

THE CONTACT SHEET

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WINTER 2009



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EDITOR

For as long as I have been a member, Jim Dusen has challenged us and championed the position of the university photographer in these pages. Through Nick's investigative reporting we get a glimpse into what makes UPAA's longest serving president tick!

Tim Webb interviews mentors and their pupils to uncover the process in developing future the university photographers. Mark Philbrick, Gary Harwood, and Tim himself give insights into the success of Jaren Wilkey, Chris Radcliffe, Brenda Ahern, and Scott Galvin. Go to www.upaa.org/2009_01csextra.php to view images created by all these talented photographers.

A prized jewel of UPAA is our Web site. Chris Hughes, with a little help from Stick Man, does the numbers on how we use the site and how others find us on the web. There is much we do not use on the Web site, take a look around and learn something new about UPAA.

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ABOUT THE COVER

ON A VISIT TO MEMPHIS, TN, THIS PHOTO WAS TAKEN IN FRONT OF KING'S PALACE CAFE WHERE RUDY WILLIAMS, "THE MAYOR OF BEALE STREET", FREQUENTLY ENTERTAINS PASSERS-BY. COMBINING MY ART BACKGROUND WITH PHOTOGRAPHY I DIGITALLY PAINTED THE SCENE USING SYNTHETIK'S STUDIO ARTIST, A MAC PAINTING PROGRAM.

PHOTO BY JIM DUSEN

THE STATE OF UPAA

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

It is a great honor and responsibility to be asked to serve as president of this organization. For nearly 50 years UPAA has sought to provide professional development, education, and recognition for photographers employed at colleges and universities. Many of our members have expressed their great love of this profession and I feel the same way. Most days I find myself saying, "I can't believe I am a college photographer." I did not think that my job could get any better, but then it did as I serve you as a board member and now as president.

The strength of the UPAA is its members, and we are very strong. One only needs to read the listserv to see the depth of knowledge and within these pages talented photographers are featured, and new ideas are exchanged. We are not without competition though. Be it the Monthly Image Competition or the Annual Print Competition we judge each other and ourselves fairly. This is an unique group of professionals.

Just like our profession, UPAA is not static. The changes that have occurred, even since I joined in 1997, are substantial. We have a fantastic Web site, great competitions, and superb annual symposiums. Much of this success is due to the leadership of the board and its leader Jim Dusen. Jim has an ability to see what needs to be done and who is the best choice to do it. I hope that I have gleaned a little of that knowledge these last four years.

Due to record attendance at the last 4 symposiums and Dean Carothers' financial management, UPAA is in great financial shape. Being financially sound has allowed us to offer excellent speakers at the symposiums like *National Geographic* photographer Steve McCurry, who presented his work in Auburn last year. With continued sound management and attendance, more speakers of this caliber will be presented.

Currently we have 285 members from across the country and even the world. We have come a long way from the first meeting of 12 photographers from the New England area, but I believe there are more university photographers out there that can benefit from UPAA. Robert Jordan along with several recruiters are contacting other college photographers and inviting them to join UPAA. If you know of a college/university photographer in your area give them a call, invite them to check out the Web site, or pass their name on to Robert Jordan.



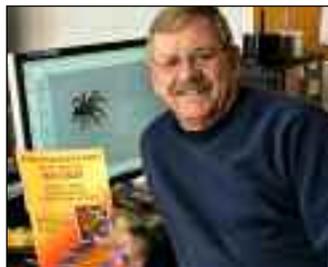
PHOTO BY VICTORIA NEUBECK

Speaking of dues, they need to be received by January 31, 2009. Keeping your membership current continues your benefits: *The Contact Sheet*, listserv, eligibility in all contests including the MIC, and access to the member section of the Web site. At only \$50 annually it is quite the bargain. Renewal is a snap, visit the Web site, upaa.org, and follow the links. Renew with a credit card or by check. Either way it is a great investment.

The future of UPAA is bright. There will be continued changes and stability. In 2011 we celebrate our 50th anniversary; new technology will push us to do more and create even more unique and memorable photographs. Get involved with UPAA. Volunteer to help at the symposium, write an article for *The Contact Sheet*, or recruit a new member. This is a great organization that will benefit from your participation.

NEWS

Bob Elbert recently had a show of his photography at Iowa State University. As Bob describes it, "Some of these are UPAA Print winners..., many were awakened from the dark boxes well hidden in my basement from decades ago." Bob also gave "gallery talks" about the show and prints. The display of 60 plus prints moved to Bob's home town of Algona, Iowa where it remained on display through the end of 2008.



Martin Vloet, University of Michigan, has joined the UPAA Board of Directors. His term will run from January 1, 2009 to December 31, 2012. This 2006 Photographer of the Year and MIC winner will lend his talents to the organization by helping with corporate relations and taking the lead on incorporation. Martin has been at the University of Michigan for nearly 20 years, shooting as a student, freelancer, and a staff photographer.



PHOTO BY LINN JONES

NEWS CONTINUED

When Joe Rue retired on December 31, 2008 Northern Kentucky University had large shoes to fill. Joe has won numerous awards and accolades in his 30 plus year career. Along with a few UPAA awards, Joe garnered 5 awards from the Kentucky Professional Photographers Association – Best of Show, Kodak Gallery Award, First Place Portrait, Kentucky Court of Honor and a Merit Award – at the KPPA’s annual conference.



Joe’s first priority will be to begin freelancing around the Greater Cincinnati area with hopes of establishing his own studio and gallery sometime in the near future. Additionally, the President of Northern Kentucky University, Dr. James Votruba, has requested that Joe prepare a tabletop book depicting the history of Northern Kentucky University in photographs over the last 31 years. Joe expects to begin work on this rather lengthy process in early January.

Jeff Miller and his wife, Suzanne Stute, traveled to Seoul, South Korea during the first week of October 2008 to meet and adopt a 15-month-old boy (born June 13, 2007 as Cho, Hyeon Bhin).



The active toddler, now known as Holden Hyeon Bhin Miller, and his first-time parents arrived home in the US on October 8, 2008 following a very long and adventurous 14.5 hour non-stop flight from Seoul to Chicago. Appa (Korean for daddy), eomma (sounds like uma, Korean for mommy) and their ah-duhl (Korean for son) are all adjusting to their new world order as best as can be expected. Small gains, moments of affection and the all-critical bonding process are starting to take place every day. One family dog loves the addition of the boy and one family dog remains quite suspect and snappish about the whole deal.

News continued on page 15

STICK MAN SORTS OUT THE STATS!

CHRIS HUGHES, UNIVERSITY OF WATERLOO, WATERLOO, ONTARIO

As we approach the end of another year, I thought it best to review the latest web stats from our server. The web stats are interesting to review to see what is most relevant to both members and visitors as potential members. Here are a few simple stats from the past 12 months of activity.

On average we have 3,285 unique visitors to our site which far exceeds our membership. Unique visitors are those defined as distinct I.P. addresses and excludes traffic generated by web robots and worms. These visitors have a monthly average of 4,174 visits. Meaning they come back on average 1.27 times and view on average 7.53 distinct web pages. Sixty-seven percent add our Web site to their favourites.

It’s no surprise that most of the activity on the website is concentrated during the second and third weeks of the month, the submission and voting phase of the MIC. We also seem to be a mid week place to visit with most activity happening from Tuesday to Thursday, and at the

end of the day from 3 to 6 pm Eastern Time. The top pages viewed and noted as entry/exit points are MIC voting, MIC submission, followed by browse member info and MIC winner’s gallery.



STICK MAN LENDS A HAND TO OUR WEBMASTER.
PHOTO BY CHRIS HUGHES

Despite all these numbers, it becomes apparent that the full potential resources of our website are often overlooked. As time permit you, please explore the other pages that contain a wealth of historic and current information. Our website is constantly changing to meet the needs and wishes of the membership as you have asked for at each Annual General Meeting. Some of the changes are minor, many are major as a cost to this organization, but in the end we provide them to better service you. There

is a bang to your buck for membership if you take the time to go over the available web pages; whether you are posting images to the Photo Bucket site, buying UPAA swag, looking for job postings, or just strolling down memory lane looking at our history.

For all who enter the public portion of our site, we offer a wide ranging variety of information and reveal a lot about the character of our organization. Listings of the Board and Chairs, our history, high resolution images of our group photos, pdf files of *The Contact Sheet*, our Print and Publication rules/results, the UPAA Annual Book and links to the upcoming symposium and past symposiums.

New this year is the Stick Man Gallery, an out take photo gallery of the travels and tribulations of Stick Man. This project was inspired by Jim Dusen, SUNY Brockport. It is a fun assignment for the membership to participate in over the course of the year, and has yielded very interesting images. I can't wait to see the show of best of photos in Jamestown this year. Results of the out takes are pretty impressive as they stand now!

Honor Awards web page was added this year to better define the various awards presented to the membership at the annual symposium. Most are described in our Constitution, but the descriptions in this document do not really define what they represent, their history or criteria. I have attempted to reword these awards in consultation with the Board, outside of the Constitution, so the membership would have a better understanding of what they are and what they represent. Links on the page provide a historic gallery of the sponsored winning images in both the Fuji and Nikon Awards. Both are somewhat incomplete as records and images were not always recorded in our history. If you can fill in the gaps with information and images, it would be much appreciated. Please contact me directly. Links to the MIC winners have purposely been reserved as a member's only option due to the numerous image winners each month and the hits on this page from numerous visitors...we want to protect your copyright on images and this seems to be the only way to do it at present.

For members the sidebar options open up to give you many more links depending upon your membership status (Full, Associate, Life, Student). All members have access to: Edit My Member Information, Search Member Information. Listserv Site link, Photobucket, UPAA Merchandise, Member Directory as a pdf file, Job Posts Archive, MIC FAQs and Rules and Symposium Host Packet, Annual General Meeting Minutes, On Line Meeting and Web Faqs for Members. Monthly Image Competition access is only available to those who "Opt In" on their membership information form and for those who qualify by membership type.

Please review membership privileges from the on line application form for restrictions by membership type. For all the membership, please download and review the Web FAQs for Member to review all of the tricks and tips of our website. Highlighted in that document you will find an overview of the workings of our site.

In conjunction with the Web FAQs, I would ask members to review the Member Surveys section. Many of the questions posed on the listserv have been covered in recent times by the member surveys as presented by Glenn Carpenter and now the new survey guru Nick Romanenko.



New items added to the members only links since the Web FAQs were published last winter are the addition of the UPAA Merchandise, The Print Café site established by Dean Carothers for all that cool UPAA swag you want to purchase (at no mark up to the organization I might add!).

Another sidebar web page link of importance is the Job Post Archive. While not always timely, the Archive does provide a source of job descriptions and some-

times job pay rates. It also provides an overview of what skills employers are expecting in their workplace. As a disclaimer the UPAA does not endorse any of the postings. This information is provided only as a service to the membership. If you are aware of any postings, please pass them on to me, along with a post to the listserv.

As always, I'm on the hunt out for historic items to add to our website. I was asked by Mark Philbrick at the 2005 symposium in Brockport to do this and have endeavored to fulfill his request. Once again, this is a request to the membership to pass on historic items to be preserved on our site. Our website is a collection of our past, present and future...it's really up to you to make sure it fulfills your needs and wishes.

Looking back on past AGM minutes, communications have been a major concern of the Board. We are a diverse and wide spread membership that only gather once a year. Mail out newsletters and the annual symposiums held us together in the early days, but with the emerging technologies, we have bonded better than before with the addition of the listserv and the website. As an organization, the Board has been committed to invest towards the development of our website. They endeavour to make sure that both information and functionality are available to serve your communication needs.

Chris can be reached at chughes@uwaterloo.ca

AN ARTFUL LEADER

BY NICK ROMANENKO, RUTGERS UNIVERSITY, PISCATAWAY, NEW JERSEY

Most members of UPAA have never known another President of the organization. The casual M.C., host of three symposiums, and face of UPAA, decided not to run for re-election this June in Auburn. In his own words Jim will be attending future symposiums as a “civilian.” Jim explains, “I’ve had a pretty good long run on the Board, and it’s time for somebody else. I enjoyed being on the Board because of the sense of accomplishment that we all can take credit for, and doing all kinds of things that make this organization really proud. That’s very satisfying.”

On a more personal note Jim admits, “There are a lot of people in this organization I’d sure be pleased to see more than once a year at the symposium and hang around with. Being on the Board has also given me the opportunity to see some of them at least twice a year.” The second opportunity is the Mid Year Board Meeting. What started as a one-time emergency meeting, has evolved into an annual event, providing another opportunity for the Board to conduct UPAA business in person, and to catch up.

Stretching precious face time has been a hallmark of the Dusen era. Jim got the ball rolling at the first Brockport symposium with inviting interested members to stay an extra day for photographing the local area. Before then symposiums were three day affairs. They have evolved into five to six day events, the last day now traditionally a “pick-up shooting group” trip of some sort. The biggest change with UPAA Jim admits, has been the advent of the Internet. Back when Jim joined UPAA in 1985, “The only thing you got with dues was a couple of *Contact Sheets*, and then an invitation and registration form for the annual symposium. That was it for communication.” Now there’s an extensive UPAA Web site, the listserv is active almost everyday of the year and we have the Monthly Image Competition online. It’s allowed the membership to interact like a community, a heck of a lot more than when I started. People have friends that they’ve never met before. We have competitions going on throughout the year.”

What started as an annual gathering of university photographers has evolved into a respected professional organization.

Jim first learned about the UPAA when he received a form letter from Thad Sparks of Duke University and an early edition of what would become *The Contact Sheet*. “I’m pretty isolated,” explains Jim. The information about UPAA really intrigued Jim because “Wow, there’s somebody like me out there. The letter probably also mentioned that the next symposium was scheduled to be held at the University of Guelph

in Ontario, Canada.

Since Guelph was only a two hour drive from my home, I decided to ask permission to go, which was the first time I ever did so for a conference.” His department gave the OK, and Jim found himself as a UPAA rookie at his first symposium. “It was a big experience for me. So I found the place and walked in, a little bit nervous. I came in with a sports coat and tie. ‘OK, here’s the new guy’ everybody goes.”

Jim hit it off right away with the host Ted Carter and Stu Hayes from Lamar University. Jim says, “Besides all the informative things going on, you could tell right

away that this was a group of people you could be comfortable with.”

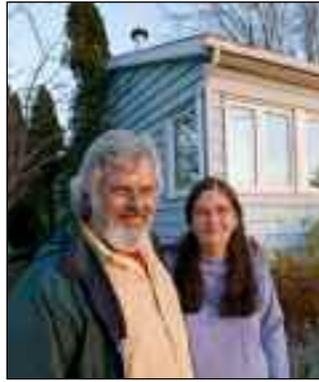
A few symposiums later Carter, who was serving as UPAA president, approached Jim about running for the Board. Jim ran successfully and started his long service in 1988. Unfortunately no one I asked, seems to remember the historic campaign speech. During his long Board run, Jim has also served as the Membership Chair, Vice President, and Editor of *The Contact Sheet*. Scanning the history pages of UPAA, one finds that presidents didn’t serve for more than a one year term until the early 1980s, at which point two year terms became the standard. When president Neil Rankin was unexpectedly downsized from his staff position at Western Michigan State, Jim stepped up from his VP position to the top spot. What followed was also unexpected. Jim explains, “It (the presidency) seemed to be a two year term, not that



BLITHE SPIRIT, THEATRE PUBLICITY PHOTO BY JIM DUSEN

there was anything in writing to that effect, and I probably figured I'd do my two years. After two years somebody asked at a Board meeting, 'what's next now?' The consensus of the board was that we were doing pretty well so keep it the way it was and that's been the consensus every year after that."

I did not find anyone in the UPAA who had a bad thing to say about Jim Dusen. Maybe we're all just an incredibly tolerant group, but more likely this speaks to the legacy of the man himself. Current Treasurer Dean Carothers, who's been a member of UPAA since 1982, makes this observation about past presidents, "I did know several others, and they did well, but Jim really stands out. The changes in the organization in the last twenty years are really amazing." Mark Philbrick, the second longest serving UPAA president (1990 – 1994) had this to say, "Jim's dedication, service and vision for UPAA have been phenomenal. He's been a steady hand for 11 years. His leadership and his style of handling things are so casual yet efficient. Jim's very good at getting people to do things for the organization, and he makes you want to do them. He really connects with the membership. Everybody feels that Jim cares about what they're doing and how they're doing it. He believes so much in the UPAA, that he strives for all of us to have the same vision."



JIM AND CATHY DUSEN.
PHOTO BY NICK ROMANENKO

As approachable as Jim is, I've always found our paths crossing during fairly busy periods of meetings, symposiums, or large group photo excursions. There are not many opportunities where Jim isn't juggling several conversations. He's an important figure in UPAA, and has been the face of the organization for more than a decade. It didn't feel right to do the classic phone interview, so I went to see the man in his habitat, SUNY Brockport. Jim was the person who originally asked me if I was interested in a Board position, so I felt I owed him the extra effort. Jim makes you want to do stuff like that.

The first thing I learned about Jim is that he's very loyal to the folks around him and he's big on traditions. My first evening with *The Prez* involved one such tradition, because it was a Thursday night. For more than thirty years, if schedules permit, Jim meets two of his closest friends, Don Burkel and Tony Pilegi in downtown Batavia, NY at a charming pub called O'Lacy's. Don and Jim have known each other since they were four years old, growing up in Batavia just a few doors down from one another. Don is the Director of the Batavia Downtown Development Corporation, and Tony, the "new guy" who's only been part of this inner circle since, oh...1969, works in the maintenance department at the local harness racetrack. I spent a marvelous few hours listening to Don and Tony recount stories about Jim in his youth. More



SPECIAL OLYMPICS PARK, DIGITAL INFRARED WITH PHOTOSHOP HAND COLORING. PHOTO BY JIM DUSEN

AN ARTFUL LEADER CONTINUED



DANCER IN STUDIO WINDOW, B&W INFRARED 35MM FILM.
PHOTO BY JIM DUSEN



GYMNAST, STUDIO LIGHTING IN GYMNASIUM.
PHOTO BY JIM DUSEN

than a few involved some carousing. For the sake of brevity I won't go into any of them. This will allow Jim to have some good tales saved up for the symposium hospitality rooms of the future. Just ask him about the "grappa incident" or the PA system that met a chainsaw, if you want to break the ice.

We met Jim's boss, Richard Black, the Director of Design and Production, early the next morning in the parking lot. Richard joked about the photo assignment he ended up covering for Jim the night before. It was a campus reading by the Poet Laureate of the US, due to Jim's more important social obligations. Richard, who has a dual degree in design and photography from the Rhode Island School of Design, and Jim, go back nearly twenty-five years at the college. Another of Jim's colleagues, the Marketing Communications Manager, Nicholas Mascari, also has a photo life in his history also. Many years ago Nick was the staff photographer at nearby Hobart and William Smith College in Geneva, NY. Both Nick and Richard seemed to really appreciate, with the extra perspective of being photographers, the quality and impact of Jim's work, and his reputation of excellence at Brockport.

It was easy to see Jim's imprint on the Brockport campus. His work is everywhere, from brochures, to newsletters, web pages, and fabulous posters that hang from the walls in every building we entered. There was very little freelance work to be found. More often than not, if there was a photo being used somewhere, Jim had shot it.

Richard Black tells me, "Jim is well respected on campus and the photographs he provides are so key to everything we're doing. Everywhere you go, you see his images." Nick adds, "Being the only photographer, Jim has to do a little bit of everything. To photograph the same events, year after year, and make a different shot every time, well, Jim is very good at that. When you are a lone ranger, you need to master a whole variety of styles. Jim is really able to understand what people need. His theatre photos are outstanding." Kim Scott, a graphic designer at Brockport for twenty-two years says, "He's a ball of fun to work with. You walk across campus with him and he knows everyone and everyone knows him. Jim's style has gotten more creative. What he does now is more like works of art. He sees things that other people don't see."

Some of you may remember Jim's office on the first floor of the administration building when you attended the symposium at Brockport in 2005. It is a series of rooms connect to the main studio space. You get the distinct feeling there were once more people working here, and the nature of the work was different. What remains of a darkroom (now a copystand area) is a dead giveaway of another era. In fact, Jim was originally hired at Brockport in 1979, and worked alongside another staff photographer who left for another job at SUNY-



EARLY MORNING WALK, TWO EARLY BIRD STUDENT MODELS. NIKON NO. 1 SOFT FILTER ENHANCES THE LIGHTING.
PHOTO BY JIM DUSEN

AN ARTFUL LEADER CONTINUED

Stony Brook. That position was never filled, leaving Jim as a one man department. Looking around the studio, there are stacks of framed prints in one corner, and some vintage camera gear on shelves. Most of these were given to him because, “Hey, you must like old cameras.” Another wall is floor to ceiling UAAA ribbons. “An embarrassment of riches,” is how Jim describes it. On another wall are the three UAAA Photographer of the Year Awards (1991, 1992 and 2002), the FUPAA, plus prestigious citations from the State of New York University System.

Jim entered two images into the Print Competition when he attended his second symposium, held in Kentucky in 1986. He won First Place in the Campus Environment category, with a hand colored B&W photo of Brockport’s oldest building, Hartwell Hall.

He would have several decades of continuous awards from that point on. Many of those winning images have been tinkered with from hand coloring, to digital effects and Photoshop manipulation in recent years. Just last year Jim won the Fuji New Approach Award for a doctored landscape photograph.

Jim started as an art and design major at Monroe Community College, and his friend Don talked a bit about how Jim’s paintings showed a lot of promise. That background in painting persists in his work to this day. Jim volunteers that he began tampering with photographic images back in the early 1970s with film. One of the earliest areas he delved into was B&W infrared and hand coloring with Prismatic pencils, as opposed to the more typical approach with Marshall oil colors. Jim used the pencils on a matte Portriga paper to get a warm and softer, muted quality, than if he used the oils. Digital just gave Jim different tools to work with. He tells me, “I gravitated towards the graphic and painterly styles, basically a combination of my painting and photography. Instead of oils, or watercolor, I’d digitally paint. It’s a lot less messy.”

It was time for lunch and since it was Friday, off we went to a post-hippie coffee shop, the Java Junction, on Brockport’s Main Street to have the traditional weekly meal with another long-time friend, Rich Hart. Rich is retired but still works part-time setting up AV for classrooms at SUNY-Brockport. Both Rich and Jim fit right into this place. The talk went



DANCE PROFESSOR AND STUDENT, SELF ASSIGNMENT IN MY STUDIO. PHOTO BY JIM DUSEN

from photography, to what's going on at the college, and of course old stories, especially about Jim's various blues bands.

Before Jim got involved in photography, he was playing in local bands. Jim started out as a drummer, didn't take too well to that, and ended up being self-taught on the keyboards and on the harmonica. He has a very impressive collection of vintage amplifiers in his garage. Rich bragged about how good Jim's last band, Blue Groove, was and he was impressed to learn from Jim that at one point an earlier band of his had played at the infamous outdoor Spring In festival on the Brockport campus. The festival attracted crowds that were too big and crazy for the community, leading to its elimination years ago. Jim, who's known as Duke to some of his fellow musicians, told us, "I miss playing. I don't miss the band politics and that crap, endless fracas and all that. I miss being up on stage in front of a live audience. I really enjoyed that." Jim stepped away from the band scene when Blue Groove's schedule got too hectic; they were playing every weekend for months at a time. "This was more than I wanted to do, and it was causing problems with my photo schedules," Jim explains.

After a fairly quiet afternoon, consisting mostly of shooting the women's soccer team photo, Jim and I took the thirty-minute drive from the college to his home in Batavia, passing through some lovely Western New York countryside. I was amidst another ritual: Jim would go home for dinner, and then return to the college in the evening to cover a theatre production. Arriving at Jim's home, the newest member of the family, Pogo the "wacky" golden doodle, met us at the door. Jim and his wife Cathy got Pogo as a replacement for their beloved Sheltie, who died a few years ago. Since both of their children, Lara and Brad have moved out, they could probably use a little more craziness at the house than just a cat provided. Their daughter Lara is expecting her first child and Jim is looking forward to becoming a, "Grandpa who's going to take a lot of pictures."

Jim still considers himself lucky that he lasted to the second date with Cathy since he forgot to buy her a drink and ended up with a bad case of road rage on their first date. It was only after he and Cathy were married that he landed a job at the Rochester K-Mart photo lab. Lucky indeed...Dude, you were unemployed and had the manners of a cab driver, and she still married you? That's true love. Marriage also inspired a

famous makeover for Jim. He didn't have a beard until he married Cathy. According to Jim, "Sometime early in our marriage she made a comment that I'd probably look good with a moustache, so I did that and then went one step further, I grew the whole thing."

Cathy, who retired three years ago after teaching second grade in a local school district, has built up an impressive garden around their modest ranch home. Inside has a distinctive southwestern feel, from Jim's framed desert landscapes on the walls, to the mineral collection and various pieces of

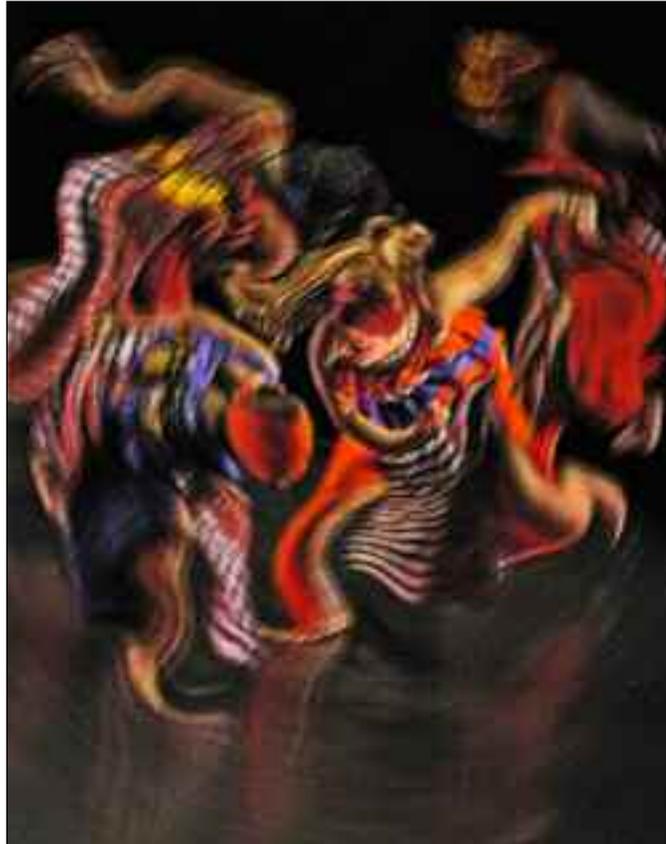
Native American folk art that dot the shelves. There is an extensive assortment of blues CDs and photo books that Jim has collected over the years.

After dinner we headed back to campus so Jim could photograph the student production of *A Midsummer Night's Dream*. Evening shoots are the norm because of Jim's strong relationships with the Theatre and Dance departments. Some of his best work is done covering and promoting their productions. As Trish Ralph, Chair of the Theatre Department puts it, "We depend on Jim to capture the moment. All the pictures you see in our brochures he's taken during performances and the dance stuff is really incredible. That's really tough because of the motion." She then proudly tells me of a recent collaborative moment, where Jim photographed an actress in a swampy area

behind the college to illustrate the *Katrina Monologues*. The quality of Jim's work has been the driving force for many on location shoots that offer a dynamic identity for the performing arts at Brockport.

The next day, Jim and I took off on a rainy, forty mile drive to Rochester. After the traditional lunch at Dinosaur Bar-B-Que, we end up at the Image City Gallery. Jim had a well-received show last year and sold seven framed prints. Jim is recognized immediately as we enter the gallery by Gary Thompson, a founding partner of Image City. The gallery is devoted exclusively to photographic imagery and Gary is very happy to share his thoughts, "Jim's work demonstrates extremely high quality and is artful in the best sense of that word. There's a feeling and mood that is communicated with his images."

The rain continues throughout the day. It was an apt tableau was for Jim to drive across the bare countryside of Western New York and reminisce about his career and his legacy at the helm of UPAA. Jim confesses, "Sometimes I wonder,



SANKOFA, DANCE PERFORMANCE POSTER PHOTO CREATED WITH VARIOUS PHOTOSHOP FILTERS. PHOTO BY JIM DUSEN

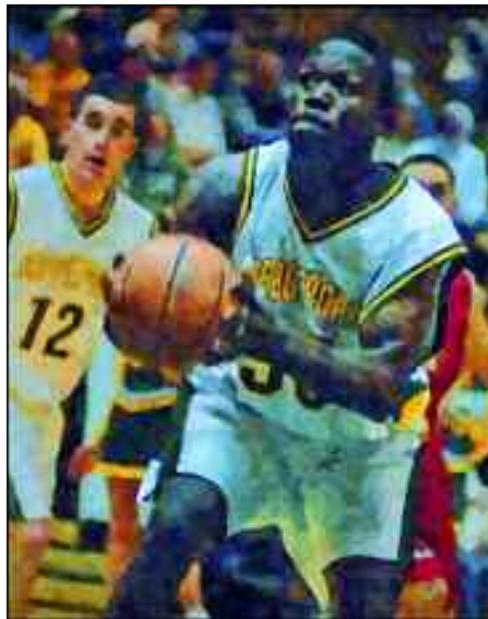
AN ARTFUL LEADER CONTINUED

have I hit my creative limit? You wonder if that's all there is. Does creativity start going downhill at a certain point? I don't think so. There are still some fresh new ideas I've come up with. So I think I'll always be learning things, spontaneous things, things I'm learning at the symposiums, reading magazines that give me ideas about how to try something a little bit differently." He's also very optimistic about the future of UPAA. "We've had an influx of younger members in recent years. This is very good. It shows there's still some vitality to the profession."

At some point in the future, Jim also will need to contemplate when it's time to retire from his career at Brockport. On that point he volunteers, "There's a lot of things about working at the college I'd miss. It becomes a part of your life because you spend so much time there. It's (retirement) a big step." He sees himself still doing freelance work, probably in a higher education setting due to his experience because, "I figure if I retire, I ought to hustle my trade enough so I can pay for that new toy that comes out, and not go into household expenses." But Jim also offers "My ideal plan would be to make the National Parks my studio, traveling from one to the other."

We conclude the day by making the trek to Steve Mangione's home in Hamburg, NY. Yes, I did get a chance to see Steve's antique museum of cameras. Steve, who recently retired from managing the instructional photo department at Buffalo State College, is also entertaining his former colleague Bruce Fox this evening. You could call it a mini reunion of the Dusen UPAA Board. Jim, Steve and Bruce all met at the first Brockport symposium in 1991. Along with Dawn Van Hall and Deborah Lanni, this group of upstate New York photographers have formed close friendships that continue to this day. When I ask Steve how Jim, as host, treated him at that first Brockport symposium he answers with a chuckle, "He

put me to work and he never stopped!" The conversation stays lively and funny for the most part, especially when I try to coax some insight from Steve and Bruce about the Dusen Era. They describe him as, "easy going and irreverent." They



BASKETBALL ACTION, DIGITALLY PAINTED WITH SYNTHETIK'S STUDIO ARTIST FOR A LEROY NEIMAN LOOK. PHOTO BY JIM DUSEN



FOOTBALL ACTION POSTER, TREATMENT WITH PHOTOSHOP FILTERS. PHOTO BY JIM DUSEN

also admit they've never seen him really lose his temper in all the time they've known him. Bruce, explaining what it was like to be Vice President (1997- 2002) under Jim half-jokingly quips, "I didn't think Jim would ever step down." Steve then gets a little more serious when he says, "I think, in a quiet way, Jim has really overseen UPAA going from what was a very small club to a real organization. When I started we were about one hundred. Now it's closer to three hundred. We've gone big time (under Jim's watch). UPAA could have fallen flat on its face. A lot of the stuff that happened, happened because you (Jim) saw the possibility and said who's going to step up to do it. Jim created an atmosphere (with the Board) that kept people coming back, year after year. He kept everyone on track and moving forward." To which Jim answers, "And we all had a good time."

There is a light snow falling as we make our way back to Batavia at around 1:30 am. I know the long drive back to Jersey will suck later that day, but I'm really happy I got to spend some time extending the symposium, so to speak. Proving again what an effective spokesman he's been for UPAA, Jim's message to everyone on the eve of his term expiring on December 31st probably summed it up best, "It was a long stretch, much longer than I expected. I would like

to think that the quality of the service was worth the quantity of the years."

It's safe to say he doesn't have anything to worry about.

Nick can be reached at nroman@rci.rutgers.edu

DEVELOPING UNIVERSITY PHOTOGRAPHERS

BY TIM WEBB, EASTERN KENTUCKY UNIVERSITY (HIST), RICHMOND KENTUCKY

My phone rang on a busy day in September 1996. It was my boss asking me to come down and see him. As the university photographer at Eastern Kentucky University, I was use to making that walk down the hall to speak with the Director of Public Relations and Marketing several times a day in the years before email. As usual, I didn't have time to talk to him or anybody else for that matter. It seemed like I had a million things on my plate that needed devouring before 5:00 pm.

I walked in and found him behind his desk with a smiling red-headed girl sitting in front of his desk. He looked at me and said, "I have found you a student photographer!" I replied that both of my paid positions were already taken. The girl in front of the desk spoke up, "I don't care, I'll volunteer. I have my daddy's camera equipment and I want to be a photographer!" Although I didn't say it out loud, my internal response was, "Yea... and I want to be the Pope!"

The red-headed girl turned out to be Brenda Ahearn, who spent two years as my assistant, and then went on to become the university photographer at Northern Arizona University in Flagstaff. She is now a photojournalist in the Washington D.C. area. Brenda started at zero, equipped only with her father's Canon SLR and a whole lot of ambition. By October of the same semester my other two paid student photographers had quit and Brenda was working both positions. She asked what seemed like a hundred questions a day, but quickly exceeded all my expectations before moving off to Arizona. She was becoming an accomplished photographer much faster than I was becoming the Pope. I never expected to help in the creation of a future photographer, it was just sort of thrust upon me. But looking back, I'm glad that I didn't say no that day in 1996.

Gary Harwood of Kent State University and Mark Philbrick of Brigham Young University have also mentored a couple of up-and-coming photographers. Harwood had the opportunity to work with Scott Galvin, who was a photojournalism major at Kent State, and who is now a university photographer at the University of Michigan. In fact, Scott won the UPAA Photographer of the Year in 2007. Philbrick has watched the career blossom of now-BYU University Photographer Jaren Wilkey, since Wilkey was a student at BYU in the late 1990s.

According to Philbrick, one of the keys to becoming a university photographer lies with versatility. "A university photographer must be able to think on their feet, shoot fast and

shoot everything. Portraits, table tops, location, harsh light to no light at all. The phrase of turning a pigs ear into a silk purse was created to explain what a university photographer does every day. The hardest part about creating a university photographer is finding someone who loves everyday to be different. Who loves the challenge of putting together picture puzzles to create fantastic images. Long hours, impossible deadlines and very little pats on the back are the norm. Finding a photographer who loves the challenge is a necessity."

"After being hired by Mark and getting up to my ears in Dektol for a few months, he sent me to photograph a professor in front of a piano," Wilkey said. "He didn't hold my hand or tell me how to do it, he just gave me a camera and one light and told me to make a nice portrait. He likes to throw you into a situation like that and see how you respond. To be honest, that is one of the things that helped me the most in my training as a photographer."

In the development of a university photographer, Harwood said it's important for a student to stay true to their personality. "Not only is it important to encourage their desires about the profession, but also take the time to recognize their natural abilities within the profession, including the type of photography they would like to pursue. I knew Scott loved sports, but I

soon realized he loved the studio as well. Our studio was always available to him and he took advantage of it. It seemed he would get better with each passing week. He and I would talk often about photography and many other things. I was interested in documentary work while he was interested in covering professional sports. These conversations were very helpful for me and I believe for him as well."

If he could take only one virtue or skill from his former mentor, Galvin said he valued the personal critiques from Harwood the most. "He's a great person to talk to and learn from. Some of the best times working in that office would come after five o'clock. We'd lay my portfolio out on the conference room table and just go through the images and knock stuff out, change the order and discuss the images. Inevitably we would then spend another hour or more just sitting and talking about photography, life and anything else. I did feel bad sometimes though because we'd get so into our conversation that we would lose track of time and he wouldn't get home to his wife Carole until 7 or 8 pm. This happened more than once."



TIM WEBB



BRENDA AHERN



CHRIS RADCLIFFE

DEVELOPING UNIVERSITY PHOTOGRAPHERS CONTINUED

The same can be said about Philbrick and Wilkey. “Mark is a big believer in pushing yourself to get better. There are way too many photographers who are so full of themselves, and because their egos are in the way, they never progress. When I was a student, Mark would go through my shoot with me and praise what I did well while making suggestions for improvement. These mentoring sessions helped me focus on my biggest weaknesses and strive to become more polished with each shoot. It is a never ending process. To this day, Mark looks at his photos in the same way and always points out things that he could improve,” Wilkey said.

When I left EKU in 2004, I was delighted when the administration hired another one of my long-time student photographers, Chris Radcliffe, as its next university photographer. Just like Brenda, Chris had found me rather than me recruiting him, and applied himself with a lot of hard work, questions, and time in the office.

Although Chris can’t remember one defining moment that got him where he is today, he believes now that it was a matter of destiny for him. “I’m not sure I have a moment when I just knew that I had to be a photographer. This was not at all my original plan. I do remember telling a friend, while I was working for Tim, that ‘I think I would like to be a university photographer.’ In college I was known as ‘the camera guy.’ It was how most people identified me. After awhile, through internal and external forces, that’s who I became,” Radcliffe said.

Philbrick said he likes to both recruit photographers and let them come to him. “I like to hire students, young in their university course, so I can keep them for three to four years. I hire more on personality and their ability to be taught. Honesty and integrity are major requirements. Our whole staff hires the new students. After Jaren and I interview potential student workers, they have a joint interview with my current students. They spend a lot of time and it is important that they all get along together. If my students don’t like the potential new students, then they won’t be hired. Many times my graduating students will find their own replacements, because they know what we demand in our office and they are seeking good students that will fit our mode.”

“A little time teaching now provides great dividends in the future,” Philbrick added. “We take students on our major photo shoots. We hire students who can learn by watching and asking questions, and then we give them a camera and

turn them loose. We spend time looking at their shoots, showing them ways to improve, then send them out again. I spend a lot of long hours at work. If the students can handle banquets and speeches, then it allows me to work on the more creative images of the university.”

“The final part, experience within a photographer’s area of interest, was already happening,” Harwood said of Galvin. “Because of his years of service with us, he already understood the daily photography needs at a university and was producing quality work in all aspects of the job, including executive assignments. He became another full time photographer and I was very comfortable giving him any assignment, regardless of the subject matter.”

As a student’s mentor, there is a fine line between pushing too hard and not pushing hard enough. The tough question always for me was when to send them out on their first assignment. It was a lot like the chicken and the egg. They would never gain experience without going out on their own, but without experience how could I trust them out on their own?

Brenda recalled that her first true assignment was one about vision rather than a university work. “That first semester my job was strictly darkroom work. I learned to roll film from bulk loaders, to develop negatives, make contact sheets, mix chemicals and make prints. I still love to walk into a working black and white darkroom and smell Dektol.”

“At the end of the semester Tim gave me four rolls of TMAX film and told me to shoot anything. They were due when I got back to school in January. Four rolls of film in two weeks. I thought it was impossible. How could I possibly come up with enough things to photograph? I can laugh at this now because I know how easy it is to have to shoot a major state championship football game and run through a thousand shots. But back then, I really couldn’t imagine how to do it.”

“I put the assignment off to the last minute and so of course, I didn’t get it done. Tim wasn’t mad. I don’t even remember him being terribly disappointed. But I was disappointed in myself. I realized that photography —beyond snapshots— is about the vision that the photographer brings and not merely the subjects available. There is a whole world out there to photograph, but each photographer must pick and choose and look and try to see for themselves what they want to record and what they want to communicate. Tim always had this *I Am a Photographer* quote on the wall of the darkroom.



MARK PHILBRICK



JAREN WILKEY

“A UNIVERSITY PHOTOGRAPHER
MUST BE ABLE TO THINK ON
THEIR FEET, SHOOT FAST AND
SHOOT EVERYTHING.”

Most of it I have forgotten, but the last line has stayed with me always. It read, 'The mind is the toy, not the machine.' True photography, real photography, and dare I say great photography is not about the camera, it's about the eyes and mind and soul behind the viewfinder," Ahearn concluded.

I was able to teach Chris to be aggressive early on and not be too shy behind the camera. It became one of his strengths. As the person who was ultimately responsible for the photos that came out of my office, I always tried to teach them to be strong when they went out in public without being obnoxious.

"My first assignment was to shoot a speaker, Sista Soulja, who was addressing a group on campus," Radcliffe said. "Obviously, these were images that the university could have lived without but, I didn't know that then. I remember crawling under people and standing on tables to get 'the' shot. People were looking at me like... 'what the eff?!' But, I was like 'Hey, this is important business, can't you see I have a camera in my hands, I'm supposed to be doing this?'" When I raised my camera to my eye I felt like I disappeared. I still do. The more I shot the faster I progressed. Tim put me in situations that were a little out of my comfort zone at times, which forced me to 'figure it out' more or less. As a photographer, the ability to 'figure it out' is a necessity. As many times as I've shot a particular thing I'm always presented with different challenges. As a university photographer, we are called to perform many different photographic specialties that you can think of."

Although I am no longer in the position to hire student photographers, I still encourage Chris and Brenda to take people in under their wings and become the teachers. I remind them that it will make them better photographers in the long run, as well as, give someone else the opportunity to learn this beautiful art.

"Although I have looked, I have not yet found a student of my own," Ahearn said. "But I continue to look, because



GARY HARWOOD



SCOTT GALVIN

once, someone took the time and energy and effort to teach a valuable skill to a complete novice, thereby changing my life forever. I have said my thank yous again and again, but the bill is not paid in full until I find that student and pass on what I have learned. When I find this person I hope I will be as good a teacher as the teachers I've had. I think I will be, because I have learned that mentoring is about seeing more than what is right in front of you. It's about seeing potential and valuing and encouraging that. It requires patience to temper justice so that your critiques are not soul-crushing. It requires enthusiasm for small successes because those small successes are each steps toward a greater self-confidence. Photography is a valuable and marketable skill. But that is not what I want to pass on or why I want to be a mentor. Photography is way of life. That is what I have been given. That is what I would like to pass on."

"Now that I'm the manager of our office, I have a lot of opportunities to train our student photographers. To be honest, I really enjoy it, especially with the caliber of employees we have. When they love photography and are willing to make the sacrifices necessary to hone their craft, teaching is easy," Wilkey said.

There is no true formula in creating university photographers, other than lots of patience and a little vision of the big picture. It's a lot like the stock market. Sometimes you lose your investment, and sometimes it pays dividends beyond your wildest dreams.

Harwood asked the questions, "How do you create a university photographer? It's completely up to the photographer. Do they truly desire to be a photographer? Do they desire this particular aspect of photography? Do they have the natural abilities (including social skills) necessary to thrive in this line of work? If so, then I'm there to help as much and as often as I can to make it happen.

Tim can be reached at tim@timwebbphotography.com

NEWS CONTINUED FROM PAGE 4

Todd Robert Scarborough, Jr., 68 died Tuesday, January 6, 2009 at his home surrounded by his beloved family. Todd was a native of Richmond County, the son of the late Todd R. and Lenora Ellis Scarborough. He attended N.C. State University in Raleigh and Eastman Kodak Photography School in Rochester, NY. After graduating he worked for United Press International; several newspapers as an editor/photo journalist; and most recently with Campbell University for 36 years as Director of Service Enterprises.

A long time UPAA member Todd retired in 2006 and was honored with Life Membership in UPAA in 2007. Todd's son Bennet is the photographer at Campbell University and

remembers the friendships his mom and dad have made. Bennett said, "Thanks for the friendship over the years. What a great organization. Dad was real honored with the lifetime membership! It just wouldn't be right without saying a special thanks to Nikon and Fred Sisson for all of the help and support over the years."



TODD R. SCARBOROUGH, JR.

LET THERE BE MORE LIGHT –PORTABLE POWER

JAREN WILKEY, BRIGHAM YOUNG UNIVERSITY, PROVO, UTAH

Light is the one thing that most photographers can never have enough of. I could be shooting a portrait on the surface of the sun and I would still have the thought in the back of my mind, “If only I had a little more fill...” Lighting technology has come a long way in recent years, allowing you to have a lot of wattage at your disposal wherever you need it. Most of our photography is done on location and many of those shoots are completed outside, at all times of the day. While the sun does a great job of keeping us warm, it can be a terrible light source because it is difficult to control. I’ve always preferred to relegate the sun to a background or accent light, while using supplemental lighting to illuminate the subject. The big obstacle is having enough power to overcome the sunlight in order to take control of the shoot.

That is where portable power comes in. Those of you who attended my lighting class at the 2006 Symposium in Moab will remember my love of the Tronix Explorer. The Explorer is basically a marine battery with a sine-wave inverter that

powers one to two lights for a small to medium sized photo shoot. It takes five to six seconds to recycle power to the strobes, but it does perform extremely well. The other plus is that the Explorers are very quiet. We have owned several of these and they have worked great for years, although the battery does wear out with heavy usage. The battery can be replaced for about \$30 with marine batteries that are available at most automotive stores, including Costco.

Innovatronix.com has instructions on how to replace the battery, which can be done in about twenty minutes. The downside to the first generation Explorers is that they didn’t work with all types of lights, including our Elinchrom 600RXs. The website has a compatibility chart to ensure that your lights will work correctly.

The exciting news is that Innovatronix has come out with the second generation of batteries, the Tronix Explorer XT. This upgraded unit now has two batteries inside, which shortens the recycle time and extends the load that you can put on the unit. I can generally get over 100 shots with two lights at full power on one charge. If you are looking for portable power

on a budget, the Tronix Explorer XT can be bought at *Innovatronix.com* for about \$440, which includes shipping from the Philippines.

When tasked with a large shoot, we pull out the secret weapon –the Honda EU2000iA. The EU2000iA is a portable 2000-watt generator with a sine-wave inverter to power your AC equipment, including lights and laptops. It also has a DC plug for charging 12-volt automotive batteries. This model is the middle child of the EU family. The 1000-watt model



THE HONDA EU2000iA GENERATOR – PHOTO BY JAREN WILKEY

weighs 29 pounds and costs around \$700, the 2000-watt model weighs 46.3 pounds and costs around \$900 and the 3000-watt model will kill you at 134 pounds and costs around \$2,000. I don’t think the 1000 watt model can handle more than two lights and I can’t lift the 3000 watt model without being close to a good hospital, so we have found that the EU2000iA is a great balance between power and portability.

These generators are very popular on construction sites and in campgrounds,

but they make an excellent addition to your lighting kit as well. The EU2000iA puts out 59 decibels when at full load, which makes it much quieter than the older generators that required you to use sign language and expletives to communicate during your photo shoot. In fact, we often just connect a 50’ extension cord and set the generator 20 feet away from the subject. This allows us to talk normally while shooting. It holds about a gallon of gas, which will give you 15 hours of usage at ¼ load, or four hours usage at full load. We used it for almost eight months on one tank, completing several large shoots in that time.

Some people are concerned about hooking up their sensitive lights to a generator, but we have not had any issues. It provides clean reliable power, which is more than I can say for our local utility company. With that said, it is probably a good idea to connect a power strip with a breaker to the unit, and connect your equipment to the power strip to provide that extra layer of protection.

We really like to push our equipment to find out what it can handle, and we recently had a shoot that was the perfect test for the EU2000iA. We needed to do a poster for the women's gymnastics team, so naturally we told them to haul a balance beam out to a local park so we could shoot a row of gymnasts with the sky and mountains in the background. Unfortunately, the gymnasts were only able to come at one o'clock in the afternoon, which isn't exactly magic hour. We brought four Elinchrom 600RXs to the shoot with our generator, and we were surprised that it powered all four lights at $\frac{3}{4}$ and at full power with a recycle time of 4-6 seconds.

In fact, we shot hundreds of photos for the gymnastics guide and posters for almost two hours, and the generator handled the abuse beautifully.

In our testing, the recycle time for the EU2000iA is 1.8 seconds for one Elinchrom 600RX at full power and a little over two seconds for two lights. For the price, this generator is a great value, providing sufficient power to take your studio anywhere you want. The EU2000iA also makes a great piece of equipment to rent, and is available at most rental houses.

Jaren can be reached at jaren@byu.edu



BYU QUARTERBACK MAX HALL WAS SHOT WITH THE HONDA EU2000iA GENERATOR POWERING TWO ELINCHROM 600RXS WITH SOFTBOXES. PHOTO BY JAREN WILKEY



THE BYU GYMNASTICS TEAM WAS SHOT WITH 4 ELINCHROM 600RXS POWERED BY THE HONDA EU2000iA GENERATOR PHOTO BY MARK A. PHILBRICK



GYMNASTICS POSTER SHOOT WITH THE EU2000iA GENERATOR POWERING 4 ELINCHROM 600RXS. PHOTO BY KENNY CROOKSTON

MID-YEAR MEETING

BY NICK ROMANENKO, RUTGERS UNIVERSITY, PISCATAWAY, NEW JERSEY

Let me first say, we got a lot of work done. I say this because the UPAA board also really enjoyed themselves in Kentucky's "bourbon country" during this year's Mid-Year Meeting. Besides a chance to visit the legendary Woodford Reserve Distillery and Keeneland Racetrack, we were able to pay a visit to our good friend and former UPAA Board member Tim Webb, along with his former assistant and now staff photographer at Eastern Kentucky University, the very talented Chris Radcliffe. We even got to break bread with another UPAA Board legend, Past-President and long-time retired photographer from the University of Kentucky, John Mitchell and his lovely wife Ann. Because this would be the final time Jim Dusen would preside over a UPAA Board meeting as President, we thought it made sense to travel to this exotic location to allow him to conduct official business, but also to get an opportunity to see old friends and photograph some neat places at the same time.

Tim Webb, as some of you may remember, was our symposium host at EKU back in 2003. The following year he opened Tim Webb Photography. I'm happy to report Tim's editorial photography and high-end wedding work is doing well.

So it was off to the races, in a manner of speaking, as we hit Keeneland Racetrack. There was no racing that particular day, but what was going on was the annual yearling sale. We got to hobnob with multi-millionaire breeders and owners as they checked out "the goods." As it was, this was strictly window shopping for us, as these horses were selling for hundreds of thousands of dollars each. It was neat watching folks better dressed than any of us, scooping up manure within 10 seconds of it hitting the ground! Keeneland, is the more prestigious track, although there is a certain derby down the road that makes Churchill Downs more famous.

Since we were in the heart of "horse country," we had to take a photographic journey along the roads and by-ways. Jim

brought out Stick Man for a few poses, and we're still wondering about those blindfolded horses and what experiment or training was going on.



THE BOARD AT THE WEBB FAMILY CLUBHOUSE IN RICHMOND KY. PHOTO BY TIM WEBB



KEENELAND IS A SPECIAL PLACE TO KENTUCKY RESIDENTS. PHOTO BY GLENN CARPENTER

Nestled amidst all the beautiful rolling green hills and tranquil horse pastures is the Woodford Reserve Distillery. The only disappointment of the tour was finding out there is only one version of bourbon made, there was no extra special 18 year old stock for sale. Despite this everyone dropped some bucks in the distillery store on souvenirs.

What would a mid-year meeting be without a car incident? Dean ended up finding a ditch covered with leaves as we were pulling over for a photo-op with one of those tranquil pastures, complete with gorgeous horses. Who knew a Toyota Prius weighed so much, as Glenn, myself and Jay took turns trying to prop up one end of the vehicle so we could get a rock under the front wheel? Eventually UPAA teamwork and ingenuity came through, and we were able to get it out of the hole before the tow truck arrived. Hey, he wasn't picking up his phone for us to cancel!

After the meeting we had one more day to explore the countryside, and being photographers, how could we resist? We gave Glenn's rented Tom-Tom a workout (and ended stumping it into Dum-Dum mode a few times with non-existent back roads), we saw some really pretty rural areas, and ended up at the Shaker Village in Pleasantville. Lots of touring, very little money dropped in the gift shop and the soup at lunch was excellent!

In the end we got some work done, we created some more work for us to do this spring, we tasted some fine bourbon, shot some neat photos, and even tasted Kentucky Bourbon Ale (think

beer aged in used bourbon barrels) on tap. We were able to break in the rookie Board member, Martin Vloet, and show him the ropes. I think he'll come back since we told him next time he doesn't have to pay for all the drinks.

HIGHLIGHTS

- Print Competition – 2 new categories created
 - Categories for 2009 Print Competition
 1. Sports Action
 2. Sports Features
 3. People and Portraits
 4. Campus Environment
 5. Photo Essay
 6. News
 7. Features/Illustration
 8. Science and Research
 9. Personal Vision
- Publication Competition
 - New category, Printed Advertisement
- Monthly Image Competition
 - Categories will change to match the new Print Competition categories, except Photo Essay, starting with Summer 2009
- New Multimedia Competition
 - Debut in the Spring of 2009
 - Includes presentations made during the 2008-2009 academic year
 - Voting to be done via Zoomerang
 - Board will assess viability after this competition
 - Awards to be given at 2009 Symposium
- Website
 - Proposed maintenance changes all approved
 - UPAA will be using PayPal for payment services
 - MIC voting changes approved, such as one click voting
- Membership
 - New lapel pins ordered
 - Recruiting Committee approved
- Corporate Relations
 - Dawn and Martin will be co-chairs for 2009 and Martin will chair in 2010
- Retired Membership Chair approved and filled by Steve Mangione
- A \$50 discount on Symposium fees for retired members approved
- Treasurer
 - A \$1000 fund was established for retired member services.
 - Net worth of UPAA, \$74,261.03
- Officer Elections
 - Glenn Carpenter, President
 - Dawn Van Hall, Vice President
 - Nick Romanenko, Secretary
 - Dean Carothers, Treasurer
- Awards
 - New award recognizing mastery of the craft of photography proposed. A constitutional amendment will be forthcoming.
- Incorporation
 - Martin is charged with pursuing incorporation in Michigan.
- Symposiums
 - 2009 Jamestown Community College going well
 - 2011 50th Anniversary at BYU
 - Other future sites lined up until 2012



DURING THE MARATHON 9 HOUR MEETING, MANY TOPICS WERE DEBATED, PROPOSED, AND APPROVED. L TO R DEAN CAROTHERS, JIM DUSEN, BILL BITZINGER, GLENN CARPENTER, MARTIN VLOET, DAWN VAN HALL, AND JAY FERCHAUD, ROBERT JORDAN ATTENDED VIA PHONE. PHOTO BY NICK ROMANENKO.

GAFFER'S GADGETS...CARRYING ON THE SPIRIT OF THE LATE PHILLIP SZCZEPANSKI

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 jbmill1@wisc.edu. Please include "Gaffer's Gadgets" and a brief title of your idea in the email 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 in each issue of *The Contact Sheet*. The author of each published work will receive a Manfrotto Modo 797 pocket tabletop tripod, commemorated with the UPAA logo and phrase "Gaffer's Gadgets... carrying on the spirit of the late Phillip Szczepanski."



Phillip Szczepanski was a longtime UPAA member, a passionate photographer of many fields, and an avid tinkerer who loved to create photography-related gadgets that helped to further his whimsy and creative vision. The consummate gadget-man, Szczepanski was always happy to show off his vintage 30-foot tripod or recent do-ma-hickey find at Radio Shack, and regale anyone with a detailed explanation of the inner workings of the latest in flashlight, radio and photography technologies. It is in this vein that this column has been rededicated as "Gaffer's Gadgets...carrying on the spirit of the late Phillip Szczepanski."

GOLF CART TURNED MOBILE LIGHT STAND AND BATTERY PACK

By Donny Crowe, Louisiana Tech University,
dcrowe@latech.edu

I think I may have read about this idea somewhere but I don't remember where. Hence, I'm not taking full credit for the original idea.

I love using portable flash when taking outdoor portraits. The only problem is having enough power for my flash unit.



PORTA STUDIO BY DONNY CROWE.
PHOTO BY DONNY CROWE

Lightweight usually means low-power flash and lots of AA batteries. My answer was to take an old pull-behind golf cart and convert it into a mobile light stand and power pack. I already had the cart and revived an old, bent light stand. I removed the handle from the golf cart and cut the bent end off the light stand. The remaining light stand diameter happened to fit perfectly into the handle of the old golf cart, and was further secured using a couple of threaded screws placed in predrilled holes.

For lighting, I've been using one of Paul Buff's Alien Bee light units with a beauty dish. I strap a Vagabond II Portable Power System to the bottom of the cart to power the light. The weight of the battery provides the stand with plenty of base support when using in light wind, and more weight can be added as needed.

The cart's wheels lets me transport the whole set up across some fairly rough terrain without having to carry both the light set up and battery by hand. Set up is a snap and changing the light position is easy. Camera in one hand or around my neck, golf cart with light tipped behind me and away I go. The cart's two wheels and battery also make for a sturdy tripod of sorts.

I recently used this same cart while making some pictures of my family – a process my kids often like to help with. This time, my youngest son just tipped the cart forward and moved the light where we needed it.

Editor's note: The addition of a cup holder has been encouraged for future retrofits of this stand. A southern guy needs to store his iced-tea drink somewhere, right?

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