

THE CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA
SPRING 2007

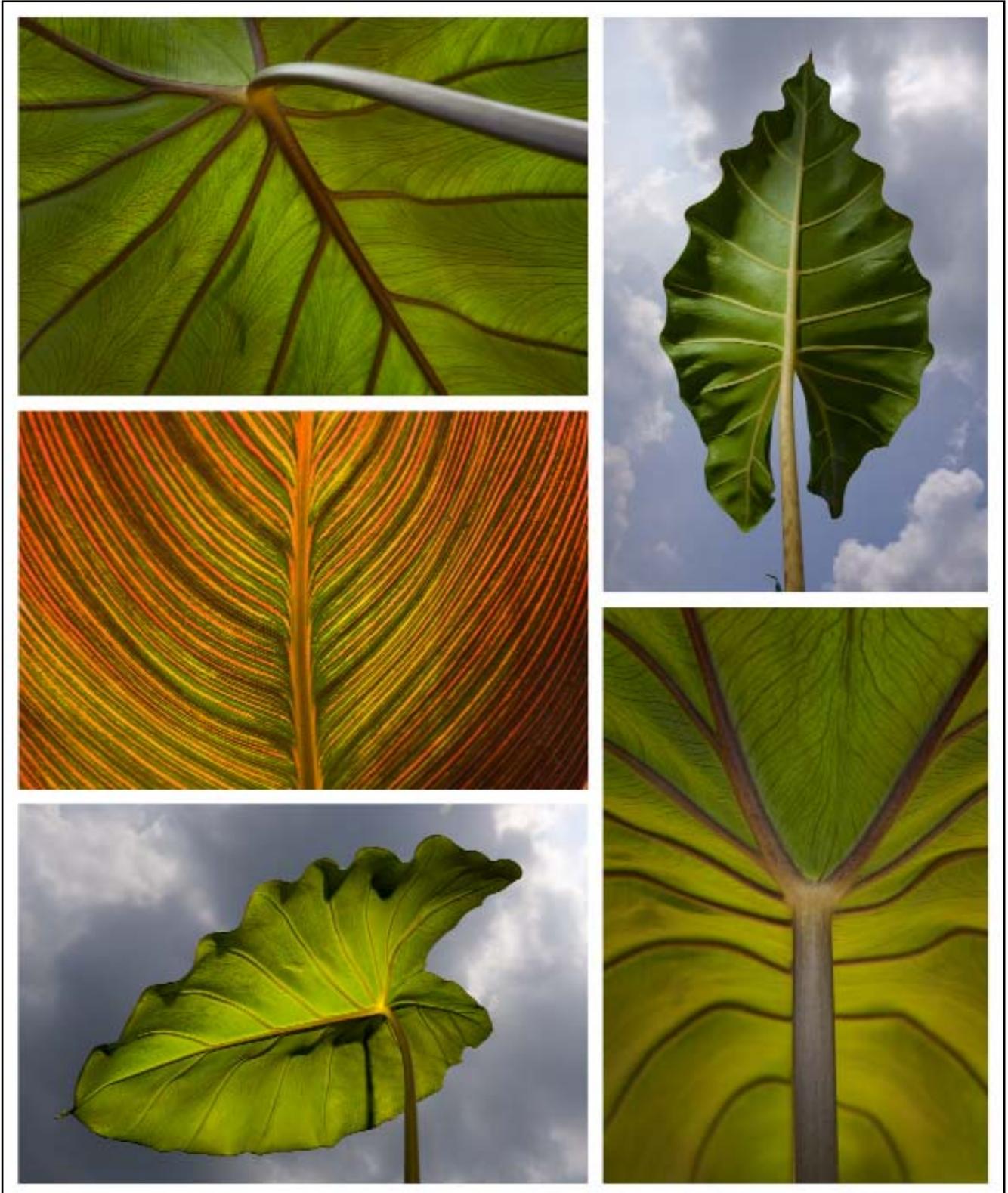


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EDITOR

Perhaps the greatest challenge facing university photographers is managing the images we create. Digital photography has made our jobs faster and in some ways easier. As designers, art directors, and clients ask for access to the images, we are confronted with finding solutions that make searching for the images easier while safe-guarding the visual history of our university or college.

Our profession will continue to change and new skills will be required of us. It is in our best interest to stay current on trends and technology. In the past photographers were chemists, mixing their special blends of developer and toner. Today we are being asked to be data base managers and software technicians.

We are at a great time in photography. Seize the opportunity to learn and excel in every aspect of our changing profession.

Glenn Carpenter, editor
Moraine Valley Community College

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ABOUT THE COVER

PLANT SERIES - EXPERIMENTAL GARDEN: “WHEN I WAS TRANSFERRED TO A NEW DEPARTMENT, I HAD TO SWITCH FROM NIKON TO CANON CAMERAS. AFTER USING NIKON FOR 20 YEARS, PICKING UP A CANON WAS LIKE BEING RIGHT-HANDED AND TRYING TO WRITE WITH YOUR LEFT HAND. TAKING THE CAMERA TO A NEARBY EXPERIMENTAL GARDEN GAVE ME A CHANCE TO GET USED TO THE CAMERA SETTINGS AND PLAY AROUND WITH ITS DEDICATED FLASH. ALTHOUGH IT WAS NOON TIME AND IN THE HOT SUMMER – NOT THE MOST IDEAL TIME TO SHOOT – IT WAS A LOT OF FUN HAVING THE CHANCE TO SHOOT WHATEVER I WANTED.”

PHOTOS BY NANCY EVELYN

Megan Bean was the Grand Award Winner for Photography at the CASE III 2006 Advancement Awards. Her series of B&W portraits of clients of MSU's TK Martin Center won the prize. Two other MSU awards prominently contained Megan's photographs:

- Grand Award for MSU's student recruitment package of print materials
- Award of Excellence for a series of television spots (comprised of Megan's photos) promoting the "State of the Future" fund-raising campaign.

Alan Magone-Roshak has been rather busy. The cover photograph of the March issue of *American School Board Journal* was made by Alan. The story is about Amy June Rowley, an Education faculty member at University of Wisconsin-Milwaukee, who was the center of the U.S. Supreme Court's 1982 decision regarding the Individuals with Disabilities Education Act (IDEA). Rowley is deaf, and when she was in elementary school her parents brought suit to have a sign language interpreter provided by the school district.



Rich Kopp's art photography show "Coastal Scenes" opened April 10, 2007 at the Perkinson campus of Mississippi Gulf Coast Community College, in the Malone Hall Gallery. Over 25 color and black and white scenes of the Mississippi gulf coast are on display. The scenes include shrimp boats, wildlife, sailboats, and sunsets. The show runs through May 4, 2007.



Glenn Carpenter won a Bronze Paragon from NCMPR. His photograph of a non-credit watercolor class was honored in the Original Photography category.

Bill Hoepner, DAM/Photographer at University of Wisconsin-Eau Claire, has been named Volunteer of the Year by the Epilepsy Foundation of Western Wisconsin. Bill volunteers his time and photographic skills to support a number of foundation events throughout the year.



PRINT COMPETITION

BY MARK CARRIVEAU, ELGIN COMMUNITY COLLEGE, ELGIN, ILLINOIS

The 46th UPAА technical symposium is rapidly approaching. That means it is time to start thinking about what prints to enter in the print competition. In my humble biased opinion, this is the best competition out there for university photographers. Our peers from all over the country and abroad serve as judges. You can guarantee that the most critical eyes in our industry will look at each print. That's what makes a winning print so special.

In order to make sure the entry process runs smoothly, it is important you understand the following guidelines.

- Prints must arrive in Palos Hills, IL by Thursday, June 14.
- Only prints mounted on foam core or gator board will be accepted.
- Be sure to include a completed entry form.
- Each print must have its own print label securely fastened to the back of the print. Place the label in the upper right corner and an arrow on the back of your prints' mounting board signifying which edge is the top. This helps the volunteers to know which end is up when hanging the prints.
- Make sure the correct category has been entered on the print label. Your print may end up in the wrong category if it is not labeled.
- The entry fee is \$5 per print with a maximum of 6 prints. You may choose to enter all your prints in one category or evenly distribute your prints.
- Only checks will be accepted for the print competition.
- Only Print and Publication Competition checks should be included with the entries. Also be sure you **send** the check!
- Because of the volume of prints and inconsistency of supplying return postage, prints will not be returned, but may be picked up at the symposium.
- Be sure to include a cd with electronic files of your entries.

The full set of rules and all entry forms can be found at <http://www.upaa.org/printcomp.php>

If you have any additional questions you can contact me at 847-214-7528 or by e-mail, mcarriveau@elgin.edu.

KITCHEN SINK INCLUDED

BY ROBERT JORDAN, UNIVERSITY OF MISSISSIPPI, OXFORD, MISSISSIPPI

Nancy Evelyn, of the University of Georgia–Athens, creates beautiful photographs. Many of us have marveled at the natural quality of the light and her unique perspective. I was able to chat with her on the phone and via email to discuss these great photographs. In Nancy’s own words, discover how and why she made these photographs.

How did you get started in Photography?

In College I was well on my way to completing a degree in Art Therapy from the University of Georgia when I signed up for a photography class as an elective. I had received a Nikon EM as a gift and thought the class would help me learn to use the camera more effectively. One of the first assignments was to construct a pinhole camera. As I made photos with the pinhole and Nikon cameras I began to enjoy photography again, just as a hobby.

Later I got a job as a student lab tech at the campus Library’s photo lab. That job then became a temporary full-time Photo-1 job with responsibilities that included both darkroom and shooting duties. Before I knew it, I was promoted to Photo-2 with more photography duties.

The best advice you received was to “expect the unexpected.” Tell me more.

No matter how much you plan ahead or are prepared, anything can happen. For example I had an assignment to photograph our school’s arch at twilight for our Evening Classes division. To give you background, it is a wrought iron arch against dark foliage, so I planned to light The Arch and trees around it. I called our physical plant and made sure all the lights on The Arch would come on at dusk and ensure the outlets on a nearby building were hot for the additional lighting I would bring. On the first night I tried to photograph it, one of the globes on The Arch had a burned out light, this is before Photoshop, so the next day I called the physical plant and they replaced the bulb. On the second night, just as I was about to make the first photo, a motorcycle runs into a car

right in front of The Arch, directly in front of my shot. No one was hurt, there was no damage that I could see, but I had to wait for the police to issue tickets. By the time that was over, the sky was too dark. I gave it one more try the next night. This time, I set up from a different angle so traffic would not matter. I got the lights set up only to find out the power was off to the building outlets. Luckily, I had an extra long extension cord and ran it to another building, and thank goodness, it all worked.



The joke of this whole story is that by the third time that I set out to photograph The Arch, I was so bored with the assignment that I thought I would try something a little different. After all, it is photographed so much as it is. So, I rigged a large gold frame in the foreground so that it framed The Arch in sort of a fun way (and lit it, too). The client absolutely loved it but her boss hated it – thinking it was too weird. The image was eventually used many times by other departments.

I really like your plant photo series. I remember being wowed by the photos in the print competition, and I think it won a UPA Award as well. What can you tell me about that assignment?

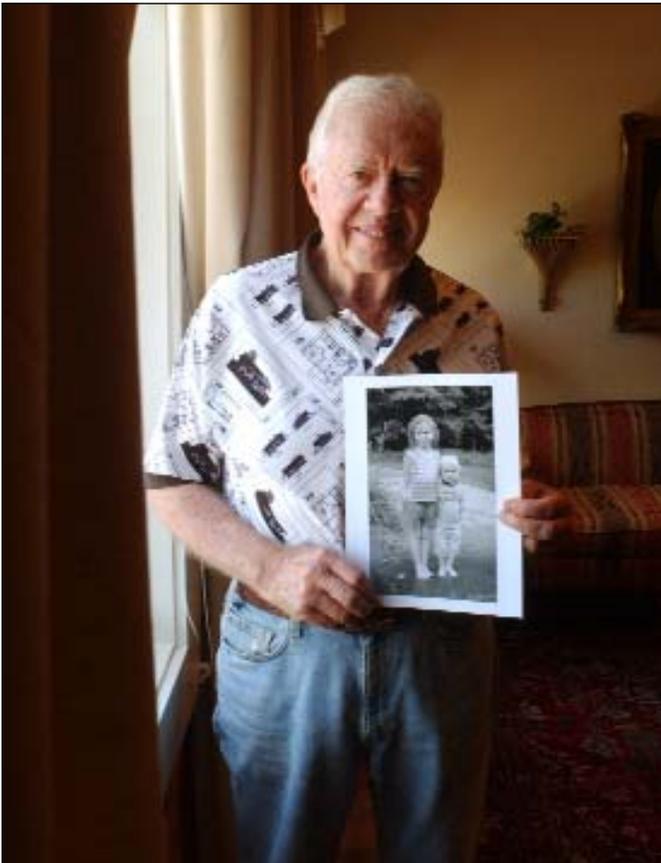
I was transferred to a new department and I had to switch from Nikon to Canon cameras. After using Nikon for 20 years, picking up a Canon was

like being right-handed and trying to write with your left hand. Taking the camera to a nearby experimental garden gave me a chance to get used to the camera settings and play around with its dedicated flash. Although it was noon time and in the hot summer – not the most ideal time to shoot – it was a lot of fun having the chance to shoot whatever I wanted.

The feedback and support from UPAA helped boost my self-confidence at a time when I was experiencing a lot of self-doubt due to the loss of our photo department. I am now in a department that gets a lot of support from the University’s administration and I work with some really great people.



Melissa Cabinian: *Melissa had recently been named a Goldwater Scholar, and a photo was requested of her in her lab. The lab was extremely small and cluttered. (They have since relocated to a brand new space.) This was one of those situations that we all discover from time to time. If the camera angle was moved slightly to the left, a cluttered shelving unit was in the way. If the camera angle was moved slightly to the right, then another shelving unit and ugly sink was in the shot. If the camera angle was moved up, then more storage boxes were in the shot. It was a vertical shot. There was no way to get a horizontal frame ... at least one that I liked. I knew that would come back to haunt me - and it did. At one point the image appeared on the web as a panoramic! Ouch! A mixture of tungsten and strobe lights were used: a tungsten light illuminate the glassware in the background; a small tungsten light was on the glass flasks in the foreground (out of focus); and a strobe was on her. The florescent lights were turned off over her. I love mixing lights, but prefer not to have to deal with fluorescents if I can avoid it.*



Former President Jimmy Carter and photo of my kids:

I was assigned to take a group photo of Former President Jimmy Carter and about 8 other people involved in a revitalization project in Plains, Georgia. At the time, my daughter was in her “President” years. If you asked her what she wanted to be when she grew up, she would say, “President of the United States, so I can make laws to help save the environment.” Yes, she was our little environmentalist and had a great admiration for any president. When she found out I was photographing President Carter, she really wanted to go. But, she had school. So as I was heading out the door, I grabbed a photo of our two children. I had to set up the group photo in a hotel room of a building President Carter himself helped renovate. If President Carter was willing, I thought I would try to get a portrait of him by himself. I thought our client might be able to use this portrait in addition to the group photo.

Because the lighting was set up for a large group, I knew that I would not have enough time to try to reset the lights. So I asked if I could take a portrait of him by the window. After he posed for 2 shots, I told him about my daughter and why she wanted to meet him and then showed him the photo. I was really nervous and couldn’t believe it when I asked him if I could take a picture of him holding the photo for my daughter. (This is not something I would normally do!) He not only graciously did so, he even suggested that he should hold the picture as he is doing so in the photo. I am so grateful for his generosity – for it made my daughter’s day, week, year! My son will come to appreciate it when he is older. Perhaps visiting his big sister in her White House Oval Office.



Sarah: *This is one of my favorite shots (and one that may never get used). I had taken several photos of this graduate student using a GPS instrument to document remarkable trees for her thesis. I had the working shots I needed, but, I thought it might be kind of fun to do a portrait of her climbing in the tree. It was late in the day, and the light was starting to skim across the branches. Sarah was great to work with and willing to give it a try. I love it when people are willing to take that extra leap with you.*



Fall Bench: *I was on campus one weekend attending an event and was walking back to my car when I came across this bench covered in yellow maple leaves. I was thinking to myself, “what a great sight maybe I’ll come back on Monday to shoot it.” I hadn’t gotten more than 200 feet when I heard the familiar ‘whrrrr’ of leaf blowers. Suddenly, it became more urgent to get back to the scene with a camera before the grounds people got there. After I retrieved my camera, I set up the shot and took a few frames on 120 film. I originally wanted the 120mm for high end reproduction. I had also brought a piece of glass (8x10) which I smeared with my Chapstick (Vaseline) and took a few frames with the edges randomly blurred. (No lensbaby available at the time.) I eventually copied the original 120mm transparency to 35mm transparency, so I could make a Polaroid print. I then took the print and made an emulsion transfer. Perhaps all of this could be done in PhotoShop now!*

What is your favorite subject to photograph?

Portrait photography is probably my favorite thing to do. Most folks expect you to shoot a few frames and leave. I like to spend a little time with the person and get to know them, what people do is fascinating to me and I like to try to visualize what they do and capture it in photographs.

The best portrait project that I worked on ties into your question about what my favorite book is – which is *Nobody, Nowhere* by Donna Williams. This book is not a “fun read” but one that had a profound impact on me at the time. I had been photographing children with special needs. I was doing this for 2 different reasons. One reason was that I had a friend who had a child with special needs but, she was unable to get any decent photos because the school photographer didn’t know how to relate with her child. So I wanted to give parents a nice B&W environmental portrait (in their own setting) of their kids that they might not get otherwise. I also wanted to photograph the kids in their everyday environment, so that others looking at the photos would see a kid being a kid – and not accentuating what made that child different. It turned into a wonderful project to work on – getting to know the children and their families. One of the kids that I met was diagnosed as autistic. Because autism is so difficult

to understand, I wanted to read as much about it as I could. *Nobody, Nowhere* is a first-hand account of what life was like for this author growing up and how writing the book was a kind of therapy that helped her overcome her withdrawal from society. Reading that book helped me to understand how to relate to children who need a different approach. Even though I read it many years ago, it has stayed with me.

Now if you want a book that is a downright fun read, I just read *Peter and the Star Catchers* with my daughter. This is written as a prequel to Peter Pan. It is a fun romp which explains how Peter Pan came to be

I really admire your lighting style. When I use gels, it comes across as very 80s, but your photos are both colorful and subtle. How do you do it?

You have given me a wonderful compliment. However, I don’t consider myself an expert in lighting by any means. I am still learning and have a long way to go. I do love lighting though – whether it is a multiple strobe set-up or natural window light. I try to keep experimenting with it, and approach each assignment fresh for my own sanity. I learn a lot from other people, seeing what people submit to the MIC. I also

CONTINUED ON PAGE 8



Bringing Learning to Life: This is the first of a series of photo illustrations for our College of Family and Consumer Sciences. They had always done these postcards for their alumni using 3-5 children and a faculty member. Those of you who have had the pleasure of photographing children know that the more kids there are, the more difficult it is to get everyone on task at the same time. Their goal was to show diversity of programs and students using children in the photo as an “Aw... how cute” factor. One year, I presented several ideas to them, one of which was a series of photos with the theme “Bringing Learning to Life.” Each image would show a child (they still wanted that cute factor) looking surprised as they saw their books or studies come to life teaming with students representing different fields of study at that college. I thought this might be a fresh approach to accomplish the college’s goal. And although the series has been more challenging in many ways, it has also been more manageable and a lot more fun.

KITCHEN SINK INCLUDED CONTINUED

learn from my colleagues since I work with some really creative people. I love going on shoots with them when the rare opportunity arises – since we all work so differently.

My lighting preference would be to use natural or available light. But, we aren't always scheduled for assignments at the most ideal times or the assignments are in less than ideal locations. Sometimes I use lighting to isolate the scene or subject from a dreadful background. If I know the assignment is going to require an elaborate lighting set-up, I will try to arrange to get to the location at least 30 minutes ahead of time, so I can set up and the subject doesn't have to wait.

If it is a news assignment, I might bring a small camera strobe at most. (I tend to avoid on-camera flash if possible.) I love doing documentary work as well. However, the majority of my assignments tend to be promotional and seem to require a more controlled lighting set-up.

You had asked about equipment. That is a loaded question. I have been accused of (and agree with whole-heartedly) that I often take too much equipment. My goal is to pare it down to a less back-breaking load. My lighting case would include 2 strobes (Alien Bees), reflectors, gels, cinefoil, softbox (med and small), remote, etc. I have recently added a little Sunpak strobe. On some shoots, I might take 2 Lowell D lights (tungsten) and a small Inkie 250 watt light. And if I am going to be in a large space, I might bring an extra monolight strobe. And for the really BIG assignments – a kitchen sink, too.



Madeline: *Our radio station was starting a new live program featuring local musicians. We photographed participating musicians (mostly bands) in various locations. I had one singer left to photograph and I thought I would it would be interesting to try to get an extreme close-up of just her face. I had everything set up for her in the studio ... and then she walked in the door dressed up and wearing these wonderful lime green shoes that kicked my original idea out the door. And while she was checking her make-up, I ran down the hall to the lobby and absconded with a chair, switched backdrops and completely reset my lighting all in about 5 minutes. (A record time for me.) I thought with her "forties style" swept-up hair and those shoes, her lounging in the chair might capture her style.*



Swim: *This is probably a strange image to most people; however, it appealed to me because of its dreamlike quality. I had gone to a workshop where the instructor had recommended that you should try to create something everyday – whether writing, drawing, cooking, etc. This image was the result of experimenting. And everything was done in camera. The weird color was the result of cross processing the film. The vignetting was done purposely with a too large (or long) lens hood on a wide-angle lens. And the blurring was made by putting crinkled cellophane over the lens. I imagine this could be done in PhotoShop much easier as well. Even with digital nowadays, I try to do as much as I can in camera.*

MEMBER PROFILE

NANCY EVELYN, UNIVERSITY OF GEORGIA—ATHENS, ATHENS, GEORGIA

Employer: University of Georgia

Job Title: Photo Digital Specialist

Department: Public Affairs

I have been a Photographer for: 20 years, full-time

First Camera: Kodak 110, Nikon EM, home-made pinhole camera

Current Camera used at Work: Canon Mark-2

Current Camera, personal projects: Nikon FM2, Mamiya RB67 (recently sold)

Favorite Lens: Canon 70–200

Education: BFA Photographic Design – UGA, ABJ Advertising/Journalism – UGA

Family: Husband of 15-years - Bill, Daughter - Isabel age 9, Son - Will age 5,
Pets - Dachshund puppy

Age: 45

Town: Athens, GA

Major Job Responsibilities: Shooting images for news releases, publications.

Most Enjoyable part of Job: Portraits.

Least Enjoyable part of Job: Banquet photography.

Best Work traits: My best and worst trait is that I try to give every assignment 110 percent. Deadlines often dictate that job be done more quickly than I would prefer.

Colleagues Describe me as: Depends on which one you ask: Quiet? Friendly? I try my best and often take too much equipment on shoots!

Earliest Photography Interest: At an early age, I tried and failed at close-up photography with a 110 camera, I didn't realize the minimum focus on those cameras was 3 or 4 feet.

My Very First Job was: Waitress at Steak & Shake.

My First Photography Job was: working in UGA Library darkroom as a student

A Perfect Day at Work is: An assignment where there are no parameters – sky's the limit – and the subject is excited about it.

Most Memorable or Humorous memory on the Job: Photographing our school's arch at twilight for our Evening Classes division.

Achievement I am most Proud of: Being able to occasionally win a UPAA award. Having your work chosen for recognition by your colleagues means a lot.

The Best Advice I've received that has helped me with my Job: Expect the unexpected.

What keeps me Motivated to do my Job: Chance to be creative, work with great people, working with scientists and amazing students gives me a much wider perspective than I would get if I focused in only one area.

Biggest pet Peeve: On more assignments than I wish to admit, I often come back to the office saying to myself, "I wish I had tried this or done this differently."

Favorite Hobby: My kids.

Favorite Movie: *Usual Suspects*

Favorite Book: *Nobody, Nowhere* by Donna Williams

Favorite Place: New Mexico

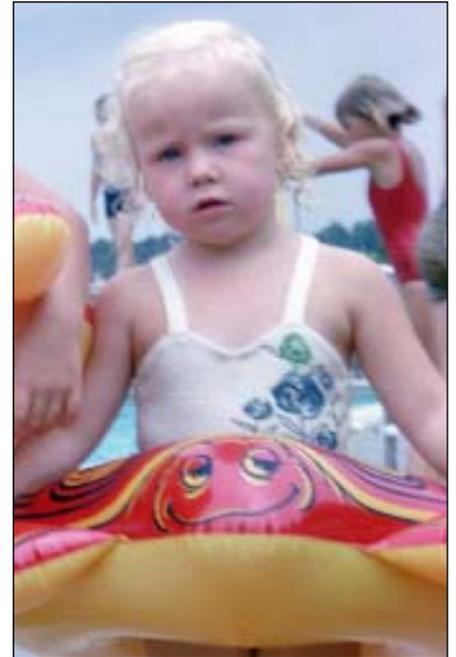
Favorite Food: I don't have a favorite. I love to try new things.

Favorite TV show: *West Wing*

Favorite saying: The quotes I like the best are the one's my kids come up with. You never know what is going to come out of their mouths.

Favorite Music: I love all music... favorites are Emmylou Harris and BB King.

Five Guest at my Fantasy Dinner Party: First thought: Invite all of 4 my grandparents (now deceased) since I never had the chance to know 3 of them; and my deceased brother in-law so my husband could spend one more day with him. If they had to be non-relatives: Leonardo da Vinci, Imogen Cunningham, Robin Williams, Laura Gilpin, and Amelia Earhart



THE BIRTH OF A DAM PHOTOGRAPHER

BY RICK MICKELSON, UNIVERSITY OF WISCONSIN-EAU CLAIRE, EAU CLAIRE, WISCONSIN

The birth of our DAM photographer followed a very long gestation period.

You might say conception occurred in 1995 with the Apple Quickshot 100. In 1999, Nikon's Coolpix 950 gave us a megapixel glimpse of what was to come. And in 2002, the D1x compelled us to redecorate the darkroom.

During gestation, budgets tightened, PowerPoint became a classroom standard, and easy as 3-2-1 our staff dwindled until I became a single parent.

I'm not a techie. Computing logic gives me a headache. The changes digital forced on me were difficult with the greatest pain being managing my files. It didn't take long for me to understand that mimicking my analog filing system on a hard drive was not a sound strategy. In 2003 the phrase "Digital Asset Management (DAM)" entered my vocabulary as I started lobbying for the budget support to allow me to better organize, search, and retrieve my files.

Because my unit supports everything photographic at our school of 10,000 students, I knew that isolated image collections existed in departments across campus. It made sense to develop a plan that would not only get my house in order and assist my primary clients, but also develop common practices and a software solution that could apply to image collections anywhere at the university and avoid the pain of six different solutions to the same problem. This global approach helped me express my needs in a university wide context.

Speaking to as many potential stakeholders as possible we fleshed out a plan. With the help of a computer savvy grad student we visited clients, department chairs, individual faculty members, library staff, technical services staff, and the Web development folks. We discussed what we wanted to do and asked how our vision could also help them. We talked to as many people as we could and developed a three phase scheme to move our campus into the DAM world. Phase one got my house in order, phase two pulled in my primary clients and one isolated test collection, and phase three expanded to the entire campus.

With a plan in hand, we evaluated software solutions eventually zeroing in on Extensis Portfolio 6.0, Canto Cumulus, and a higher end solution by North Plains. We had each company present to our stakeholders and chose Extensis Portfolio as the most cost effective solution.

Our plan with a recommended solution was presented to administrators. Phase one and most of phase two got the green light. Funding was provided to purchase the SQL server based Portfolio with enough concurrent licenses to equip ourselves, our key clients, and several isolated collections. We hired Extensis to come in and train a dozen users.

WE HAD IT MADE. I THOUGHT.

We did have the tools, but we didn't have the time or the dedicated tech support to make everything happen. Extensis 6.0 became 7.0, the demands of the digital world increased, our DAM progress stalled. We needed people power. I set my sights on a vacant position within our department. If I could use that open position to gain some photographic relief AND restart the DAM initiative it would be win-win all the way around. I started by lobbying the other managers in my unit, stating photo's goals in terms of the global good. The strategy worked and my co-workers threw in their support.



APPLE BLOSSOMS BRACKET THE UNIVERSITY OF WISCONSIN-EAU CLAIRE CAMPUS MALL WITH THE ADMINISTRATION BUILDING, SCHOFIELD HALL, IN THE BACKGROUND.
PHOTO BY RICK MICKELSON

Initially I wrote a position description for a Media Specialist: photographer. But when I reviewed the draft position description with our human resources office, we found the photographer job description on the books with the Department of Employee Relations was so antiquated as to be detrimental and the pay range woefully inadequate to attract the talent pool I hoped for. I wondered why, in this day and age, media positions paid so much less than data positions. A light bulb flashed on and I began to think of images as data and I began presenting the position I wanted as a data worker.

IF YOU WANT TO GIVE
BIRTH TO YOUR OWN
DAM PHOTOGRAPHER
THIS LIST OF TIPS
MIGHT HELP

1. THINK OF DIGITAL PHOTOGRAPHS AS DATA.
2. DO YOUR HOMEWORK AND HELP OTHERS DO THEIRS.
3. RECOGNIZE YOUR OWN WEAKNESSES.
4. EXPRESS YOUR GOALS IN TERMS THAT APPEAL TO YOUR ADMINISTRATORS.
5. PUT YOUR PLAN IN WRITING.
6. ENLIST ALLIES. SUPPORT FROM HUMAN RESOURCES, TECH SERVICES, AND CO-WORKERS GOES A LONG WAY.
7. TALK TO YOUR STAKEHOLDERS, BE PATIENT.

A photographer as a data services professional was new ground, so I spent a lot of time educating my administrators and the human resources office, explaining carefully what I needed this position to accomplish. I had to show that today's photographer blends computing skills with photographic skills and that the university needs a person who can handle photo assignments, deal with clients, use a computer to process images, talk to the tech services folks, train others to manage their files, and complement my technical weaknesses.

Human Resources helped me research alternative job titles and finally we found some data services positions that made perfect sense if we replaced the word "data" with the word "image". We used those position descriptions to model our DAM Photographer position description. By crafting the position description as 60 percent Digital Asset Manager and 40 percent Photographer, we weighted the position toward the data management side and tipped the scales in our favor. The position description was submitted to the Department of Employee Relations, hoping for approval.

Questions flew back and forth between Eau Claire and Madison. It took a while for them to "get it", but eventually the OK came through. We were on the verge of giving birth to Wisconsin's first DAM photographer at an equitable pay range.

When we began advertising, I worried that the position description sounded nothing like a photographer and fretted that someone already in state service, but without the full skill package, would be able to transfer into the position. The position description made it through the transfer list with no nibbles and my worries about the public ad were unfounded as a number of excellent photographers applied for the position and eventually the DAM photographer arrived.

*I'm happy to announce the
birth of our DAM Photographer.*

William Spencer Hoepner

*Height:
72 inches*

*Weight:
196 pounds 3 ounces*

*Eyes:
Blue*

*Hair:
Sandy Blonde
(not much)*



BILL HOEPNER (FRONT) AND RICK MICKELSON (WITH CAMERA) IN THE UW EAU CLAIRE'S MAIN SERVER ROOM, IMAGE ILLUSTRATES HOW TECHNOLOGY HAS FOREVER CHANGED PHOTOGRAPHY. IMAGE CAPTURED WITH A NIKON D200 UTILIZING 5 SB-800'S, 2 SB-600'S AND CONTROLLED USING A SU-800 IN CONJUNCTION WITH NIKON'S CLS SYSTEM.

WHAT TO DO, WHAT TO DO?

BY DEAN CAROTHERS, TENNESSEE TECHNOLOGICAL UNIVERSITY, COOKSVILLE, TENNESSEE

Five years ago Ken Bennett at Wake Forest said, “shooting digital is like drinking from a fire hose.” Not only has that not changed, it is getting worse. Camera chips have more pixels and most of us are using RAW files for all, or at least part, of our work.

Fatter image files create problems in getting the images into the computer in some sort of organized way, sorting the images and finding them again when we need them. Storage can be as simple as just buying more flash memory cards, as some of our friends and family handle the issue. If you look at the economics of film and processing versus the current cost of CF memory cards this isn't as silly as it sounds. A roll of Velvia and pro processing is \$15-\$20 for 36 shots. I can buy 1GB flash cards for less than that any day of the week and shoot 60 RAW images on the card.

An ideal storage system is big, fast and very dependable. Big to handle thousands of RAW files each month, fast to give us less computer time and more shooting time, and dependable above all else so we can use the photos that we make.

I started backing up images to CDs and then copied everything to DVDs. That works pretty well for archiving so long as we know that we have to recopy the files every time technology changes and that optical discs have unknown lifetimes. After a while I decided to add a big hard drive so we didn't handle the backup discs so much and networking that drive saved more time digging in the file cabinet.

The simplest form of storage/backup drives is to install an extra drive in your computer or a external USB/Firewire drive. Most of us seem to favor the external drive for it's low cost and flexibility. Drive failure is the downside. Disk manufacturers have a lot of odd lots of drives or old models from last year. How to sell those turkeys? Put them in an external case and sell them for a good price. Most of us have had an external drive fail. Is it the last year's hard drive model that failed or the cheap USB interface and crummy power supply for the external drive case? We don't always know.

The next step is to grab an old PC and load it up with hard drives and make it the department server. I did that too and it worked pretty well. The good quality hard drives that we used worked for years and with a fast network it is just about as fast as a garden variety USB drive. I relied on the gold DVDs in the fire safe to be the backup.

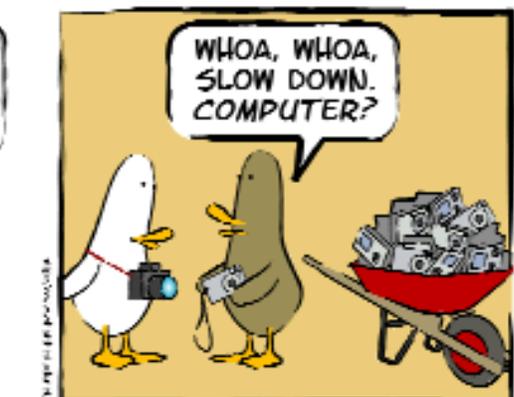
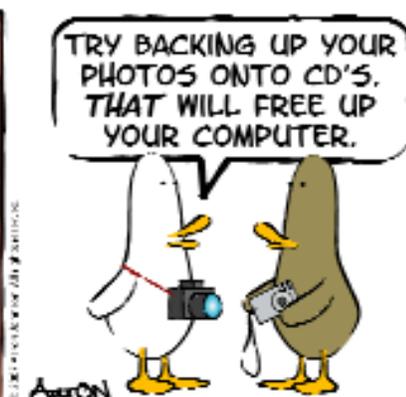
By now I see from the UPAA email group that many of us have realized that we really need some serious storage. I am in that boat as well. We currently have an external RAID array for image storage, 1.1 terrabytes of networked space.

I opted for the do it myself system of a external RAID with a Firewire 800 interface connected to a spare Mac used as a server. This was much cheaper than the sort of high end RAID array/server systems that our IT department likes with a big Dell server, a \$1000 Fibre Channel card interfaced to a box of high speed SCSI drives with redundant power supplies and a dedicated tape backup system. Then again, it only cost us about 10% of what a similar sized SCSI system would cost. It's much slower also but we only have three of us moving image files around at once.

If we don't really need the RAID system and file/web sever we can buy a nice, all-in-one package for a very fair price from vendors like LaCie, Iomega or Hewlett-Packard. LaCie has a 2 terabyte SAN available for \$1300 list price. This gives us a secure storage system with a Ethernet interface that we can share with all of our computers. It can be configured in various RAID levels.

The most important RAID choices are RAID 0, RAID 1, RAID 5 and variants like RAID 10. RAID 0 uses data striping to get better performance but it has no redundancy so it is hardly a RAID at all. RAID 1 mirrors two drives so all data is written to both drives. We use that for our department's web server. It performs like a single drive but has a spare copy of all the data on the second drive so a drive failure is no more than a “oh, Shucks, we need a replacement drive” event.

What The Duck



<http://www.whattheduck.net/>

RAID 5 uses several drives to store the data across multiple drives with parity and some redundant data. A RAID 5 is typically used for sites that need good performance and dependable storage as well. Failure of a single drive usually results in very minimal file loss.

The latest technique involves using nested RAIDs. You create two RAID 1 sets for dependability then a third RAID set stripes (RAID 1) the mirrored raids. This system is often called RAID 10 or, more clearly, RAID 1+0.

Obviously having redundant data costs you some of that expensive drive space. A mirrored system has half the capacity of the drives it includes; the 2 TB LaCie SAN that I mentioned would be a 1 TB mirrored system. RAID 5 gives you a bit more space. The website www.ibeast.com has a nice little RAID calculator that says the LaCie 2 TB system would give us a 1.5 TB RAID 5. The same SAN would be a 2 TB RAID 0 or a 1 TB RAID 10.

Incidentally, all hard drives are measured in decimal sizes while computers use binary sizes. Drive makers don't allow for drive formatting or partitions either. A kilobyte of computer space needs 1024 bytes so, after formatting, every hard drive stores almost 10% less than the drive specification leads us to expect. It is a bit like the auto mileage posted on the windows of new cars; your mileage may vary.

If we all worked at Ideal U the campus IT department would provide a nice, fast 3 or 4 TB RAID 10 with nightly backups connected to all our work machines with a gigabit fiber optic network for free. I don't work at Ideal U so we have already purchased a Apple Xserve this year to replace our old web/database server and plan to add a RocketRaid card and new SATA hard drives to update our image storage RAID if we can afford the drives this year. We bought the gigabyte network switch last year and it is worth the expense even if you have to buy it and give it to the IT department. A 24 port managed gigabit switch (1000T Ethernet) costs about \$700. We already had the direct fiber drop from the main campus router and computers with gigabit network ports.

One of the best, but most expensive, systems is an off-site, secure storage service. There are sites with huge server farms buried deep in salt caves, with backup power and backups of the backups. It's not cheap but how does your university value it's pictorial history?

The only folks on your campus that need more computer storage space than you require would be the video department. The space requirements for HD video are hard to even think about. Not only have digital cameras made us all computer geeks we now need to have servers and disc space that is the envy of most of our campus just to do our jobs. Who was it that said digital photography would be cheaper?

RAID-

REDUNDANT ARRAY OF INDEPENDENT DRIVES. THE MOST COMMON SYSTEM FOR CREATING A LARGE AND FAIRLY DEPENDABLE FILE STORAGE SYSTEM.

SAN-

STORAGE AREA NETWORK. USUALLY AN EXTERNAL RAID SYSTEM WITH IT'S OWN ETHERNET PORTS. I CAN CONNECT DIRECTLY TO A NETWORK AND SHARE IT'S STORAGE SPACE QUICKLY AND MUCH CHEAPER THAN A DEDICATED SERVER AND RAID.

DATA STRIPING-

SYSTEM TO SPEED UP DISC ACCESS BY WRITING PIECES OF A FILE ACROSS 2 DIFFERENT DRIVES. IT IMPROVES PERFORMANCE BUT YOU LOOSE EVERYTHING IF ONE DRIVE FAILS.

DISC ROT-

TENDENCY OF OPTICAL STORAGE DISCS TO DEGRADE OVER TIME. AGGRAVATED BY HEAT AND LIGHT.

MIRRORING-

WRITING THE SAME DATA TO TWO IDENTICAL DRIVES. THEY ARE "MIRROR IMAGES" OF EACH OTHER AND PROVIDE CONSIDERABLE FILE PROTECTION.

HARD DRIVE SIZES-

1000 BYTES = A KILOBYTE, 1000 KILOBYTES = A MEGABYTE, 1000 MEGABYTES = A GIGABYTE AND 1000 GIGBYTES = A TERABYTE. THE NEXT STEP IS PETABYTES, FOLLOWED BY EXABYTES AND ZETATBYTES. DON'T LAUGH, IT'S COMING.

THE FIRST TIME IN THE SECOND CITY

BY GLENN CARPENTER, MORAIN VALLEY COMMUNITY COLLEGE, PALOS HILLS, IL

For the first time the UPAA Symposium will be held at a community college and in Chicago. Chicago is known as the Second City not because of size or position, but because it was rebuilt a second time after The Great Chicago Fire in 1871. While this year's host, Moraine Valley Community College, is not in the city of Chicago it is part of the greater metropolitan area. Being only 20 miles from the heart of the Windy City, Moraine Valley offers easy access to many of Chicago's museums, attractions, and events.



THE SEARS TOWER, GRANT PARK, AND THE LAKEFRONT WELCOME GUESTS TO THE SECOND CITY. PHOTO BY GLENN CARPENTER

Another first for this year's symposium, each attendee will receive 1.5 credit hours from Moraine Valley Community College. Don't worry, there will not be a test.

The week will start at Moraine Valley with the opening reception and preview of the print competition in the Oremus Theater. Enjoy a relaxing dinner while visiting with friends and viewing the print competition before judging on Tuesday morning.

From the lighting workshops to the Nikon Shoot-Out, there will be plenty of opportunities to make photographs. With that in mind, be sure to have plenty of memory cards for the week. Fred Sisson is sure to have a challenging assignment for the shoot-out in Chicago on Tuesday. Starting at Millennium Park the options are endless: Michigan Ave., the

lakefront, Navy Pier, and the museum campus are all a short walk away. For more adventurous photographers an inexpensive cab ride to the Gold Coast or the Magnificent Mile will open many more photographic opportunities.

Patti Russotti, professor at Rochester Institute of Technology, will be leading a workshop on Photoshop CS3. With this latest release, Adobe has again expanded Photoshop and knowing how to use the new tools in this powerful program will prove invaluable. Thanks to Apple Computer there will be 20 iMac computers available for this session.

How do they do it? You will have the opportunity to find out how fellow UPAA members make their award-winning prints.

- Wake Forest's Ken Bennett will lead a workshop on location portraits. He will show his techniques for small kit lighting with big results.
- Nancy Evelyn's natural and elegant lighting style is easily recognizable in the print competition. Gain tips on mixing strobe and tungsten light as she walks through the steps of her unique style.
- Lighting a gym may seem daunting the first time. Doug Keese of Nichols State has lit arenas big and small. Doug's qualifications include the small gym at Nichols State but most of his experience has come working for Sports Illustrated in large venues.
- Many view Capture One as the premier image acquisition software. Calumet's own Barrett McGivney will demonstrate this software in a studio environment. Along with Barrett 3 time UPAA Photographer of the Year Jim Dusen will moderate a lively exchange of ideas on tricky lighting situations from portraits to artwork.

A trade show is planned for Friday morning. Manufacturers and retailers will be on hand to demonstrate their newest products and services. Make the most of this unique opportunity to talk one-on-one to Nikon, Canon, MacGroupUSA, and Calumet.



THE RIVER THAT CHANGED DIRECTIONS. THE CHICAGO RIVER FLOWED NORTH UNTIL 1900 WHEN ENGINEERS CHANGED THE DIRECTION TO SAFEGUARD THE SUPPLY OF DRINKING WATER. PHOTO BY GLENN CARPENTER

Chicago is a diverse city and is best experienced by its dining options.

- One evening we will dine at White Fence Farm, home of the world's greatest chicken. Able to seat 1000 guests this southwest suburb tradition will leave a lasting impression.
- You cannot visit Chicago without having Chicago style pizza. Tuesday night's dinner will feature Giordano's Pizza.
- Chicago is home to the largest Polish population outside of Warsaw. From the desserts to the sausages Bobak's is Eastern European cuisine at its finest.
- The awards banquet at Maggiano's Little Italy is an event not to be missed. This family style banquet will satisfy any appetite. Tickets are available for guests not participating in the symposium.

Traveling to Chicago is easy with 2 major airports. Midway (MDW) is smaller than O'Hare (ORD), easier to navigate, and has a better on-time rating. If you are planning to rent a car check the web site for the discount code for Enterprise and instructions. Also be aware that northern Illinois has a number of tollways, so have change on hand.

Registration for the symposium will be at the Spring Hill Suites, the official hotel of the symposium. Come to the conference room just off the lobby and check in to receive the conference materials.



THE CENTER FOR CONTEMPORARY TECHNOLOGY PHOTO BY GLENN CARPENTER

The weather in Chicago can be a challenge; from hot and humid to chilly, anything is possible. Because of Lake Michigan the temperature at the lakefront will be cooler than at the hotel.

Most of the conference meetings will be held on campus in the Fogelson Theater which is in the Center for Contemporary Technology, CCT. The CCT is located on the south end of campus and has plenty of parking.

I look forward to seeing all of you in Chicago this June for the 46th annual Symposium, June 18-22. Contact me with questions at carpenter@morainevalley.edu



THE OPENING DINNER WILL BE IN THE OREMUS THEATER IN THE FINE AND PERFORMING ARTS CENTER PHOTO BY GLENN CARPENTER

GAFFER'S GADGETS

EDITED BY JEFF MILLER, UNIVERSITY OF WISCONSIN-MADISON, MADISON, WISCONSIN

What's in your bag of tricks? Have you modified some piece of photo equipment or come up with that nifty, special something to aid in your creative process? Gaffer's Gadgets wants to know.

To submit an entry, email your contact information, and no more than a 250-word description and two low-resolution photos illustrating your gadget to jbmille1@wisc.edu. Please include "Gaffer's Gadgets and a brief title of your idea in the e-mail subject header field. High-resolution photos of selected items will be requested for publication. The column editor will choose a few of the best submissions to be featured each issue.

Since a majority of the recent Gaffer's Gadgets submissions involved camera flash accessories, it seemed perfectly fitting to thematically package a few of the standouts ideas.

FLASH TUBE SPOT

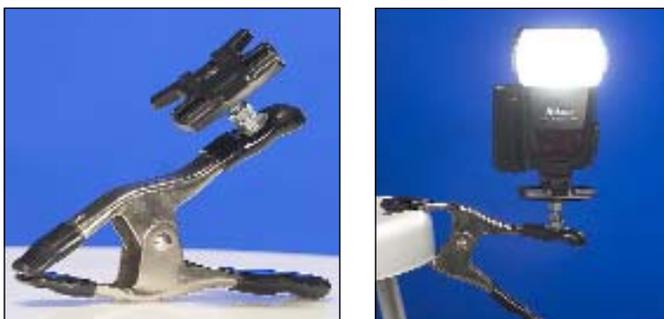
By Jonathan Cohen, Binghamton University-SUNY,
jonathan.w.cohen@gmail.com



On most of my shoots, I use my old Nikon SB-28s that are triggered by Pocket Wizards (sooner or later I'll get to making new cords for my Canon strobes!) A little over a year ago, I duct taped a 2-foot cardboard tube onto one of my SB-28s to create a spotlight effect. Here's one of the resulting photos made as an illustration showing the human brain on alcoholic beverages.

FLASH CLAMP

By Bill Hoepner, University of Wisconsin-Eau Claire
hepnews@uwec.edu



I have a simple gadget that is very useful. I attached a 1/4"x20 bolt through a spring clamp (I got lucky and the clamp already had the correct size hole) and fastened a Nikon AS-19 flash holder to it. You could use any hot shoe holder, but the Nikon has the added flexibility of three mounting positions. I had an extra AS-19 around, so the entire bracket cost me \$1.67. It's very useful for clamping and positioning a light exactly where you need it.

FLASH GRID SPOT

By John Eisele, Colorado State University
john.eisele@colostate.edu



The snoot is mat board cut to fit around the front of a Nikon camera flash. I had to crease the mat board a bit on the side because the flash isn't a rectangle. The grid is nothing more than a ZZZ shaped piece of scrap reflective material. I used a mat knife to score it so that the snoot will fold nicely. The photo shows the effect, which can be positioned as more of a vertical or horizontal stripe of light, depending on the orientation of the grid in the snoot. You can change the effect by how evenly you unfold the grid. The whole thing folds flat for storage.

FLASH STRAW GRID

By Jeff Montgomery
Harding University
jmontgomery@harding.edu

Here is my most recent experiment making a homemade flash grid. I hot-glued together a bundle of drinking straws, cut to about 1" in length, and then covered the group with black foam paper wrapped around the flash head.

