

ATYPICAL
EXPOSURE PROBLEM-SOLVING
EXTREMES

CREATIVE SOLUTIONS

ADVENTUROUS

FUN CHALLENGE UPAAA

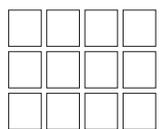
PASSION EVOLVING
SPONTANEOUS

ADDICTIVE TRANSFORMING
EDUCATIONAL

the CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA

SPRING 2013



ON THE COVER: A creativity word cloud for photographers. Words collected from a Facebook post by Caroline Summers of Samford University. Artwork by Aimee Sagaser, graphic designer at St. Charles Community College.

SPRING 2013

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the CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA

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.

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PHOTO BY DANA LENCKUS

A MESSAGE FROM THE PRESIDENT

Glenn Carpenter, *Moraine Valley Community College, UPAA President*

Always bring your (UPA) A-Game

There are a 1,000,000 ways up Mt. Fuji. This applies to Photoshop, photography, digital asset management, and most everything we do everyday. Each of us has our own special way to ingest, convert, keyword, and save the files we create. Truth be told, we all have a few different ways to accomplish the same task, from shooting sports to shooting portraits. What makes them different? Not that much, it is just a different way to accomplish the same task.

The assumption in the analogy is that we are all attempting to get to the top of Mt. Fuji. Sadly, all too often, we set our sights half-way up the mountain. The effort we expend matches the goal. The losers in this scenario are obvious: the department, the college, and the university. Many times these partners accept and even praise our anemic efforts. The real casualty is our creativity. The more we set our goals low, the easier it gets to continue on the simple path that leads half-way up the mountain. Do this too often and you will rarely see the summit.

This battle is a tough one, complicated by long hours, short deadlines and unreal expectations. However, we must never stop trying to reach the top of the mountain -- that image we know we can make. Combating these distractions, potholes and struggles is a difficult but necessary process for creativity and passion to survive and flourish.

Fight these hindrances by:

1. Allowing enough time to do the best possible job.
2. Read the subject's story and find the unique visual perspective.
3. Chase the best light, regardless of office hours.
4. Break the rules; shoot a portrait with a wide-angle lens.
5. Gently demand excellence from your colleagues.
6. Don't quit until you have a great photo.
7. Increase your knowledge (there is a symposium coming up)
8. Don't let a poor environment control your level of effort or enthusiasm.
9. Don't skimp on the light. After all, it is all about the light.
10. Take your time when possible. Ten great photos are better than 100 okay photos.

Dr. Sam, president of Elgin Community College, said it best, "Bring your A-Game every day!"



An underwater adventure

STORY AND PHOTOS BY
AMANDA PITTS,
GRAND VALLEY STATE UNIVERSITY

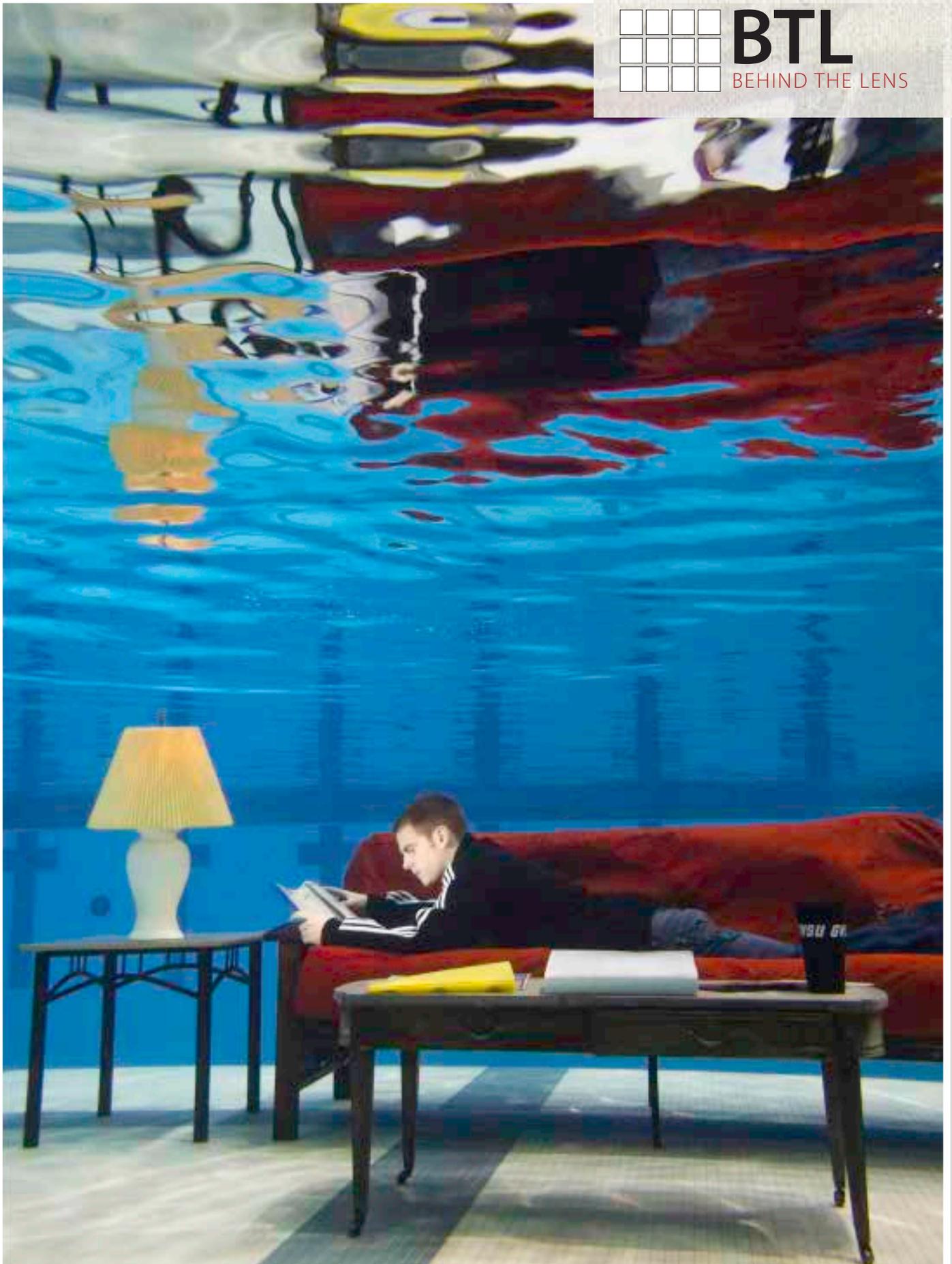
This photo shoot in the pool began as something completely different. After seeing some of the awesome photos of divers that other UPAA members had done in the past, I wanted to try my hand at it. So when it was time for our Grand Valley Magazine quarterly idea pitch meeting, I brought up the idea of photographing a diver for our regular athletics section.

Everyone agreed that would be interesting, so I set my sights on that. I researched diving photos online, and asked for ideas and advice on the UPAA Facebook page. A few of you graciously contacted me, shared some of the impressive work you have done, and lent advice.

I was completely psyched for the photo shoot, and accompanied one of our writers to the interview with the diver. In moments, my dreams of the diving photo shoot were dashed when Sven told us he was a swimmer, not a diver!

I sat and listened to the interview, hoping that something interesting would come of it. Sven said he does his homework by the pool, and hangs out with his friends by the pool.

That grabbed my attention. "So, you basically live at the pool?" I asked. He explained that he sits in the stands to do his homework.



HOW TO GET AN AIR MATTRESS TO SINK 101: FILL IT WITH WATER. THAT WAS AMANDA PITTS' SOLUTION FOR THIS UNDERWATER DORM ROOM PORTRAIT.



AMANDA PITTS' UNDERWATER "LIVING ROOM LAMP" RIG

First, I thought of photographing him doing his homework next to the pool, but I could not get out of my head the thought that he “lives” there. When we met with the magazine designers, I threw out the idea of placing an entire living room set next to the pool, so it would look like he was living at the pool. To make it more interesting, we talked about incorporating swimmers and divers in the pool behind him.

At this point I spoke with Mark Philbrick of Brigham Young University by phone. When he called, I was a bit disappointed to tell him that I would be photographing a swimmer rather than a diver. I explained the plan of placing furniture by the pool. He said, “What if you take it IN the pool?” and that stopped me in my tracks. I had no plans of setting foot in the water. How would that even be possible? How could I create a living room in the pool?

I had conflicting thoughts when I hung up with Mark. I’m not even a good swimmer. How scary would it be to do a photo shoot underwater? Then I got really excited. How *cool* would it be to sink furniture in the water and have Sven hang out there! I

pitched the idea to some colleagues, and the rest was a whirlwind.

The first step was to get permission to submerge furniture in the pool. After many rounds of emails and phone calls, we got permission, but with conditions. We could not use anything in the pool that would leave fibrous material behind, and everything had to be made of plastic, metal or wood, and pre-approved by the pool facility manager.

A small group of people came together to help with the project. We affectionately dubbed ourselves the “pool team.” With a budget of about \$200, we tried to keep the cost as low as possible. Instead of a couch or futon mattress, we found an air mattress and futon cover online through Amazon. We found a free wood-and-metal futon frame by the side of the road, and a colleague donated an end table. The coffee table and lamp were purchased at second-hand stores, and the folders, binders, and cup were purchased at our campus bookstore. A local commercial photographer lent us his Canon G12 with waterproof housing.

The lighting situation was challenging. I considered using video lights shining into the pool, but there were liability issues and several of you experienced underwater photographers told me that wouldn’t make much of a difference anyway! During an open swim time, I went with the camera to test everything out, and found that additional lighting was needed. Fortunately, a professor, who is a certified scuba instructor and teaches adventure tourism classes, agreed to come and bring underwater lights and other scuba/snorkeling equipment.

On the day of the shoot, we had three hours at the pool. We arrived an hour early to begin prepping the furniture and accessories to be submerged. Washer weights and fishing weights were taped to the laminated pieces of notebook paper and placed inside of the folders and notebooks. Hand weights were put inside of the cup and lamp. To light the lamp, we took the top off a small flashlight, leaving the bare bulb exposed, then zip-tied two small Ziploc bags around the top and zip-tied the contraption to the inside where the light bulb would be.

When the pool was open, I decided that about 4.5 feet of water would be just about perfect, as I am only 5 feet tall! The futon frame went in quite easily, and fortunately sank to the bottom with little trouble. Large barbell weights and other weights were put into the drawers of the coffee table. The end table didn’t stay down well on its own, but once we added the lamp with the weight, it was stable. We used a hose to fill the futon mattress with water and then placed the mattress on the top of the frame.

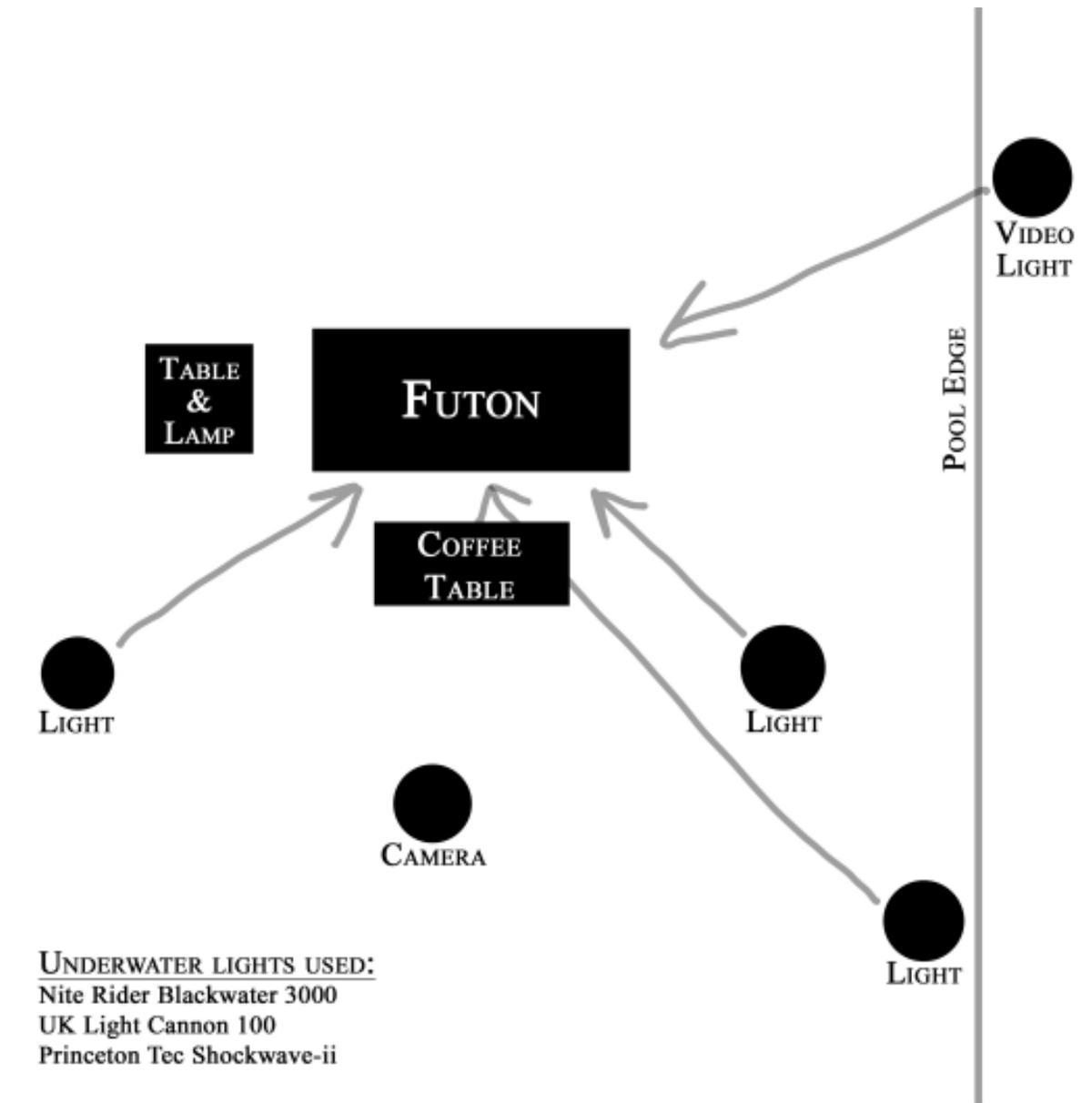
When we were ready, Sven joined us in the pool. He wore a weight belt and ankle weights. I also wore a weight belt to keep me level with him on the futon. After tweaking the lighting, we determined that three underwater lights were needed. One person held a light off to my left, to make it look like the lamp was shining on Sven. A second was to my right, shining a light toward the middle of Sven's body, and a third was further right, holding a light aimed at Sven's feet. We also had a videographer at the shoot, so his video light lit the area behind the futon.

There were five of us going underwater at the same time, so we had to coordinate it just right. To add another element, we had

swimmers swim behind Sven. After the swimmers went by several times, I noticed the rippling reflections on the surface. I stopped the swimmers and focused on getting shots with reflection ripples.

From early arrival to clean up, the shoot took 4.5 hours. It was an intense, interesting and thoroughly rewarding endeavor. From conception to completion, it was the most inspiring project I have ever been a part of, and the best demonstration of true teamwork that I have ever seen.

See the behind-the-scenes video: youtu.be/gRUkz2NFX4M.



A DIAGRAM SHOWS HOW AMANDA PITTS OF GRAND VALLEY STATE UNIVERSITY LIT AND PRODUCED AN UNDERWATER PORTRAIT OF A GVSU SWIMMER.



ATP
ASK THE PRO



HDR HIGH DYNAMIC RANGE photography

INSTRUCTION AND PHOTOS BY KEVIN COLTON, HOBART AND WILLIAM SMITH COLLEGES

In 2004 when I was first introduced to the HDR image, Photomatix software was the number one program used by most photographers. Now nine years later Photomatix Pro by HDRSoft is still the leading program used by HDR enthusiasts. What is HDR? The Wikipedia definition is “High Dynamic Range Imaging (HDRI or HDR) is a set of methods used in imaging and photography to allow a greater dynamic range between the

lightest and darkest areas of an image than current standard digital imaging methods or photographic methods.” For me, it means being able to create an image the way I saw it when the set of photos were taken. When HDR programs first came around the images had a very surreal look to them. But today’s technology allows a layered photograph to be created without the surreal look of the older programs.



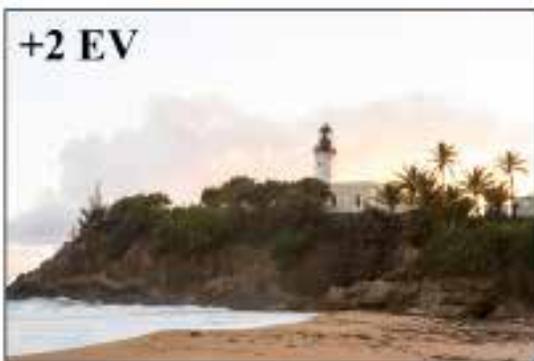
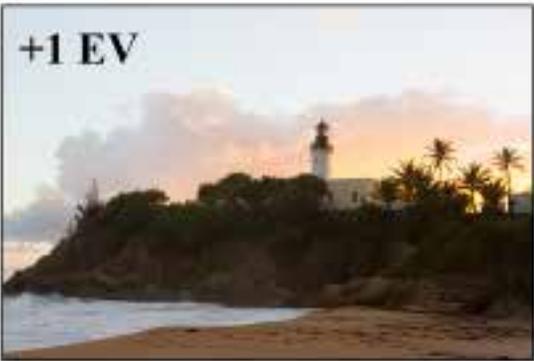


FIGURE 1: THE FIVE IMAGES ABOVE WERE CAPTURED WITH A -2, -1, 0, +1,+2 EXPOSURE.

Let's take five images and run them through Photomatrix Pro 2. The images (fig. 1) were captured with a -2, -1, 0, +1,+2 exposure. One important factor to remember is that when creating images for HDR you only change the shutter speed and not the aperture. You must keep the depth of field the same for all images so that they align together in the final stacked image. Opening Photomatrix Pro brings you to a pop-up window titled "Workflow shortcuts" (fig. 2), click the top button to load the five bracketed photos you have chosen. You may browse for the images or simply drag them from the finder window and even from programs such as PhotoMechanic. Photomatrix Pro will allow you to use either raw images or JPEG images for the selected photos. I always try to shoot landscapes in raw and keep as much file information within the photos as possible. As you can see in figure 2, I also have checked the show intermediary 32-bit HDR Image box. Although most monitors cannot show you the entire color range of 32-bit, I like to keep as much information as I can attached to the selected images.

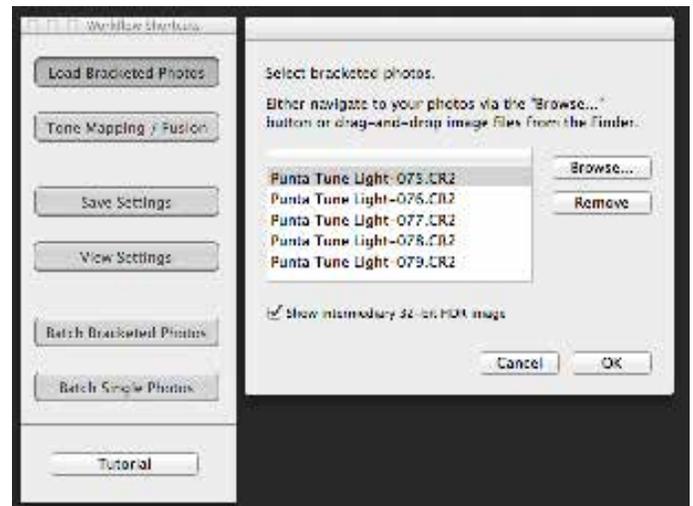


FIGURE 2: WORKFLOW SHORTCUTS POP-UP WINDOW—CLICK THE TOP BUTTON TO LOAD YOUR FIVE BRACKETED PHOTOS YOU HAVE CHOSEN.

Now that we have all five images in the selected bracketed photos window, you drop to the bottom right and click "OK." "The Preprocessing Option" (fig. 3) window will open. This set of adjustments allows you to prepare the images for merging. First on the list is "Align source images." Most landscape type images will align best by selecting the option of horizontal and vertical shifts. Check this box and select the top option. Next you will see the remove ghost check box. Checking this box allows the program to look for details within the images that might have moved when taking the set of exposures.

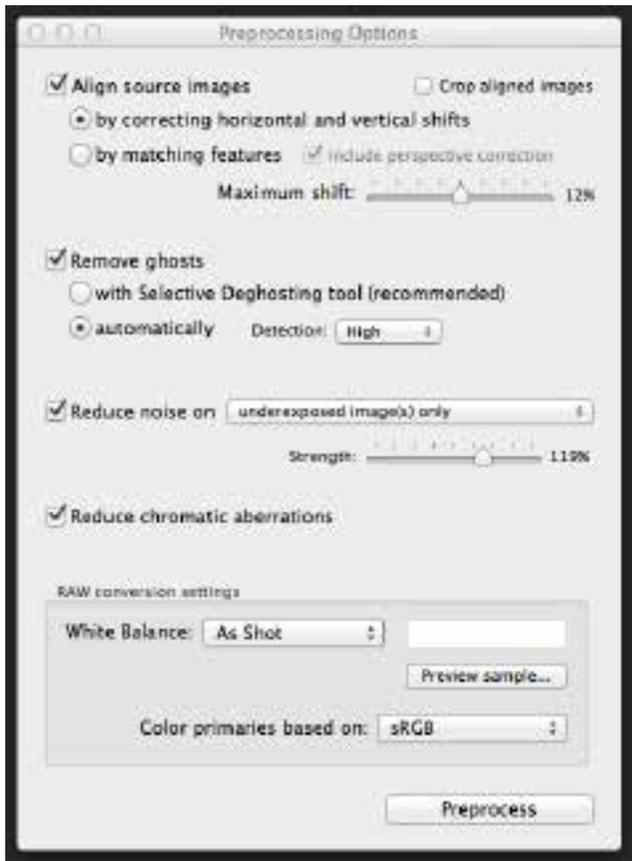


FIGURE 3: THE PREPROCESSING OPTION WINDOW—THIS SET OF ADJUSTMENTS ALLOWS YOU TO PREPARE THE IMAGES FOR MERGING.

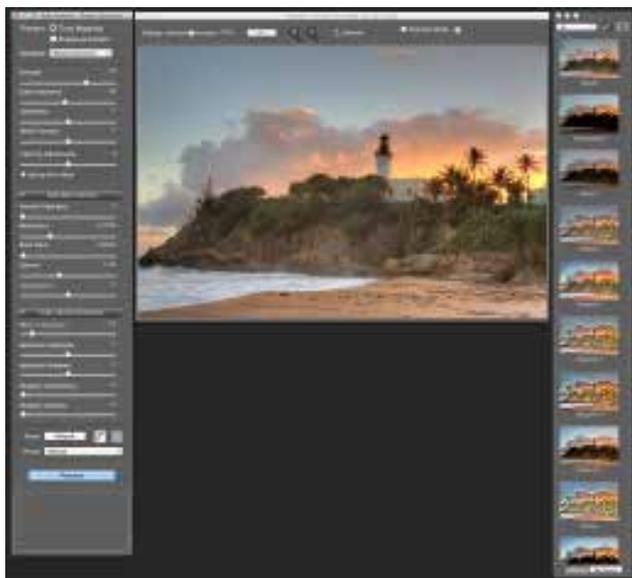


FIGURE 4: THIS WINDOW HAS AN ADJUSTMENT PANEL, PREVIEW WINDOW WITH THE IMAGE AND A HOST OF PRESETS. AN IMPORTANT SETTING TO REMEMBER IS AT THE BOTTOM OF THE ADJUSTMENT PANEL. BE SURE THAT THE RESET AND PRESET BOTH SHOW THE DEFAULT OPTION.

Objects such as blowing leaves, people walking, moving cars, you get the idea. Within the photos I have chosen the only thing that moved quickly would be the ocean waves. The moving waves in the finished image would not bother me so I chose the “automatic” option with high detection. The third option is to reduce noise. As you can see I have checked this box and have chosen to reduce noise on the under exposed images only. Although an HDR image seems to have a tendency to be noisier than a layered image, usually the only images to reduce noise in are the underexposed ones if you shoot in RAW. The final check box will help reduce the chromatic aberrations. I choose to do most of my adjustments preprocess rather than in post processing with Photoshop or Lightroom.

And the last setting you can set your white balance for RAW images and adjust the entire set. Most always I have done this while creating the image and use the As Shot option.

Now we’re ready to see what our image will begin to look like. Press the “Preprocess” button at the bottom and Photomatix will stack and align the images to become one that will be our tone mapped image. The new window (fig. 4) that opens will have an adjustment panel, preview window with the image and a host of presets. An important setting to remember is at the bottom of the adjustment panel. Be sure that the reset and pre-set both show the default option. Photomatix Pro gives you two options for processing your image, Tone Mapping and Exposure Fusion. For this demonstration, I have chosen “tone mapping.” By using the preview image as a guide, choose a style from the presets to the right as a starting point. After choosing a preset,

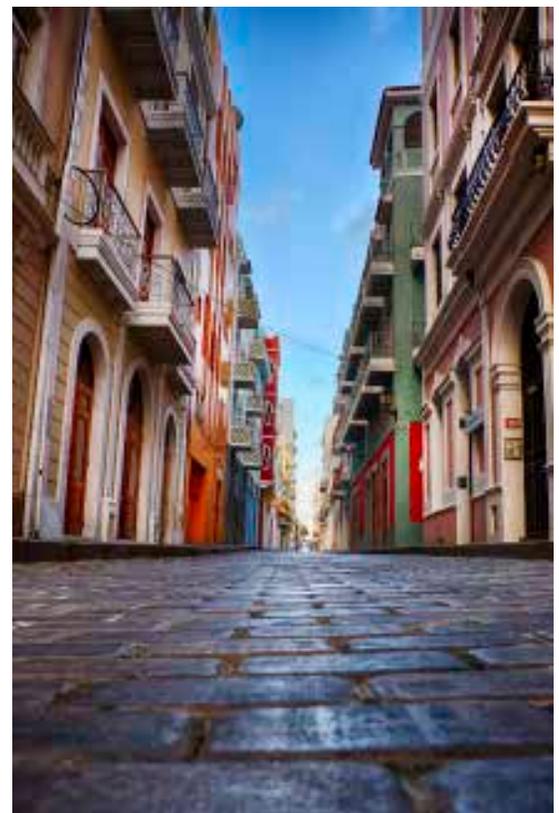


FIGURE 5: THE IMAGE IS NOW READY TO BE OPENED IN PHOTOSHOP OR LIGHTROOM FOR SMALL TWEAKS.



you can adjust the image by the controls in the settings window. Once you have the image in preview the way you like it, it's time to process the changes. Click "Process" at the bottom of the adjustment panel to allow the program to apply the changes to the image. Once you have processed the image, you will have a chance to apply finishing touches to contrast, sharpening and saturation by using the pop-up palette before saving the image. The next step is to save the image. I recommend saving the image as a TIFF 16-bit if you plan to do any further processing. Photomatix allows you to save the image as a TIFF 8-bit or JPEG if you so desire.

That's all there is to it – you can now open your image in Photoshop or Lightroom and do any small tweaks for a finished HDR photo (fig. 5) that should look very close to what you saw when you captured it. The Photomatix website has a great tutorial and user manual that will guide you through the image process. You can find these and a lot of other useful information at www.hdrsoft.com.





ELGIN COMMUNITY COLLEGE WILL HOST THE 52ND ANNUAL TECHNICAL SYMPOSIUM.



52nd annual technical symposium

BY MARK CARRIVEAU,
ELGIN COMMUNITY COLLEGE

A few Chicago-style surprises will keep you entertained as you meet up with old friends and make some new ones.

Elgin Community College is proud to host the 52nd Annual Technical Symposium. ECC is home to over 18,000 students. The 217-acre, picturesque campus sits along Lake Spartan. The campus is located 40 miles northwest of Chicago in the city of Elgin. The conference opens on Monday evening

with our welcome dinner. A few Chicago-style surprises will keep you entertained as you meet up with old friends and make some new ones.

Tuesday we will start the day judging the Print Competition. Then we will board the buses for downtown Chicago for the Nikon Shoot Out. The city will be yours for the afternoon as you hunt for that winning image. I will have plenty of maps and information on the many sights and attractions in the downtown area. After the long afternoon of shooting, we will all meet up at Giordano's for authentic Chicago-style deep-dish pizza.

The rest of the week we will be at ECC for all of our programming. Our three main speakers will be Sandro Miller, Peter Read Miller, and Paul Natkin.

Sandro Miller

Sandro has been photographing people for more than 30 years. He became interested in photography at the age of 16 upon seeing the work of Irving Penn and has since devoted his life to creating expressive images. With numerous award-winning campaigns to his credit, Sandro is one of today's foremost photographers. He has photographed many national advertising campaigns for a long list of clients, including: Allstate Insurance, American Express, Anheuser-Busch, BMW, Dove, Gatorade, Coca-Cola, Honda, Pepsi, Milk, Nikon, Microsoft, Miller/Coors, Motorola, Nike, Adidas, Pony, UPS, Champion, and the U.S. Army.

Sandro has a working relationship with the camera giant Nikon and is responsible for introducing the latest technology to the professional photographic world. He has worked on many award-winning projects with Nikon, including a portrait session with actor John Malkovich in Croatia; a series of motorcycle racing shots in Brainerd, Minn.; a still and video shoot of the roller derby team, "The Windy City Rollers;" a video of the world-renowned high-wire artist Philippe Petit; and most recently, a short cinematic video entitled *Joy Ride*, featuring a motorcyclist racing through the early morning streets of Chicago on a mysterious mission.

For the past five years, in juried competition within the industry, Sandro has been voted one of the top 200 advertising photographers in the world.

Peter Read Miller

Peter Read Miller has been photographing athletes, events, and the sporting life for more than 40 years. He has worked as a staff and contract photographer for Sports Illustrated for more than 30 years. His images have appeared on more than 100 *Sports Illustrated* covers.

His editorial clients have included: *Time*, *Life*, *People*, *Money*, *Playboy*, *Runner's World*, *Newsweek*, *USA Weekend* and *The New York Times*. In addition to covering eight Olympic Games and 36 Super Bowls, Peter has shot 14 NBA Finals. He has covered the Stanley Cup Finals, the World Series, the Kentucky

Derby, the NCAA Basketball Final Four, Men's and Women's World Cup Soccer Finals, and the World Championship of Freestyle Wrestling in Krasnoyarsk, Siberia.

He has shot portraits of numerous world-famous athletes including: Muhammad Ali, Joe Montana, Magic Johnson, Ivan Ivankov, Renaldo, John Wooden, Jackie Joyner-Kersey, Kareem Abdul-Jabbar, Barry Bonds, John Elway, LeBron James, Gabriella Reece, Shaquille O'Neal, and model Kathy Ireland. His recent subjects have included Magic Johnson, Dwight Howard and Steve Nash of the Los Angeles Lakers; Jeremy Linn and James Harden of the Houston Rockets; Matt Kemp of the Los Angeles Dodgers; Brandon Lloyd of the New England Patriots; Blake Griffin and Chris Paul of the Los Angeles Clippers; and Andrew Luck of the Indianapolis Colts.

Peter is currently working on a book, *Peter Read Miller on Sports Photography*, to be published in 2013 by New Riders Press.

To see more of Peter's images, learn about his workshop, and see videos of Peter at work, go to his website at www.PeterReadMiller.com.

Paul Natkin

Photographer Paul Natkin learned photography in the trenches, working with his father, the team photographer of the Chicago Bulls. He shot sports in the Chicago area for five years before he discovered music photography in 1976.

Since then, he has photographed most of the major music stars of the last half of the 20th century, shooting album covers for artists such as Ozzy Osbourne and Johnny Winter, and magazine covers for *Newsweek* (Bruce Springsteen), *Ebony* (Tina Turner), *People* (Prince), and music magazines around the world. See his work online at www.natkin.net.

UPAA members will also be presenting the following:

Photomechanic demo – Donny Crowe, Louisiana Tech University

Inside Baylor Photography – Robbie Rogers and Matt Minard, Baylor University

Out-of-the-Ordinary Sports Photography – Matt Yeoman, Ferris State University

High Key Studio Photography – Glenn Carpenter, Moraine Valley Community College

HDR Photography – Jim Dusen, SUNY Brockport, retired; and Kevin Colton, Hobart and William Smith Colleges

Social Media Panel – moderated by Robert Jordan, Ole Miss

On-Assignment Triple Play – Ken Bennett, Wake Forest University; Dot Paul, University of Georgia; and Austin Thomason, University of Michigan.

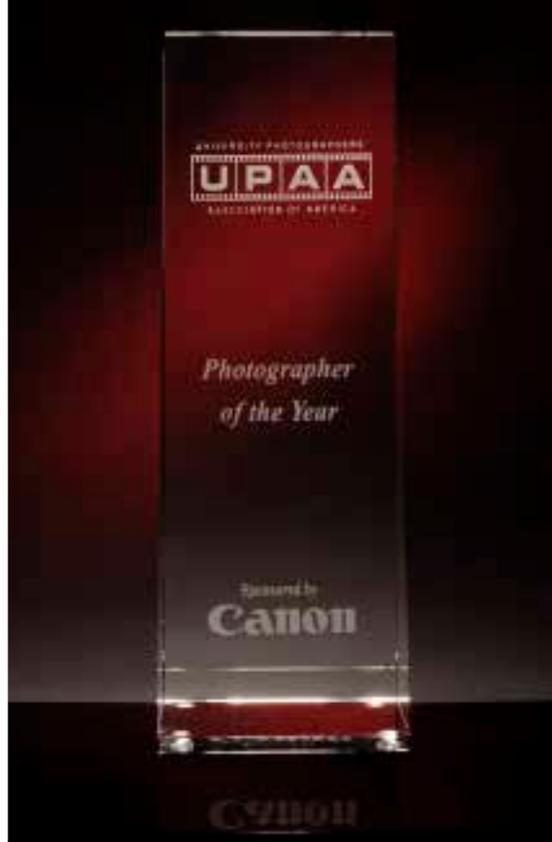
Our sponsors will also be playing a major role in the symposium. Canon and Nikon will be on hand with loaner gear for members to checkout and use. Both companies will also have a technician available to do free camera checks and cleaning. Our sponsors have also donated plenty of products to give away as door prizes. A mini trade show will be held on the last day. This is your chance to check out the latest products from major manufacturers. Jim Kidwell from Extensis will present on Portfolio Thursday.

Friday night will close out the symposium with our awards banquet. The banquet will be held at Emmet's Alehouse in West Dundee. Some of you will recognize the historic downtown area as it served as the backdrop for the movie *Road to Perdition*.

Elgin Community College is excited about being your host for this symposium. We look forward to seeing you in June. If you have any questions, please contact me at 847-214-7528.

Our sponsors will also be playing a major role in the symposium. Canon and Nikon will be on hand with loaner gear for members to check out and use. Both companies will also have a technician available to perform free camera checks and cleaning.





POY
PHOTOGRAPHER
OF THE YEAR

photographer of the *year*

SURVEY RESULTS

BY NICK ROMANENKO, RUTGERS UNIVERSITY

seen and voted on only by UPAA members who actually attend the annual symposium. The MIC can be seen and voted on by all UPAA members from the comfort of their office or anywhere else one can get internet access.

The UPAA board has heard these arguments and argued among themselves during meetings for numerous years about our competitions and how to choose the POY. Based on the continuing comments and concerns voiced to us by the membership, we decided to conduct a survey and reexamine how to proceed in the future.

The results are in. Some of the key findings are:

1. There is a clear mandate to base future POY honors on a combination of scores from the APC and MIC.
2. More members have entered the APC than the MIC on a regular basis.
3. The current category and scoring system for both competitions are working well.
4. Even if the MIC would become the sole basis of determining the POY, members would want to continue running the APC.

Based on these results, and several years of comments from our members, many of the comments in fact being from numerous winners of the POY, the UPAA board will work on a scoring system that incorporates results from the MIC and the APC to determine the POY winner for 2014. The actual formula of how to blend scores from the two competitions could start at, let's say, an initial APC 70%/MIC 30%, but several other permutations will be run on the numbers we have from previous competitions to see how the results would differ. Needless to say there will be some lively discussions to look forward to.

Every year UPAA members gather at another host school for the annual symposium. One of the highlights of the symposium week is seeing how our images fared in the Annual Print Competition, and who would win the highest honor UPAA bestows of Photographer of the Year, presented at the closing banquet.

For as many years as anyone can remember, the format for winning POY has been based on how well a member's portfolio of six images score in the Annual Print Competition.

In 2004 a new Monthly Image Competition was introduced, created by popular demand and based on UPAA member's experiences with other online photography competitions such as Sports Shooter and NPPA that took advantage of the digital age.

The MIC went through a few tweaks in its formative years, and has proven to be one of the more popular ways we get to see each other's work and get some feedback, keeping us connected on a photography basis all throughout the year. And we've had overall winners for the MIC that also get honored at the annual banquet.

Almost from the beginning of the MIC there was been much discussion and commentary about the wisdom and fairness of choosing the POY based on the older APC method. There seemed to be a strong sentiment to base the POY more on the results of the MIC than the APC. Some of the common arguments for this are that the MIC requires a broader amount of images over the course of the year, rather than a small portfolio that is usually



APC

ANNUAL PRINT COMPETITION



With this year's Symposium right around the corner, now is the time to start thinking about the Annual Print Competition. One of the highlights of the Symposium every year is seeing all of the great work entered in the competition, and each year the quality of the work keeps getting better and better! Viewing the competition entries is also a great way to get inspired and find new and creative ideas to take back to your own campus!

So as we start gathering those images, here are a few things to keep in mind:

- Prints may not have been entered in any previous Annual Print Competition.
- All entries must be mounted on 11x14" Gator Foam or Foam Core boards.
- Remember to place an arrow on the back of the mounting boards signifying which is the top edge of the print.
- Please include a disc containing all of your print and publications entries as well as a headshot to be used in the annual book.
- When you ship your prints to Chicago, include your payment, entry forms and disc.
- All entries must arrive before 5 p.m. Thursday, June 13, 2013.

Send all entries to:
Mark Carriveau
Elgin Community College
1700 Spartan Dr.
Elgin, IL 60123

At the symposium, the members in attendance will also serve as the judges for the competition. For those of you attending the Symposium, here are a few helpful reminders for the judging process –

- Be objective! Not everything is a 1 or a 7.
- Remember to vote for all entries in a category, and that the category you are voting in matches the one selected at the top of your score sheet.
- When voting, completely fill in the circle for your vote! This is important so that the computer will properly read and record your vote!
- For more information, rules, and entry forms go to upaa.org. Please feel free to email me at wmeggins@uwo.edu with any questions you may have. Good luck, and I look forward to seeing all of you in Chicago!

PHOTOS & ARTICLE BY TRICE MEGGINSON, UNIVERSITY OF WYOMING