



THE Contact Sheet

Spring 1999

SUNY Brockport

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A Note from the Prez

By Jim Dusen, SUNY Brockport



I'm straining my brain and am behind deadline trying to think of something to write that is worth reading. All the good jokes have already made the e-mail rounds and the best jokes I dare not repeat. Besides, as photographers how many of you do anything more than look at the pictures? And the problem is that for this publication... our own publication... we get very few photo submissions. We seem to knock ourselves out while on the job but don't do nearly as much to promote ourselves or contribute to our photographic forum, The Contact Sheet. So I'm left to fill the blank spaces. That's your punishment!

But in this issue we are pleased to present a selection of UPAA award winning images from our Annual Slide Competition. It just goes to show that in some places slide film still finds its way into our cameras.

My thanks to George McDowell, Slippery Rock University, who chaired the competition and to all the members who entered. Thanks for letting us enjoy your work!

I'd like to also thank the members who entered our first Web Image Competition. Unfortunately there were not enough entries to conduct

the contest but these people need to be recognised for taking the time to submit excellent images:

Tom Griffin,
Rensselaer Polytechnic Institute
Chris Hughes, University of Waterloo
Ken Jones, University of Toronto
Joe Ruh,
Northern Kentucky University
Mary Smothers,
Oregon Institute of Technology

Their entries have been displayed on the UPAA web page. This competition was designed to take advantage of our fastest growing form of imagery. It should be the easiest to enter. We'll have it running again in the fall. Please take advantage of this opportunity to gain some recognition for your work.

In your symposium packet you received the entry form for the newly expanded Publications Competition. Rather than one chance to earn honors you now have twenty-one opportunities in four categories.

Fuji is presenting a special award for Excellence in Photographic Innovation as part of our Print Competition this year. And during the Symposium Slide Shooting

Competition Kodak will grant an award along with the Nikon Award.

I have also proposed a competition for advertising photography. That needs further discussion by the board and membership. But I'm sure there are those who work in the PR departments who see the art directors and others receiving recognition for ads in a variety of publications. Most of those ads feature photographs. And it's our images that put the impact into those ads. It's what people look at first. It's what brings their eyes to the printed message. Just like publications, advertisements are big business and credit should be given to the photographic contributors.

Let's hear your comments on this proposal. Express yourself over the listserv, by phone or letter, or in person at the symposium.

Those photographers, who work in the instructional support area, don't let yourselves be left out. What can the UPAA do to bring recognition to your work? Please let the board know what can make the UPAA a better fit for both you and all your fellow members. We've made a lot of improvements recently but there's room for plenty more. I'm looking forward to it!

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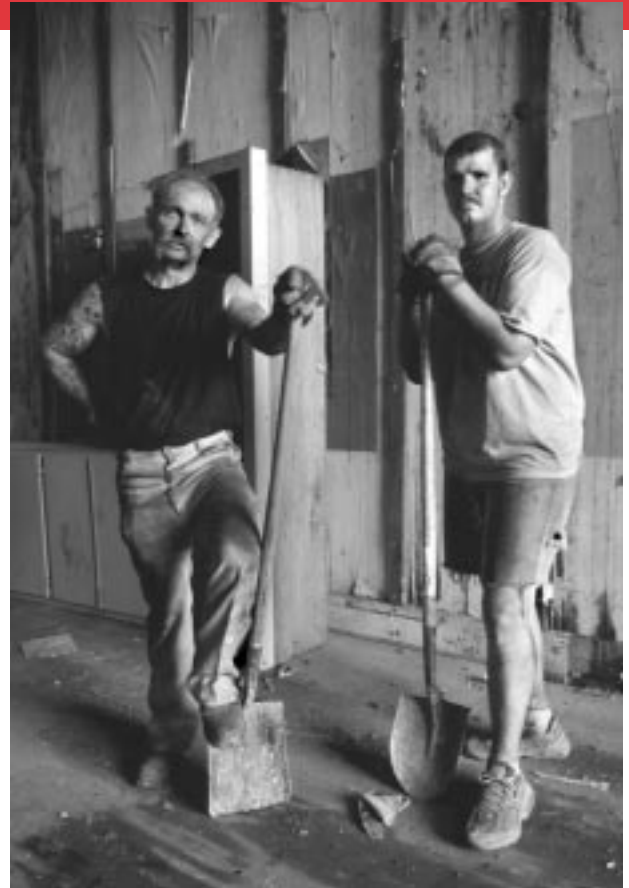
"A Shot in the Dark"

By Angel Smedley
Philadelphia College
of Textile & Science



Joe Ellis, the Senior Staff Photographer at Ole Miss, the University of Mississippi (for those of you who didn't catch that reference either), was our winner of the Nikon/Kodak

Award for the slide competition at the Nashville symposium. Joe and I were able to take some time out of our busy schedules to sit down and talk about how he able to capture the image that made his "the winning slide" and other issues relating to photography.



Let me set up the scene for you, in case you missed the symposium. It was a sticky, hot, ninety-five degree, summer day in downtown Nashville. Even the squirrels were spread eagle on the concrete looking for that ounce of coolness that only concrete could provide. All of the visiting photographers were given their 200 ISO slide film and the assignment to shoot people at work. PEOPLE AT WORK! Who would want to work in this weather? With the assignment at hand, the UPAAers' struck out to begin the task of fulfilling the dreams and inspirations of our pal Fred Sisson. All envious of the prize Nikon offers annually.

Joe and his wife Amanda, wanted to get as far away from the crowd as they could possibly be to increase the chances of getting the shot no one else could. Joe shot a few preliminary slides when they happened upon a building being

renovated. He was able to scout out some construction workers covered with dirt from head to toe, surrounded by sunlight entering the rear of this shell of a building. The men were moving old concrete and dirt with shovels, and Joe contemplated taking their photos. He and Amanda were a little concerned that these men were a little rough looking, but as it turned out they were more than happy to pose for Joe. He was pleased that we were given 200 ISO film because he feels that he wouldn't have gotten the winning shot with a lower film speed.

One of the things Joe enjoys most about photography is the interaction with his subjects. He takes the time to talk with them to get to know who they are before he shoots them. Joe remarked that the workers were almost thrilled that someone was interested in them and their work. After thanking the workers for their time,

Joe and Amanda were off to seek out other workers, in the local pub.

While sorting through his slides to determine which shots to enter in the contest, Joe was hesitant to enter this particular shot. He was favoring another that he felt would better serve him in the competition. But, with the help of his boss Robert Jordan, they chose to enter this particular image, and ultimately the winning shot. At the awards banquet Fred Sisson, Nikon Professional Products announced the winner of the slide competition. Joe was surprised, embarrassed and thrilled that his slide won. His first major award!

Joe told me that he received his first camera at age ten. He started out at Ole Miss as a business major, he decided to switch to journalism. He began to work on the student newspaper, then got a part time job in the Photo Department which lead to his current position of Senior Staff

Photographer. The job entails many facets of photography such as film processing, black and white printing, image scanning, studio photography and digital printing. But his photographic passion is shooting environmental portraiture. Joe lives to interact with his subjects.

I asked Joe how being a member of UPAA has helped him in his career, and he replied that the experience with UPAA has been invaluable. We first met Joe at the San Antonio symposium where he and Robert Jordan came to pick the brains of other university photographers. They were able to get valuable information to take back to Ole Miss where they restructured their entire operation. They also continued their correspondence with members they had met. Joe enjoys the camaraderie with the other members of UPAA, and looks forward to future symposiums such as Waterloo 1999 and Gainesville 2000.

7th Annual Slide Competition Results – May 1999

George McDowell, Slippery Rock University,
Slide Competition Chair

This year I received many great entries, making it difficult to decide on the honor awards. I'd like to thank all the participants for taking the time to submit their images to me. I look forward to an even more exciting competition next year.

People and Portraits



1st place George Tarbay,
Northern Illinois University

2nd place William Cotton,
Colorado State University

3rd place Jeff Miller,
University of Wisconsin at Madison

Honorable Mention Matt Siber,
St. Lawrence University

Honorable Mention John Florence,
University of Arizona

Honorable Mention George Tarbay,
Northern Illinois University

Sports



1st place John Huffer,
Ball State University

2nd place Jeff Garner,
Southern Illinois University

3rd place William Cotton,
Colorado State University

Honorable Mention John Huffer,
Ball State University

Honorable Mention George
Tarbay, Northern Illinois
University

Campus Environment



1st place Tim Webb,
Eastern Kentucky University

2nd place Jeff Miller,
University of Wisconsin at Madison

3rd place William Cotton,
Colorado State University

Honorable Mention George Tarbay,
Northern Illinois University

Honorable Mention John Florence,
University of Arizona

Honorable Mention Jeff Miller,
University of Wisconsin at Madison

News and Feature

1



2



3



1st place John Florence,
University of Arizona
2nd place Jeff Garner,
Southern Illinois University
3rd place Denise Weldon,
Cornell University

Honorable Mention John Florence,
University of Arizona

Honorable Mention George Tarbay,
Northern Illinois University

Science and Research

1



2



3



1st place Marion Smith,
University of Louisville

2nd place April McKettrick,
California Polytechnic University,
Pomona

3rd Place Tim Webb,
Eastern Kentucky University

Honorable Mention Jeff Miller,
University of Wisconsin at
Madison

Honorable Mention Jeff Garner,
Southern Illinois University

Personal Vision

1



2



3



1st place Jeff Miller,
University of Wisconsin at Madison

2nd place Tom Griffin,
Rensselaer Polytechnic

3rd place Joe Ruh,
Northern Kentucky University

Honorable Mention Tim Webb,
Eastern Kentucky University

Honorable Mention Teresa Gauthier,
University of Massachusetts at
Amherst

Accomplishments



UPAA'ers in the News!

CASE 1998 Circle of Excellence Award Winners

Jeff Miller, University of Wisconsin, Madison: Photographer of the Year, Gold Medal. "The (CASE) judges felt that the gold medal portfolio demonstrated the greatest breath of assignments successfully handled as well as greatest depth of feeling captured in the portrayal of human beings' educational yearning in poignant poses and settings." Congratulations Jeff!!!

Rick Romanenko, Rutgers, State University of New Jersey: Photographer of the Year, Bronze Medal

Jeff Miller, University of Wisconsin, Madison: Individual Photograph, Silver Medal

Glenn Carpenter, Moraine Valley Community College: Individual Photograph, Bronze Medal

Scott Kissel, Wright State University: Individual Photograph, Bronze Medal

Billy Kingsley – Vanderbilt University

I've been promoted from Co-ordinator of Visual Imaging and Online Services to Manager of Photography and Online Services. Basically, same job, but now they have suckered me into a salaried position. No more fat OT checks. Oh well!

John Poindexter – University of Texas at San Antonio

My office has been awarded the top award for publications at the Southwest regional competition. We took the top honor with the notation that the photography put it over the top. We were pitted against other universities such as Texas A&M, Univ. of Texas at Austin, SMU, U. of Oklahoma, U. of Arkansas, etc. Not bad, huh?

My assistant photographer won four awards at the same competition. We are submitting his name for membership in UPAA, but the wheels turn slowly around here when it comes to membership dues in professional organizations.



Philip Szczepanski – Maryland Institute, College of Art

At work: Philip was one of two staff members appointed to the President's Long-Range Planning Committee. This committee will

make long range planning goals for presentation to the Board of Trustees.

At home: After living all those years in Baltimore, we moved an hour north-east, way out in the country. Just five minutes west of I-95 exit 74 in Kingsville, MD. Our new address is:

*Philip and Lorraine Szczepanski
2703 Reckord Rd
Kingsville, MD 21087-1046
410-803-9737
photoexpert@earthlink.net*



Simon Spicer – University of South Dakota

My Save Outdoor Sculpture Travelling Exhibit of 20 B&W 11x14 images shot on 4x5 continues to tour the state. Gave a visiting artist (arteest) gallery talk and classroom critiques to beginning photo and painting students last Friday at Mount Marty College in Yankton, SD. The exhibit was sponsored by the Smithsonian Institution, the Historic South Dakota Foundation, The National Institute for the Conservation of Cultural Property, and the University of South Dakota College of Fine Arts.

The project, SOS!, was implemented to locate, describe and catalogue outdoor publicly accessible sculpture throughout the United States.

To date over 30,000 sculptures have been entered into the Smithsonian's database, and nearly 250 outdoor sculptures have been described from South Dakota.

I am currently working on expanding the exhibit to include a minimum of 40 additional sculptures. The final project will be used as an example to other SOS! organizations in other states.

Alan Magayne-Roshak – University of Wisconsin @ Milwaukee

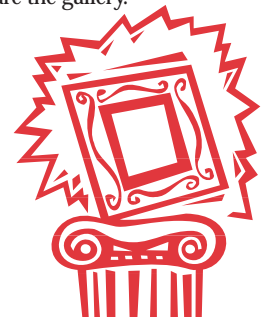
My "news" actually happened last spring, but I never sent anything to the newsletter. In Feb. '98 Norb Bybee was reassigned to our divisional help desk as manager, I was promoted to Senior Photographer and put in charge of our department. In December, I celebrated 25 years with Photo Services full time (I started as a student worker in 1971, and was part time for a while).

Jim Dusen – SUNY Brockport

will receive an Award of Appreciation from the Brockport Alumni Association at an awards luncheon on July 10th.

Because Dusen shoots all the awards recipients a tripod and self timer will probably be put into use for the occasion.

October 1-November 1 SUNY Brockport will host a photo exhibition in the Tower Fine Arts Gallery in recognition of twenty years of service by Jim Dusen. Along with his photographic work the UPAA Traveling Show will also share the gallery.



Holga Heaven!



By Robert Jordan
University of Mississippi

Like most of my fellow UPAA'ers, I have been dabbling in digital. We have one flatbed and several film scanners as well as two sub-\$1,000 digital cameras and a number of printers. All this stuff is cool, but scanning and printing old photos isn't my idea of fun and the digital cameras are awful.

I recently purchased a camera that has really inspired me to get off my butt and shoot. It isn't digital, it isn't auto-focus, there is no motor drive and it doesn't even need a battery. I have been taking some of my worst and even my best photos recently with a plastic camera that sells for about \$15. Yep, I bought a Holga and I am not ashamed to admit it.

For those of you that are not familiar with the Holga, it is a very basic 120mm camera with a 60mm f8 plastic lens, peephole viewfinder and a crude one-speed (1/100) shutter. The lens has two aperture settings, sunny (~f11) and cloudy (~f8). The only other setting you need to be concerned with is the focus. The lens has four pictograms for setting the focus distance; mountains (infinity), a large group of stick people, a group of three stick people and one stick person (~ 5-foot).

The camera makes awful or wonderful photos, depending on how you feel about massive vignette and focus falloff. I bought a few Holgas from Wal-Mart online and after modifying them, I have been

having a ball. With the Holgas, I have been making some truly awful photos from a technical standpoint, but they have been some of the best photos I have made from an artistic standpoint.

I recently loaded a roll of HP5 and walked across campus to check my mail. Out of 12 shots, I printed eight of them 5x5 and hung four of them in my home. For me, there is something Zen-like in a camera that is so simple. I find that I see things in a new light when I'm toting the Holga. Shadows and patterns I would otherwise miss just jump out at me and beg to be captured on film. If your Holga shots come out crappy, just blame it on the camera. If you like what you get, print up some 'artsy' Holga shots 8" x 8" show them to your friends and coworkers, and then show them the Holga camera. They will think you are a miracle worker!

The Holga comes with a lens cap (throw it away at once, you can't take a photo with the lens cap on!), cheesy neck strap and some of the worst translated instructions you will ever encounter. The camera

comes with a mask installed which will give you 16 ~6x4.5 shots on a roll of 120mm. Be aware that the viewfinder shows a square image even though the camera shoots a vertical frame when held normally.

Most folks remove the ~6x4.5 mask and shoot 12 ~6x6 shots per roll. I used an X-Acto knife to 'resize' the mask to 6x6 and reinstalled it. If you remove/modify the mask, you will have to plug the two holes inside the top of the camera to prevent light leaks (it is obvious which two holes I am referring to once you remove the mask). The viewfinder shows about 90% of what you get once you convert the camera to 6x6. Don't forget to switch the film advance window on the back of the camera from 16 to 12 shots per roll if you change to the 6x6 format.

I also recommend painting the inside of the film chamber with flat black paint. Although I was told to expect light leaks, I haven't experienced any. One word of warning though, the camera doesn't

wind the film very tight on the take-up spool so unload in subdued light.

I can't think of a better \$15 investment for a photographer. Trust me on this one, there is just something about these cameras that says "chill out, have some fun". Buy one and see for your self. Why don't we all bring our photos, Holgas, and Holga modification ideas to the symposium!



Salary Survey: The Details

By Deb Lanni, Jamestown Community College

Editor's note: At the symposium John Poindexter will chair a panel discussion on wages and position titles. Deb Lanni has provided the following detailed report on the salary section of her recent survey. It should be useful reading both for the symposium attendees and others who need support for enhancing their income.

Our salaries are pretty closely commensurate with our years of service.

No one working full-time earns less than \$20,000, even the two respondents who have been in their position for less than two years. The majority of UPAA'ers who have less than 10 years of service earn in the \$20,000 – \$27,500 salary range; those with 10 – 15 years of service fell into the \$27,500 – \$35,000 salary range, and those with 15 – 20 years of service earned in the \$35,000 – \$42,000 range.

A small percentage of our group – 10% – reported salaries disproportionately low compared with their years of service. Among this group, only one reported supervisory responsibilities for employees other than students. Other than that possible reason, there appeared to be no

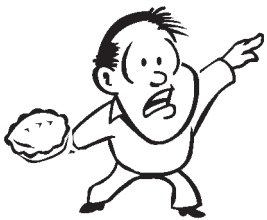
other correlation. The lower salary levels did not seem to correlate with classification; their classifications were across the board: Civil Service, non-teaching professionals, technical service and management confidential. Neither was there a correlation with gender – only one respondent in this category was female. This was also true for the group as a whole; there was no statistically significant correlation between classification and salary, or gender and salary.

On the other end of the scale, less than half of one percent of UPAA'ers reported earning salaries over \$50,000. Among this group, all were male and all had supervisory responsibilities. An additional correlation was years of service; two-thirds of this elite group had served their colleges for over 25 years. Size of college or university was not a factor for this group, or for anyone else.

The one question not posed in the survey, and perhaps should be added in the future, is demographics for the area in which the photographer is working. Perhaps there are regional or socioeconomic reasons for those aberrations in salary.

Photographer Runs Amuck

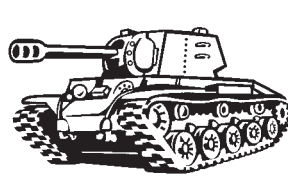
By Simon Spicer
University of
South Dakota



– AP – VERMILLION, SD. Early this morning an unnamed university photographer went postal and ran through the main administration building of this small midwestern university campus squirting soda water and tossing cream pies into the surprised faces of dozens of administrators, vice presidents, secretaries, and administrative assistants. Thankfully he spared all work-study students presumably because of implied innocence and ignorance due to their tender years, many of whom covered behind computer stations on under desks while the mad man ran willy nilly from office to office committing his horrendous deeds, all the while laughing crazily.

An eyewitness reported the man, frothing at the mouth like a rabid dog, his hair wildly askew, and his eyes wide with madness, grabbed a purchasing agent by the throat and screamed into his face, “You idiot! I ordered a Hasselblad body, not a bloody Pentax K1000! And I don’t care if you saved a thousand bucks just to recarpet your bloody cubicle!” Whereupon he slammed a banana cream pie into the frightened agents face, squirted soda water down his pants and rushed from the room to find another victim.

A shocked university official said, “We’ve never seen such carnage, the trauma and damage are truly devastating. We’ve already arranged crisis counseling for our entire staff and student body. It’s going to take weeks at the dry cleaners to remove the stains from our clothing. The cost alone is overwhelming – these outfits don’t come from Walmart, you know.”



Campus security, unable to corral the rampant photographer called in local police, a SWAT team, the National Guard who showed up in a Humvee and two tanks, as well as the Air Guard who made a lively display with five Apache Attack Helicopters. Cornered in the towers of one of the oldest campus buildings, the Cream Pie Bandit shouted, “You’ll never take me alive, Coppers!” and tossed lemon chiffon cream pies onto the gathering crowd of law enforcement officers below. The alleged Cream Pie shooter, repeatedly squeaked, “I’m surrounded by ninnies, idiots, and nincompoops! I ordered U.S. market film not this gray market crap!”

Tense negotiations by a trained FBI negotiator followed until break time, when most law enforcement officers proceeded to the nearest donut shop. The FBI wishing to cut a speedy deal with the Cream Pie Bandit in time for coffee, eventually managed to calm the raging photographer by allowing him to drive one of the nifty new Army

tanks brought to the scene. “It seemed like a good idea at the time,” said an FBI spokesman on the scene, “I mean, he’s just a hick photographer and we all know any monkey can operate a camera – it never occurred to us that he knew how to work the cannon too.” He added, “I guess a fella can learn a lot with a liberal arts edycashion.”

Once secure in the tank the mad photographer demanded a set of Groucho Marx Nose Glasses from the local Woolworth five and dime. A tearful police officer said, “he threatened to fire the cannon which would scare up all those pigeons roosting in the towers above – do you have any idea what three hundred spooked pigeons can do to the paint jobs on our cool cruisers? Heck, we weren’t gonna risk having to wash that crap off!”

Thusly disguised the Cream Pie Bandit was last reported heading north on I29 at a leisurely 7mph pace. “We suspect he’s making a run for the Canadian border,” confided an unnamed source, “where he’ll probably ask for asylum and an orange Nehi.”

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