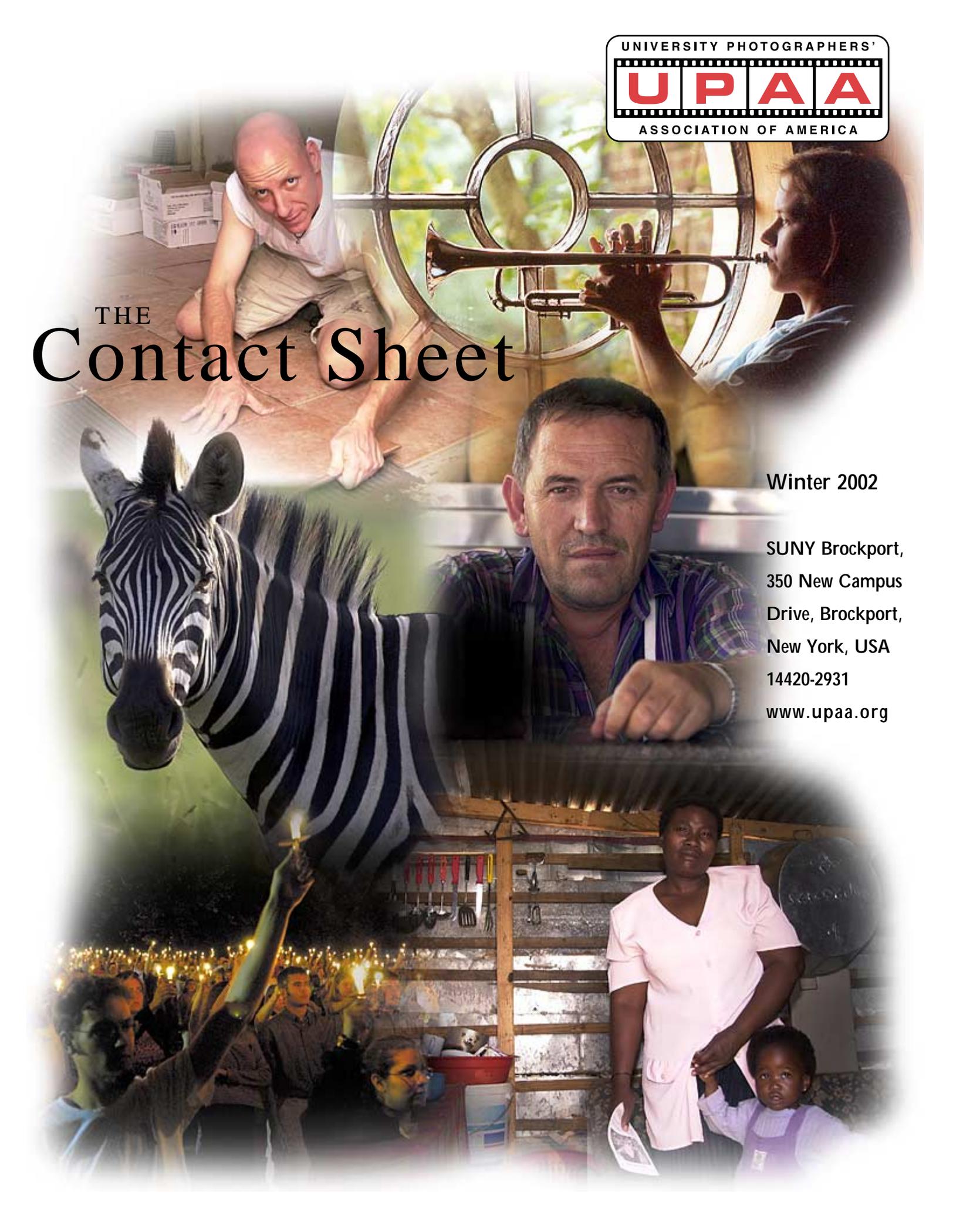


UNIVERSITY PHOTOGRAPHERS'

UPAA

ASSOCIATION OF AMERICA

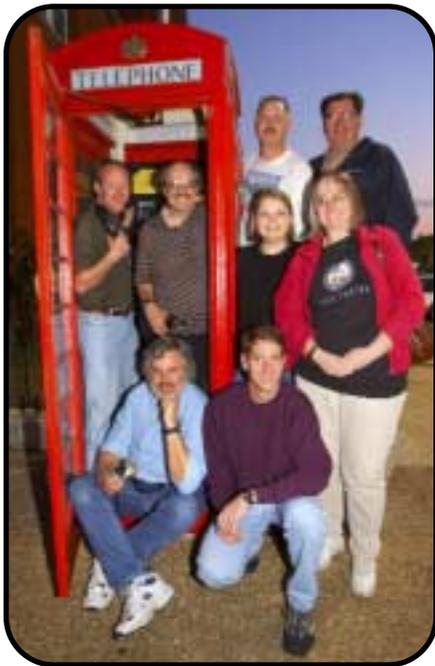


THE Contact Sheet

Winter 2002

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The Prez Says. . . . By Jim Dusen, SUNY Brockport



of Eastern Kentucky which will be hosted by Tim Webb.

At Utah, for the first time, we used our own scanning device for scoring the print competition.

It was a very positive step forward in streamlining this time intensive. However it did show that our laptop computer is really not up to the task of taking full advantage of this new system. To remedy that we appropriated up to \$2,000 for the purchase of a new laptop which will be functioning at Kent State. That also gives us two computers with the older one being used for less demanding tasks. We also asked the competition chairs for reports and suggestions which we reviewed and discussed. Their helpful advice resulted in some changes to the way these competitions will be run.

This was Dave Bormet's last board meeting. He did not run for re-election giving Tim Webb the opportunity to gather enough votes to replace him as our newest board member effective

January 1, 2002. Steve Mangione, who was elected to fill the remainder of John Poindexter's term, attended his first meeting and volunteered to take over Bormet's secretarial position. We all want to thank Dave for his service to the board and UPAA. He has always been an enthusiastic worker. And although he now gets out of attending board meetings and receiving numerous board emails, I know we can still count on him to lend a helping hand in other areas.

I'm really looking forward to getting out of here and back with my UPAA friends! See you at Kent! Jim

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On November 10th the UPAA Board of Directors met at the University of Mississippi for its mid year meeting. Robert Jordan was our host and excelled in planning our visit. It was both a productive and enjoyable event. Robert better watch out. We all were thoroughly impressed with beautiful Ole Miss and the fine on campus lodging. The town of Oxford seemed like an old south movie set with the town square and numerous unique shops and restaurants. We all agreed that the BBQ and southern style food was fantastic! And to top it off the Jordan's opened their home to us for two evening gatherings. Yes, we thought, much to Robert's horror, this was a perfect location for a future symposium. Luckily for him in the month of June Ole Miss is crowded with new student/parent orientations.

We put in a full day on Saturday. The morning was spend discussing symposium plans for Kent State as well as hearing an overview of the 2003 symposium at the University

Tim Webb *“...it sure beats digging ditches.”*

By Brenda Ahearn, Northern Arizona University

The photography of Tim Webb can be summed up in one sentence; “Shoot ‘em up Webbie!”

Tim is the photographer at Eastern Kentucky University in Richmond. He has been a member of UPAA for five years and was recently elected to the board at the Utah symposium.



In February of 1992, Tim was assigned to photograph then presidential-hopeful, Bill Clinton. Although he didn't know it at the time, Tim was standing within feet of the future President of the United States of America, and was standing around, shooting only a few pictures, telling himself 'This guy is nobody; he'll drop out in a couple of weeks.'

Within elbow range of Tim was his friend Rob Carr, then photographer for the Frankfort State Journal. Realizing Tim's mistake, Carr nudged him and said "Shoot 'em up Webbie." The lesson was simple; take nothing for granted, and Tim took the lesson to heart.



"It's not your job to assume; you don't know what's going to happen," says Tim. A decade later he is still shooting by this rule. "I now try to shoot with the attitude that every picture is the

most important picture in the world."

"You ought to be able to shoot a fence post a thousand different ways. As photographers it's our job to make it exciting. I apply the fence post concept to all my shooting, from sports to the studio," says Tim. "How creative can I be? What do I have to work with? How do I make this a photo people will want to look at?"

Now at every photo shoot Tim makes an effort to get at least three completely different perspectives on his subject.

"Get the shot, then look for another. Shooting something in a different way gets your mind going," says Tim. "Don't just walk in, shoot something, and leave. Push yourself to be better."

Everyday that Tim goes to work he is thankful he has the chance to make a living doing what he loves. "I get to make a living at my hobby," says Tim. Tim's love of the photographer's life shows in his work, in his level of professionalism and perfectionism, and in his self-stated responsibility to pass what he has learned on to others. Tim tries to do a true apprenticeship with a student photographer each semester.

"No subject is too boring. If my pictures turn out boring then it's my fault. I'll never blame it on the subject. University photography is still a day-to-day job with its own unique frustrations, but all in all, if someone can make a living doing photography then that's great. Let me put it this way, it sure beats digging ditches."



“...even hell is going digital.”

By Robert Jordan, University of Mississippi

AUPAA member recently described himself as being in “digital Hell” upon discovering that some of his digital image files would not open. I really felt bad for him and wished I could help, but I had to laugh at the phrase “digital Hell.” Even Hell is going digital.

Fortunately, most of what we know as film shooters applies to digital photography. To get the most from our digital cameras, we do have to learn a lot of new skills and we have to keep on learning since digital photo technology changes much faster than film-based photography ever did.

Just as I was getting comfortable with my Nikon D1, Nikon announced that it would quit making the D1 after a production run of only 600-days. I immediately started working out a deal to sell our D1 cameras to the campus newspaper to help finance a pair of D1x cameras for our office. Much of what I had learned on the D1 applies to the D1x and I imagine would be helpful to anyone shooting with any digital camera. In the tradition of the great Philip Szczepanski, UPAA’s own Inspector Gadget, I hope to try to pass on some helpful digital tips and observations.

I know a lot of folks who use Microdrives without any problems, but I prefer to use Compact Flash cards and transfer images to my PC via a USB reader. I format my CF card from the PC after every download. I have shot over 12,000 D1x images using this system and have

not lost any images, yet. We recently purchased some new ‘high speed’ CF cards and they write/read about much faster than the ‘regular’ cards we had been using. From now on, I’ll be buying the fastest cards I can get my hands on!

I have found Rob Galbraith’s site for digital photojournalist, <http://www.robgalbraith.com>, to be

Hell”

In the article, Rob recommends a number of software packages, the two most useful being Easy Recovery, <http://www.ontrack.com/easyrecovery/>, and Data Rescue’s Photo Rescue, <http://www.datarescue.com/photorecue/>. Both programs are



the best source for digital information on the web. I read the D1-D1x-D1h forum at least once a week to see what other D1 shooters are up to. Rob’s site also has great hardware and software reviews, digital tips and the latest manufacturer announcements. Rob has just added an extensive article on how Microdrives and solid-state devices like CF cards work, how things can go wrong and reviews on a number of software packages that can be used to recover images from corrupted media. This information is just the thing to get out of “Digital

designed for the PC, but will function on a Mac under Virtual PC, although some of the program features may not be available. The article also covers some other software solutions to digital dilemmas as well as testing twelve different CF readers. The CF readers that distinguished themselves on Mac and PC platforms are the SCM Microsystems Microtech Zio! CF/USB reader and its twin the Delkin eFilm Pocket Reader-10. If you have a computer with a Firewire port, Rob recommends the Lexar Media CF reader. I just purchased a

number of the Zio CF readers (under \$25 at buy.com) and can confirm that they are easy to install on PC's and work well. Microtech makes Zio! readers for many digital camera memory formats, check out their full lineup at <http://www.microtechint.com/zio/>.

I recently bought some ID labels for my golf clubs that I think would work great to label CF cards, strobes, batteries etc. The place I ordered from sells 20 thin Mylar labels with very strong adhesive for about \$10 including shipping. The labels allow four lines of text up to 20-characters each, but I would limit myself to 12 or 15 characters since the labels are a bit long and will need to be trimmed a bit to fit on CF cards and the like. I'm thinking about having some made for our office equipment with something like "Reward for Return" "Imaging Services" "Univ. of Miss." "662-915-7260". I bought my labels from <http://www.pinhighinc.com/>

Most digital cameras use NiMH batteries that, like all rechargeable batteries, need proper care to ensure peak performance. Don't charge your batteries when they are only partially discharged, this will create a 'memory' effect that reduces the number of shots you can get out of a charge. Remove your battery from the charger as soon as it is fully charged to reduce damaging heat buildup within the battery. Use the "refresh" cycle on your charger to fully discharge and recharge your battery about every 10 charge cycles or so. Condition new batteries by running them through at least three complete "refresh" cycles on the battery charger before putting them into service. NiMH batteries begin to lose their charge after a few days, so don't keep so many on hand that you do not use them before they discharge. Lastly, I recently moved my

battery charger next to my computer's CF card reader so that when I download images from a shoot, I am reminded to recharge any batteries used up in the shoot.

I recently bought one of those cool neoprene cell phone holders with a belt clip for those times when I don't want to carry my camera bag. I can fit a spare D1x battery and a couple of CF cards in the phone holder and just sling the camera over a shoulder and go.

As with the D1, setting the white balance on the D1x manually gives the best results. The D1x's white balance can be set manually in one of seven presets ranging from 3,000 to 8,000k, but the D1x operates within a narrower range of 4,200 to 7,000k when used on Auto WB. New to the D1x/h is the ability to tweak the selected white balance settings by adding up to three units of red or blue.

The D1x is capable of 125 to 3200 ISO versus 200-1600 ISO for the D1. I have used all of the settings from 125 to 3200 and have been amazed at the images. In my opinion, 125 ISO looks like a medium format scan, 200-400 ISO looks as good as most 35mm transparencies scanned. The 800, 1600 settings show very little noise compared to the D1 and look better than 35mm film shot at the same ISO. Even the 3200 ISO setting looks much better than any 35mm color negative film equivalents I have used, though there is a hint of the banding, comparable to the 800 ISO setting on the D1.

I have tried a lot of combinations of custom functions with the D1x and settled on a few settings that always give me good results in any situation. For instance, I set tone control to "less contrast" and image sharp-

ening to "none". I leave the shooting speed on 3fps (honestly, I think the camera is more like 2.5fps at best). As per Fred Sisson's recommendation, I have the histogram and highlights options enabled under the display options menu and I have set the color mode to Adobe RGB.

By default, the D1x powers down after only six-seconds of inactivity. The meter-off delay can be extended to 16-seconds via the custom setting menu, but there is an undocumented technique to keep the camera "awake" and ready to shoot for an hour. To activate the extended awake feature, hold down the bracket (BKT) button and the auto focus on button (AF-ON) while you turn on the camera and viola, the camera will stay on for one hour or until the battery dies.

Another undocumented feature is the D1x's ability to shoot infrared images with the aid of an inexpensive homemade filter. Many digital cameras have this capability and I have read that you can test your camera for infrared sensitivity by pointing a TV or VCR remote at your camera lens in a dimly lit room, hold down a button on the remote and make a photograph of the end of the remote that you normally point toward the TV. Now look at the image on your camera's LCD, if you see the IR light emitted by the remote, your camera is suitable for IR digital photography. Since the CCD in the camera is much more sensitive to the visible spectrum than the infrared spectrum, you will need a filter to block all the visible light below about 720 nanometers to make IR photos. Filters are available to block from 720nm to 900nm, but these filters in 77mm size are very expensive. I don't recommend using gelatin or Cokin-style filters because they are easily scratched and may allow light



DIX image - normal

in the visible spectrum to leak past them. What I did was purchase an 8x10" sheet of thick lexan material that blocks light below about 750nm from Serial Port Engineering for about \$30. I then cut out a 77mm disk from the sheet using a Dremel tool and replaced the glass in an old 77mm UV screw-in filter with my 77mm lexan disk. Then I just switch the D1x to B+W mode, set up my tripod, frame up the image, and thread on the filter and shoot. Once the filter is in place, I have found that I can use the camera's built-in meter to make a good estimate on

exposure. I just shoot, review the image on the LCD and adjust the exposure as necessary. You can order the filter material on-line at: <http://www.serialporteng.com/irfilter.htm>

Digital noise, similar to film grain, can be a problem when using digital cameras at high ISO equivalents, but there are solutions in the form of a number of Photoshop plug-ins and action sets that are available on the web. I have downloaded instructions on several techniques as well as several Photoshop plug-ins and found

that most techniques work well with some images, and not so well with others. The noise correction tool I have found to be the most useful is iNovaFX's ISO DeNoise Filter. ISO DeNoise Filter is an action set that can reduce the effective noise by about one stop (800ISO looks like 400ISO and so on) and the best part is it's free. Just download the Photoshop action set at: <http://www.digitalsecrets.net/secrets/denoiseISO.html>

There are also great plug-ins and stand-alone programs for interpolating the resolution of digital images to obtain a larger file. I know Genuine Fractals is popular with a lot of folks, but I've found a Photoshop plug-in that I like better. Did I mention it's also free? Stair Interpolation is an action set that uses Photoshop's Bicubic interpolation in several small sequential increments to achieve impressive interpolation of digital images. Download the free Photoshop action set at: <http://www.fredmiranda.com/SI/>

Occasionally, we have had problems with moiré patterns appearing in a couple of D1x photos. Recently our print shop manager came to me with a D1x image that was unusable because of a very prominent moiré pattern in a tweed coat. I did a search on-line and discovered a solution from Quantum Mechanic Pro in the form of a Photoshop filter called "Moiré Eraser". The \$189.00 Photoshop plug-in is designed to reduce color artifacts in digital images or scans. I downloaded the trial version of Quantum Mechanic Pro for Windows, applied the maximum effect of the plug-in twice in sequence (it was a really bad moiré) and then made a snapshot of the image. Since the filter does reduce image sharpness a bit, I reverted back to the original image and used the history brush to paste from the

non-moiré snapshot over only the coat. The coat did lose a bit of detail, but the moiré pattern was gone! A limited-use trial version is available free at: <http://www.camerabits.com/>.

Lastly, my wife Clarissa had asked for a digital camera for Christmas since I tend not to shoot any photos when we are on holiday. I found a terrific deal on a Canon Elph S110 and she loves it. One of the cool features it has is a panoramic mode that lets you shoot several images and stitch them together later using the included PhotoStitch software. The Elph includes a feature that assist in shooting multiple photos by using the camera's LCD screen to help line up the next shot in a series with the last one. Since the D1x lacks this feature, I put my D1x on a tripod and shot a series of images and found that the PhotoStitch software will automatically connect the D1x images once you tell the software what focal length lens you were shooting with. The resulting image size can be a bit large, but I can now offer panoramic images to our clients and it didn't cost the office anything. I don't know if Canon sells the software by itself, but there are a lot of folks with Canon digital cameras that you should be able to borrow the software from.

There's a wealth of helpful Photoshop tips, plug-ins, image enhancing programs and techniques available on Internet websites, forums, and our own UPAA list server to help the digital shooter. If you are having a problem or have found a solution to a problem, log on to the UPAA list serv, your information might just get a UPAA member out of "digital hell".



NOTICE TO THE MEMBERSHIP

The 2002 edition of the UPAA Membership Directory will commence production soon. All paid up members as of Jan 1st, 2002 will be included. We will try to also include our newest members who have signed up since Jan. 1st until the last possible date during production.

For all members: If you have any changes and corrections in the info which will appear in the directory, such as name, email & phones, and addresses, please give this information to Dave Myers, our treasurer, ASAP. Dave's email address is: myerdavi@msn.com. Also... get your money ready... Dave will be sending out renewal forms...even as I speak.... You will receive your 2002 membership directory after payment of the 2002 dues. Also please consider that entry of competitions, holding office, voting for those office holders, and continuation on our mailing list all depend on getting your membership renewal taken care of. If you have questions regarding renewal please contact Dave Myers.

“...they brought out their best...”

by By Scott L. Huck University Photographer, Cedarville University

I traveled overseas twice in 2001 with Cedarville University teams.

Aug. 12 to Sept. 2 I led a construction team of 8 students to Mitrovica, Kosova. Because of the war that Kosova has experienced over the last several years, much repair and rebuilding is still needed. We assisted a team of missionaries in general construction, helping them get a learning center ready for the grand opening in September. This learning center will help orphans and fatherless children with after school tutoring. They also offer classes to widows and older girls who have not had the opportunity to go to school. This is a way to meet the mental, emotional, spiritual, and physical needs of the people in Mitrovica. We sanded chairs, tables and doors. In addition, we finished floors by putting in a series of plastic, wood and vinyl. We cleared out a large area of weeds for the children to play, and designed a large playground to build.

We worked closely with 7 young Kosovar men. We enjoyed spending time with them on the work site as well as their homes. We had the opportunity to be guests in their homes. They do not have much, but they brought out their best and gave us drink and dessert, it was very humbling. Because of the war not long ago, many of them along with their families are displaced and are refugees in their own country. Many of their brothers, fathers, relatives and friends died in the war. They were never short on war stories.





I led a team of 6 Cedarville University students December 7-22, on a construction project to South Africa. We went 90 miles north of Johannesburg to Bethesda International, an orphanage run by the Evangelical Baptist Missions. Bethesda exists to reach a generation of children with the love and gospel of Christ. There is a terrible AIDS epidemic killing thousands every day in South Africa. Bethesda exists to house and raise the orphans - both with HIV/AIDS and those that are HIV/AIDS free. The village is in its first year with 11 children.

We completed a variety of general construction projects including tiling floors, patching and painting walls (interior & exterior), installing ceilings, digging and moving dirt, installing sewage drains, and general landscaping. Even though we were a construction team we had many opportunities to play with the children, encourage and fellowship with the staff.

The last day in South Africa, we participated in a service project. We collected and bundled sticks from the grounds of Bethesda, loaded up the sticks in a pickup and trailer, went to a small informal housing village with no running water or electricity, and we handed out the stick bundles and tracks. To the women with young children, we gave a bag of mealipop, cornmeal like food - about the size of a bag of flour. These people collect sticks for fire on a daily basis that is their only means of cooking. They were very thankful. This was awesome, being able to minister to them and help them in a small but loving way.

“...the most significant grip and grins ever photographed”

By Phillip Szczepanski, Co-Historian

The UPAA, history and my birthday were all reasons to go to Utah this past June. In my opinion, one of the most significant grip and grins ever photographed, took place on May 10, my birthday, in Utah. I have always had a bond with that famous photograph of the completion of the Transcontinental Railroad, “The Golden Spike Ceremony,” with chief engineers Samuel S. Montague of the Central Pacific Railroad and Grenville M. Dodge of the Union Pacific Railroad shaking hands in front of the “Jupiter” and the “119”. The largest print that I have ever seen of it was in Scranton, PA at the Steam Town National Park. It’s about 12 feet tall, and by current standards, it’s sharp.



Imagine how “my tripod got shaken” when I attended a lecture by a respected photo historian who said, that this image was staged three days later, because the photographer was late getting there. An insult to all photographers, and does history say that the photograph was not taken on my birthday, May 10 - I’m hurt. Thus began my quest for the truth.

I now have a small library of books, a small collection of “Golden Spike” stuff and a few illustrations of the event. I am currently working on getting as many different photographs of the days leading up to, and the actual event. Yes, there are photographs taken on the days before May 10. Who took them?

So far, I have identified four photographers that were there. The most famous image was by Andrew J. Russel, the Union Pacific photographer, who shot with an 11 x 14 wet-plate glass negative. Another lesser known image, taken probably after the Russel image and showing Russel’s camera, was by Charles A. Savage, a well know photographer from Salt Lake City. Lesser known images in stereo were by A. A. Hart, and the real surprise was a photographer who stood on the cab of the Jupiter and got a side view. Unfortunately, the actual process of driving the spike was blocked by the huge smoke stack of the locomotive. This photograph was taken by S. J. Sedgwick, who worked for Russel.

I almost forgot. I have a video that shows the dog “Snoopy” of Charlie Brown fame driving the Golden Spike. I have also seen the famous photograph printed backwards (the Jupiter, the one with the wide stack, should be on the left). I have a jig saw puzzle and a pair of porcelain ceiling fan pulls in my collection. More is needed, and you don’t have to wait for my birthday.

And how did the story of the photograph being taken three days later start? Well, I must tell you the truth. The photograph was taken two days after the scheduled date. The Golden Spike was engraved with the date of May 8, 1869. Why were the photographs taken on May 10? There were many reasons. It rained for two days, turning Promontory into a sea of mud. The train from the East bringing the dignitaries was held up because the rain had washed out a trestle at Weber Canyon. And probably the biggest reason, the train carrying the Union Pacific officials reached Piedmont, Wyoming on May 6 and a gang of 500 workers chained the cars to the tracks, demanding their back pay or they would kill them. They telegraphed Boston for the money and it took three days for the money to get there. They were released and arrived at Promontory on May 10, my birthday. And thus began the tradition of blaming it on the photographer.

41st Annual Technical Symposium

Kent State

By Gary Harwood, Chief Photographer,
Kent State University

The schedule is set, arrangements have been made, registration forms have been sent, and we are eager to bring friends and colleagues together as Kent State hosts Symposium 41 in June 2002.

As this year's host institution, the Kent State Photo Department, has been hard at work preparing the schedule for the week-long symposium. We tapped into the rich history of our school of journalism and mass communication photo program and enlisted the support of area photographers who are eager to offer their expertise. They will not only offer compelling stories of their experiences on assignment, but will also introduce new directions in photography that range from video photojournalism to a complete in-house digital commercial studio. To enhance the impact of the presentation by the commercial photographers, they have invited us into the locations where they work. A short biography of the speakers was included in the symposium registration materials.



As for regional experiences, the Cleveland area is known for its music. It is the home of the Rock & Roll Hall of Fame and the world renowned Cleveland Orchestra. The shootout will take place in Cleveland and will center around the city's music, sports and culture. There will also be a presentation by Cleveland Orchestra photographer Roger Mastroianni as well as a trip to the Rock and Roll Hall of Fame that evening.



For those who prefer sweet treats to sweet sounds, we have also scheduled a tour through the Harry London Chocolate Factory the following day. I plan to tour the factory several times prior to the symposium just to make sure it's up to par. I can hear the dentist drill already.

To our new members, I urge you to attend the annual technical symposium. The five-day event offers a variety of experiences including an opportunity to meet new friends, share common experiences as university photographers and improve technical skills. It is also an opportunity to experience a new location each year as the host institution offers professional speakers and experiences that are unique to the institution and the surrounding region.



A complete schedule is included in the registration form as well as key contacts and phone numbers. Registration packages can be obtained by contacting my office at 330-672-8504, or you can download registration forms via the web at: <http://www.upaa.org/sympos/symposium.html>. Please try to have all print competition entries in by June 18 so they can be sorted and prepared in time for the judging. This is important for those preparing the entries. If you must hand deliver your entries, please call the Kent State photo department so we can account for your prints.

We are proud to host the 2002 Technical Symposium, and look forward to having you as our guests.

10th ANNUAL SLIDE COMPETITION

The UPAA 35mm Slide competition is open to all UPAA members in good standing. Honor Award certificates will be given to the top ranking slides in the following categories:

Entry Categories:

People and Portraits | Sports | Campus Environments | News and Features |
Science and Research | Personal Vision

Categories 1-5 are to be university related.

Category 6, Personal Vision is an open category.

All entries are to be images, which were created with the intention of being a slide and not merely a slide copy of a photographic print.

Both colour and black and white are acceptable.

Either traditional or digital photography is acceptable.

Images are to have been taken within the previous 18-month period of time. All slides are to be in 35mm format. You may enter more than one slide in any category, but **no more than six slides total should be entered**. Good quality duplicates are strongly encouraged since winning entries will not be returned. Reproduction of slides will be limited to UPAA publications only. Best of all there is **NO ENTRY** fee!

Entry Deadline: April 1, 2002

Results Announced: May 1, 2002

Certificates will be awarded for 1st, 2nd, 3rd and two Honorable Mentions per category. Judging will be by photographic experts not associated with participating universities.

Send entries to:

Jim Dusen, SUNY Brockport, 350 New Campus Drive, Photo Services,
Brockport, New York 14420-2931

Questions and Information:

Please call: Jim Dusen at 716-395-2133

Or email jdusen@brockport.edu

Do not submit more entries than six slides maximum.

Indicate proper viewing orientation for each slide.