be duplicated exactly as it is on the original film, and when irreplaceable film is damaged or destroyed, the lost/damaged film charges can be very high. With digital, once the images are written to the CD we deliver to you, and our two archival hard drives, the liability that normally is a part of the receipt and handling of original film is eliminated.

Distributed Image Review: In some cases, our immediate client is an art director or advertising agency, who is working to facilitate the needs of a corporate client, or an architect, designer or editor, and with different parties being in disparate locations, the ability to

simultaneously review and make decisions can be difficult. However, we can provide a solution using the internet. Depending upon circumstances, we can produce and deliver a virtual "contact sheet" on site for clients elsewhere in the country to review, or within a few days or completion. Please ask for more information on these possibilities prior to the shoot commencing.

Digital Workflow Costs

We've made a significant investment in the process of digital production. As indicated in the introduction, we are not replacing our film-producing capability, we are investing in the parallel capability of digital production. In addition to the costs of new cameras, powerful computers, and state-of-the-art software suites, there has been an enormous amount of time involved in the learning curve for our office as we evolve with the times.

In addition, we have developed a specialized and redundant archiving system for the files we produce, and this undertaking has been an enormous task.

We have calculated these costs, and have produced a pricing schedule that applies to all shoots we produce digitally.

On-site and Post-Production Charges

The figures below apply to the number of images delivered:

Type	Per Image Charge	Minimum	Minimum Fees
Image Capture	\$5	10 images	\$50

Note: We deliver "photographer selects" which are, as it seems, the images from the shoot that have been selected by the photographer, which give you the best and most complete results from the shoot.

Please indicate if you would like every image, rather than the photographer selects. Selecting this option will increase your overall costs.

_We have several different methods to deliver images to you. They are:

Delivery Type	Per Image Charge	Minimums	
		48 hour Delivery	On-site Delivery*
CD-ROM - JPEG files	\$10	\$100 minimum	\$325 minimum
CD-ROM - TIF files	\$10	\$100 minimum	\$330 minimum
Transmission to FTP	\$10	\$40 minimum	\$300 minimum
Online Review**	\$5	\$50 minimum	\$325 minimum
Standard contact sheets+++	\$18/page	\$36 minimum	N/A

* On-site delivery means we will have a digital workstation on-site to produce the output to you, and the costs for the on-site digital workstation carries an additional \$250 charge. Online review will require us to have computer network access.

** We have a wide variety of online portfolio samples. Please contact us to receive a few URL's that will show you how this innovative service works. The normal length of time these images remain online is 30 days.

+++ Our contact sheets are produced on high-end inkjet printers, and, similar to contact sheets of the past, an overall color correction is a part of that process, but the truest color and density may not be exactly the same as the actual content of the digital files, but will certainly be enough to determine preferred poses and best angles and composition.

In addition to the above, all images require additional post-production following the conclusion of the shoot. We'll discuss this with you either before or during the shoot, depending upon circumstances.

Service Type	Per Image Charge	48 hour Delivery	Minimums
			Next Day Delivery
Master File Preparation*	\$50.00	\$100 minimum	75% surcharge

* We deliver all images in an RGB format. This type of service involves pre-flighting the image for offset printing, the web, or one-off prints that we can produce. We strongly recommend that your printer process the RGB to CMYK conversions where necessary, as that type of conversion should only be done once, directly to the printing press profile. Any retouching that is needed beyond basic color corrections and preflighting is billed at \$195/hour, and we will provide you with an estimate prior to commencing this level of work or incurring any charges.

Our Standard Delivery Package consists of:

An unsharpened, uncompressed 16 bit Tif at 300dpi in Adobe 1998. A full size Jpeg at 300dpi in Adobe 1998. A Web Ready Jpeg at 72dpi in sRGB.

If you have other specific needs please let us know in advance of the shoot.

Archiving & Color Management

We operate an open-loop color management system, meaning that while we take-in and work on the images on color-corrected displays, and output for contacts on profiled printers, when we deliver them outside of our system, we deliver the files with embedded "Adobe 1998" profiles. For other standard profiles, or for us to use a

specialized profile that you provide, please let us know before processing begins.

Our digital archives are housed in the same environment as the film we have generated for over a decade, with little or no film degradation. We store two identical copies of the images on archival hard drives. Mark Darley Photography strongly advises clients to safely store the delivered images for the duration that the images have been licensed, because, although we take precautions and have enacted safeguards to store our own copies of the images, we cannot absolutely guarantee that the images will be available past the date we first delivered to the client their copy of the images.