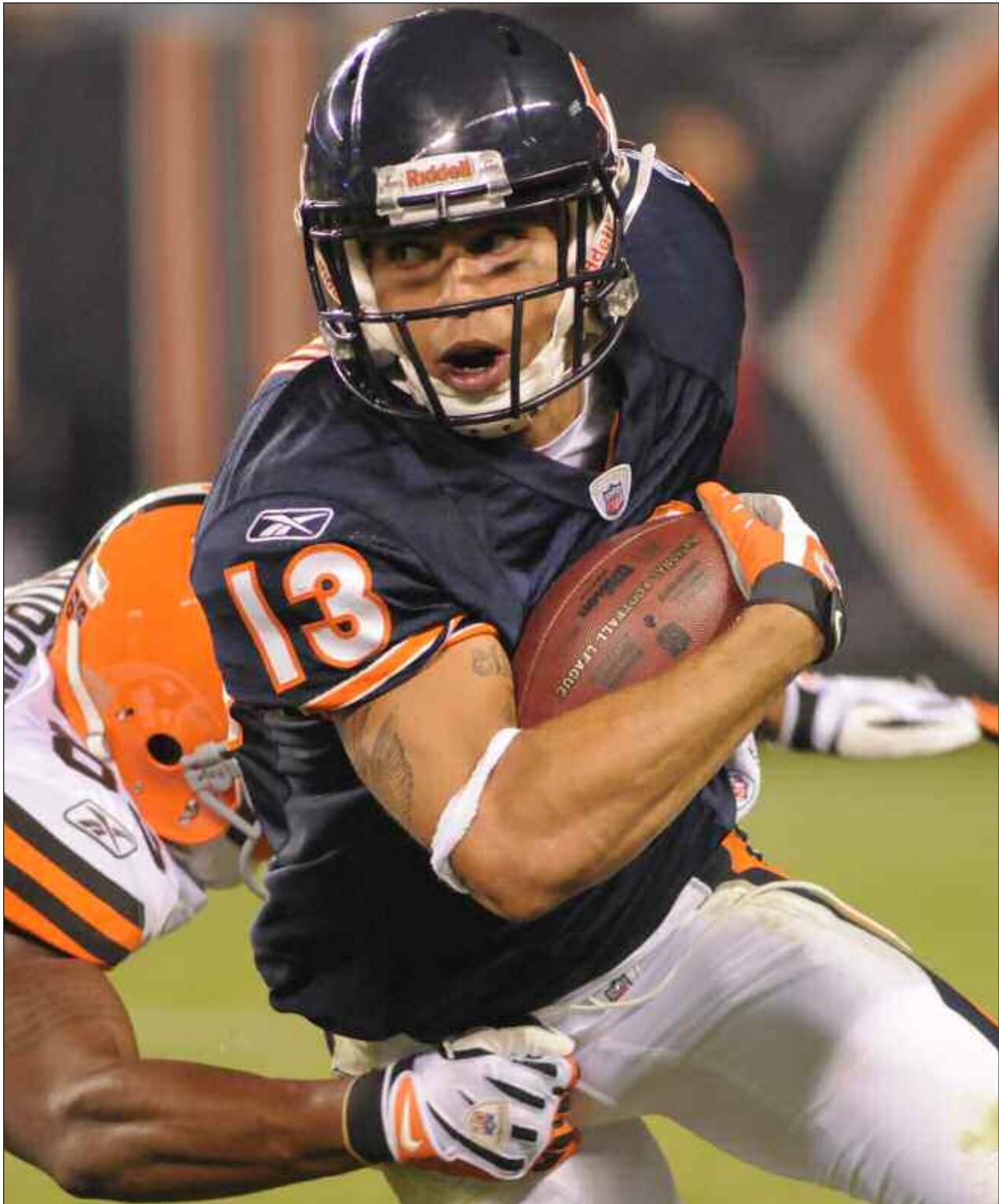


# The Contact Sheet

Spring 2010



# Win10

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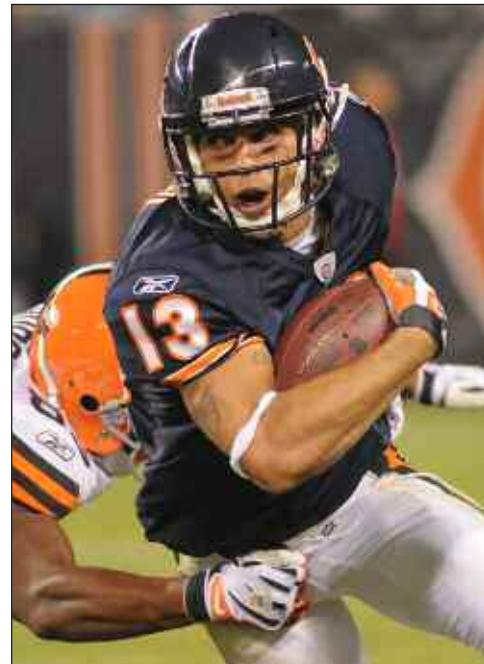
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## Cover:

In late Summer of 2009 a long-time dream of Mark's came true. Mark was able to photograph the Monsters of the Midway. A life-long Bears fan Mark was actually working for the Cleveland Browns. Fellow UPAA member, John Reid III, is the staff photographer for the Browns, and on this preseason meeting needed help. John turned to Mark who was more than willing to lend a hand. Mark's images of the Bears turned out better than the Bears' season.

## The Contact Sheet

*The Contact Sheet* is the Journal of the University Photographers' Association of America. Founded in 1961, UPAA has sought to advance the profession of university photographer through networking and continuing education.

*The Contact Sheet* is published three times a year, and is printed at the University of Miami, in Oxford Ohio. For more information on UPAA or *The Contact Sheet* visit [www.UPAA.org](http://www.UPAA.org)

# 2010 Competitions

## Mark Carriveau, Print Competition Chairman

It's that time of the year again. Time to start thinking about what prints to enter in the annual print competition.

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

- Prints must arrive in Big Rapids, MI by Thursday, June 17.
- Mail prints, publications and CD's to:  
Bill Bitzinger  
University Advancement  
Ferris State University  
420 Oak Street, West PRK116  
Big Rapids, MI 49307
- Only prints mounted on 11x14 foam core or gator board will be accepted.
- Be sure to include a completed entry form.
- Each print must have its own print label securely fastened to the back of the print. Place the label in the upper right corner and an arrow on the back of your prints' mounting board signifying which edge is the top. This helps the volunteers to know which end is up when hanging the prints.
- Make sure the correct category has been entered on the print label. Your print may end up in the wrong category if it is not labeled correctly.
- The entry fee is \$5 per print with a maximum of 6 prints. You may choose to enter all your prints in one category or evenly distribute your prints.
- Only checks will be accepted for the print competition. Please do not send cash.
- Only Print and Publication Competition checks should be included with the entries. *Also be sure you send the check!*
- Because of the volume of prints and inconsistency of supplying return postage, prints will not be returned, but may be picked up at the symposium.
- Be sure to include a CD with electronic files of your entries.

The full set of rules and all entry forms can be found at

[www.upaa.org/printcomp.php](http://www.upaa.org/printcomp.php)

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



Photo by Dana Lenckus

## The New:

### Glenn Carpenter, UPAA President

Fifty is the New Thirty, Pink is the New Black, and Old is the New New. Phrases like these find their way into our vernacular, and for many of us they don't really mean a thing. I like my age, the few gray hairs I have remind me that I have learned quite a bit, and I have always liked sepia prints, I even liked like the smell of the toner, "I love the smell of sulfur in morning." As well, the color of my pants has more to do with what I will be shooting than the newest fashion.

There is one phrase that does have meaning, "800 is the new 200." Over the past few years camera manufactures have crossed the barrier of acceptable noise in higher ISO settings. Don't worry this is not a technical lesson on how they have done this, but about the new opportunities that are open to us.

Back in the film days I always had a roll or two of 400 Ektachrome in my bag and right next to it was a roll of P3200 and EPH 1600. You see you never knew when the lights would go out or the flash would fail and you still had to get the photo. But this came at price, grain.

The grain was evident to say the least. Of course the client would choose the photo with the most grain and request an 8x10 print. I get cold sweats just thinking about the process. But today we have options that we could have never dreamed of 10 years ago.

No longer do we carry those extra rolls of film and a FLD filter. We have one camera body that shoots everything beautifully. The grain at 800 is really amazing, and you can shoot most classrooms at 1/125 f/2.8 at 800 ISO. Images shot with film or a D1 at these settings would not have been usable. It is a great time to be a photographer, so many great technological advances!

One of the advantages that we may be fearing or even fighting is the video function of the newest DSLR cameras. Most of our jobs revolve around capturing still images, and lighting for those captures. We do these tasks very well by mastering light, exposure, and composition. Why not use these skills to make memorable motion pictures? The tools are familiar to us, we have a vast lens selection, and we have the ability to make compelling and interesting images.

It is fearful to contemplate learning a new skill. But remember the digital transition and the naysayers of 10 years ago, most of them have embraced the revolution and are doing quite well at it, and making remarkable photography.

Will we all become video producers? I don't know the future, but I do see some form of motion capture in my future. What should we do? Be ready to create the same level of quality imagery when we are asked. How should we get ready? Education. It is better to say, "Yes, I can do that", rather than, "No, that is not in my job description."

# MP

## Member Profile

### Mark Carriveau, Elgin Community College *Always Intrigued*

By Melissa Humble. Auburn University



A “piece of crap” 110 camera and a family trip to Washington, DC started it all. Twelve-year-old Mark Carriveau readied himself to document the Iwo Jima Memorial. Against the recommendation of his father, Mark shot straight into the sun. The finished print showed a complete silhouetted statue with the sun’s rays bursting through just parts of it.

“I was so amazed,” Mark remembers. “I would just stare at that picture for hours, thinking that wasn’t even what I saw, but that’s what came out. From that moment on, I was always intrigued.”

During high school, Mark attended a vocational center for half days. Set up like a job, every student worked at their own pace, able to learn as much as they desired. Supportive teachers were there with deadlines for each student to meet.



Welding Instructor, David Reich, works in the welding lab.



It was a full house at the Spartan Events Center for commencement exercises in May 2007.

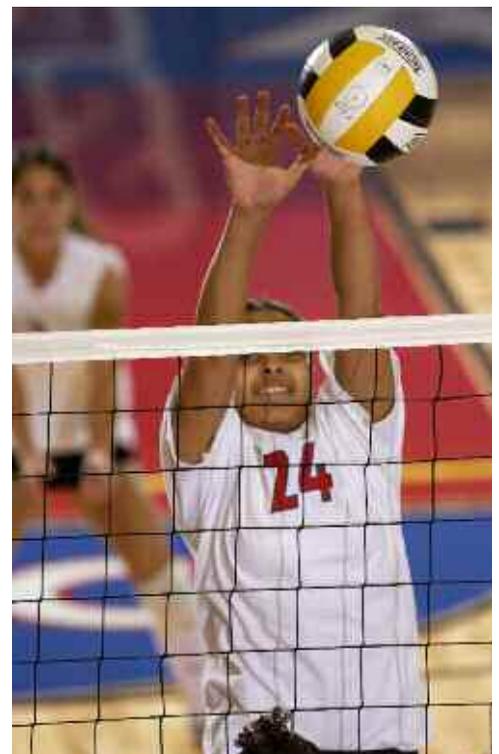
“It was definitely more of a ‘real world’–working environment,” Mark said. “It prepared me so well that college wasn’t that challenging. That’s when I knew that I was going to be a photographer.”

Mark remembers one instructor, Glenn Reid, well. Reid taught that there’s an attitude that goes with being a professional. To prove his point, Reid even brought in an ironing board during one class. He taught the students how to press their t-shirts and jeans, reminding them that even when they were dressed casually, they should appear professional. “It’s not just being a good photographer,” Mark reiterates. “It’s being able to look and act the part. That’s what I really appreciate and remember from Reid.”

“Those things have always guided me, to be really professional. Never let your ego get ahead of you. And remember you don’t have a right to show less respect for people just because you have a camera.”

Mark went on to obtain an associate’s degree in photography and a bachelor’s degree in multimedia. Carriveau planned to take on a career in commercial photography. He worked for a small local photographer for a while, and then went on to do audiovisual work and backup photography for a chiropractic college. He then spent nine years as a photographer and audiovisual specialist with the county health department.

These days, Mark has upgraded from that 110 and can’t even imagine shooting film again. He lives in West Chicago, Illinois, with his wife, Alicia, and daughter, Theresa. He has been shooting and designing for Elgin Community College,



Bitanni Washington goes for the block during match play against the College of Lake County.



ECC President, Dr. David Sam, in the college library.

outside Chicago, for over 13 years. When talking about working in the college and university settings, it's apparent that Cariveau appreciates the well roundedness of the position and is passionate about it.

"I really can't see leaving," he adds. "It wasn't until I got to the college that what I did as a photographer really started to blossom."

In 1999, he joined UPAA, an organization he'd never heard of, on the recommendation of Glenn Carpenter. Mark's first symposium was the 2003 Kentucky meeting. Once he started, he hasn't missed one since. "It's like Christmas or The 4th of July," he says, "locked into my schedule every year."

"I think the thing that impresses me most about UPAA," Mark adds, "is how there is no hesitation for people to share their knowledge." Members of other photography organizations always seemed to be so guarded with their techniques. University photographers are always willing to give and take, learning from each other all the time.

"You can't afford not to be a member of UPAA."

Another selling point of UPAA for Cariveau is the camaraderie and friendship. "Not only do I know photographers from all over the country, they're my friends," Cariveau emphasizes. "That's really cool!"

It's hard not to be a better photographer by being part of UPAA, with the ability to interact with others in so many ways. "Everyone works to make everyone else better," he says. "We all have knowledge that the next person might not have. By sharing that, we make the group, as a whole, better."



The sun is about to rise on the ECC campus on a brisk fall morning.

Like many other photographers, the biggest industry change for Carriveau has been going digital. "I fought it tooth and nail," he said. Mark thought digital would just be a niche and never thought it would go mainstream. It just didn't seem right." But eight or nine years later, he has yet to pick up a film camera again.

Outside of the college setting, Mark enjoys shooting and coaching little league. This obviously prepared him for one of his favorite shoots, a September 2009 NFL game between the Chicago Bears and the Cleveland Browns. Mark worked alongside freelance/team photographer for the Cleveland Browns, John Reid, running memory cards to the press booth and shooting as much as he liked.

"You dream about that moment for so long," Carriveau explains. "It's always been something that was important for me to be able to do." Finally being able to experience that "was just incredible!"

It was a natural high," he reminisces. "It was one of those shoots where you get done, you're so exhausted, but you're so excited that you're up until three in the morning editing images. Looking at those images was just so fulfilling. Something finally came full-circle."

In addition to his photography education, Mark also studied comedy at the Second City Training Center. His daughter, 6 at the time, however, had a better name for it. "Where's Daddy? Oh, Daddy's at Funny School tonight," she'd announce.

While Second City was a fun experience, Mark says it also helped him be a successful photographer.



ECC pre-med student, Patricia Pierzynska, poses for a photo in the chemistry lab.





Adult student, Peggy Jackson, models for a Tutoring Center ad.



An ECC automotive student poses for a shot simulating the dropping of a piston head into an engine block.

“When you go on stage, you have no idea what you’re going to do,” he explains. “It teaches you to think on your feet more quickly and helps you deal with the pressure too.”

“Do you ever get to that shoot where you have it all planned out, but nothing goes right?” Mark asks. Most photographers can relate. “Those are easier for me to deal with,” he says. “It doesn’t worry me as much anymore.”

“There’s no such thing as a perfect shoot. Anything that can go wrong will. It’s how you handle it that will make or break the shoot and determine the success.”

**To see more of Mark’s work**

UPAA Web Extras  
[www.upaa.org/archives.php](http://www.upaa.org/archives.php)

# PV

## Personal Vision

### TTV, Through the Viewfinder

By Jordan Hartman, Pacific Lutheran University

In looking back at the history of Through the Viewfinder (TTV) type photography no one person can be identified as the pioneer. At least I was not able to definitively find an answer to that. There have been people shooting this way for many years. I've read posts from people claiming that they have been doing this for the past 20 years.

So what is TTV, and how is it done? TTV is a style of shooting your SLR camera through the viewfinder of an older medium format camera. You know the ones that you hold at your waist and look through the bubble at the top. There are lots of old or vintage cameras out there that you can use. I found one a few months ago at an antique shop in Tacoma. It was exciting to find one for \$12 as I had found some online for \$60 or more. The simple idea is to build a tube like structure that fits on top of the camera to help block out all the light and help you see and focus on the viewfinder. Each rig will be different. I have a lens that lets me get fairly close to the viewfinder. The idea is to capture the entire viewfinder. When you take the photographs you see the entire edge of the viewfinder.

With digital photography and digital effects at the stage they are today it is an easy thing to do through Photoshop. I say that it is worth the effort to find one of these cameras and try it. My total bill was about \$20 camera and tape and tube.



Jordan Hartman

#### How to create

First you must measure how far it is from the base of the camera to the camera body. I did this by laying both cameras on the ground and looking through my digital. I moved the camera back until I had the viewfinder in focus.

Second I took that measurement and cut 4 pieces of foam core. I did have to measure the size of the camera to make this work.

Once I had them measured out it was just taping them together and then adding a tube that was the size of my lens and ta da it was done.

#### To see more of Jordan's work

UPAA Web Extras  
[www.upaa.org/archives.php](http://www.upaa.org/archives.php)



# PD Professional Development

## 49th Annual Symposium

By Bill Bitzinger, Ferris State University

Lately I have found myself racing to yet another meeting and muttering under my breath “I wish I was just a photographer again.” Back when what really mattered was did I have enough T-Max film in the refrigerator and enough trained students working in the darkroom, tray processing the hundreds of prints that went out every week.

Times change and we have changed with them. This symposium builds on previous years’ with sessions designed to engage each other in the photographic process. My hope is that our presenters and members create images together in small groups, sharing real insights into story telling and image making. Everyone will have an opportunity to share the sync cord. Flash equipment has become more powerful while staying small. Cameras are incredible at low light exposures. Never before have the tools of our trade allowed us to do so much. Matt Yeoman will share his experiences with ring flash, Tim Webb shows his location portraiture techniques and Scott Galvin will demonstrate multiple camera photography. David Tejada has agreed to join us for the week so there will lots of opportunities to learn his “small strobes BIG RESULTS” techniques.

Taking story telling to the next level is what video is all about. I don’t know about your school but the web teams on my campus are hungry for it. I think it’s vital that we all have some training because if we don’t stay up with the technology of the day, someone else will. We struggled with digital when it came rushing at us but now we’re making better images than we could five years ago. Seeing what is possible and learning the processes of video production can help make us better photographers. Glen Okonoski and his team from Ferris’ Television and Digital Media Production department will guide us through the vocabulary of video as well as share ideas about storyboarding, scripting and interviewing. This is meant to be an introduction into an area that will probably engage many of us in the very near future.

Add in some shared experiences, good food, and old friends as well as new ones and this years’ Symposium looks to one can all be glad to attend. Amy and I hope to see many of you in June.



# ER

## Equipment Review

### Photoshop Plug-Ins

By Andrew Daddio, Colgate University

Photoshop is the industry standard when it comes to editing images and pushing pixels around. But to really get the most out of Photoshop for very specialized effects, we use Plug-ins. Plug-ins are third party add-ons that enhance and fine tune Photoshop's ability to further manipulate images in very unique ways. They reside in the Filter or Automate menus, and they range from specialized lighting effects, noise reduction, focus enhancement, color and tonal corrections, grain simulation, airbrushing skin, removing facial shine, simulating bokeh and lens effects, and well, the list goes on and on. But there are several Plug-ins that can greatly enhance any digital workflow or studio.

If you do photojournalistic work that often finds you in poor lighting conditions, one product that you should not be without is Noiseware Pro from Imagenomic. It is used to remove excessive noise from high ISO or underexposed images. It has presets for different types of noise, including luminance or color noise, adjustable controls for detail protection and enhancement, sharpening, as well as adjusting for noise in specific frequencies, tonal ranges or color ranges. It also has a "self-learning" mode that tracks the application of noise reduction to your images, so you don't have to load individual profiles for each of your cameras or systems. Noiseware Pro is also very useful for cleaning up noise from consumer level cameras (which try to pack as many pixels as possible into small sensors, thus accentuating noise); this aspect of the plug-in can be extremely helpful if you are working with submitted photos for any of your publications, such as your schools' alumni magazine.

One of the most versatile, economical, and useful Plug-in suites for Photoshop is PhotoKit from PixelGenius. PhotoKit offers 141 effects, most of which are digital equivalents of traditional analog processes, including burning, dodging, color balancing, color correction, toning, diffusion, grain effects, contrast masks, sharpening, and many more. PhotoKit creates each individual effect on a brand new layer, so all edits are non-destructive and can easily be masked, or the opacity can be lowered to decrease the effect to the desired amount. It comes with a free 7-day trial period, 50% EDU discount, and even if bought at its full street price, it is the best \$49.95 that you can spend on Photoshop. Two other great plug-ins from PixelGenius are PhotoKit Color and PhotoKit Sharpener. PhotoKit Color is for specialized color effects, corrections, and enhancements, and PhotoKit Sharpener is for sharpening effects ranging from image import, creative



**To see more of Andy's work:**

UPAA Web Extras  
[www.upaa.org/archives.php](http://www.upaa.org/archives.php)

sharpening effects, through the final output to a variety of materials such as inkjet, continuous tone, and offset press.

FocalPoint, from onOne Software, is used to create selective focus, bokeh, tilt-shift, and vignetting effects. It can be extremely useful in portraiture to minimize, blur, or decrease the prominence of distracting background elements, thus concentrating the focus on your subject, where it should be. FocalPoint has a very unique, intuitive, and user-friendly interface. Focal Point 2 (the latest version) allows you to selectively paint the effect into certain areas of your image. Another product from onOne Software that is extraordinarily useful is Genuine Fractals. Genuine Fractals has become the industry standard for enlarging images, even to well over 1000% of their native size, without the loss of sharpness or detail that you would normally experience from such a high degree of enlargement, even when compared to using Photoshop with Bicubic Smoother interpolation applied in incremental steps of plus 10%. If you are thinking of purchasing FocalPoint and Genuine Fractals, you may want to look into purchasing the entire Plug In Suite 5 from onOne Software, which contains both of these great plug-ins, plus 3 additional plug-ins, for a total of 5 very useful products for just slightly more than the price of the two if purchased separately.

Two other plug-ins that are absolutely great for portraiture work are Shine Off from Image Trends, and Digital Gem Airbrush Pro from Kodak. Shine Off is billed as “the digital face powder” and is used to remove the glare or sheen from reflected light hitting facial skin surfaces. It automatically removes the shine from skin and leaves a very soft, realistic and very natural appearance, all without elaborate or complicated masking.

Kodak’s Digital Gem Airbrush Pro smooths skin surfaces without blurring important features like eyes, eyelashes, eyebrows, or hair. Adjustments can be made specifically for Fine, Medium, and Coarse detail. The blending mode can be set for Normal, Lighten, or Darken, and the overall effect can be set from 0% to 100%, allowing for an extraordinary amount of control of the final effect. Digital Gem Pro works beautifully right out of the box without any masking. The combination of both of these plug-ins in conjunction with one another provides for gorgeous skin tones, and they won’t make your subject look as though



Before Power Retouche Lens Corrector



After Power Retouche Lens Corrector





Before Noiseware Pro



Before Shine Off



After Noiseware Pro



After Shine Off

**Noiseware Pro**

[www.imagenomic.com/nwpg.aspx](http://www.imagenomic.com/nwpg.aspx)

**PhotoKit**

[www.pixelgenius.com/photokit/index.html#](http://www.pixelgenius.com/photokit/index.html#)

**Focal Point**

[www.ononesoftware.com/](http://www.ononesoftware.com/)

**Genuine Fractals**

[www.ononesoftware.com/detail.php?prodLine\\_id=7](http://www.ononesoftware.com/detail.php?prodLine_id=7)

**Kodak Digital Gem Airbrush Pro**

[asf.com/products/plugins/airpro/pluginAIRPRO/](http://asf.com/products/plugins/airpro/pluginAIRPRO/)

**Shine Off**

[www.imagetrendsinc.com/products/prodpage\\_shine.asp](http://www.imagetrendsinc.com/products/prodpage_shine.asp)

**Topaz Adjust**

[www.topazlabs.com/adjust/#2](http://www.topazlabs.com/adjust/#2)

**Topaz DeJpeg**

[www.topazlabs.com/dejpeg/](http://www.topazlabs.com/dejpeg/)

**Power Retouche Pro Pack**

[powerretouche.com](http://powerretouche.com)

**Power Retouche Lens Corrector**

[powerretouche.com/Lens-distortion\\_plugin\\_tutorial.htm](http://powerretouche.com/Lens-distortion_plugin_tutorial.htm)

**To see more of Andy's work, visit:**

UPAA Web Extras [www.upaa.org/archives.php](http://www.upaa.org/archives.php)

# GG

## Gaffer's Gadgets

### Carrying on the Spirit of Phil Szczepanski

Edited by Jeff Miller, University of Wisconsin-Madison

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, e-mail 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 in each issue of *The Contact Sheet*. The author of each published work will receive a Manfrotto Modo 797 pocket tabletop tripod.

*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 Lite Load

Bill Hoepner, University of Wisconsin-Eau Claire  
[hoepnews@uwec.edu](mailto:hoepnews@uwec.edu)

Have you ever had your light stand tip over during an outside photo session, particularly during a windy day? Working for a university, I rarely get the privilege of having the help of a photo assistant and needed to be creative about ways to otherwise stabilize my light stands. I came up with a simple, cheap and light-weight solution that cost less than \$5.00 in material and weighs less than a pound. My kit consists of three tent stakes, a few Cord-Loks and about 40-feet of nylon rope. The Cord-Loks are great for quickly adjusting the tie-off length of my cord without using knots and the tent stakes can be helpful in other instances. In a pinch, I have even used my camera bag as a weighted anchor. I've also found it helpful to melt or glue the ends of the rope to prevent fraying, prefer to maintain longer lengths of rope to increase versatility and store everything in a clear bag tucked inside my camera bag.

