

# THE CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA  
FALL 2007



UPAA.ORG

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## EDITOR

Another academic year is here, new faculty, new projects, and new challenges. For many it is less of the new and more of the same. How do we make the same old assignments fresh? Hopefully by trying new techniques learned at the symposium or on the listserv. In any case the greatest challenge we face in making the recurring assignments inspiring.

Take a new route to the science building, park on the other side of the building, change the routine, make the ordinary new. As Robert Hubner pointed out in his listserv post, there is a lot to see on the way home. What could we see on our campuses if we stop to notice or took a new route to the gym?

Take this year and challenge yourself with new assignments. I will be shooting one photo each day with a 50mm lens. Will the images make it to publication? That is up to the graphics designers and editors! But I do know that this visual calisthenic will be of benefit in other assignments.

What are your creative exercises? Send them to me and I will share them in the next issue.

Glenn Carpenter, editor  
Moraine Valley Community College

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Printed at Miami University, Ohio



### ABOUT THE COVER

THIS ISSUE'S COVER PHOTOGRAPH WAS MADE BY JEFF SABO, OF MIAMI UNIVERSITY, OXFORD, OH. AFFECTIONATELY KNOWN AS THE BEAN, THE SCULPTURE "CLOUD GATE" WAS CREATED BY ITALIAN ARTIST ANISH KAPOOR FOR MILLENNIUM PARK IN CHICAGO. LOOK CLOSELY AND YOU CAN SEE TIM WEBB, SCOTT GALVIN, JOE PYYKKONEN, DENNIS PIEPERGERDES, AND IF YOU LOOK CLOSE ENOUGH, JEFF HIMSELF.

# FROM THE PRESIDENT

BY JIM DUSEN, SUNY BROCKPORT, BROCKPORT, NEW YORK

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This space is sometimes reserved to test the president's writing skills and ability to string a series of sentences together forming an essay that might just get read from beginning to end. A favorite topic of mine has been the professional advancement of our members and UPAA's role in helping that happen. As my presidency finally draws to a close I'd like to continue that topic but instead have you hear from fellow photographers who have experienced good things because of their association with us.

## WELL DESERVED RECOGNITION

We have a member who, for years, consistently came away from the Print Competition with an award or two. He never made any big deal about it on his campus. But after one of my rants in this publication about self promotion and UPAA's role in providing avenues to gain recognition he talked to his marketing people and was pleasantly surprised at their interest and the effort they took to broadcast the news of his achievements.

## ANOTHER MEMBER RECENTLY WROTE:

"I believe the UPAA has had an effect on my bottom line recently. After returning from the Chicago Symposium I promptly displayed my 2nd and 3rd place awards that I received in the Print Competition. I also emailed the photos to key people in my department. Fortunately I was able to garnish it a little more with two MIC awards I received that month as well. I try to have my annual review after the Symposium if at all possible so in the event that I do well in the photo competition it is conveniently fresh in their minds. This year I was totally surprised by a 7.5% "salary adjustment". Other than the UPAA awards it had been a business as usual year for me. Of course I made my annual plea to my supervisor for more than the average adjustment during my review. But I did not expect anything to result from previous experience. I believe that if you do not ask for something then you will likely not get it. Having the UPAA recognition was a huge plus in this case and the investment in membership dues paid off handsomely!"

## IT ISN'T JUST ABOUT AWARDS EITHER AS YOU ARE ABOUT TO READ:

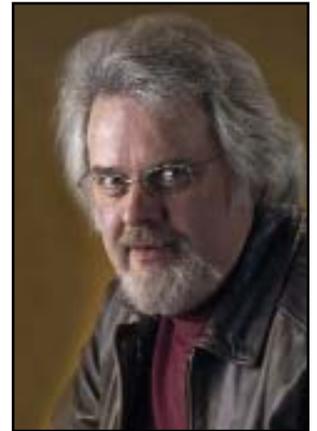
"I did want you to know that there are those of us out there that may not be the most active on the listserv and such ... but do gain quite a bit out of the organization in ways that might not be immediately apparent.

I have gained a great deal from UPAA in a number of ways. I have met some really great people at the conferences that I was able to attend. Everyone has been incredibly supportive. Between the conferences and the listserv, I have gleaned so much help and advice from the other photographers who are faced with many of the same challenges.

The feedback and support from UPAA, including the MIC, helped boost my self-esteem at a time when I was experiencing a lot of self-doubt due to the loss of our photo department and challenges with a new department.

I was also forced to go outside my comfort zone—which is a good thing—when I was asked to help lead a symposium workshop. Besides getting wonderful help from my colleague Peter, Glenn was so organized and helpful in making the logistics possible. It was a very intimidating experience to be talking about lighting to fellow photographers whose work I have admired over the years. But, if I blew it—I didn't know it ... because everyone was so good natured and supportive."

I purposely did not mention names. Perhaps you can guess at some. But these stories can be and should be anyone's stories. I've got a few more to pass on but will save them for the next issue.

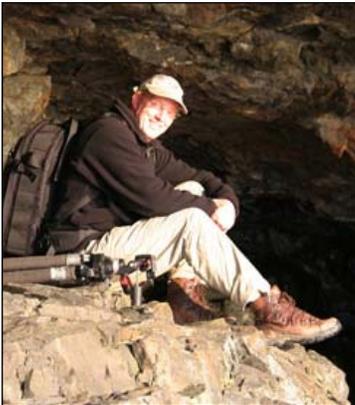


# NEWS



Congratulations to Tom Zasadzinski from Cal Poly Pomona! Tom has been named the 2007 Silver Medal Photographer of the Year by CASE. UPAA members continue to shine in this competition placing in the top positions year after year.

It has spirit and heart but its' citizens need housing, money, compassion and truth from the city government. Collette Fournier of SUNY Rockland Community College, spent two weeks in New Orleans funded by a grant received by Kamoince Inc. (an African American Photography Collective) to document the city eighteen months after Hurricane Katrina. "It was an incredible experience. I saw beautiful people who wanted desperately to rebuild their city. I heard endless stories of missing people and I felt as though I should stay and help rebuild."



Cornell University photographer Kevin Stearns, 48, died Nov. 16, 2006 in Ithaca, N.Y. Stearns, a native of Brooktondale, N.Y., was an artist with a lens. He had worked for University Photography for the past five years, first as office manager and then in the laboratory area before becoming a full-time staff photographer with the department in March 2004.

Stearns was an active member of the Cayuga Nature Photographers Club and pursued photography as a passionate hobby and career: as a university photographer and as a wedding photographer with his studio, Valois Photography. [valiosphoto.com](http://valiosphoto.com)

In August 2005, Stearns published his first photography book, *The Finger Lakes Region of New York: A Photographic Portrait*, which combined his love for the outdoors with his art.

Robert Barker, director of University Photography, said he and his colleagues, "always appreciated Kevin's enthusiasm and love of life. He was the eternal optimist, which was infectious in our department. I will always admire the courage he expressed through his fight with cancer, especially during his final months. Kevin will be deeply missed by a very large community of friends."  
*from the Cornell Chronicle Online*

There is a new photographer in Wyoming, Benjamin Jackson Megginson was born Wednesday August 8th at 2:21p.m. Congratulations to Trice and Laura on their new 7lb. 9oz. baby boy. Will his first words be *War Eagle?*



At this year's Annual General Meeting changes were made regarding membership and renewals. The Board of Directors would like to remind everyone that membership is based on the calendar year, January 1 to December 31. Dues are due January 1 with a grace period through January 31. Members who have not paid their dues by January 31 will be dropped from the membership role.

Dues may be paid on-line by check or credit card. Go to [upaa.org](http://upaa.org) and follow the "Renew Membership" link. Remaining current allows access to the MIC, membership directory, surveys, and other members only options. Please be sure to stay current.



Check out the newest issue of *B&W Magazine*. The Portfolio Contest Awards issue has three photos of from Chuck Kimmerle from the University of North Dakota. Very nice Chuck!

## SYMPOSIUM NEWS BY DAWN VAN HALL

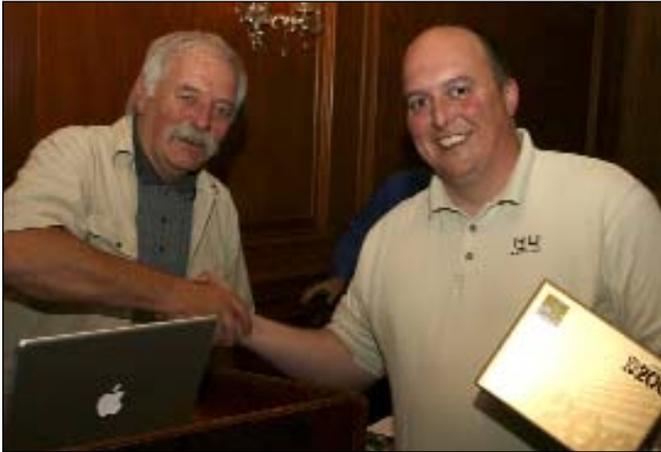
Now that we are all back at work and into the semester, the conference is just a fond memory.

But I know that all of us who went to Chicago in June want to thank Glenn for the outstanding job he did and the great conference he organized for us. He also did a great job getting sponsors together for us and offered a Trade Show this year. I know everyone was very happy to talk with the vendors who came and to pick up the freebies they brought. I know a lot of this was helped out by the folks at **Calumet**, please remember them when planning your next photo purchase.

There were some new faces, which we love and some of our regular sponsors this year.

Canon sent us Jeff Schewe as a speaker and also gave us a Canon 30D for the Photographer of the Year, which went to Scott R. Galvin from the University of Michigan. Technical





Representative Elizabeth Pratt was at the trade show to show off the latest Canon gear and answer questions.

Fred Sisson from **Nikon**, was able to join us again to give us updates as well as the prize for the shootout, a D200, which Jeff Montgomery, Harding University took home.



He also surprised our hostess, Jill, with a camera, a P5000, and a promise of one for the spouses next year. Way to go Fred! He keeps everyone happy.

The overall Monthly Image Competition winner was Aaron Mayes, University of Las Vegas, Nevada and he won a system from **ThinkTank Photo** that everyone was lusting over. ThinkTank also sponsored the prizes for the MIC all of last year.

We had lots a neat stuff for the raffle thanks to our sponsors and Glenn's hard work.

Jordan Hartman and Jeff Montgomery took home **Fuji** light boxes. Roger Rich got an Olympus Digital Stylus camera donated by **Calumet Photographic**. Trice Megginson was happy to walk away with a copy of PhotoShop CS3 from **Adobe**, who had also sent us trial CDs that came in handy and a copy of Lightroom, which Kristen Hines took home. Robert Jordan (never goes home empty handed) added a 4 GB card to his collection.



**Epson** sent Dick Callen to do a demo for us on their printers as well as donating a 1400 printer that Laverne Jones was ecstatic to win.

**Merlin One** gave us a presentation on their Digital Asset Management software as well as underwriting some of the hospitality room costs.

**Apple** loaned us 15 iMac computers for use during the week that were put to good use by our members in the hospitality suite and seminar room.

**Phase One** donated a copy of Capture One at the trade show. There were a number of smaller prizes but I lost track of who got what during the drawing. So, sorry I can't name everyone here.



Rick Mickelson, University of Wisconsin-Eau Claire, won the **Fuji New Approach Award**. Bill Hoepner gladly accepted the coveted crystal clock for Rick from Bill Bitzinger.

We had memory cards, backpacks, paper samples and a number of other prizes.

So you can see that our sponsors did really well by us this year, so be kind to them when you order new stuff.

# DEAR DIARY: WELCOME TO CICADA... I MEAN CHICAGO!

BY CHRIS HUGHES, UNIVERSITY OF WATERLOO, WATERLOO, ONTARIO



PHOTO BY PETER JAKUBOWSKI,  
UNIVERSITY OF WISCONSIN - MILWAUKEE

Having spent most of the day Sunday in airports waiting patiently for those turbo props to spin up yet once again to take me to “sweet home Chicago”, I thought my hearing was going as I arrived at the hotel....what was the low droning sound constantly in my ears? BROOD 13 was on the loose!

Unlike the cicadas, the UPAA doesn't wait 17 years to gather...we do it annually! Once a year the buzz and drone of old and new UPAA members' is heard in the hotel lobby, meeting and hospitality rooms. All are telling tales of woe and sorrow of misinformed designers, clients and suppliers. The surprising fact is we all seem to be telling the same stories, only the names and institutions are different to protect the innocent.

This year, like the cicadas, the UPAA invaded Chicago. For the first time in UPAA history a community college hosted the annual technical symposium. Even better we all received a part credit at Moraine by registering! Just add that to your resume!

Let's hear it for Continuing Education!

Host Glenn Carpenter and his side kick Mark Carriveau of Elgin Community College rose to the challenge and offered up an informative program, great facilities, transportation and last but not least the best food Chicago has to offer!

## MONDAY: DAY 1 A REUNION OF FAMILY

Day 1 as usual is both the all day registration and the all day Board of Directors meeting to discuss the business issues of the UPAA that have arisen and discussed via email in the past months since the mid-year meeting.

Issues from Constitutional changes, financial matters, membership recruitment and renewal, all image competitions, publications, Symposium site and web operations are reviewed prior to presentation to the membership at the Annual General Meeting.

At the opening banquet President of Moraine Valley, Dr. Vernon O. Crawley, spoke eloquently on the value of photography to his and all our institutions, whether that be recruitment, portraits, grip and grins, or ground breaking ceremonies. All are valuable documents of an institution's history he noted as Moraine celebrates their 40th anniversary.

He also noted that he and Glenn seem to be invited to the same functions, so it was a refreshing change to observe Glenn in the driver's seat of a function and not behind the lens!

The technical and organization support provided by Moraine Valley Community College administration and staff to our host is to be highly commended.

From the administrative assistance of Mary Ann Cook to Officer Ken Pieper of the Moraine Police Force (our official escort, driver, and body guard), the week's activities ran on time and smoothly.

After a tasty meal prepared by Sodexo (just a hint of the delicious meals to come!), we adjourned to preview the print competition entries spread over 2 gallery rooms.

All credit and kudos go to Mark Carriveau, Print Competition Chair and his team of volunteers (not to mention the great assistance by Moraine Valley set crews) for organizing and laying out more than 300 print entries this year.



L TO R GLENN CARPENTER, TIM WEBB, AND PRESIDENT OF MORAIN VALLEY, DR. VERNON O. CRAWLEY PREVIEW THE PRINT COMPETITION AT THE OPENING BANQUET. PHOTO BY CHRIS HUGHES

TUESDAY: DAY 2  
MEET THE BEAN!

Our first full day of fun and adventure began with judging the Print Competition entries in the Fine and Performing Arts Center.



DA BEAN PHOTO BY CHRIS HUGHES

The competition was tough once again with many great images submitted by the membership. What I find interesting is that many images in the Print Competition have never been tested in the waters of the MIC. Certainly a strategic move by members to make sure the images at the Symposium are fresh and never judged before.

Our next challenge was to organize ourselves for the traditional group photo and not give the photographer too much of a hard time!

High resolution files of the group photo currently are available at the web site:

[HTTP://WWW.UPAA.ORG/SYMP\\_GROUPS.PHP](http://www.upaa.org/symp_groups.php)  
[HTTP://WWW.UPAALIST.ORG](http://www.upaalist.org) IN THE FILES SECTION.



FRED AND ROBERTA SCOUT OUT POSSIBLE LOCATIONS AND LANDMARKS FOR THE PHOTO SHOOT, WHILE WILL CALLS HIS AGENT TO SEE IF THERE ARE ANY POSSIBLE FREELANCE JOBS IN THE CITY!

From there we were given the theme of the Nikon Shoot-Out competition of *Reflections*. The competition starts as we board the buses and ends when we return to the hotel.

While the theme was reflections the *Bean* was off limits for the shoot-out...but we just couldn't pass up the chance to play with reflection shots at this intriguing site in Millennium Park.

Set loose in downtown Chicago a large contingent of photogs thought it best to sample some of the fine food offerings and valiantly set out in search of Portillo's for their famous Italian beef and sausage sandwiches.

I found out "just a few blocks from here" really meant about mile in Chicago! However, the trip was worth it and gave us all a chance to preview the downtown and give us our bearings and the opportunity to think of the possibilities for the winning photo.

After a long afternoon of exploring and shooting in downtown, we all gathered for a relaxing and informative Chicago River Architectural Cruise...yet another chance to capture the winning image for the Nikon Shoot-Out

Retired Moraine Valley professor Dr. Phyllis Kozlowski gave a one hour tour along the river explaining the architectural importance of the various downtown buildings along the Chicago River. Those of us weary of the heat spent our time below the upper deck in the shade, cool river breeze and of course the area of liquid libations!

We ended our day by dining at Giordano's in the Prudential plaza...once again, just a couple of blocks from the boat cruise! The deep dish Chicago style pizza was excellent.

Just what we needed after a long day hoofing it around the downtown. Good food and cold refreshment and the inevitable discussions of the shot that was a winner for the day.



CHICAGO ARCHITECTURAL RIVER CRUISE PHOTO BY CHRIS HUGHES

WEDNESDAY: DAY 3

TIME FOR SUM EDUMAKATION

Once again we were thrilled to have Patti Russotti of RIT present a half day of Photoshop CS3. With vast improvements to image process in Adobe Camera Raw, ACR 4, Patti has re-evaluated her work flow to the point where all image processing is done there and very little in Photoshop.

Set the white balance on a photo of your Macbeth mini color checker, second white value, value should be 235 to 240 for best result. From there Edit /Developer/ Previous Conversions to apply to all images shot in that lighting situation.



FOGELSON THEATER, CENTER FOR CONTEMPORARY TECHNOLOGY, MORAIN VALLEY COMMUNITY COLLEGE PHOTO BY CHRIS HUGHES

Always work in *Default* mode not *Automatic*. With the addition of *Fill Light* (opening up lower tones), *Recovery* will bring back some highlights as best as possible. *Clarity* provides mid tone contrast adjustment. This is just scratching the surface of ACR 4 and more focused time with Patti would have been helpful for all of us.



JEFF SCHEWE  
PHOTO BY CHRIS HUGHES

Next up after lunch was Canon Sponsor speaker, Jeff Schewe, a Photoshop and Lightroom guru. Jeff provided us with a view of his personal and professional work BC and AC (before computers & after computers!). Very spectacular images created with and with the use of high end imaging systems.

He presented a series of images captured during Antarctic photo shoots to demonstrate both his photographic style and Adobe Lightroom features.

A bit frustrating was his demonstration of features in Lightroom. He had access to being a high end beta tester but not currently available to most of the rest of the world.



JOE PYYKKONEN WORKS ALONG WITH PATTI ON ONE OF IMAC COMPUTERS DONATED BY APPLE COMPUTER.

Next up was Merlin One presented by David Breslauer. Merlin One

was founded in 1988 and committed to customer service. The system developed at MIT for Associated Press has continued to evolve to meet real time needs of image archiving and retrieval for its' customers.

Merlin is a content management/DAM system than can include off-site secure storage. David discussed the importance of IPTC metadata and why it is worth doing. He stressed that a good system doesn't slow down as you load lots of files and data. His system can handle many, many millions of images, videos, etc. The price tag starts at \$30,000, but may well be worth that price.

The Merlin system can handle multiple servers all automatically synced. Images can be FTPed directly to Merlin archiving. Current UPAA member institution users include Tufts and Harvard Universities.

Our evening began with yet another remarkable meal of home style fried chicken and fixin's at White Fence Farm. We seriously have to get more exercise after this week!



TIM WEBB RECEIVES THE PRESIDENT'S AWARD FROM JIM DUSEN, PRESIDENT OF UPAA. PHOTO BY CHRIS HUGHES

After dinner, President Jim Dusen presented Tim Webb the President's Award for his contributions and service to the UPAA as a Board member from 2002-2005, *The Contact Sheet* Editor 2003-2005, and Symposium Host 2003.

## THURSDAY: DAY 4

### TIME FOR SOME "HANDS ON" LEARNING

Today we had the chance to slow down a bit and attend well spaced out workshops. Finally a chance to get back to the basics of our trade and learn from our own members and our sponsors.

Our choices were Location Lighting by Ken Bennett, Small Gym lighting by Doug Keese and Jonathan Cohen, Classroom/Lab lighting by Nancy Evelyn, Peter Frey, Capture One Software for Studio shooting by Calumet rep Barrett McGivney and B&W Printing with Epson rep Dick Callen.

The problem was you had to choose 3 of the 5!

What was most relevant to me I thought...hmmmm. I have to find out Ken Bennett's and Nancy Evelyn's secrets for sure, and I don't shoot sports or have an Epson printer, so my third choice was Capture One.



BARRETT MCGIVNEY OF CALUMET PHOTOGRAPHIC

Up first on my list was Calumet's Barrett McGivney. Set up in Glenn's studio Barrett demonstrated Capture One software on a still life setup.

He demonstrated the RAW image workflow and image management capabilities of the software. The software provides fast image import, image manipulation, cataloging, batch processing and proofing.

It was hard to determine the advantages over ACR4, but a full working trial version was provided for all who attended his session.

After lunch it was on to learn Ken Bennett's secrets to success in 5 minute set ups for location portraits. Our host picked the locations for the photo shoots for Ken which he did not get a chance to preview and plan out. I suspect these have been problematic for Glenn in the past and wanted to see how Ken would handle them. Truly typical assignments on campus...make the best of a bad situation.

Ken's simple approach to use existing available window light (TURN OFF THE FLORESCENT LIGHTS) and a main flash and background fill with grid certainly made award winning images in locations that were a dog's breakfast.



JAN BAUMGARTNER SITS IN AS A MODEL FOR NANCY'S AND PETER'S LIGHTING SEMINAR. PHOTO BY CHRIS HUGHES

Ken's key message to us is simple tools and simple lighting can make spectacular images if you only stop and think.

Last up for the day was a lab photo session by Nancy Evelyn and University of Georgia colleague Peter Frey. I have to say the lab Glenn selected, while in his consideration was old, was probably the most pristine class lab I've ever seen. It was clean, spacious and organized!

Hence Nancy's slide show precursor to the horrors she and other UPAA members have encountered. Her perspectives were a very informative look at making a bad situation look spectacular.

Given the pristine environment Peter and her were given, they provided their insight as to how they planned and executed the shot step by step. Layers of lighting were added to various elements of the shot to achieve the final product. Average set up time was 1 hour.

This process was a full 180 degrees from Ken's 5 minute location lighting, achieving a quality product, but certainly a different approach.



THE LIBRARY WAS KEN BENNETT'S SECOND STOP IN HIS LOCATION LIGHTING SEMINAR. PHOTO BY CHRIS HUGHES

## SYMPOSIUM CONTINUED

### FRIDAY: DAY 5

#### IT'S ALL OVER BUT THE CRYING!

Our final day started off with a half day Trade Show of Vendors and Sponsors of this years Symposium.

It gave us a chance to talk and check out the latest and greatest from the companies of Nikon, Canon, Fuji, Calumet Photo, Epson, Wacom, Phase One, and Gamma Photo Labs.

Kudos to Calumet Photo for organizing and bringing in many companies that would usually pass us by for this type of venue.

The last presentation was made by local Photojournalist and commercial photographer, Jimi Allen. His presentation of his most recent and on-going work the *Sobriety Project* revealed his sensitivity to those who have fallen off the radar scope of society.

Not a presentation on drugs and alcohol, while they do play a role in the life events of his subjects, it is more about the human condition of being down and out and struggling to regain their dignity and sense of self purpose.

To this he added his commercial work for various local visitor magazines. Seems he sparked the interest in the crowd as his business dealings and contracts were the topics most asked about. Contracts, residual rights, image ownership, etc. lead the conversation.



SCOTT PRICE OF CALUMET PHOTO, INC.  
PHOTO BY NICK ROMANENKO



JOE PYYKKONEN, JONATHAN COHEN, DOUG KEESE, AND PETER FREY CHECK OUT THE NEW GEAR FROM CANON, WHILE ELIZABETH PRATT ANSWERS THEIR QUESTIONS. PHOTO BY CHRIS HUGHES



NIKON'S FRED SISSON HAD PLENTY OF GEAR TO TEMPT EVEN THE BEST EQUIPPED UNIVERSITY PHOTOGRAPHER. DAWN VAN HALL GAINS VALUABLE TIPS ON CAPTURE NX. PHOTO BY CHRIS HUGHES

## HIGHLIGHTS FROM THIS YEAR'S ANNUAL GENERAL MEETING

- Board Officer elections took place in which Jay Ferchaud from the University of Mississippi Medical Center, and Nick Romanenko from Rutgers University where returned for another 4 year term. This will be a second term for both Jay and Nick.
- The Board encouraged all members to consider running next year in Auburn, when there will be two positions available. One of the seats will be made available by Jim Dusen who is not seeking another term.
- Auburn University will be the sight of the 2008 Symposium. Jeff Etheridge and Melissa Humble will be the hosts. Contact Jeff for more information, [etherjd@auburn.edu](mailto:etherjd@auburn.edu)

- Constitution amendments to the grace period for dues. Article 2, Section 3 amended:

From:

1. Annual dues shall become due January 1, of each year. Members failing to pay by July 1, of the same year, will be considered delinquent and dropped from the membership rolls.

To:

1. Annual dues shall become due January 1st, of each year. Members failing to pay by January 31st, of the same year, will be considered delinquent and dropped from the membership rolls.

# 2007 PRINT AND PUBLICATION WINNERS

## PHOTOGRAPHER OF THE YEAR

Scott R. Galvin, University of Michigan

## BEST OF SHOW

Scott R. Galvin, University of Michigan

## NIKON SHOOT OUT

Jeff Montgomery, Harding University

## MONTHLY IMAGE COMPETITION WINNER

Aaron Mayes, University of Nevada, Las Vegas

## FUJI NEW APPROACH

Rick Mickelson, University of Wisconsin-Eau Claire

## ROLLIN BARRETT AWARD

Glenn Carpenter, Moraine Valley Community College

## DISTINGUISHED SERVICE AWARD

Kristin Kieffer, Miami University

## PRESIDENT'S AWARD

Philip Szczepanski, University of Maryland

William V. Mitchem, Michigan State University

Michael M. Kerper, Purdue University

Tim Webb, Eastern Kentucky University (Historic)

## LIFE MEMBERSHIP

David Bormet, Western Illinois University

Roger A. Rich, University of St. Thomas

Michael M. Kerper, Purdue University

## BOARD OF DIRECTORS AWARD

Brian Erwin, ThinkTank Photo

Kevin Paxman, University of Waterloo

## PORTRAITS

1st Scott R. Galvin Univ. of Michigan

2nd Jeff Etheridge Auburn Univ.

3rd Douglas Levere Univ. at Buffalo

3rd Bob Elbert Iowa State Univ.

HM Mark Philbrick Brigham Young Univ.

HM Tom Zasadzinski Cal Poly Pomona

## SCIENCE AND RESEARCH

1st Larry Dean Western Illinois Univ.

2nd David Blankenship Univ. of Florida

2nd Todd Paris Univ. of Alaska

3rd Joe Gamble Univ. of South Florida

HM Martin Vloet Univ. of Michigan

HM Donny Crowe Louisiana Tech Univ.

## SPORTS

1st Scott R. Galvin Univ. of Michigan

1st Vernon Doucette Boston Univ.

2nd Jaren Wilkey Brigham Young Univ.

3rd Rick Mickelson Univ. of Wisc.-Eau Claire

HM Trice Megginson Univ. of Wyoming

HM Jaren Wilkey Brigham Young Univ.

## PHOTO ESSAY

1st Jaren Wilkey Brigham Young Univ.

2nd Scott Kissell Miami Univ. Ohio

3rd Trice Megginson Univ. of Wyoming

HM Scott Kissell Miami Univ. Ohio

HM Martin Vloet Univ. of Michigan

## CAMPUS ENVIRONMENT

1st Todd Paris Univ. of Alaska

2nd Todd Paris Univ. of Alaska

3rd Roger Rich Univ. St. Thomas

HM Rick Mickelson Univ. of Wisc.-Eau Claire

HM Joe Ruh Univ. of N. Kentucky

## NEWS AND FEATURES

1st Scott R. Galvin Univ. of Michigan

2nd Bob Elbert Iowa State Univ.

3rd Jeff Sabo Miami Univ. Ohio

HM Ted Brummond Univ. of Wyoming

HM Bill Hoepner Univ. of Wisc.-Eau Claire

HM Aaron Mayes Univ. of Nevada, Las Vegas

## PERSONAL VISION

1st Ray Carson Univ. of Florida

2nd Dennis Piepergerdes Graceland Univ.

3rd Scott Kissell Miami Univ. Ohio

HM Jordan Hartman Pacific Lutheran Univ.

HM Ted Brummond Univ. of Wyoming

## GENERAL PUBLICATIONS

1st Mark Carriveau Elgin Comm. College

1st Ken Bennett Wake Forest Univ.

2nd Doug Levere Univ. of Buffalo

3rd Bill Hoepner

Rich Mickelson Univ. of Wisc. Eau Claire

HM Bill Burkhardt Wesleyan Univ..

HM Ted Brummond

Trice Megginson Univ. of Wyoming

## POSTERS

1st Jeff Etheridge

Trice Megginson Auburn Univ.

2nd Dawn Van Hall SUNY, Cortland

3rd Bill Hoepner

Rich Mickelson Univ. of Wisc. Eau Claire

HM Troy Tuttle Appalachian State Univ.

HM Mark Philbrick

Jaren Wilkey Brigham Young Univ.

## VIEWBOOKS

1st Will Jones Wright State Univ.

2nd Rick Mickelson Univ. of Wisc. Eau Claire

3rd Ken Bennett Wake Forest Univ.

HM Joe Gamble Univ. of South Florida

HM Larry Dean Western Illinois Univ.

## PUBLICATION COVER

1st Will Jones Wright State Univ.

1st Jim Dusen SUNY, Brockport

2nd Aaron Mayes Univ. Nevada, Las Vegas

3rd Trice Megginson Univ. Wyoming

HM David Blankenship Univ. of Florida

HM Bill Hoepner Univ. of Wisc. Eau Claire

## SPECIALTY BOOKS

Award of Excellence

Jeff Etheridge

Trice Megginson Auburn Univ.

Award of Excellence

Douglas Levere

Univ. of Buffalo

## 2007 PHOTOGRAPHER OF THE YEAR, SCOTT R. GALVIN

# HOMEGROWN HERO

BY NICK ROMANENKO, RUTGERS UNIVERSITY, PISCATAWAY, NEW JERSEY

The University of Michigan continues to dominate on the national stage. Only the stage isn't a football field or basketball arena. We're talking university photography, dude, as the University of Michigan captures its second consecutive championship in the UPAA Print Competition Photographer of the Year, with Scott Galvin taking the crown after Martin Vloet's triumph last year.

"I'm thrilled" says Martin, "I thought it was great to keep the award here in the office. It's not that it was unexpected, because I know Scott does some fantastic work, but it was beyond anyone's expectations. I don't think anyone goes into it (the Print Competition) thinking 'well, I'm going to win it'."

What might make this a bit of a surprise to everyone is that at the age of 26, Scott becomes probably the youngest UPAA member to ever win the award, and he does so only three years removed from graduating Kent State University with a degree in photojournalism. Everyone seems to know Scott at the symposiums and he has spent more time around UPAA and its photographers than his youth might indicate.

Remember the UPAA Symposium at Kent State in 2002? Gary Harwood, Kent's chief university photographer and symposium host had this great student assistant to help out all week long. That was Scott. The same fellow that was sitting at the back of the bus putting together the first powerpoint presentation (in OS 9's Quicktime) of the Print

Competition winners, and the fun slideshow, for the award banquet. Before Kent, the winning prints would be announced and held up at the dinner. Scott's efforts set the standard for how UPAA has done banquet shows ever since.

Scott, who grew up in the town of Mentor, Ohio near Cleveland, met Gary Harwood after receiving a postcard announcing a summer course in photography at Kent State, offered between his junior and senior year in high school.

As Gary describes it, "I met Scott as part of ten high school students taking a summer photographic workshop/seminar. It was through our School of Journalism, and it was a really good couple of days where we ended up doing some studio work, we went on location and did photography. Scott really stood out, not just for his photographic ability, but he had a real desire, even in high school, to want to know this profession."

Gary continues, "I remember he actually came to show me three or four notebooks of pictures he had been collecting over the years. Of course there were sports photos in there, and all the different pictures he had done, assignments and personal projects. I thought this was impressive for a high school student. He decided to become a photography major and come to Kent State."

Scott admits he was very impressed with Gary's enthusiasm with his profession, and they hit it off immediately. After Scott came to Kent, there was an opening for a student assistant in Gary's photo department. So within a month of enrolling he also had a job that he would keep for his whole undergraduate career at the university.

Having known him for so long and seeing him develop from student to professional, Gary has some insight to offer about Scott's success. "Part of what's so amazing about him is he's always interested in learning, always interested in getting better, not just technically, but creatively. He wanted to

learn more about what it was like to be a photographer, and we spent a lot of time after 5 p.m. about the struggles of being a photographer in the *day to day*. We discussed keeping up with things and keeping a balance."

Scott got the most he could out of the photojournalism and university photo departments while a student at Kent. Scott relates one of his success stories. "One of my professors at Kent introduced me to the photo editor at Sports Illustrated.



STEPHEN VAUGHAN, MASTER'S OF FINE ARTS IN JAZZ.

So when I went to New York on winter break, I met and talked with him. He was a really nice guy. He told me about the various things he was responsible for, including the *Leading Off* section, and that they were always looking for submissions. So, if I had something really good, to feel free to send it his way. And so (a few months later) I did.”

What Scott sent in was an unusual finish line shot, showing two runners colliding and wrapped up in each other, at a local track meet. “Most people would shoot track coming straight at you, with a 400 (mm lens).” Scott explains. “I shot a fair amount with it (a 400mm). And then I tried some different stuff, like panning and so on. This was my third day of the internship at the Youngstown (OH) Vindicator. It was getting close to deadline, so I had enough already and I was trying to wrap things up. I already had enough of the coming straight on stuff, with hurdles and everything, so I went to the side with my 20mm lens and Canon 1D. I saw them (the runners) coming, neck and neck and all of a sudden I see them tumble. So I’m firing the camera.....”

Scott got back to the paper, did his edit, and thought about this shot over the weekend. On Monday his coworkers concurred that he should send in the shot to *SI* for consideration. *Sports Illustrated* used the shot big in the *Leading Off* section. Scott was, in his own words, “Beyond shocked and ecstatic.” His only regret is that he shot that photo in JPEG

mode not RAW, mostly due to the need for the quick turn-around for the newspaper.

As Gary points out, “Unlike some of us, who had dreams of being in *Sports Illustrated*, Scott actually did it. He had a major piece published.”

...WHAT’S SO AMAZING ABOUT HIM IS HE’S ALWAYS INTERESTED IN LEARNING, ALWAYS INTERESTED IN GETTING BETTER, NOT JUST TECHNICALLY, BUT CREATIVELY.

Gary and Scott keep in touch to this day. “He’s a really good friend, and I would consider him my mentor,” Scott explains. Gary admits that Scott was “very helpful” especially in the early stages, of his fabulous migrant worker photo project that has recently come out in book form. And it was while Scott was a photographer at the Youngstown Vindicator, a

small daily newspaper where he worked after graduating from Kent, that Gary let him know about the opening at Michigan. Scott landed the job right after another great Michigan shooter, Lin Jones was hired. Gary was a major reference for Scott when he made it past the initial interviews and assignment/photoshop tests.

“I remember when they (Michigan) called me and said they were considering him for that job,” Gary relates, “that I said I was actually jealous, that I wish there was a way I could have kept him here (at Kent). I still think that...If there was a way to get him back I would do so in a heartbeat.” High praise indeed, and a perhaps another negotiating tool (along with this year’s POY) Scott can use for his next raise? Hmm...



A GRADUATE OF COMPUTER SCIENCE ENGINEERING DURING SPRING COMMENCEMENT AT MICHIGAN STADIUM ON APRIL 28, 2007

HOME GROWN HERO CONTINUED



MICHIGAN SHORT STOP JASON CHRISTIAN MAKES A DIVING ATTEMPT FOR A GROUND BALL IN THE SECOND INNING AGAINST OHIO STATE IN THE BIG TEN TOURNAMENT AT FISCHER STADIUM ON MAY 24, 2007.



A UNIVERSITY OF MICHIGAN SWIMMER DIVES INTO THE POOL DURING THE WOMEN'S 400-YARD FREESTYLE RELAY DURING THE MICHIGAN INVITATIONAL AT CANHAM NATATORIUM ON JANUARY 13, 2007.

I interviewed Scott via phone while he was driving between Cleveland and Ann Arbor on a Sunday evening. This is a trip he makes frequently to see his fiancé in Youngstown. They met during Scott's final semester at Kent State, during a lighting class they both shared. She's currently a staff photographer for the New Castle News, right across the Ohio border in Pennsylvania. They plan to wed this coming May.

We get into a discussion about his work, and some of the photos that propelled him to the UPAA title. Scott tells me, "I love to use lights for things, because I really think they help me create a certain mood. I tend to like good dark shadows and a fair amount of contrast in my images. I think that makes the photos a little easier to read."

Scott's shot of a diving swimmer won *Best of Show* honors at this year's Print Competition. The dramatic effect was a combination of superb timing on his part, and liking the effect of using only the back two Elinchrome strobes he had set up for a swim meet, using his Pocket Wizards to turn the front two off for this sequence. He used the Canon 70-200mm lens (one of his favorite lenses, due to "it's versatility") to capture the moment. This was another example of a sporting event where he, "tried a little bit of everything."

Scott won First Place in the Portraits category in last year's Print Competition for his moody shot of a blues trumpeter. The dark, low key light and the perfect blending of the musician's blue shirt, tie and hat juxtaposed with the bright gold of his trumpet and the teeny bit of light on his gleaming eye make for a killer way to convey "The Blues." Scott told this fellow to, "Wear something dark. I wasn't expecting the hat or the tie. It just worked out really well. The trumpet was a perfect gold color." Scott then describes the shoot: "We were doing some stuff, and this was the last thing I wanted to try.



A MEMBER OF THE MICHIGAN MARCHING BAND FALLS WHILE MARCHING ONTO THE FIELD FOR THE PRE-GAME SHOW AGAINST WISCONSIN ON SEPTEMBER 23, 2006.

I pushed down the light to tungsten on the camera, because I wanted to emphasize that blue look. I used backlighting and a reflector to get a little detail in the face. I was really impressed with how that shot turned out because it wasn't what I had in mind originally when I went in (to the studio)."

A great *almost ran* photo of a student stumbling while the Michigan Marching Band runs out of the tunnel for a football game Scott attributes to his personal interest because he played trumpet for his high school squad. This shot didn't quite make the cut for his submissions to this year's Print Competition because the falling student was a little too soft focus for Scott's taste.

A dramatic portrait of a fencer that tied for First Place in Portraits this year was also a result of Scott "trying a few things" in the studio. In fact, the winning shot was, Scott says, his "last idea" (for the day). That's a common theme for me. The last shot is usually the best photo." The fencer was lit with two softboxes on either side, slightly behind the subject, and turned to form a "diamond" shape, allowing in a little light from the tips to fill in on the front of the subject's face. His subject's foil is perfectly lined up down the center of his face. This was also shot with the 70-200mm lens.



A UNIVERSITY OF ARIZONA GOLFER PRACTICES HER PUTTING BEFORE THE FIRST ROUND OF THE WOMEN'S NCAA CENTRAL REGIONAL CHAMPIONSHIPS AT THE U OF M GOLF COURSE ON MAY 10, 2007.



JASON GOODMAN, IS A MEMBER OF THE CLUB FENCING TEAM AT THE UNIVERSITY OF MICHIGAN. HE IS AN ALUMNI AND A STAFF MEMBER IN THE UNIVERSITY'S ADMINISTRATIVE INFORMATION SERVICES DEPARTMENT.

Sometimes just a little extra effort is what it takes. Scott took home a First Place ribbon in the Sports category for his shot of a golfer lining up a putt. The dreamy light was a result of Scott shooting in the “early, early morning” because that happened to be the schedule for Michigan’s team when the school hosted this year’s NCAA Women’s Central Regional Golf Championship. Scott, you see, admits he is not a morning person.

Sports photography is a passion, and obviously a strength for Scott. A Monthly Image Competition winning shot of an infielder at full stretch was a result of Scott’s experience, as he says, “I was waiting, but I wasn’t.” A lot of this experience is on the major league level, as Scott also shoots major sporting events in Detroit for UPI as a freelancer. He got this gig also through his connection with Kent State and Gary Harwood. Back in 2003 UPI called Gary to see if he could cover LeBron James’ debut with the Cleveland Cavaliers. He couldn’t go, but sent Scott in his stead. This led to Scott shooting some Browns football games, and then when he moved to Michigan, UPI said, “Great, we don’t have anyone in Detroit.” Just to top things off for Scott’s young career, he was in Detroit to cover Super Bowl XL last year, and also covered the Tigers in the World Series.

Scott is very humbled by his win in the UPAA POY this year. “There’s so much talent today (in UPAA), that it’s easy to get impressed looking at the Monthly Competition, every month.”

Scott goes on, “Going into this year’s Print Competition I honestly thought Aaron Mayes (UNLV, Wisconsin, then UNLV again) was going to win it because he had done so well in the MIC, and had a really outstanding year.”

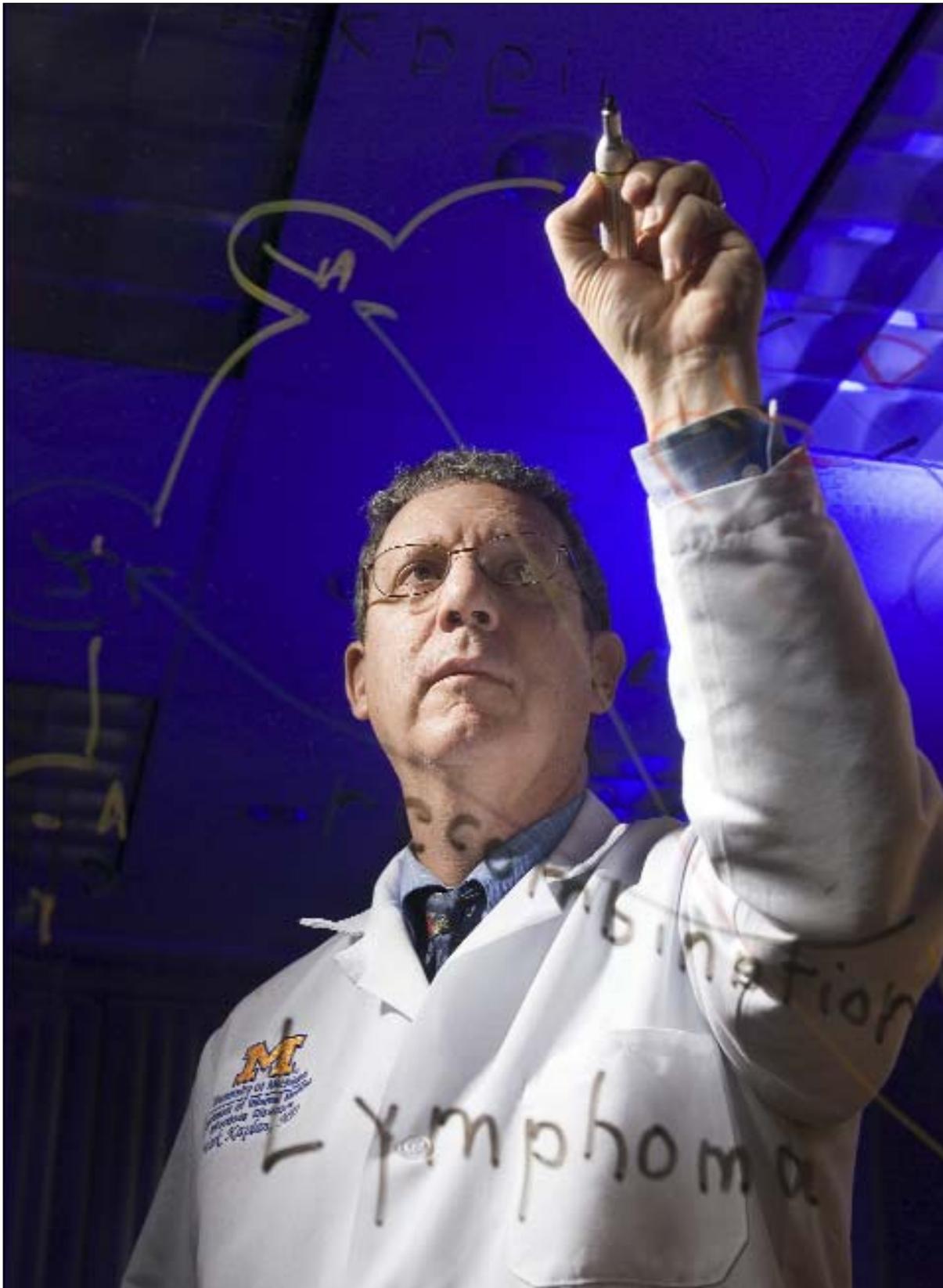
“I just submit what I think is my best stuff, and just hope people enjoy it” Scott tells me. “I was honestly beyond shocked when I saw all the prints I placed in UPAA. I’m very honored that I was given, awarded this title. It’s not something I would have expected, especially only three years out of college.”

As to what’s next, Scott says “I don’t know what the future holds, but I see myself here (Michigan) for awhile, a long time. I enjoy coming to work and having the opportunities that I have available to me. That’s one of the reasons I wanted to do university photography, because the opportunities are great.”

Gary Harwood has a prediction: “He’s only going to get better. Because he won this award only two years into his professional career as a university photographer, tells you something about what is coming.”



CUT-OUTS OF ESPN BROADCASTER DICK VITALE REST ATOP THE SEATS AT CRISLER ARENA PRIOR TO MICHIGAN'S GAME AGAINST UCLA ON DECEMBER 17, 2005. THE GAME WAS TELEVIEWED BY ESPN WITH GAME COMMENTARY BY VITALE.



MARK KAPLAN, M.D., A PHYSICIAN AT THE UNIVERSITY OF MICHIGAN MEDICAL CENTER, IS AN EXPERT IN HIV/AIDS. HE'S ALSO BECOME A LEADING EXPLORER OF THE LINK BETWEEN VIRUSES AND LYMPHOMA.

# MEMBER PROFILE

SCOTT R. GALVIN, UNIVERSITY OF MICHIGAN, ANN ARBOR MICHIGAN

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**Employer:** University of Michigan

**Job Title:** University Photographer

**Department:** Photo Services

**I have been a Photographer for:** 11 years; Professionally 6, I started shooting my freshman year of high school, and began working professionally during my junior year of college.

**First Camera:** Canon EOS Rebel Xs (film)

**Current Cameras:** Canon EOS 1D Mark IIIn, Canon EOS 1D, Canon EOS 30D, Canon EOS 20D.

**Favorite Lens:** Canon's 400mm f/2.8L and 70-200mm f/2.8L IS

**Education:** B.S. in Photojournalism, Kent State University, May 2004.

**Family:** Engaged to be married May 17, 2008. A younger brother, 24.

**Age:** I'm 26, unfortunately I'm not getting any younger.

**Town:** Ann Arbor, Michigan

**Major Job Responsibilities:** Shooting and editing the RAW images.

**Most Challenging Part of Job:** I spend 60% of my time editing the RAW images so I don't get to shoot as much as I would like.

**Best Work Traits:** Optimistic and willing to shoot just about anything.

**Colleagues Describe Me As:** I don't know, ask them. Hopefully they don't say a pain the @\$\$.

**Earliest Career Interest:** My first career interest was in junior high and I wanted to be a pilot. Unfortunately the need for corrective lenses did not allow me to fulfill my dream of being a pilot for the Navy's F-14 Tomcat. I realized going into my sophomore year of high school that I really liked photography and wanted to shoot sports professionally. So of course I set my sights on Sports Illustrated.

**My Very First Job Was:** *Illegally* I stocked shelves at a small convenient store (age 12), *legally* I worked as a caddy at a couple of country clubs that helped me save up for the purchase of my Canon 400mm f/2.8 my freshman year of college. The first job I got an actual paycheck from was the Mentor Ice Arena where I played hockey growing up.

**A Perfect Day of Work Is:** Shooting things I enjoy without the limitations set by clients of needing images shot a certain way and most importantly not having to worry about editing raw images. I had a shoot at one of our regional campuses that went for four straight days. There were almost no limitations on how to shoot and I didn't have to edit anything. It was a great four days and I made some really nice images.

**Most Memorable or Humorous Memory On Job:** Probably the day I shot the image I had published in Sports Illustrated.

**Achievement I Am Most Proud Of:** Being published in Sports Illustrated's Leading Off section when I was only 21.

**Describe Your, Management, or Work Style:** Sometimes I tend to worry about making sure everything is perfect but overall I am laid back and try not to let too much bother me.

**What Keeps Me Motivated To Do My Job:** Knowing that there are still millions of great images to be made that have never been shot before. I continually searching the Internet and browsing photo books looking for new things to inspire my creativity and ways of shooting things.

**The Five Guests (Living or Dead) at my Fantasy Dinner Party would be:**

My dad (deceased for 12 years now), God/Jesus, Wayne Gretzky, Erica Mihok (my fiancé). The fifth one is tricky, so I don't think I can add a fifth person right now.

**The Book About My Life Would Be Called:** *Never Without a Smile.*

**If A Movie Was Made About My Life, I'd Want to Be Played By:** Brad Pitt

**Experience That Has Had the Biggest Impact On My Life:** I don't know if I can really find a specific experience, but I'm sure it's something from when I was in high school.

**I Knew I Was An Adult When:** I had to start making money to pay bills.

**Favorite Saying:** "Don't frown, you never know who is falling in love with your smile."

**Favorite Movie:** *Slapshot*, *The Cutting Edge*

**Favorite Book:** Something with pictures. I don't have time to sit down and read. Most of what I read is on the Internet.

**Favorite Place:** Home with family and friends.

**Favorite Food:** Chicken and potatoes.

**Favorite TV Show:** *CSI: Miami*, *Criminal Minds* and *Grey's Anatomy*

**Favorite Musical Performer/Band:** Trans Siberian Orchestra, John Mayer.

**Hobbies/Pastimes:** I enjoy playing hockey. It's a great way to get some exercise and burn off the stress of life. I have played since I was 6 years old. I actually coached pee-pee hockey while I was in high school and then coached high school hockey my senior year college and the following year. Otherwise I enjoy spending as much time as I can with my fiancé and our friends and family.



## GROWING SEASON: THE LIFE OF A MIGRANT COMMUNITY

# DISCOVERY AND ACCESS

BY GARY HARWOOD, KENT STATE UNIVERSITY, KENT OHIO

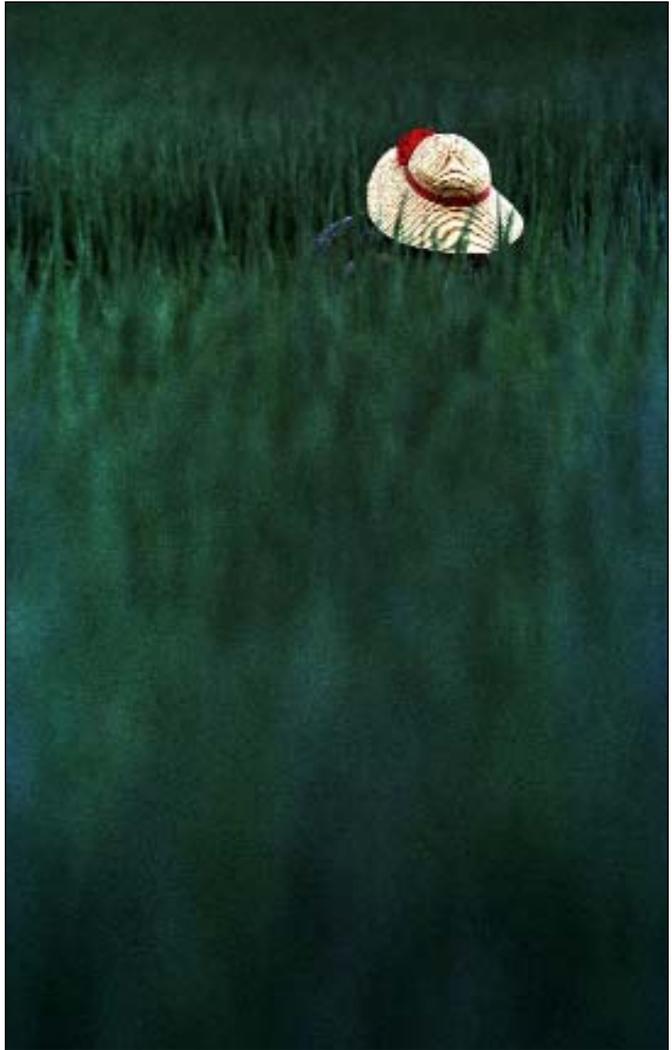
In the summer of 2001, while on a relatively routine assignment for Kent State, I discovered a group of migrant workers who harvest crops on the K.W. Zellers and Son family farm in Hartville, Ohio. My first reaction was not unlike many who view their lives from a passing car: “Those poor people; how hard their lives must be.” For many migrant workers, this would be an accurate sentiment, but I would soon discover that this community was different.

During the course of the next five years, my discovery of and access to this remarkable community quickly evolved into an amazing adventure—an adventure which ultimately led to a web of new and enriching relationships, the creation of a 48-image gallery display, the publication of my first book and the opportunity to share what I discovered with students of all ages.

I learned that the workers were allowed to migrate with their families and, over time, returning migrants established their own neighborhood within the seven camps located on the perimeter of the farm. Although I had a sincere desire to learn about this community, initially I was denied access to the fields and the families. I did not want to leave, but it was clear I was not welcome. Gaining access would prove to be time-consuming and difficult.

Eventually, I was given limited permission to the fields by the farm owner, but not to the families. The only way I was allowed to photograph the families was if I was invited. This rule remained in effect during the entire length of the project. It’s important to note that most of the images connected to *Growing Season* were taken on private property or in venues that required permission to gain access. The importance of access is at the core of this project: access to the farm, access to the migrant community, access to educational, medical, and religious facilities and access to families. But physical access is only part of the picture. To gain intimate access to a person, you have to take the time to get to know the person. With regards to this community, the label of “migrant worker” fades as the unique aspects of each person within his or her environment become the storytelling opportunity. This level of access took years to achieve.

Also, the migrant workers commonly shared with each other. So if I wanted to be a part of their community, I needed to share with them as well. Sharing photos with the community opened the doors to their personal lives. Over time, I was invited to many family functions and became a welcome and familiar face throughout the community. Prints were distributed to those requesting copies and the best images were displayed in the Migrant Center. I also made a point of spending time at the center, not necessarily to make pictures, but to be seen. The more familiar I was, the more likely my chances of being invited to family events or getting releases for the photos. When it became known that this project would become a



THE STRAW HAT IS ALL THAT IS VISIBLE OF A WORKER IN A MATURE ONION FIELD DURING MID-SUMMER HARVEST. THE WOMEN DRESS FOR THE FIELDS AND COMMONLY WEAR NECKLACES, EARRINGS, BANDANNAS, AND BRIGHTLY COLORED FLOWERS OR BOWS ON THEIR HATS TO DISTINGUISH THEM FROM OTHER WOMEN IN THE FIELDS. EACH HAT OFFERS A BIT OF THEIR PERSONALITY

book, the people I was photographing were excited and willing to share images of their personal lives with the public.

When the book was released, our highest priority was incorporating *Growing Season* into the community and the classroom. David Hassler and I wanted the book to be used as a teaching tool so that we could share what we learned with others. We found that despite the news focus on immigration, most people knew very little about migrant workers. Their initial thoughts about migrants were not unlike mine in 2001. But as they viewed the book, their thoughts changed from migrant labor to family, community and volunteerism. This was the learning opportunity.

“IT’S HARD BEING IN ANOTHER COUNTRY WITH A DIFFERENT CULTURE AND TO KEEP YOUR OWN CULTURE WITH YOUR FAMILY, DESPITE ALL THE INFLUENCES. THAT IS ONE OF THE THINGS THAT I VALUE THE MOST: TO PASS ON THE MEXICAN CULTURE AND VALUES TO MY CHILDREN.”

CIPRIANO CONTRERAS CREW LEADER, CUTTING CREW



WHILE PASSING THE FARM FIELD AFTER RETURNING FROM AN OUTING ON A PARTICULARLY HOT DAY, JASMINE MATA, MELISSA MATA, GEORGINA SOTO AND MARIA DELGADO WAIT WITH ANTICIPATION TO BE SPRAYED BY IRRIGATION WATER. THE BUS DRIVER NOTICED THAT THE HOSE HAD BEEN PLACED CLOSE TO THE ROAD AND SHE PULLED OVER SO THAT THE CHILDREN COULD ENJOY A COOL SPRAY.



RUBEN BALDERAS LOOKS TOWARD THE FIELDS AT SUNRISE WHILE WAITING FOR THE WORK BUS TO TAKE HIM TO THE FIELDS. THE FOREMAN FOR EACH CREW TRAVELS TO THE CAMPS TO GATHER WORKERS BEFORE STOPPING AT THE WASHHOUSE FOR SUPPLIES AND HARVEST ORDERS.

## GROWING SEASON: THE LIFE OF A MIGRANT COMMUNITY DOCUMENTARY AS A TEACHING TOOL

BY GARY HARWOOD, KENT STATE UNIVERSITY, KENT OHIO

As the book neared completion, we received word that the Stark County, Ohio, Mayor's Literacy Commission had selected *Growing Season: The Life of a Migrant Community* as their choice for the One Book, One Community reading program. As far as we can tell, it was the first documentary book selected for this national reading program. The book debut, the opening exhibit, and the start of the reading program began simultaneously on September 8 and 9 at the Canton Museum of Art. As a result, more than 700 attended the opening and an advance order of 800 books was distributed to schools, libraries and reading clubs. Teachers embraced the book for its learning opportunities, panel discussions were formed, multiple presentations were scheduled and more than 30 articles were published in area newspapers during this two-month period. An editorial in the *Canton Repository* read "Special Book Brings Community Together."

During this time I was invited to visit the classrooms where teachers incorporated *Growing Season* into their curricula. The results were innovative and diverse learning experiences developed by creative, professional educators based on the themes of the book. Students learned about migrant labor through a fictional sto-



MEMBERS OF THE HARTVILLE MIGRANT COMMUNITY MEET WITH KENT STATE STUDENTS AS THEY GET THEIR FIRST LOOK AT *GROWING SEASON* DURING A VISIT TO THE KENT CAMPUS. AS GUESTS OF THE COLLEGE OF EDUCATION, HEALTH AND HUMAN SERVICES, MEMBERS OF THE MIGRANT COMMUNITY SHARED THEIR EXPERIENCES LIVING AND WORKING IN OHIO. THE BOOK CAPTURED THESE EXPERIENCES OVER A FIVE-YEAR PERIOD, BEGINNING IN 2001. *GROWING SEASON* WAS INTRODUCED TO OTHERS IN THE MIGRANT COMMUNITY THROUGH THE CHILDREN THAT ATTENDED THE KENT STATE RECEPTION THAT DAY.



STUDENTS AT BOWERS ELEMENTARY SCHOOL IN MASSILLON, OHIO, PERSONALIZE STRAW HATS, SIMILAR TO THOSE WORN BY MIGRANT WORKERS IN THE FIELDS, DURING A CLASS PROJECT. THE IDEA, BASED ON THE IMAGE THAT SHOWS A RED ROSE ON THE BACK OF A WORKER'S HAT DURING A HARVEST, WAS FOR THE STUDENTS TO "PERSONALIZE" THEIR HATS BASED ON WHAT IS MEANINGFUL TO THEM. CENTRALLY LOCATED, STUDENTS VIEW *GROWING SEASON* TO GET IDEAS FOR THE PROJECT.

rytelling project that depicted a friendship between a radish and a migrant worker, essays comparing the lessons in *Growing Season* to the work of Cesar Chavez and other activities.

Students also learned about farming and how food is produced as well as receiving a first-hand experience of what it is like to work under the straw hats. During a class project, students were given straw hats and asked to personalize them in the same way that migrant workers personalize their hats while working in the fields. Reflecting on my initial experience in 2001 and my desire to know the people beneath the straw hats it was especially gratifying to realize my learning experience was being passed on to others in such a significant way.

These experiences in the schools inspired Dr. Anne Morrison, a professor in the College of Education, Health and Human Services at Kent State University, to incorporate *Growing Season* into her Educational Psychology class. Teacher candidates would select a topic and an appropriate grade level as they created 50-minute integrated lesson plans based on the Ohio Department of Education (ODE) lesson plan template. The best of these lesson plans will be included on [www.growingseason.net](http://www.growingseason.net). As a result, students are teaching students about the lessons learned through *Growing Season*.

WE HAVE GROWN IN OUR UNDERSTANDING, EMPATHY, TOLERANCE AND COMPASSION OF THESE PEOPLE WHO WORK IN THE FIELDS. AS WE BEGIN TO BREAK DOWN STEREOTYPES, TO CREATE NEW PERCEPTIONS, WE BEGIN TO TAKE A FEW STEPS TOWARD ENDING PREJUDICE AND BECOMING ONE COMMUNITY. OUR PERSONAL GROWTH IS A METAPHORICAL MANIFESTATION OF THE “GROWING SEASON”.

CURRICULUM SPECIALIST FOR HIGH SCHOOL SOCIAL STUDIES CANTON CITY SCHOOLS



A CHILD FROM L.J. SMITH ELEMENTARY SCHOOL IN MASSILLON, OHIO, LOOKS AT HER LETTER TO THE AUTHOR AS SHE PREPARES TO READ FROM GROWING SEASON. STUDENTS WERE ASKED TO SHARE WHAT THEY LEARNED FROM THE PHOTOS IN THE BOOK. THE GOAL WAS TO GAIN INSIGHT TO THE MEANING OF PICTURES AND TO IMPROVE THEIR VISUAL LITERACY SKILLS.

This project paved the way for a long-term relationship between Kent State and the migrant community. Each semester, students visit the farm and the camps as they gather information necessary to create an accurate lesson plan.

Kent State hosted a trip to the university so that members of the migrant community could meet students. This experience provided students a deep connection to the culture and the lifestyle of a migrant worker and offered the enriching learning experience David and I hoped to share with others.



WHILE WEARING A STRAW HAT SIMILAR TO THOSE WORN BY MIGRANT WORKERS IN THE FIELDS, A STUDENT AT BOWERS ELEMENTARY SCHOOL IN MASSILLON, OHIO, HAS A LEARNING EXPERIENCE, BEYOND WORDS AND PICTURES.

# 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](mailto: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.

## FLAT-FINDER

By Tony Mastres, UC-Santa Barbara Photographic Services  
[mastres@id.ucsb.edu](mailto:mastres@id.ucsb.edu)



The talk of focusing problems lately has reminded me of a big photographic headache I used to experience. I photograph a lot of flat-artwork, paintings, drawings, etc., and prefer to use tungsten lights. This, of course, means I'm going to be working at slightly slower shutter speeds with fairly wide-open lens apertures. Since I'm generally asked for high-resolution images, I can't just increase the ISO to compensate for the low light level. No problem really, since I'm working in a studio with a flat-field lens (to minimize distortion of rectangular artwork) and using a camera on a tripod.

Getting perfect focus is absolutely essential and I used to have a hard time getting the camera lined up and perfectly parallel both vertically and horizontally with the artwork. I'd frequently get an edge or corner that trailed out of focus even though it appeared sharp in the viewfinder and on the image preview. A simple level was enough to get the art and the camera in vertical sync (plumb) but I needed a way to get them horizontally aligned as well.

To solve this problem, I used epoxy glue to affix a straight piece of lightweight metal to a lens cap, and then use a flexible measuring tape to match the distance between the ends of the metal straight edge and the artwork surface.

This is how the system works:

Place the artwork on the wall easel and level it. Find the center of the artwork and then draw (figuratively) a centerline perpendicularly from the artwork outward. Next, place the camera and tripod directly over the centerline and frame up the artwork in camera. Place the flat-finder cap on the lens, level the flat-finder, and eyeball the how parallel the camera is in relation to the artwork. Check to be sure the camera and the artwork are plumb and adjust if necessary. Lastly meas-

ure from one edge (mid-line) of the artwork to one tip of the flat-finder and record the measurement. Do the same for the opposite edge to the opposite tip and compare the measurements. The difference will indicate which way to rotate the camera to assure the plane of focus is parallel with the artwork.

It's a pretty unsophisticated system but has completely eliminated the un-even focus problem and was extremely cheap to make with materials I already had. I use a non-spring loaded tape measure because the tape is more flexible and the tip can sometimes be attached to the artwork if you're working alone, but a standard tape could easily work.

## WATERPROOFING CARDS & BATTERIES

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While planning a hike that included following a streambed, I started thinking about how to keep my memory cards and backup batteries dry. I've had occasion to slip and fall on slime-covered rocks but so far only my clothing and dignity have become wet. I thought about using Tupperware containers, but they tend to be bigger than I really needed. My first real solution happened at a Chinese Auction where someone had listed an "Avon" waterproof box. I put all my tickets in the basket and "won" the box. The container is 4 1/2" high, 3" wide and a little over 1" thick, and has a string attached to put it around your neck. The container is large enough to hold multiple cards and/or my Nikon battery packs.



Next I found a very similar box at a dollar store. It is the same dimension in height and width, but only a little over 3/4" thick. While it won't hold my camera battery packs, the container will hold memory cards and/or AA batteries.

I tested both boxes immersed in a foot of water and both kept enclosed tissue paper 100% dry. There is a little rubber seal that the hinged lid compresses, and the gasket seems to do its job well. I've also seen larger boxes in this style, about 5X7.