# the CONTACT SHEET

IOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMERICA

2018 ANNUAL



New Members, New Energy at 2018 Symposium

# A MESSAGE FROM THE PRESIDENT

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

### President's Perspective 2018



Photo by Dana Lenckus

## the CONTACT SHEET JOURNAL OF THE UNIVERSITY PHOTOGRAPHERS' ASSOCIATION OF AMER

The Contact Sheet is the annual 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.

Editor: Matt Cashore, University of Notre Dame Design: Lotta Barnes

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For more information on UPAA or *The Contact Sheet*, visit www.upaa.ora.

Continuous improvement is the goal, personally, professionally, and most assuredly as an organization. Strive to be more organized, to be a better spouse, to be more creative, and to be aware and responsive to the changing profession of the university photographer.

At the Symposium nearly half the attendees were attending for the first time, 18 of those were new members, and over 30 attendees were female. UPAA is growing and more accurately reflecting the population. This is evidence of a healthy organization. These trends need to be both encouraged and celebrated.

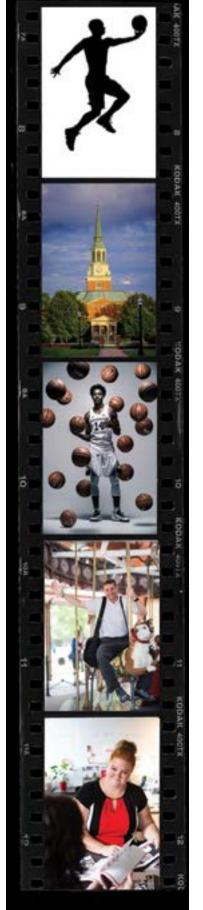
Not only did new members attend but they also contributed. Danielle Guerra-Mains and Brett Szczepanski created a wonderful video of the Free Portrait Event.

Another new member, Caroline Klinkmueller, started the UPAA Instagram account, while countless others chipped in to help things run smoothly and participated in discussions. Another high note to the week is the election of Susan McSpadden to serve as a board member. The board is thrilled to have Susan involved in leading the organization and shaping its future.

As we look ahead to the next school year, let's resolve to be involved. There are many opportunities for service and there are many good ideas to be shared.



An unprecedented number of women members attended the 2018 Symposium. Photo by Lauren Martinez Olinger



Freeze! Glenn Carpenter shows us what the Profoto D2 "Freeze Mode" can do! Page 4

#### A week at Wake:

Looking back at the 2018 Symposium.

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#### So nice he did it twice!

Nate Edwards wins POY for the second straight year. He discusses his APC-winning images.

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#### Riding into the sunset:

UPAA veteran, board member and cat lover Robert Jordan calls it a career after 33 years at Ole Miss.

Page 26

### **Transition to Management:** *Beth*

Lowary gives some career advice to herself as she moves up the org chart. (And the rest of us can listen in!)

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Transition to Management

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# Sponsor News

By Amanda Pitts, Grand Valley State University, UPAA Corporate Relations Chair

Hey all, I'm here again to talk about our fantastic sponsors. I know many of the 2018 Symposium attendees really enjoyed the first responder portrait event, and you saw our sponsors working hard while we were there. What you didn't see was all the hard work and planning that went into making that day a reality.



For many months in advance Ken, Glenn and I collaborated with sponsors to set up a plan for the day. The sponsors created lists of the gear we needed, got paperwork ready for approval (and things don't always get approved!), finalized more paperwork and logistics to get the gear to us in Winston-Salem, then came the set-up, tear down and interactions with everyone at the event all part of making that day fantastic.

Special thanks to all our sponsors that were there on site that day:

ProFoto and Roberts Camera were great helping with backgrounds and lighting. Canon, Nikon, and Tamron brought gear to photograph the first responders. Canon also brought printers and paper.

Sony and Fuji brought lenses and gear to shoot behind-the-scenes photos.

Photoshelter was there to support us with our wireless file transfer and workflow, and provided shirts.

The beautiful video of the event, by Danielle and Brett, was also filmed using borrowed gear from Sony, Nikon and Tamron. You can see the video here: voutube.com/watch?v=b7iXJbabs0U

All the sponsors were on hand to answer questions, help troubleshoot, and generally be supportive before, during and after the event.

We could not ask for a better group of sponsors to be part of the UPAA family! Please spread your kind words and appreciation for them whenever and however you can. We could not accomplish what we do at these Symposiums without them!  $\blacksquare$ 



Photo by Bill Bitzinger, Ferris State University











# **New Board** Elections

The UPAA membership voted on two board positions at the 2018 Symposium. Mark Carriveau was re-elected and Susan McSpadden was elected to an open board seat. Mark Carriveau updates us on some of the board's

- Board changes: Susan McSpadden was appointed to fill the remainder of Robert Jordan's term (2015 to 2018) after being elected to the board for the 2019 to 2022
- Electronic voting for annual print competition: The first run was a success. We will continue to improve this process as we move forward.
- Personal vision entries will not be eligible for best of show for monthly and annual print competitions. The board made this change based on member feedback.
- Website improvements: The website continues to be upgraded and improved. Tweaks have been made to the MIC module to make it run more efficiently. The APC module was improved to function as the voting mechanism for the contest at the symposium.

And introducing the newest board member Susan McSpadden:

I enrolled in a photography class in high school when I was 15 and haven't put the camera down since. I feel lucky to have found my passion early and to still have the same enthusiasm about shooting as I did in the beginning. In

my 3+ decades as a photographer I've worked primarily for newspapers and magazines as a full time staffer and then as a freelancer in the Kansas City area. Currently, I am the sole photographer for the largest community college in the state of Kansas, Johnson

County Community College, where I've been for the last six years.

Although I've covered countless amazing stories, several U.S. presidents, lots of celebrities and even the Pope, I can honestly say I am proudest of my work as a college photographer. I get to see students





I hope to focus on new ways we can support our members as well as strengthening and updating the On a personal note, I am married to a graphic designer and we have two kids who keep us on the run with soccer and hockey. When I'm not behind the camera or in the bleachers watching the kids, I love good conversation and dry humor with friends, live music and dessert of every kind.





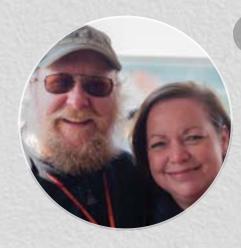
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# Bill & Amy Fellowship

Bill Bitzinger and Amy Packard established the Bill and Amy Fellowship in 2017 to cover the Symposium fee for a first time attendee.

Criteria for application:

- A campus student population of 12,500 or less
- It's the applicant's first time attending
- Statement of what the applicant hopes to learn
- 10-15 image portfolio
- · A short resume or bio



"Amy and I were pleased to sponsor two very deserving photographers to this year's Technical Symposium at Wake Forest: April Garon from Hinds Community College and Molly Bartels from Indian River State College. It was obvious to both of us that there was great thought in their portfolios that would hugely benefit from attending. We are very proud of the achievements of all of the Fellowship awardees." –Bill Bitzinger

"I was excited and immediately grateful when I learned that I had been awarded the scholarship. I couldn't have attended the conference without it. Thank you Bill and Amy!" –Molly Bartels





Being awarded the Bill & Amy Fellowship was a wonderful surprise. I submitted my application without any expectation of attending the symposium. When I received the news that I was going to receive the fellowship, I informed my supervisors and was given the green light to attend. Without the fellowship, I would not have had the amazing experience of learning from peers and mentors for a week on the beautiful Wake Forest campus. During the week, I was bombarded with inspiration, ideas, and technical knowledge. I am still unpacking that knowledge today and implementing what I've learned into the way I approach what it means to be a college photographer. I am so grateful to Bill and Amy for this incredible opportunity. -April Garon





**The 2018 Libris by Photoshelter UPAA Grant** was awarded to Jay Drowns of Utah Valley University. For 2018 the award was increased from \$1000 to \$1500.

"Libris and UPAA share the common goal of empowering photographers to create visual stories", said Vanessa Tanicien, Libris Brand Marketing Manager.

"A common pain point we heard repeatedly from this community was the lack of funding available for equipment and professional development. We created the grant to address this need directly, and we're proud to support incredible visual storytelling on campus."

Jay Drowns said, "The reason I applied for the grant is I would like to get better at directing lifestyle shoots. Most

of my career has been reacting to the environment or events I've been photographing. I would like to expand my skill set. My plan is to attend the Palm Springs

Photo Festival with the intention of learning to direct the shoot. From start to finish I want to be able to orchestrate the entire vision at a high end commercial level."

Vanessa Tancien continued, "40 applicants from across the country submitted stunning photography and compelling plans for how they would use the grant, making it hard for our judges to pick just one winner."

**Below:** Jay's winning entry photo



# **Knowledge, Inspiration and Comraderie**

A returning attendee and a first-timer reflect on the 2018 Symposium.

By Jaslyn Gilbert, University of the Pacific in Stockton, California.

New friendships and familiar faces. Fresh ideas and challenging inspirations. Renewed energy and elevated enthusiasm. I just returned from my fourth University Photographers' Association of America symposium and, hands down, it was the best one I have attended.

Something was different this year – maybe it was the perfect blend of new and returning members, the mix of incredible speakers or finally seeing more women in attendance. Whatever it was the energy level was incredible.

Attending a symposium is the best gift a university photographer can receive. We spend all year trying to prove the value of attending, draft up estimated travel costs, drop hints to our supervisors every few months, and patiently wait with eager anticipation that maybe, just maybe this year there will be enough money left in the budget. I was ecstatic when I received the approval in late April to attend this year's UPAA symposium. Through budget ebbs and flows and various life transitions, I haven't been able to attend in the past as frequently as I have wished.



Moravian Star on Old Salem Heritage Bridge. Photo by Jeff Miller, University of Wisconsin

Jaslyn Gilbert is university photographer at University of the Pacific in Stockton, California. This was Jaslyn's fourth UPAA Symposium.

Many of us are solo shooters at our respective colleges and universities. To spend a week with fellow shooters who understand each other's struggles and triumphs, who provide a wealth of knowledge and inspiration, as well as the opportunity to hear from amazing



professionals, are the reasons I keep attending the symposium.

The camaraderie among the photographers in our organization is what always stands out to me about these symposiums. Immediately at the welcome dinner, I met first-time attendee Alonso Nichols from Tufts University and throughout dinner we talked about how we handle photo assignments, the benefits and downfalls of chargeback models, the value of UPAA and so much more. Throughout the entire week, I was able to catch up with other members who I hadn't seen since I attended my last symposium in 2014 and met a number of new members.

The speakers this year were phenomenal and listening to their talks I noted some key recurring themes centered on the power of emotions and relationships. Immediately, I was struck by Sam Abel's appreciation for the mentorship he received in college from his university photographer. It was a quiet reminder to us all about the impact we can and do have on our student workers' lives. His talk was deeply personal and emphasized the importance of really slowing down and thinking about what you are shooting. He recommended that when we feel like

we're failing is when we really need to slow down and get back to the essentials of what makes a photograph, something I am trying to implement more frequently in my own work. Compose the image and wait for the shot.

The quote he shared from Virginia Woolf's diary has stayed with me and I can see why he used part of it as the title of one of his books:

If one does not lie back and sum up and say to the moment, this very moment, stay you are so fair, what is to be one's gain, dying?

No: stay, this moment!

No one ever says that enough.

I'm not sure there was a dry eye in the room as Carol Guzy pulled at our heartstrings with her powerful photos that reminded us that photography is an emotional tool that can foster change. Through her influential imagery, she gives a voice to so many of the forgotten, both people and animals. Her images simultaneously shock us and give us hope. Guzy is not only a trailblazer for women in photojournalism, but all photographers.

Continuing the theme of conveying human emotions through photography, Joe McNally demonstrated how pictures can help people heal. His mentality of, "I need to shoot it." inspires us to find ways to push our ideas and stand our ground when a project surfaces that just begs to be photographed, with or without hierarchal support. McNally's long-term post-9/11 project with the New York Fire Department has given me pause in how I can give back to my own community through photography. He emphasized how important it is to build relationships and be good to the people you photograph for it will come full circle with time.

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Photo by Hal Cook, Bob Jones University

And then things got technical as Patrick Murphy-Racey highlighted the benefits of going mirrorless, while Will and Deni McIntyre walked us through how they transitioned from still photography to video. Photoshelter's Kristin Twiford gave us a behind-thescenes look at her video workflow and how adding video to their website has increased average time on the page and overall engagement. Mike Shaw, multimedia producer at Wake Forest University, presented us with eye-opening social media video statistics that altered my approach to video and my opinion of its power on these platforms. As I drooled over all the equipment being shown and quickly jotted down notes, I realized the messages remained constant – build relationships and have the visual content drive the story.

It was nice to hear from our own members such as Sarah Bird and her super honest, personal presentation regarding burnout and ways to overcome it by telling your own story and those stories of interesting people locally. Like McNally, Bird challenged me to think of ways to expand my photographic presence into the communities surrounding campus. She also reemphasized the effect a personal project can take on your professional work. Jeff Miller's presentation on Origins, a quest taken on by University of Wisconsin Madison in South Africa to understand the universe and the beginnings of life and our species, demonstrated how as photographers we can find





Photo by August Jennewein, University of Missouri St. Louis

human elements and moments that can be tied back to research being conducted at our universities.

The benefits of the symposium go beyond the speakers and planned activities. It's the conversations you have with strangers who became your colleagues while driving between the hotel and campus, as well as at lunch and dinner. At previous symposiums, I haven't been very active in attending the hospitality room festivities in the evenings. This year, I'm really glad I did. It was here that I caught up with members I had met throughout my scattered attendance at previous symposiums, talked with new members and listened in on conversations with our sponsored speakers. There were productive discussions regarding digital asset managers, technical, behind-the-scenes conversations about the photos entered in the annual print competition, chats with women about women in photography and plenty of laughter.

The week went by far too quickly. Between the speakers, print judging, Nikon Shoot Out, the first responders' portrait event, testing out new gear from sponsors, the triple play portrait challenge and all the side conversations, it's difficult to believe we have to wait another year before we can all come together again. Next year, I encourage everyone to participate in the annual print, publications, multimedia and Nikon Shoot Out competitions. We grow as photographers when we are challenged by each other. So go out there, start applying the skills you learned at the symposium and remember to stay in the moment!

**Left:** Photo by Matt Cashore, University of Notre Dame

**Right:** Photo by Jeff Fitlow, Rice University Lukas Keapproth is staff photographer at Loyola University in Chicago and a first-time attendee at a UPAA Symposium.

By Lukas Keapproth, Loyola University Chicago

A photographer walks into a bar.

There isn't a joke to that, it's how my UPAA experience began. After a quick flight and a leisurely drive on the storied Tobacco Road to Winston-Salem, I found myself in a brewery being welcomed by UPAA board members and other Symposium veterans. Any conference that starts with a beer in my hand is off to a good start.

The other leg of my journey began many months beforehand when I first petitioned to attend the Symposium—I was met with a gentle laugh and a "no". I would follow up every few weeks with some subtle and not-so-subtle pleas but wasn't having any luck. A few weeks before the Symposium I was suddenly given the green light after money appeared in the budget seemingly out of thin air. I felt vindicated that my persistence paid off.

The serendipity of my path to the Symposium made it feel almost surreal to actually be there. Adding to that, I was pleasantly surprised to see some familiar faces on the first night after running into Josh Hawkins of UNLV, Catalin Abagiu of Austin Community College and Jeff Miller from the University of Wisconsin. It was actually the first time seeing Jeff since my college days at UW (Go Badgers!) where I met him as a doe-eyed student photographer and thought to myself, "Man, being a university photographer would be awesome!" And now here I was some 7 years later talking to him as a fellow university photographer. Life can be pretty cool sometimes.

On top of all that, listening to Sam Abell's lecture later that evening was truly profound and inspiring. It served as an excellent kick-off to the conference and set the tone for a week of meeting and learning from some of the industry's best.

When I first started at Loyola University Chicago I knew I needed to seek out inspiration from other university photographers. Some of the first photographers I filled my Instagram feed with were the insanely talented duo at Northeastern University, Matt Modoono and Adam Glanzman. Like a giddy schoolboy meeting his favorite ballplayers, I sheepishly introduced myself during a lunch break. This ended up being my favorite aspect of the conference—the casual ability to meet my photo heroes and find new ones at the same time.



I've been to several photo conferences across the country where the social atmosphere can be cliquey, so I really appreciated all of the UPAA members and speakers who were so welcoming to the new guy. As the only photographer at my university and a new hire, being able to tap the wealth of knowledge from the members at the conference has been invaluable. It was also comforting to hear similar struggles and challenges happening at other universities, and the unique solutions to solving them. When I returned from the conference I was able to speak with much more authority on several issues as we work to reconfigure many aspects within our small department.

Beyond the learning aspect of the conference, I thoroughly enjoyed the Nikon Shootout, which gave everyone the opportunity to crawl out of our dark, airconditioned caves and into the searing North Carolina heat to do what we do best: make photos. I checked out a camera I've had my eye on for years—the Fuji XT-2—and it was honestly the most fun I've had with a camera since I first got my hands on the Canon 5D series. Seeing the onslaught of photographers descend upon a living history museum for the Shootout was also quite comical and entertaining.

For those who have been on the fence about attending the conference, go. For those who have always wanted to go but your school says no, be proactive and persistent. A conference tailored to such a niche occupation is hard to find, and if your school values innovation and new ideas from its employees, the investment in this conference is more than worth it. And for you conference veterans: I hope to see you again next year.

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# Program

The Partners Program is designed to provide programming of local interest for partners of the symposium attendees.

#### By Nora Ann Bennett

When Ken and I were talking about plans for the partner program, we both felt that it was important that the partners have a community service project while the members were doing the first responder photos. Wake Forest has a long-standing relationship with Habitat

for Humanity, so that seemed like a great fit.

At the build site, we had our mandatory safety orientation and got to work. We spent the day up on scaffolding, installing fascia, soffit, and vinyl siding on a new house in Winston-Salem. It was a very warm day so the site

managers were careful to have us working on the shady side of the house and on the porch as much as possible. They also reminded us to take breaks and drink plenty of water throughout the day.

We had a great experience, learned some new skills, and enjoyed spending the day together.



(Photo provided)

## **2019** Symposium Preview

By Amanda Pitts, Grand Valley State University

The 2019 UPAA Symposium will be held from June 17 – 21 at Grand Valley State University in Allendale, MI. Bernadine Carey-Tucker, Elizabeth Lienau and I are very excited to have you all join us for a week full of inspiration, learning, and comradery.

We are still in the planning phase, but we have some great things in the works for you. We want to show you the best of the area while you are with us, so we are planning a photo demo on the beaches of Lake

Michigan with Dave Black, and the shootout will be in the city of Grand Rapids. We will have lots of hands-on opportunities to put your newfound (or further honed) skills to use, and we'd like to have more member-led involvement including workshops, panels, and more. Something new we're trying out in 2019 is a short "Yoga you can do anywhere" session with a certified yoga instructor. Being a photographer is hard on the body, and we will learn some simple stretches and poses that you can do in your office or between assignments.

Another noteworthy thing about our Symposium is the accommodations. Since our main campus is in a small town, and the local hotel is not large enough to accommodate our attendees,

we will be providing modern apartment-style housing on campus. This will make for a more centralized experience, and will lend itself to comfortable and natural networking within the indoor and outdoor common areas. Not to mention, you'll be paying a rate that is lower than a hotel to be in an apartment for a week with a kitchen and living area!

If you have any thoughts or ideas on things you would like to see at future Symposiums, please contact me at pittsa@gvsu.edu. I hope to see you all in June!







**Top:** The campus of Grand Valley State University. Photo by Amanda Pitts, GVSU.

#### Middle:

Accommodations will be in apartment-style on-campus housing.
Photo by Elizabeth Lienau, GVSU.

**Bottom:** GVSU photographers
Bernadine CareyTucker, Elizabeth
Lienau and Amanda
Pitts. Photo provided.

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# **2018** Symposium Awards

#### **Master of the Profession**

Robert Jordan, University of Mississippi, retired Bill Bitzinger, Ferris State University

#### **Board Appreciation Award**

Sheila Baumgartner, Associate Director Communications and Marketing, Ohio Northern University

#### **Rollin Barrett Award**

Matt Cashore, University of Notre Dame

#### Nikon Shootout •-

Kristen Grace, University of Florida Museum of Natural History

#### **UPAA Publications Awards 2018**

Publications awards are presented for the best use of photography in university and/or college publications per category. These awards are designed to promote the use of excellent photography in publications.

#### General Publication

1st Place

Wake Forest University

**2nd Place** 

University of Georgia, Graduate School

3rd Place

Miami (Ohio) University

**Honorable Mention:** University of the Pacific **Honorable Mention**: University of Maryland

#### Posters

**1st Place:** University of Idaho **2nd Place:** Elgin Community College **3rd Place:** Temple University

Honorable Mention: Johnson County Community College

#### **Publication Covers**

1st Place

Temple University

**2nd Place** 

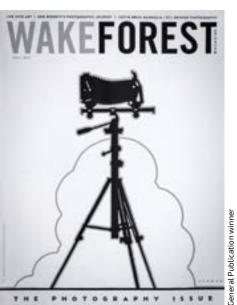
Elgin Community College

3rd Place

University of the Pacific

**Honorable Mention**: Grinnell College **Honorable Mention**: University of Georgia





#### Viewbooks •

#### 1st Place

University of Iowa

**2nd Place** 

Illinois State University

3rd Place

Johnson County Community College Honorable Mention: Grinnell College Honorable Mention: University of Idaho

#### **Printed Advertisement**

#### 1st Place

Temple University

**2nd Place** 

University of Idaho

#### 3rd Place

Ben-Gurion University of the Negev

**Honorable Mention:** Southern Connecticut University **Honorable Mention:** University of Wisconsin – Stout

#### **Monthly Image Competition**

Monthly Image Competition Overall Winner Joe Howell, Vanderbilt University

#### **Multimedia Competition**

#### 1st Place

University of Georgia UGA Presents: Gracie Bailey

#### 2nd Place

Roslind Franklin University of Medicine & Science:

A Look at Dr. William M. Scholl College of Podiatric Medicine

#### 3rd Place

University of Albany: Justine Giffen PhD '17

Honorable Mention: University of Notre Dame: Verifying

Peace in Columbi

Honorable Mention: Brigham Young University: A Study in

Wat

#### 2018 Print Competition Award Winners •

Best in Show

Matthew Modoono, Northeastern University





LIFE ON THE

















Sest in Sho



#### Campus Environment

1st Place

Adam Glanzman, Northeastern University

**2nd Place** 

Matt Cashore, University of Notre Dame

3rd Place

Justin Torner, University of Iowa

**Honorable Mention**: *Jeff Miller*, University of Wisconsin **Honorable Mention**: Daryl Marshke, University of Michigan

#### Photo Essay

1st Place

Jeff Jankowski, University North Carolina Wilmington

2nd Place

Nate Edwards, Brigham Young University

3rd Place

Adam Glanzman, Northeastern University

Honorable Mention: Justin Hayworth, Grinnell College **Honorable Mention**: Matt Cashore, University of Notre Dame

#### Science and Research

1st Place

Matt Cashore, University of Notre Dame

**2nd Place** 

Joe Howell, Vanderbilt University

3rd Place

Adam Glanzman, Northeastern University

Honorable Mention: Justin Torner, University of Iowa **Honorable Mention**: *Jeff Miller*, University of Wisconsin

#### People and Portraits

1st Place

Nate Edwards, Brigham Young University

**2nd Place** 

Nancy Evelyn, University of Georgia

3rd Place

Adam Glanzman, Northeastern University

Honorable Mention: Justin Hayworth, Grinnell College **Honorable Mention**: Jaren Wilkey, Brigham Young University

#### Personal Vision

1st Place

Louis Brems, The Citadel

**2nd Place** 

Jaslyn Gilbert, University of the Pacific

3rd Place

Jaslyn Gilbert, University of the Pacific

Honorable Mention: Jonathon Cohen, Binghamton University Honorable Mention: Susan McSpadden, Johnson County

Community College

#### Sports Action

1st Place

Justin Hayworth, Grinnell College

**2nd Place** 

Glenn Carpenter, Moraine Valley Community College

3rd Place

Jay Drowns, Utah Valley University

**Honorable Mention**: Jay Drowns, Utah Valley University Honorable Mention: Glenn Carpenter, Moraine Valley

Community College







#### News and College Life

1st Place (tie)

Joe Howell, Vanderbilt University

1st Place (tie)

Jay Drowns, Utah Valley University

**2nd Place** 

Derek Eckenroth, Bob Jones University

3rd Place

Nate Edwards, Brigham Young University

Honorable Mention: Joe Howell, Vanderbilt University Honorable Mention: Michael Lieurance, University of

Wisconsin-Lacrosse

#### **Sports Features**

1st Place

Nate Edwards, Brigham Young University

**2nd Place** 

Joe Howell, Vanderbilt University

3rd Place

Douglas Dugas, University of Louisiana at Lafayette

Honorable Mention: Adam Glanzman, Northeastern

Honorable Mention: Nate Edwards, Brigham Young

University

#### **Overall APC Winner**

Top 5 vote-getters by

University •

Nate Edwards





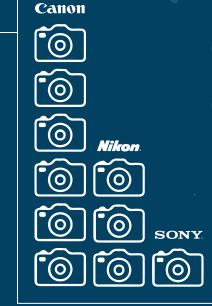
by the numbers:

MIC Monthly Image Competition 🔻

> "Best In Show" winners by camera brand \_\_\_

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# PHOTOGRAPHER OF THE YEAR

NATE EDWARDS
BRIGHAM YOUNG
UNIVERSITY



Photo by Jay Ferchaud, University of Mississippi Medical Center

A rare 6-for-6 in the Annual Print Competition gave Nate a repeat win as the UPAA Mark A. Philbrick Photographer of the Year

Nate Edwards grabbed the attention of UPAA in his first year in the organization with a photo of a firefighter in front of a controlled burn of wood pallets. That image won Best of Show in the 2016 Annual Print Competition. Safe to say Nate has been 'en fuego' ever since. He won the 2017 Photographer of the Year award and repeated as POY in 2018, with a rare accomplishment of having all six of his prints finish in the points in the 2018 APC. Nate discusses his six winning prints as well as his perspective on staying motivated and creative in his work:

I have been a university photographer for about five years now. I spent my first three years at UVU (Utah Valley University) and the past two years at BYU. I was never planning on being a photographer, so I didn't really have any aspirations of where I wanted to go. This has been the path the Lord has taken me on and I am just happy to be along for the awesome ride! It was really hard for me to leave UVU because of how much I loved my job there, but it has been an amazing experience for me at BYU and I am grateful my wife and I decided to make the jump. I work with some of the most talented people I have ever met, and have had many great opportunities to learn and grow. This has been my third year as a UPAA member and I have really enjoyed learning from the group and it really keeps me on my toes.



#### Beta Fish

This photo was taken as part of a larger shoot for contemporary dance to use for promotional material. Since we don't have a studio, we sometimes have to try and reserve student studio spaces on campus. This is one of those studios. Other times we just haul our gear all around campus and get a space that isn't being used for an hour or two, set up, shoot, take down, repeat. If I remember right, this is a five-light setup. Two lights on the background, two rim lights on the dancers, and a beauty dish on a boom up above. Because of the high number of student dancers we were photographing, and a relatively little amount of time, we had the dancers choose a few poses beforehand they wanted to do and be prepared to go through them quickly. I tried to stop and work with the dancers a little more when it was something I saw potential to be really nice—shape, movement, color, etc. Originally this girl had a sash on and we took her first photos. After we took the ones she wanted, I had her take the sash off to let the dress flow a bit more. With a little bit of exploration, this was the result.



#### Samoa- Photo Essay

When you take over 15,000 photos on a trip it can be hard to narrow it down to thirteen images. The harder part for me was I needed to pick the photos that told the story, not just my favorites. So, some of my absolute favorite images I took on the trip didn't make the cut, because they didn't tell the story as well as another might have. This was my first international trip I have taken for work and I learned a lot about packing, story-telling, patience, and pacing myself. I also learned a lot of how to juggle photo and video, since I was sent to do both. Something Corey Rich taught us

at the 2016 UPAA Symposium about balancing photo and video for sure helped me while I was there: You have to pick a priority. You cannot dedicate yourself to photo and video 50/50. It will never work. You have to find out which one is the priority.



#### President of Math

One of our math professors was sworn in as the President of the Mathematics Association of America. I wanted to get an epic presidential photo with a math theme. This photo was a four-light setup (although the total number of lights we had up was seven, so we could quickly change between different lighting setups without having to move any lights): A beauty dish as the key light, two strip boxes as rim lights (to help separate him from the dark background and add more definition) and a light with a parabolic reflector under the podium to give it a little definition. I had graduate students come in a couple hours before the shoot to fill up the chalkboard with math equations. I wrote a blog post about this shoot if anyone is interested in the details. It can be found on the UPAA blog: upaa.org.

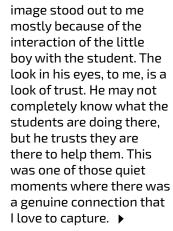


#### Let it Rain

This idea came from one of our graphic designers and was inspired from an image he showed me previous to the shoot. This is a single-light setup with a beauty dish on a boom over the player. These were new players that joined the team and we did a quick photo shoot just so we have some photos of them. After the photo shoot, I just wanted to play around in Photoshop to see if I could make this image work. It wasn't an assignment given to me. I just wanted to try something new. I found a photo of one of the players that I felt had the best look for the image, and cutout basketballs from all of the other photos that I took and composited them in the frame. I know this is a letdown for most of you... I did not drop a bunch of basketballs around him and get this in one shot, or hang them on strings. That would be amazing to get this all in one photo though. Maybe next time. I added each ball separately (except for the one he is holding) and added shadows on the ground. That is an oversimplified explanation but it makes the point. The ultimate sad part of this story is we never got to use this image because this athlete transferred later that season due to some family issues.

#### Rheumatic Relief- Samoa

This photo was taken on a week-long trip to Samoa where BYU students, professors and other medical professionals were screening primary children for Rheumatic Heart Disease. One of the things I love to do is to observe, wait, and capture moments. There was so much going on during this trip, and as a photographer, we really have to be able to make order out of chaos. This







#### Football Promo

It seems like there is a reoccurring theme here with my lighting setup. This was a three-light set with two strip boxes and a beauty dish, for our annual football promotional photo shoot. We usually have a couple white stations set up for action photos, where this station was just for posed images on black. This was one of the situations where the personality of the player came out and he did the hand motion all on his own as he stared down at the camera.



Nate Edwards photographs the "President of Math". A behind-the-scenes look at this shoot is on the UPAA blog: upaa.org.

Since I am still a relatively new photographer in general, and new to BYU, there aren't very many things I feel are extremely redundant. I'm positive that will change as time goes on. One thing I try to do when I feel like a photo shoot is repetitive, or I'm wondering why I am even there, is remember that every photo I take is important to someone. Even if these banquet photos aren't important to me, they are important to the person I am taking them for, and I want them to know I value that. It's not just about the photos, it is also about relationships. You never know when treating someone right will come back to you. The Monthly Image Competition (MIC) is another way that helps me with creativity. I like to use it as a tool to gain inspiration. We have some amazingly talented photographers in UPAA and I love to see what they are doing each month. Along with that, collaboration can bring a new sense of excitement as you try to rethink ideas for photo shoots that you know you do every year. Think of new creative ways to change things up. Take risks. Don't just be satisfied with the answer, "Well, that is just the way we have done things every year." Find out why, and see if there are things you can do to make it better. Or when you find yourself getting bored at a dinner event, look for different ways to see things. I start to look for reflections, or look at light differently. Are there simple things we have forgotten about, like shutter drag, framing, etc. that could change things up and create a different look?

I'm sure we have all heard someone "compliment" us or our photos by saying, "Wow, that is an awesome photo! You must have a nice camera!" You don't compliment a chef or a baker by saying their oven must

be amazing or expensive because this food is crazy good! (I know I am preaching to the choir here.) It is the knowledge, experience, and creativity that make the difference. The oven and the camera are simply tools. I think the same rule applies to our individual situations as university photographers. Sometimes we wish our circumstances were different, or we had better equipment, more support from our manager, or we had a better athletic program (or any athletic program), and then we could take better photos... I don't mean to be harsh, but I think those are all excuses. Excuses will never produce results. Now, I understand that may seem easy for me to say here at BYU where I am in a pretty awesome situation. However, no matter where we are, we are in control of what we produce and how we produce it. Again, it isn't the camera, the university, or our manager that makes our photos great. It is our knowledge, experience, and creativity that make our photos great. Our school, our equipment, administration, department-whatever it may be-are simply tools we can use to help and enhance what we do, but they do not create. We are the ones with the camera. We are the ones with the ability to learn more. We are the ones with the knowledge and experience. We have the ability to go above and beyond what our assignment is. For example, we could easily use the excuse here at BYU to not do a lot of assignments the way we do them, because we don't have a photo studio. However, that excuse will never create the awesome work Mark and Jaren have been doing here for over 40 years – without a studio! A determined photographer will find a way; the other photographer will find an excuse.

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# ROBERT JORDAN LOVES A CHALLENGE

By Glenn Carpenter, Moraine Valley Community College

Golf and photography, besides being obsessions of Robert Jordan's, are very similar. Professional golfers make it look easy: a gentle swing and the ball lands six feet from the cup. Professional photographers also make it look easy, positioning themselves in the right place, perfect exposure, and a few easy shutter clicks

to get a great photo. Golf and photography also share the myth that you can buy your game/photo, but it is the golfer, not the clubs, just as it is the photographer, not the camera. What sets the professionals apart from the amateurs is years of perfecting their skills. It is 33 years of hard work that sets Robert Jordan a part from the rest.



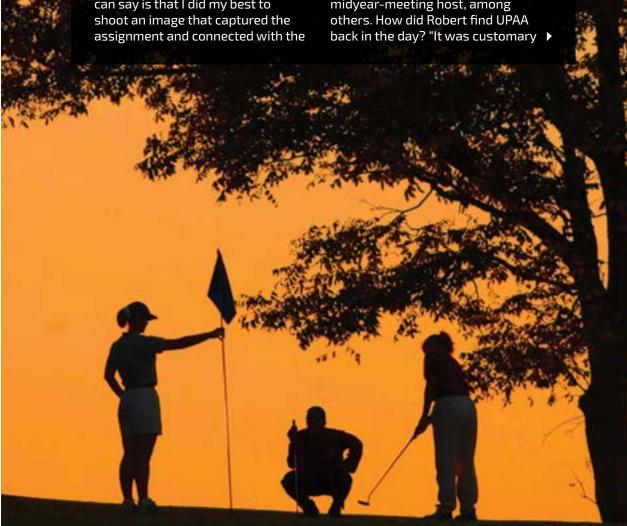
Until his retirement Jan. 1, 2018, Robert was the Director of Brand Photography at the University of Mississippi. While working at Ole Miss, this university of nearly 24,000 students had three photographers, including Robert, who covered all the usual assignments: Student life, marketing, news, portraits and studio work. Some of Robert's favorite subjects to photograph "... are things like architecture, landscape and still-life because I can take as much time as I like and try to get the image perfect incamera," he said.

Getting it right is a recurring theme, as Robert has won the Nikon Shoot Out three times, tied with Steve Mangione. When asked for the secret to his Shoot Out success, Robert said, "If I knew the 'secret,' I would have won a lot more than three times! All I can say is that I did my best to

judge(s). Sometimes you are in the right place at the right time, and you

UPAA is quite competitive, and that characteristic is not lost on Robert. As he was recounting memories of UPAA and what he received from his 30-year-plus membership, he said, "I don't know of any group of professionals who compete so fiercely and yet are so willing to share their expertise." From Contact Sheet articles on the durability of CF cards to handson instructions on converting a Nikon D70 to shoot infrared, Robert always was willing to share his knowledge. Many of us have borrowed a lens at a symposium or learned a new Photoshop technique from Robert in the hospitality suite.

Robert was active in UPAA for decades, serving as a board member, vice president, membership chair, presenter and midyear-meeting host, among others. How did Robert find UPAA



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and needed a final portrait to be hung in a new building named in his honor. He had hired another professional photographer to shoot his photo but was disappointed in the results. I immediately jumped at the opportunity to make his portrait. At his request we went to the same location, and I shot essentially the same photo, but he, his wife and staff loved the version I shot," he said. "I also photographed an opera performance on short notice as well as photographing an ancient Greek tombstone for a museum. I've also been photographing the cats and kittens every weekend at the local humane society for about six years now. Like I said, I love a challenge."

As UPAA moves into the post-Jordan years, there will be a period of adjustment. The organization will miss his clear thinking, can-do attitude, willingness to tackle tough assignments and, most of all, his humor.

First camera: Kodak Instamatic 126
Ektachrome or Kodachrome: I loved
Kodachrome but usually shot Fuji Velvia because
I could get it developed on campus

Fuji or Kodak: Yes....

B&W = Kodak Tmax 100, 400, P3200 Color = Fuji Velvia, Fuji 200, 400, 1600 color neg **Favorite camera lens combo:** Nikon D850 and the incredibly sharp Nikon 24-70mm f2.8 **Retirement hobbies:** Pickleball, golf, canoeing, hiking, canasta and a little photography now

to bring in a freelance photographer for a couple of days every year to shoot all the viewbook photos before I was hired as the University Photographer at Ole Miss. After a couple of years, my boss realized I could do the work of the freelancer, and he wanted to help me elevate my skills. He arranged for me to attend a photography workshop in Ogunquit, Maine. I was looking forward to learning more about photography, but the workshop was for beginning photographers/tourists and was very disappointing. I was searching for a better learning opportunity and discovered the UPAA Technical symposium. I attended the 1989 UPAA Symposium hosted by Jack Walas at the University of Maine. I couldn't wait for the next symposium," he said. Eleven years later, Robert became a board member when John Poindexter stepped down, and he filled the remainder of John's term. It seems a fitting bookend to Robert's board tenure that photographer Susan McSpadden, for whom he has a lot of respect, will complete his last term.

Success has marked Robert's career many times

over, with print competition wins, a coffee table book of Ole Miss, and a 33-year career, both shooting photos as well as managing others. "I do my best to create images that I like and hope that others will like them as well," he said. Managing other shooters can be challenging, but Robert's approach is one that should be emulated, "Teaching and learning are much more fun and productive than being a boss or working for one," he said. "I'd much rather work for a mentor than a boss, and I've always tried to be a mentor and motivator to the photographers I have worked with."

Robert attributes his success as a university photographer to self-motivation, flexibility and a sense of humor. "Time behind the camera is never time wasted. Every day I try to create at least one image I want to hang on the wall. I photographed the same campus for 33 years, and I could always find something new to photograph every day; all I had to do was grab a camera and explore."

Robert continues to be in demand. "I was contacted by a president from another college. He was retiring





# EQUIPMENT O REVIEW

## "It was time to switch."

The **Sony a9** is ready for duty at The Citadel

By Louis Brems, The Citadel

I spent my youth and much of my teen years painting and doing pencil art. I bought my first camera in 1998 from a pawn shop: A Canon AE-1 with a 50mm and 75-150 for \$125. I had front row seats to a WWE Monday Night Raw and wanted to make images that night of the event.

After I had the film developed I found instant gratification seeing my images printed. It was like painting or drawing without all the extra work and time.

Like it? I fell in love instantly with it. The fact that you could push a button and a few hours later have a completed piece of art in your hands had me hooked. I gave up painting and drawing and moved into photography full-time. I checked out every book from the library I could, wrote down note after note on how to take photos and spent hours studying light and



tons of rolls of film practicing. I bought an Eos Elan IIe 6-months later and in the spring of 1999 presented my first portfolio to a studio where I was hired to shoot yearbook sports.

My camera use through the years: 1999-2001: Eos3, Eos 1NRS, Hasselblad 501CM; 2001-2003: Nikon D1, Fuji S1, Nikon F100 Mamiya 645 AF; 2003-2016: Canon 1D, Canon 10D, 20D, 7D, 1D Mark II, 1D Mark III, 1D Mark IV, 1DX; 2016-

2017: Nikon D4 and D5; 2017-2018: Canon 5D Mark IV and 1DX.

In the fall of 2017, Sony let me borrow a complete kit to use: A Sony a9 and all Sony glass--16-35 2.8, 70-200 2.8, 100-400, Zeiss 50mm, 1.4X, grip, and MC-11 Sigma converter to use my Canon glass on the a9.

After three weeks of use, I was convinced it was

time to switch. During that time I photographed The Citadel vs Clemson football game in Clemson. I started the game using the a9 with our Canon 300 2.8 and a 1.4X converter. The performance was flawless. I tried to make the



"Canon told me they have never had a camera with more photos on it come in for service. It had 690,000+ images on the original shutter."

Photos by Louis Brems, The Citadel



The Citadel vs Clemson, 1/16000 shutter speed

camera miss focus. The a9 would have none of it. I was finding plays where an entire series of images from the ball in flight to the catch and the fall to the ground was entirely in focus. In my experience with DSLRs, there were always at least one or two images where the tracking would lose focus. Not the a9. Frame after solid frame tack sharp. I had more usable images from the first half of a game then I'd had in a long time. As the game went on, I gave up the 300 2.8 and switched to the 100-400 from Sony, giving me 20 frames per second and Eye-AF control. The light got lower and I pushed the ISO higher. I was shooting at f4 to 5.6 on the 100-400 and was blown away at the images. Two weeks later we had a candlelight service on campus. Lighting in the church is atrocious. The a9 delivered again. I made a picture at 1/5 of a second handheld with a 16-35, and unlike a DSLR where you shoot a ton of frames and pray for one in focus when shooting

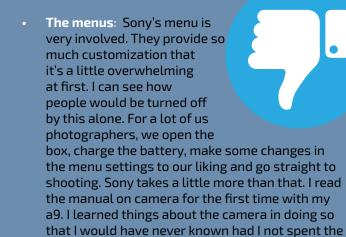
that slow, I used single shot mode with the silent shutter and made one frame. Kneeling in front of the pew in front of our President he leaned over and asked if I was going to take images. He was floored when I informed him I was making images the entire service and that the camera is completely silent.

I took the a9 for a spin on the video side that night as well. Shooting handheld with a 70-200, in 4K with the onboard microphone, the footage was outstanding. Again something I could not have done with a DSLR due to the low light. The in-body stabilization does a remarkable job in conjunction with the IS of the lens. No post-production stabilization was needed.

In May of 2018, I was told we had money left over in the photo budget to buy down some items from my wish list. With our 1DX limping to its death I pulled the trigger on the Sony a9 and the Sigma MC-11.



- The autofocus: 693 points cover almost the entire sensor. It is otherworldly. I have never used a camera that compares to the a9 when it comes to and consistency of the Auto Focus. The Eye-AF focuses through glasses, and in near pitch black, dark conditions.
- Dynamic range: While the 13.3 stops of dynamic range are slightly less then some Canon and Nikon DSLR, the ISO holds up better from ISO 640 to 3200 over the 1DX Mark II and Nikon D5.
- Customer service: Sony listens to its customers. Everyone loves to lock images in camera to speed up editing later. Sony left this feature off the a9—a significant oversight on their part. They easily could have waited like Canon or Nikon do in their bodies and included it in the next version of the camera. Instead, they released a firmware update and added the lock feature as a custom setting.
- The EVF: The fact that what you see is what you get is a beautiful thing. Blackout free shooting!
   This has not been a feature in a camera since the Canon 1N RS with the pellicle mirror. It makes a difference. It allows you to time your shots better in single frame mode, and it's incredible for sports. Less spray and pray, more consistency.



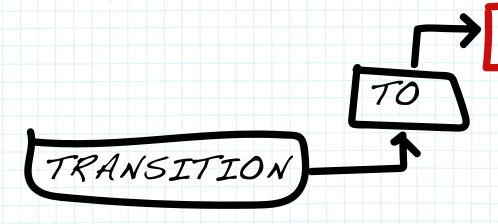
time reading it.

• The Grip: The grip is a little is a little too close to the lens for my liking. It's manageable for my medium size hands and fingers. But I would love another 1/8 to 1/2 inch of space to work with.

I have no doubt Canon and Nikon will get some things right on their first pro mirrorless bodies. But I believe it will take them a couple years to catch up to where Sony is now and by then who knows where Sony will be with their bodies. I fear that Canon and Nikon will be playing catch up for a while. And instead of buying, being disappointed and waiting for the next body to arrive with hopes that it's on par with Sony, I would sooner reap the benefits of what's available to me now. If that's not the case, good on them. Then those of us that jumped ship may have some remorse. As it stands right now, I have no regrets.

In closing, let me say this: I believe we all get comfortable with what works and it certainly makes our jobs more manageable when we are comfortable. I on the other like change and love to learn. You can say I'm a bit of gearhead and love new technology. I also love a good challenge too. So the switch to Sony has been fun for me. I think we all need to step outside our comfort zone once in a while and challenge ourselves, be it shooting, learning a new piece of gear, etc. If you go into it thinking it's a pain, it will be. If you go in with an open mind, read through the manual and set up the camera to your liking you might find yourself a fan as I did.

The mirrorless revolution has come to medium format digital, making what was once an exotic and ultra-expensive studio tool a more reasonably-priced option for daily work. Ken Bennett, a longtime user of Fuji's APS-C mirrorless cameras, recently added a Fuji GFX-50s system to his toolkit at Wake Forest University. He gives his first impressions on the UPAA blog: upaa.org. ■



By Beth Lowary, Austin Peay State University





**Top:** Beth Lowary accidentally snaps a selfie while setting up a GoPro in her photographer days, photo by Beth Lowary, Austin Peay State University

**Bottom:** Beth in her previous office/studio, photo by Taylor Slifko, Austin Peay State University



When I became Austin Peay State University's first ever full-time university photographer in 2011, I inherited a small closet-like office, one Canon 5D Mark II with a handful of lenses, and more than 100,000 digital images in sore need of organization.

Somewhere in the course of my six years, I learned a few things. First, someone suggested I join a professional organization to help get started (hey, that's you!). Over time, the rest of the pieces started coming together. Create Lightroom workflow: Check! Develop and organize Photoshelter archive: Check! Recruit and train talented student team: Check! Check! Take over social media? Ok, sure – Check!

After six years, I was elevated to the role of Marketing Manager, supervising our web, photography and social media teams. It was bittersweet to trade photo shoots and gear for meetings and notepads, but I relished a more active leadership role in content creation than before.

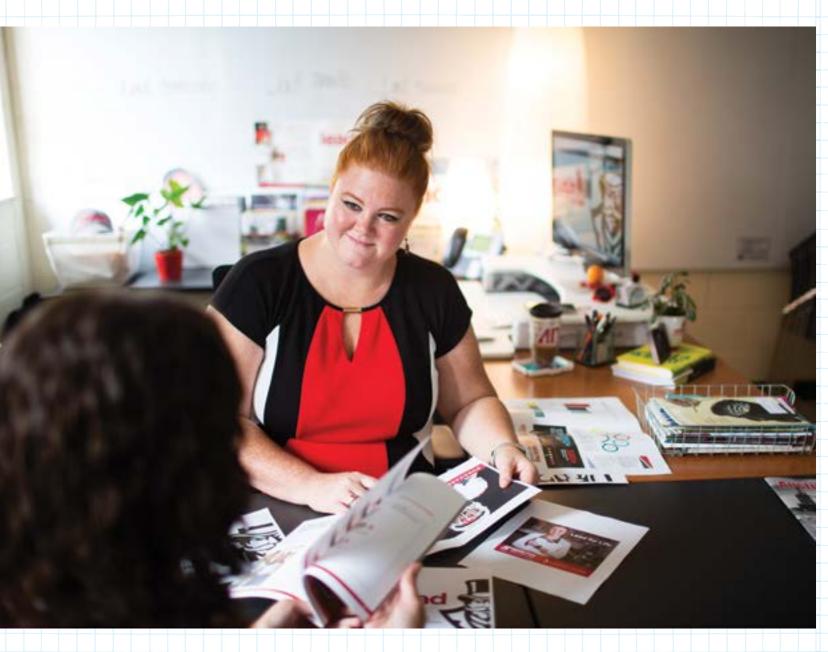
It's amazing how far perspective can shift in a transition like mine. I wear suit dresses more now than my patented wacky legging ensembles, but I also have more opportunities to make creative



decisions from a foundation of having "walked the walk" as a photographer. I miss the rush from knowing I just nailed a shot, but now I feel that through pride for what my team accomplishes together.

I'm still processing what it all means, but I keep coming back to the idea of writing a letter to myself from seven years ago. For me, it's things to keep in

mind as a rookie having no clue where your career may lead. For you, it could just be a balance sheet for how to deal with your creative supervisors. Different priorities can cause friction and challenges, but between that and cohesion and understanding is where the magic



Beth today: New office, new role, Photo by Taylor Slifko, Austin Peay State University

## Dear Beth circa 2011 (and you):

- Always take advantage of the freedom to explore campus, making candids and scouting locations. Be the expert on "where."

- where.

  Don't be afraid to be the one with the big ideas. Sure, that often means leading the charge, but you also get noticed.

  Being the only one of "you" can be both a blessing and a curse, but you can choose to dwell in the blessing side.

  Communication is the name of the game. If you think your superior has no idea what you're up against, you're probably right! Let them know.
- Brand before creativity
  In conflict, allow yourself only a short time for frustration, then ask yourself "is this the hill I want to die on?" It almost never is.
- If you have the opportunity to further your education as a benefit of working in higher education do it!
  You are WAY MOPE than a great photographer. You are a writer, a digital asset manager, a historian, an editor, a director, etc. Show off those other skills!

- Speaking of writing do more of it! This is a top skill employers look for, and could be what sets you apart.
  Start with the goal. So many great ideas lose steam because they were launched without clear purpose and direction. The process! We all have perfect blue-sky days and the maxed schedule of headshots. Savor the joyful moments and remind yourself it's all worth it in the end.

Transitions are difficult. Moving into this new role was a bit like being dropped into a foreign country without knowing the language. Going from being an expert to a beginner is a huge challenge. It's often said that complacency is the enemy of success. To move upward, you have to first be willing to climb. As we all know, if you have hustle and meet challenges head on, there's usually something beautiful on the other side.

# LIBRARY OF IDEAS

This image was an award winner for Nancy Evelyn of the University of Georgia in the 'People and Portraits' category of the 2018 Annual Print Competition. A complete list of APC award winners begins on page 16.

