

THE CONTACT SHEET

JOURNAL OF THE UNIVERSITY PHOTOGRAPHER'S ASSOCIATION OF AMERICA
WINTER 2007



UPAA.ORG

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EDITOR

The new year is always an exciting time. Resolutions, new products, and new challenges signal the start of the excitement. Maybe it is the goal to start that new archiving system, to provide complete metadata with all images, or to enter the MIC each month. Whatever the goal, each of us strives to improve.

Improvement can be an illusive target. Apathy, lack of constructive criticism, or the feeling of non-appreciation rule the day. Each day and at the start of each project we need to push ourselves to excel, to be better than we were yesterday.

Tools to help us are plentiful: MIC, the listserv, and the Symposium. The listserv can be the daily resource for humor, questions, and updates on new ideas. One of the greatest sources of inspiration is the MIC. Once a month you can view some of the best images created on college campuses, and give your opinion. The culmination of these occurs each June at the Symposium.

As you strive for improvement make use of these tools. Push yourself to enter and vote in the MIC. Make plans for Chicago, and share your thoughts on the listserv.

A new feature in *The Contact Sheet* is Gaffer's Gadgets. The brain child of Jeff Miller, this feature showcases the creativity of our membership, and provides real solutions to everyday challenges.

As always, let me know how *The Contact Sheet* can better serve you.

Glenn Carpenter, editor
Moraine Valley Community College

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ABOUT THE COVER

ST JOSEPH'S HALL. I SHOT THIS ON MY WAY BACK FROM ANOTHER ASSIGNMENT. THE BUILDING IS RIGHT NEXT DOOR TO MY OFFICE, BUT IT TOOK EIGHTEEN YEARS FOR ME TO GET A SHOT I LIKED OF STUDENTS AND THOSE COOL FRONT DOORS.

PHOTO BY CHUCK BARRY



FROM THE PRESIDENT



UPAA's mission is to provide professional development for university photographers and recognition of excellence in talent and service by our members. Those goals should also be a high priority by your campus administrators so that your professional service can reach its greatest potential. Fortunately many of us work for people who rise to the occasion.

As with everything in life there are different levels of excellence around us. Just listen to discussion in the hospitality room or on the listserv. There are administrators that excel at promoting their professional staff, their work, and the profession of University Photographer. With that in mind the UPAA Board of Directors has devel-

oped a new citation to be given to a supervisor or an administrator in appreciation of exceptional support for your profession. And just as the honors you receive from this organization are hard earned, we expect that any honors given for this new citation need to pass a strict test and not merely be used to curry favor.

You are welcome to nominate someone on your campus who is particularly deserving of appreciation given on your behalf by UPAA. Consider your nomination carefully and send a request and letter of justification to me. I will copy the Board and we will evaluate it. If approved, a citation called The University Photographers' Association of America Board of Directors Award for Support of the Profession of Photography in Higher Education, will be printed and signed by the full Board at the next meeting. You are then welcome to make the presentation to the recipient on your campus. This award will be given as needed rather than just one per year. Our next Board meeting will take place at the June symposium in Chicago.

NEWS

Frank Williams of Auburn University–Montgomery presented a print of his first place photo of The General W.K. Wilson, Jr. Bridge to Governor Bob Riley. The photograph won First Place in the MIC for Dec.-Jan. 2005. Frank was accompanied by Chancellor John G. Veres.

Rick Mickelson won several awards and was a part of several others won by the University of Wisconsin, Eau Claire. Rick gathered:

- University of Wisconsin Eau Claire Professional Academic Staff Excellence in Performance Award
- Honorary Membership in Golden Key International Honor Society
- CASE Bronze for Best Photo Series "Stepping Up to the Plate"

The University also won several other CASE Awards that contained Rick's images.

Two of our members received awards at the NCMPR Conference in Grand Rapids, Michigan. Mark Carriveau from Elgin Community College in Elgin, IL. received a Silver Medallion in the Feature Photo Category. Glenn Carpenter from Moraine Valley Community College in Palos Hills, IL received a Gold Medallion in Feature Photo and a Silver Medallion in News Photography.

Gary Harwood, of Kent State University, has completed his 5 year book project, *Growing Season: The Life of A Migrant Community*. Gary captures the migrants' portraits and conveys their great pride in work and family, their struggles and their joys. The book contains 141 photographs and is available for \$19.95 at Amazon.com.

Alan Magayne-Roshak, Senior Photographer at the University of Wisconsin–Milwaukee, was the subject of a story in his college magazine, *Review*. Alan, along with fellow photographer Elen Pizer, were featured as successful self-taught photographers. Both photographers are graduates of the UW Milwaukee College of Letters and Sciences.

Chris Hughes was part of the team responsible for a marketing poster that won a Gold award from CASE in the Student Recruitment Individual Publications category. Chris' photo is a key element in this successful poster.

Binghamton University photographer Evangelos J. Dousmanis, 54, died Jan. 18 in Florida, following a courageous battle with cancer. Dousmanis, a New York City native known to friends as "Van," served as the University's first campus-wide photographer from 1995 until he went on medical leave in 2005. He previously worked for the Associated Press in New Jersey and the Courier Post in Cherry Hill, NJ. His photos represented the University in Sports Illustrated, the Chronicle of Higher Education, Time and the Press & Sun-Bulletin, among other publications. He also was a lecturer and instructor of photography.

THE LONE WOLF

BY NICK ROMANENKO, RUTGERS UNIVERSITY, PISCATAWAY, NEW JERSEY

“Do you surf?” That is inevitably one of the first questions people ask Santa Clara University photographer Charles Barry (most folks call him Chuck) when they find out he’s from California. Heck, I did. Santa Clara, while in California and 60 miles south of San Francisco, is forty minutes away from the ocean, and no, this private Jesuit University does not offer a surfing major. As for Chuck, he doesn’t surf either. “I tried bodysurfing a couple of times when I was much younger and almost killed myself,” he offers.

The other question Chuck always gets is, “Do you play guitar?” To which he can actually say “yes,” though he goes on to admit, “I’ve been a rank beginner for the last thirty years. When I say ‘yes’, the questioner usually doesn’t have a response, and when I tell them I mostly play the mandolin, they really don’t seem to know where to go with that.” We both lament that the Chuck Berry question is less an issue today as, “more and more students seem to have no idea who Chuck Berry is anymore.”

At least you can say Chuck looks like a surfer, tall and skinny, casually dressed in a California cool way. Chuck stays in shape by cycling. He’s done multiple bike tours of Oregon, Colorado and California. He’s pretty easy to spot at symposiums due to the Leica M6 usually hanging around his neck. While there are about seven UPA members from California schools, Chuck is perhaps the only one who shows up at symposiums on a regular basis. So he’s the defacto ‘California Dude’.

Chuck’s first symposium was at Vanderbilt University. He remembers it, being unbearably hot. “It was SO hot,” Chuck recalls, “that when I got off the plane, I walked out onto the gangway and I just burst out laughing, because I could not believe how hot it was. So the following morning, I thought what I’d do is see Nashville and I’ll get out really early before it gets hot. I walked out of the dorm at 7 am, and it

was just as hot as the previous afternoon.” Breakfast looked like a better option at that point. Serendipity struck. “I walked into breakfast and thinking since I don’t know anybody in the room I’m going to just sit down and be brave and introduce myself to this first person. This first person happened to be Robert Jordan (‘Ole Miss). I introduced myself and he looks at my nametag and says ‘Santa Clara? My boss came from someplace like that. Her name is Sabrina Brown. I went Holy Sh@t!’ So we hit it off right away because his current boss was my former boss. We swapped a lot of stories, though he and I both really respect her.” Chuck also likes swapping stories with Bill Bitzinger (Ferris State), whose ex-boss at Ferris now works in Marketing & Communications at Santa Clara University. I keep thinking someday we’ll all end up related to each other at this rate.

Chuck’s been a California Dude most of his life with a few interesting diversions. He spent a year in Washington D.C. freelancing and assisting photographer Fred Maroon. There was also the year in Brazil with his ex-wife, a Foreign Service officer. Currently Chuck lives in a picturesque 1920s neighborhood on the outskirts of nearby San Jose with his wife of 7 1/2 years, Michelle McGurk. They met while Chuck was taking photos at an exhibit opening at SCU’s museum.

Born in San Francisco, but mostly growing up in the Sacramento area, Chuck lost both of his parents before he was 12. He and his sister were raised “very well and lovingly by an aunt and uncle, and my childhood was just fine.” Photography seems to be part of the family history as Chuck recounts, “My father was a tax lawyer for the state of California and really into photography and music, of all things. My mother’s father was a photographer in Croatia, but when he immigrated to California, he found he could make more money working in a cannery, so he gave it up. My mother worked as a secretary, but was basically a housewife after she got married. My parents married late and had kids



later. I wanted to invite my parents to that dinner (in the profile questionnaire) because I just feel cheated that I didn't get to know them."

Unlike many of his fellow UPAA peers, Chuck actually holds a degree in photography and journalism from San Francisco State University. "The J part helps in caption writing," he quips.

Before landing the staff photographer position at Santa Clara University, Chuck paid his dues. He spent quite a few years, both during and after college working as a counter person at a San Francisco photo store whose clients included Ansel Adams and the Weston brothers. He also was a stringer for a mid-sized daily, freelanced for Cal State in Hayward, CA, assisted a plethora of San Francisco based photographers, shooting everything from still-life, corporate reports, and even construction documentary of the San Francisco Cable Car Rehabilitation Project. A striking B&W photograph was made by Chuck as a result of working on the Cable Car Project. He explains, "I was working with a photographer documenting the work. We would take turns walking the entire 10-mile length of the cable car tracks every month and documenting every block and what the different construction crews were doing. One day on California Street I happened to see people taking this large flag down. I was too far away from the scene



STUDENTS TESTING AN UNDERWATER ROBOTIC CRAFT ON LAKE TAHOE

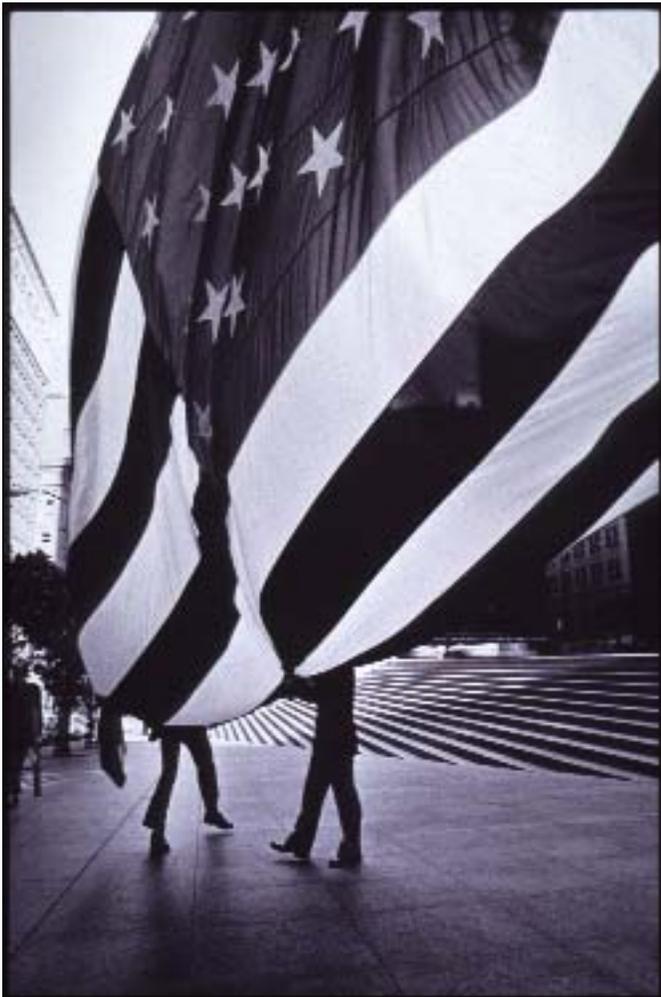
to get the shot. When I came back a few weeks later to the same location, I was ready." Chalk that one up to a Nikon FM with a 24mm lens on good TRI-X film.

Chuck has 'fond' memories of the first photo he had published. He tells the story: "As a student I had a bunch of stuff in the Sacramento State and San Francisco State student publications, but I remember my first professional published photo was reproduced so badly I didn't even recognize it! They put it on the cover of a weekly magazine! I looked at it and thought, what the hell is this? It was one of those things where you have this horrible feeling in your stomach, what have I done? They're going to see this and they're going to hate my guts, never call me back. I called in to the editor and he began, 'Hi! We really liked your picture, thanks a lot. Hey, we have something coming up next week. You want to do it?' I thought Wow, I really dodged a bullet."

There's always a little serendipity involved when one gets that university photo position. Chuck tells me, "One photographer I was assisting had this one guy from a Santa Clara camera club who wanted to tag along on a shoot. He said fine, and we were riding back from the shoot in a van and the camera club guy asks me what kind of photography I do. I told him I did some shooting for the university in Hayward. He asked if I was going to apply for the Santa Clara job. I said, 'what job and where's Santa Clara?' So it was kind of a fluke. I applied and made it based on my work at Hayward and my photojournalism background. My Jesuit educational background probably didn't hurt."

"I'm not a really religious person," Chuck admits. "It just so happens that my parents sent me to Catholic schools when I was a kid, then I went through a Jesuit high school. After that I went to regular colleges. But then, Santa Clara is not a super rigid religious institution, which is why I like it, but more into spiritual things and public service and that sort of stuff."

Chuck doesn't need to shoot any sports at Santa Clara. "I was a little upset at first, but then I quickly realized it was nice having evenings and weekends to myself." Chuck is a one man photo department, shooting for alumni and admissions



CALIFORNIA STREET, SAN FRANCISCO CALIFORNIA

THE LONE WOLF CONTINUED

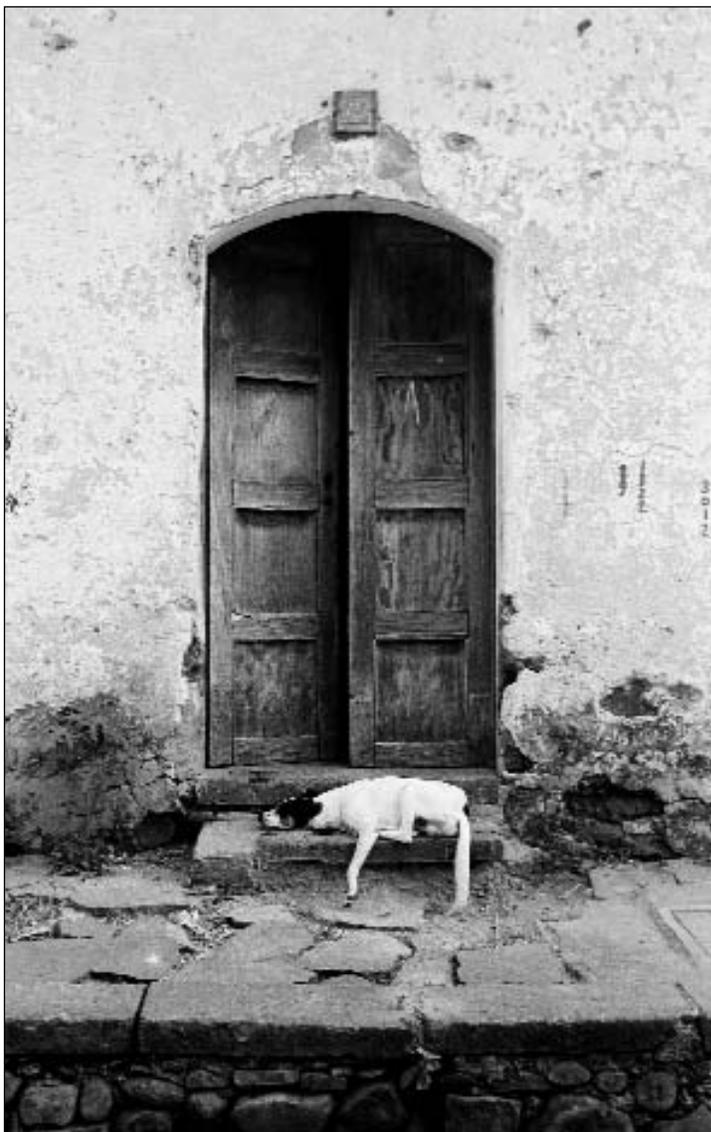
publications, university web sites and of course the occasional grip and grin event. He had a darkroom assistant for a while, but that position was eliminated due to budget cuts. That is not a problem since Chuck switched to an all-digital workflow in 2002. Recalling how he got his department on board Chuck says, "I was trying to get them to buy a digital camera, and had been told that there wasn't any money for that in the budget. I asked them how much money was in the budget for film and processing, and they said \$8,000. So I explained to them that was enough money for a digital camera, and that's how I got the D1X." Chuck still has that camera, but has really fallen in love with a pair of D-70s he uses for most assignments. Chuck finds he's using his White Lightnings a lot less because he, "can adjust the color balance so well with digital," so he shoots a lot of available light. Since acquiring a Canon S-80 digital point and shoot, and closing his darkroom, the Leica is also seeing less use.

Being the only photographer on campus doesn't bother Chuck. "I think most of us, when we take these jobs at schools, realize we're kind of like lone wolves in a way. Here I am, the only photographer, the only person who speaks my language out here, and I'm going to be the champion of photography for this institution. So I really enjoy joining and being a part of the organization (UPAA), but otherwise I'm fine being on my own. In a way, I kind of like it."

Chuck learned about UPAA while talking to a Nikon rep at a local NPAA event. Chuck noted that his work didn't seem to fit in with the work most NPAA members were doing. The rep told him about UPAA; and Chuck became a member in 1998.

He was unsure of what the organization would be like. "I thought I would run into people who were OK in their field, just not particularly remarkable. Instead, I've been blown

away by the people, the personalities and by the quality of the work. Every time I go to a symposium the talent on display humbles me. I think my work is pretty good, and then I put it on the wall next to other people's work, and I think, why did I even put my stuff into this competition?" These people are so good."



EL SALVADOR

Still, Chuck won First Place a few years ago in the Personal Vision category of the Annual Print Competition. Santa Clara University has very close ties with the University of Central America in El Salvador (both are Jesuit schools), and groups of students and faculty travel there every year. On a trip to El Salvador, Chuck created a little time for himself before breakfast and took a walk on the streets of the town. On the way back to the hotel he found a dog curled up in a doorway. Using his Leica and B&W film, "I shot one frame and, darn, the dog woke up. The dog went back to sleep and I took a few more shots to get what I wanted."

A great photo from that trip, depicting a Santa Clara student enjoying a moment with a local youngster, was used in a variety of SCU publications, including the cover of the alumni magazine. Not without a bit of controversy, as some criticized the photo as staged. To the contrary, Chuck captured a true candid moment.

Chuck prides himself on "blending into the background, so you don't know I'm even there." As such, he is very happy with the direction his new boss wants to take. "Things are going really well right now. My new boss wants to get away from pictures that look set up and ARE set up. He likes to see real emotion in people's faces, and when he came into my office and told me this I thought I had died and gone to heaven. He wants me to go out and photograph students in real situations, shooting personal interaction. That's what I like to do most."



EL SALVADOR

While in a rough neighborhood of East Los Angeles, Chuck captured another moment of human interaction. “I followed a Santa Clara graduate, who was the local priest in that area, for a day as he did his rounds ministering to his parish. That priest, incidentally, went on to become the principal of my old high school,” Chuck adds.

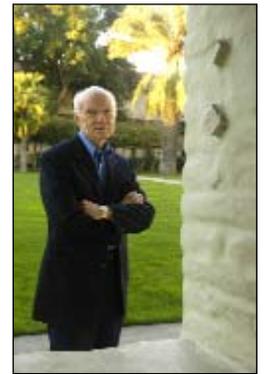
Sometimes Chuck’s low profile and fast shooting are still too much hassle for the elite and famous. Chuck laughs when he recalls covering a non-profit event as a freelancer a few years ago with Colin Powell. “I got a huge list of photos they wanted me to get. Donor A with Powell; donor A, B and C with Powell; A, B, D but not C with Powell, you get the idea. Right before he arrives we get the word from his people that General Powell doesn’t like having his picture taken, but he knows you are our main photographer. OK, so he comes into the room and is making his way through the crowd. Needless to say, everyone is snapping away taking a picture with him and he’s being very gracious and stopping to pose every few feet. So I think, hey, this isn’t going to be so bad. Well, once I get to him and

I start to take a photo of him and the CEO of the organization, Powell gives me this look like I’m his enemy. We didn’t get all those other combinations. It was that way for the rest of the program. When he was leaving, someone grabbed me to take a picture of them with Powell, and as he started to pose with them, I had not quite gotten into position through the crowd when the General snarled at me ‘Would you just take the picture so I can be on my way!’ Well, okay. I put that in as my best advice since I kind of work like that anyway.

I don’t think I have a divine right to monopolize somebody’s time to take a picture. I try to get in there, do the best possible picture I can without inconveniencing them, then get out of there and let them get on with their lives.”

A portrait of a SCU Trustee was done rather quickly and painlessly in an area of campus that gets beautiful reflected light off a three story building in the afternoon. No artificial light or reflectors were required. The shot was not chosen for publication, but Chuck was not upset. “The longer I’m around, the less stuff drives me crazy. When you first arrive somewhere as a professional you kind of have a chip on your shoulder, that people aren’t going to take you seriously or respect photography as a craft and an art form, and that’s where being the lone wolf in these institutions comes from. We all feel that we have to be the standard bearers for photography and you need to stand up for your work. But the longer you’re somewhere you think, I’ll do what I can, I’m not going to take every little slight personally.”

Chuck knows how to get the shot, and then chill. That’s California cool, dude.



TRUSTEE



EAST LOS ANGELES

MEMBER PROFILE

CHUCK BARRY, SANTA CLARA UNIVERSITY, SANTA CLARA, CALIFORNIA

Employer: Santa Clara University

Job Title: University Photographer

Department: Office of Marketing and Communications

I have been a Photographer for: 24 Years

First Camera: Kodak Instamatic 100, then a Voigtlander Bessamatic

Current Cameras: Nikon D70s, D70, D1x, Leica M6, Canon S80

Favorite Lens: Wide angle

Education: BA in Journalism, San Francisco State University

Family: Married to Michelle McGurk, a communications director at our local community foundation.

Age: 52

Town: San Jose, CA

Major Job Responsibilities: Photography for Admissions and Alumni publications, web sites

Most Enjoyable Part of Job: Shooting Pictures (duh). Actually, meeting new people and learning new things every day. And shooting pictures!

Most Challenging Part of Job: Staying awake in meetings, archiving, making appointments.

Best Work Traits: I work fast. I'm a good listener and I usually ask my subjects for suggestions (whether or not I really want to hear them!).

Colleagues Describe Me As: Busy, funny, knows everybody on campus (But please don't tell them that none of that is true!)

Earliest Career Interest: Lawyer

My Very First Job Was: Bookstore stock clerk

A Perfect Day of Work Is: When I'm free at 10:00 to go get a café mocha! But really, photographing SCU students, faculty, alumni and staff out in the community, whether it's San Jose, Washington, DC or El Salvador.

Most Memorable or Humorous Memory On Job: Spending a few days in Washington, D.C, photographing law school alumni in Congress, the Dept. of Justice and The White House.

Achievement I Am Most Proud Of: Getting to play a part in some of the great programs that SCU is involved in.

Describe Your Work Style: Just get it done right so I can go home and my subject can get back to his/her business!

The Best Advice I've Received That Has Helped Me With My Job Is: "Would you just take the picture so I can be on my way!" (Advice kindly barked by Colin Powell at a recent freelance shoot.)

What Keeps Me Motivated To Do My Job: Believing in the goals of the university.

The Five Guests at my Fantasy Dinner Party would be: My parents, Mark Twain, Frank Zappa, Colin Powell (Just kidding about that last one!)

If A Movie Was Made About My Life, I'd Want to Be Played By: John Astin, as he played Gomez in *The Addams Family* on TV.

Experience That Has Had the Biggest Impact On My Life: Still waiting for that one.

I Knew I Was An Adult When: I bought a house.

My Philosophy On Life: Treat people like I'd want to be treated.

My Biggest Pet Peeve: Rude, thoughtless people.

Favorite...

Saying: "It's the code of the west." (From an old cartoon.)

Movie: *Little Big Man*

Book: *The Man Who Walked Through Time* by Colin Fletcher

Place: Yosemite or San Francisco

Food: Italian or Japanese

TV Show: *The Simpsons*, 24

Musical Performer/Band: The Who, David Grisman (but not together!)

Hobbies/Pastimes: Playing mandolin or guitar, bicycling.



EWA UNDERWATER BAG

BY ROBERT JORDAN, UNIVERSITY OF MISSISSIPPI, OXFORD, MISSISSIPPI

I was recently asked to find a way to illustrate a story on Joel Mobley, Assistant Professor of Physics and Astronomy, who has written a theory that there might be a way to transmit sound under water faster than the speed of light. As is often the case, there is no cool looking apparatus or compelling computer graphic to use as a prop, so I proposed photographing Dr. Mobley underwater in our university pool.

I researched my options for shooting underwater with a DSLR, and the EWA-Marine U-AXP100 bag seemed like the best, and at \$300, most affordable option. The bag will accept a small to medium DSLR with a short lens and hot-shoe flash. Being able to put a flash on the camera is important since our pool is under our student gym and is very dark.

The U-AXP100 ships in a spiffy yellow carrying bag. Inside the bag you will find the U-AXP100 aqua housing, a 77mm lens retaining ring, three silica gel-desiccant packs and rudimentary instructions. If your lens uses a filter other than 77mm, you will need to purchase a step-up/down ring or an appropriate size-retaining ring. The aqua housing is made of clear vinyl with a strap that can be used to attach ballast and two aluminum rails that clamp together to close the opening on the left side of the bag that is used to insert the camera. The whole rig looks almost homemade and the blow-up valve that is used to adjust the amount of air in the housing

looks just like the one on a 99-cent beach ball. Although the appearance does not inspire confidence, the bag is rated to 155 feet so I guess they know what works.

Just to be on the safe side, I sealed up the bag without a camera in it and submerged it in my bathtub for half an hour to check for leaks. There were none, so on to shoot.

To prepare your DSLR for underwater photography, remove everything that you can; camera strap, lens hood and filters. Thread on the Ewa lens-retaining ring. The retention ring has a rubber O-ring around it's perimeter that fits snugly into the glass port on the front of the aqua housing, keeping your lens lined up with the port. Not wanting to take any chances with my D2x, I decided to shoot with a D70s outfitted with a 12-24mm lens. Once the camera is in the bag and the lens positioned, I was able to wiggle the SB-800 strobe into the housing and onto the D70s hot shoe.

You will want to do lots and lots of chimping as you shoot, so set your camera to automatically display the last photo on the LCD since manipulating the camera controls through the bag is very difficult. Shoot with the largest CF card you own and set your camera for raw+jpg because the odds of getting just the right color balance and exposure under water are practically nil. Go ahead and set your shutter speed, f-stop, WB and strobe. I set the camera to single frame, 200 ASA,



PHOTO BY ROBERT JORDAN

EWA CONTINUED

1/30 at f4.5 Auto WB and set the strobe to TTL. Once you are ready to seal up the bag, insert a silica gel-desiccant pack into the special pouch at the top of the housing. This helps keep the bag from fogging up. Lastly, position the clamping rails over the opening on the left side of the bag and tighten the snot out of the three knobs on the rail.

There is a small pouch on the right side of the bag that looks like an inverted udder, that's where your shutter finger goes. Make sure you can reach the shutter release with the finger tube, you may have to stuff some of the supplied foam



PHOTO BY NATHAN LATIL

blocks under your camera to raise it up. The finger tube is very stiff and you get no tactile feedback from the shutter button. I found that I sometimes took photos when I did not intend to and at other times I had difficulty firing the shutter intentionally. It's really frustrating and you can forget about focusing and recomposing. Ewa should really rethink the materials used for the finger tube. In my opinion, it is the worst aspect of using the housing. I might try gluing a large rubber button on top of my D70s shutter release the next time I shoot underwater.

In addition to my usual camera gear; I brought along lots of towels to dry the bag if I needed to reopen it once it was wet, goggles and of course some snappy looking swim trunks. Once in the pool I quickly learned that the aqua housing can be used as a flotation device, not a good thing if you want to shoot under water. I had thought the weight of the camera would offset the floatation of the bag, but it took 10lbs of dive weights strapped to the bottom of the housing to achieve neutral buoyancy. Another 20lbs of weights in a dive vest were needed to keep my lily-white butt on the bottom of the pool. Good thing I asked the pool manager to be there for the

shoot, I don't know how I would have done the photos without the ballast.

I had planned to use several SB-800 strobes on stands outside the pool to help light up the background, but they refused to respond to the commands of the SB-800 on the camera. I think the light from my on-camera strobe was reflecting off the bottom surface of the water. I wonder what would happen if I put additional SB-800s in big zip-lock bags and had assistants hold them underwater....perhaps next time. The professor and student model were getting into the pool, it was time to shoot, ready or not.

Try to anticipate the buoyancy of everything in the photo when staging an underwater photo. For example, I knew I wanted Dr. Mobley's tie to float, so we stuffed several packing peanuts inside both ends of the tie after he put it on. To keep the lab coat and professor down, we put dive weights in the coat pockets. Also, I asked for a student model with long flowing hair, to reinforce the idea that this was actually shot underwater and not created in Photoshop.

I had not swum in years and it took me a few minutes to get my breathing under control, but with a little practice I was able to sit on the bottom (4.5' depth) and get off two or three frames before we all needed to resurface for air. If you think the strobe takes too long to recycle, try waiting

for it to recycle while holding your breath underwater.

We quickly fell into a rhythm of shooting 2-3 frames and then coming up for air and chimping. We would discuss what to do differently on the next 'dive' and then we got back on the bottom to shoot again. After about 8 rounds, we liked what we were seeing on the LCD and we were getting a bit pruney so we called it a day.

The photos were a bit blue and slightly underexposed, but both were easily corrected in Photoshop. The professor, editor and I were very pleased with the photos. Next time I do a shoot in the pool, I'll work out a way to get multiple strobes to work so the photos don't look like snapshots.

• www.ewa-marine.com

• *Robert Jordan is the Asst. Director. of Imaging Services at the University of Mississippi. He can be reached at rjordan@olemiss.edu*

As a photographer, I'm always trying to be creative and think outside the box, and working as a journalist for fifteen odd years now, I find myself looking for different angles and ways to work an assignment. I've dabbled with different cameras (Polaroid SX-70's and the plastic lens Holga), but was never satisfied with the process. Holgas required film—not conducive to the instant results we are all used to now, and the Polaroid SX-70, although “instant,” still had to be scanned into a digital format before use.



OVERVIEW OF HARVARD SQUARE PHOTO BY JUSTIN IDE

The original Lensbaby, the 1.0, was, quoting from the website of its creator Craig Strong, a working photographer in Oregon, “the hybrid love child of an old-fashioned bellows camera and an up-tight tilt-shift lens” It attached to a digital camera and gave you the ability to move around an in-focus “sweet spot” while blurring the edges and parts of the background at the same time. You could change the size of your in-focus area by changing the aperture, and the bellows like barrel on the lens allowed you to move in and out and side to side. Creativity abounded!

One of the problems with the LB 1.0, and the subsequent model, the LB 2.0 was that repeatability of the effect and precise control were not strong points. Because of the nature of the lens, once you let go of the lens, the slinky like barrel would pop back in place, and focus and framing would have to be found again before you could take another photo. This was fun but sometimes frustrating, and it would require shooting quite a few frames before you got what you were looking for.

The Lensbaby 3G combines the best of previous versions, the same low dispersion, multi-coated optical glass, and a magnetically levitating aperture system—with focus control and adjustment posts that allow you to fine tune the sweet spot with precision, and then lock it in place for repeated use again and again.

You can still focus the LB 3G on the run by compressing and bending, just like previous versions, but in a more controlled situations, like a portrait, you can now lock the lens in place simply by pressing a button on the lens, and fine focus your image using a traditional barrel focusing ring, and place the sweet spot exactly where you want it with adjustment posts.



One new issue of the 3G is the odd sort of futuristic look that the adjustment posts add to your camera. The three “antennae looking” posts, topped off with round balls, work smoothly to lock your focus and sweet spot, but they certainly do draw attention where previous versions simply blended in or disappeared. However, for those who want precise focusing, control and repeatability, the LB 3G is a winner.

• *Justin Ide is the Asst. Director, Photography at Harvard University.*
He can be reached at justin_ide@harvard.edu

LENSBABY 3G - JUST THE FACTS

Lensbaby 3G comes in mounts for Canon EF, Nikon F, Minolta Maxxum, Pentax K and Leica R

SPECS

- Coated Optical Glass Doublet (Same optic as Lensbaby 2.0)
- Focal Length: 50 mm
- Focus Type: Manual/Fingertip, with barrel fine focus
- Aperture Type: Interchangeable levitating aperture disks
- Aperture: f2, f2.8, f4, f5.6, f8, f/11, f/16, f/22
- Minimum Focus: about 12”
- Maximum Focus: infinity
- Size/Weight: 3" (6.72cm) high x 3" (6.72cm wide / 5.7 oz. (161.6 grams)
- Does not communicate electronically with your camera
- Price \$270
- www.lensbabies.com

MID-YEAR BOARD MEETING

BY NICK ROMANENKO, RUTGERS UNIVERSITY, PISCATAWAY, NEW JERSEY

Members of the UPAA Board of Directors, and a few important friends, ventured to the wilds of upstate New York for this year's Mid-Year Meeting. UPAA Vice President Dawn Van Hall, of SUNY-Cortland, was our gracious hostess. Hospitality abounded, and for some, more than they anticipated.

Seems our Mississippi contingent of Robert Jordan and Jay Ferchaud had some issues with their airline. Issues like, missing luggage, massively delayed flight, and a layover at an additional airport. Robert and Jay finally arrived, in the rain, five hours late to Dawn's home for the first night's dinner, great homemade lasagna and some killer apple and blueberry pies. It was tough, but the rest of us controlled ourselves and saved them a little food. Arriving much earlier, the Board members were joined by newly retired Steve Mangione from Buffalo State, and Chris Hughes from The University of Waterloo, Ontario. How Chris was able to get across the border, we'll never know. We all had a chance to check out Steve's new Nikon D-80 camera, and catch up on conversations we left off in Utah at the last symposium. The newest Board member, Bill Bitzinger, was especially happy to crack open a beer at Dawn's place, since his car's water pump decided to die after the 600 mile trek from Michigan. All seemed well again, with Robert and Jay being assured their luggage would be delivered first thing the next morning, and Dawn having a reliable mechanic right down the road to work on Bill's 'minor' car problem.

The next day arrived and it was still raining. We treated ourselves to a hearty breakfast in downtown Cortland's Community Restaurant. At 9 a.m. cameras were already rag-



PHOTO BY NICK ROMANENKO

ing at the breakfast table. Robert and Jay were on the phone tracking their luggage that did not arrive by 8 am as promised. Instead of going to a nice big conference room at SUNY Cortland for the meeting, the board made do in Dawn's much smaller dining room. That way there would be someone, all ten of us actually, waiting for the darn delivery truck to arrive with the luggage from Mississippi.

It was great to have Steve and Chris with us. Besides their friendship and assortment of jokes from both sides of the northern divide, they were able to give the board direct reports and feedback about issues with the Print and Publications competitions, tweaking of the Monthly Image Competition Rules and updating the UPAA website.

MEETING NOTES

- A new set of entry forms for the Print and Publication Competitions will be produced. These would include a summary sheet that makes clear what each UPAA member entered and how their entry fees should be allocated. It was also decided to add a line to the Print Competition entry labels for a title or description of the work.
- The Board spent considerable time trying to clarify, in writing, what is meant by *one photographer, one entry* for all the various categories. This was a reflection on the fact that we are increasingly seeing new members from large university systems that employ staff photographers in different divisions. In situations like that, it wouldn't be fair for a photographer in one division of a school to disqualify another publication entry, for example, just because both entries would be representing the same university.
- Glenn agreed to schedule more free time at the Chicago Symposium in 2007. This is partly in response to members who think we've been over-scheduling the symposium week, and to the Publications Committee, that needs more time to judge the competition, especially since the number of entries has been steadily rising in the last three years. This competition has also outgrown using a judge's hotel room, and will have a dedicated public space in Chicago.
- It was decided to move ahead with incorporation of UPAA, based in Delaware due to favorable laws pertaining to incorporation. This is to help UPAA secure insurance for symposiums that occur in different locations every year.
- A new Board of Directors Award is approved for recognition of school administrators that have shown unusually good cooperation and support of the UPAA or any of its members. This award will be given out only when warranted, not yearly as a matter of course.
- The board was very pleased with the running and results from the first UPAA/Zoomerang Survey on salaries. It was decided to secure Zoomerang for future surveys.
- A category of Student Membership was created, subject to UPAA Constitutional change.

- Chris discussed some new programming planned for the web site, and the Board approved a budget for the work. There will be more interactive options for members and it will be easier for photographers to apply for and renew their memberships. Robert reports the new Membership Tree is helping prospective new sign-ups determine whether to choose full or associate membership.
- The issue of what constitutes a full membership in UPAA received much attention. Due to many members retiring, being laid off, or voluntarily returning to the freelance ranks there has been some confusion regarding eligibility for various image competitions. This issue dates back to the UPAA's Constitution, adopted in the early 1960's. The Board agrees there needs to be a change in the Constitution. To further complicate matters, the UPAA Constitution can only be changed by majority vote of the entire membership. The original document was written at a time when a symposium easily had a quorum of the full UPAA membership, therefore the constitution could easily be amended at the General Business Meeting. As UPAA membership has expanded many times in 40 years, stretching from coast to coast, symposiums are now located in areas remote to much of the membership at any one time. We have not had an official quorum of the membership at a General Business Meeting for many years. The Board decided to use the resources of Zoomerang to enable non-symposium attendees to vote by proxy on this and other important issues before the organization. As a result, there will be a proposed change to the UPAA Constitution on the ballot for 2007.

While we spent the better part of Saturday wrestling with these topics, Bill was on the phone with the garage, as they were having problems locating a 50-cent plastic elbow that is essential for repairing the water pump. They had just done another Bonneville water pump a few days prior, so there was a run on this particular part in the area. Robert and Jay's luggage was nowhere to be seen. Frantic calls to the airline and delivery company determined that the weekend was working against us. To make a long story short, both Robert and Jay received their luggage AFTER they returned home to Mississippi on Tuesday. An emergency run to Wal-Mart for clothes was planned for after dinner. We seemed to be taking pleasure in the idea of Robert and Jay in matching sweat suits.

Dinner was at the original Dinosaur Bar-B-Que restaurant and honkytonk in downtown Syracuse. The wait was an hour, but at least they let you bring drinks outside. Just don't dare to step off the curb!

We even caught a real bar fight during our wait, complete with six police cars responding! You could tell this was the place to eat! Besides the excellent ribs, shrimp and pulled pork, a highlight was the live hard blues band, and one of the Board members almost crashing over the dining table to get a photo of the heavily tattooed waitress as she was raising her top. Total dedication to craft, and did I already mention, obviously THE place to eat!



PHOTO BY ROBERT JORDAN

We didn't catch the latter part of the band's set, as it was clear our welcome wore off after we paid our bill and no more drinks were being ordered at our table. Off to find clothes on a late Saturday night in upstate New York! Robert vowed to embarrass the airline on the return flight by checking in his Wal-Mart bag as luggage!

Sunday rolled around. Hey...No rain! Bill's car was still in the shop, though the mechanic did locate the part late Saturday night. Six hundred dollars later that day, ahem, Bill was as good as new, newly broke. Nick went off in search of apple wineries and a Bass Pro shop, while others decided to head down to Ithaca to photograph the famous gorge area.

On the way to Ithaca many photographs were made of old barns along the road. The cloudy skies made for great photography as many of us were shooting with IR cameras. After a long day of meetings, an afternoon making photographs balances the right and left side of the brain.



PHOTO BY JIM DUSEN

AERIAL PHOTOGRAPHY—THE BASICS

RICHARD BOULWARE, UNIVERSITY OF IOWA (RETIRED), DENVER, COLORADO

From the mid 1800s people have wanted to photograph from the air, but it was not until World War I that aerial photography began to be seen as a valuable tool for military as well as civilian mapmakers. Today, all maps rely on vertical aerial and oblique photography.

In WW I military planners sent early bi- or tri-wing airplanes over enemy lines with large format cameras to spy on the enemy, photograph trenches and fortifications for military planning and strategy purposes. Thus was born one of the early practical uses for having eyes in the sky.

My own story started when I started flying aerial photography missions for the US Navy and the Fleet Intelligence Center Pacific. I logged thousands of hours shooting with cameras, but left the Navy when I saw Sputnik fly, and realized the days of manned aerial photography missions were numbered. My prediction was correct and today imaging systems from satellites are magnificent. Many are still top secret and the image sharpness is beyond anyone's wildest imagination.

The purpose of this article is to give you some ideas and procedures to help make your aerial photography mission successful, and even fun.

First consider the fact that your employer might ask you to take pictures from the air. Perhaps it might be a building or piece of property the institution might be considering for purchase, or perhaps it is the football stadium with a game in progress. Time to prepare in advance for that day.

WHAT'S AVAILABLE?

The first thing to do is to look in the Yellow Pages to find flight schools, aircraft rentals or similar listing, to see what type of aircraft might be available for charter. Make a call to see if a helicopter or a fixed wing is available. Hopefully a helicopter will be available. The next thing to learn is what the hourly cost will be and the qualifications of the pilot, and if the pilot has experience flying photo missions. Helicopters

will normally cost from \$700 to \$900 per hour. Call or email your local charter aviation operator and ask all these questions. They will be able also to answer the question regarding being able to remove the cabin door of the helicopter. Most are easy to remove with some hinge pins built in for this purpose. To those who have anxiety about this door removal, just take comfort. The door does not keep you in the cockpit, your seat belt does. The helicopter with door off will give you an almost magical field of view for your camera. Further, the more rotor blades on your helicopter, the smoother the flight but this is not a big deal.

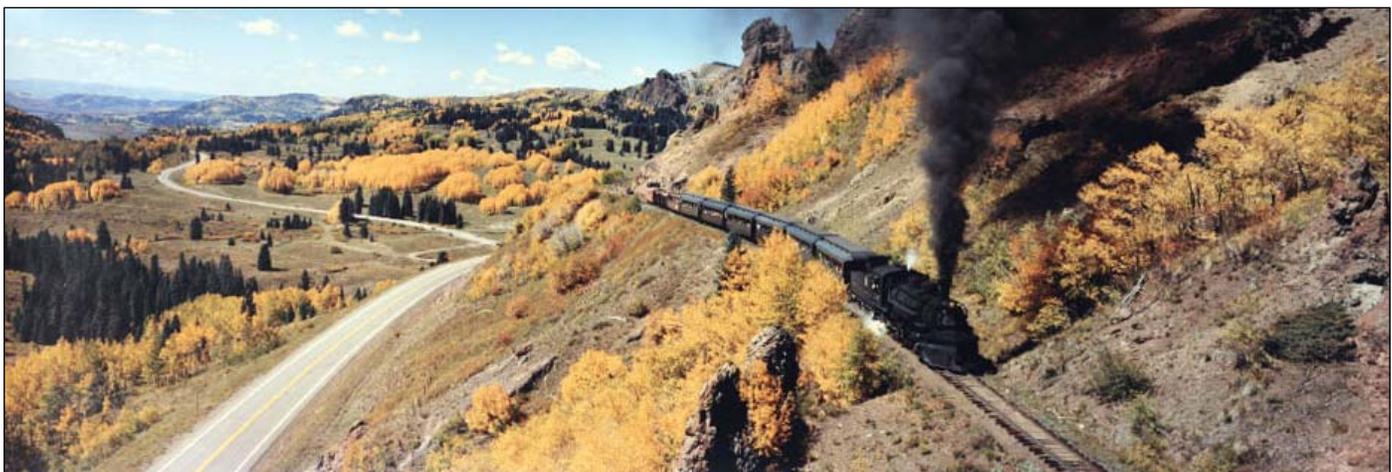
MISSION PREPARATION

Your assignment has come in and you have made all the preparations for getting an aircraft. Hopefully it is a helicopter, and not a fixed wing. Fixed wings will work, but are limiting. If you have to settle for a fixed wing, make sure it is a high fixed wing with no support struts from the wings to the fuselage, and also make sure the exhaust from the engine comes out under the bottom of the plane, and not on the sides. If it comes out the side, hot engine exhaust will cause heat distortion that is almost invisible to your eye, but VERY evident to the camera, and will ruin your shoot. The center of your image area will look like you were shooting through a steamy shower door big-time!

When planning your mission have a map and a weather report. Pay special attention to the humidity, which gives haze, and is the archenemy of good aerial photography. For film cameras I always use a Skylight 1A filter, as it will cut down on atmospheric haze. There are many kinds of highly specialized aerial photography filters for haze reduction in color photography, but those are not necessary for this mission.

TALKING TO YOUR PILOT

The first caution is not to play a scene from *Top Gun!* Your pilot is a pro and is smart enough to understand basic English. Talk to the pilot in common everyday language.



EASTBOUND NARROW GAUGE TRAIN CRESTING THE TOP CUMBRES PASS



ASPEN IN THE FALL, IN SOUTHERN COLORADO NEAR THE NEW MEXICO STATE LINE

Your pilot is not a mind reader. Ask simple clear questions: can we get higher, or can we get farther away? Forget phrases like, orbit the target, gain altitude, slip starboard, angels ten and all that pilot talk! Using that language will only make your pilot doubt your sanity and credibility. When you are at the right altitude and far enough away from your subject on the ground, talk to your pilot while you frame the image and start to shoot. You will have a headset with a lip mike attached, which should almost touch your upper lip. A good conversation would sound something like this. "Ok, building coming up, steady, looks good, shooting, shooting, LOOKS GREAT, nice job! Lets make another pass just a little higher up!" Pilots appreciate knowing they have done a good job for you. If your pilot says, "I can't go lower because of FAA restrictions," don't try to talk him into doing it. He knows the rules and the regulations. His word is law. Sometimes, the pilot will ask you to help him scan the sky for other aircraft. Do it. Just tell him what you see. Don't play Tom Cruise and exclaim, "I've got a MIG-17 at ten o'clock high!" Just tell him you spotted something on the left

negative film. This camera had a lot of light fall off wide open, but between f/16 and f/22 it was perfect and resolution was exceptionally good. The pictures were blown up in Rochester to 6'x18' wide, and were razor sharp. Depth of field or hyper focal distance is not a factor. For first-timers, it might be advantageous to use a piece of electrical tape and



SOUTH PARK IN CENTRAL COLORADO SHOT FROM 9,000'



BLUE MESA RESERVOIR, WEST OF GUNNISON, COLORADO

and above you. He will appreciate your good eyes and will lock on, quickly. Same thing holds true for high power electrical lines, or any cables strung between mountains, like we used to encounter in the Rockies. You and your pilot are a team, and the better you communicate the more successful your mission will be.

TECHNICAL STUFF

For the Eastman Kodak Colorama missions I shot, I used a new Fuji 617 panorama camera with Kodak VPH 220 color

put a strip around the focusing ring to keep it from moving. The stretch electrical tape works well and will not leave 'goop' on your focus ring. Another useful tool might be a nylon safety strap anchoring your camera to the cockpit seat. For all my shooting which, all together, was about two months of eight-hour days, I never had a problem. Shutter speed (checked) was 1/250...and there is very little need for exposure correction when flying aerial missions, unless you are flying through the bottom of the Black Canyon in Gunnison National Park, and then the open shade correction averages two more stops of exposure on average.

I hope this information is helpful to you. As I wrote in my "Eyes Over Colorado" piece which was published on www.eyesovercolorado.com.

"Every time we would lift off from Denver and rise into the sky I felt that all my earthly troubles were left behind, and I was the luckiest guy on the face of the earth." Wishing you all fair skies, a smooth flight and Great Shooting!

Richard Boulware is retired from the University of Iowa. Richard won Photographer of the Year, UPAA in 1968. He currently lives in Denver, CO and is still actively shooting. He can be reached at: boulwarden@msn.com

ALL PHOTOS BY RICHARD BOULWARE, © RICHARD BOULWARE

SYMPOSIUM 2007

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

The symposium is only 6 short months away. Start making plans for this hands-on event in Chicago, June 18-22, hosted by Moraine Valley Community College.

For the first time in the 46 year history of UPAA, the symposium will be held at a community college. As the second largest community college in Illinois, Moraine Valley offers 123 degree and certificate programs and serves more than 100,000 area residents each year. Nestled in forest preserves, Moraine Valley has a picturesque location and is only 20 miles from the heart of Chicago.

Chicago is an easy travel destination. With 2 airports, Midway (MDW) and O'Hare (ORD) finding the perfect flight to the Windy City is a breeze. Midway is easy to navigate and is a short drive to the hotels. O'Hare is the busiest airport in the country with flights arriving and departing almost every 90 seconds.

HIGHLIGHTS:

- A full day of Photoshop with Patti Russotti. With CS3 due out soon this session is not to be missed.
- The Nikon Shoot-Out. This year we will be shooting around Michigan Avenue, The Art Institute, and Millennium Park.
- A day of lighting workshops sponsored by Calumet Photo, Inc. This will be a time to learn and share lighting strategies and tricks in three unique settings: location portraits, laboratories, and small gyms. Be ready to shoot when the radio slave or sync cord is passed to you.
- We will have a morning to learn about new products from Canon, Nikon, Calumet, and other photographic manufacturers will be available to answer your questions,

Details can be found at

<http://morainevalley.edu/UPAA07/default.htm>

GAFFER'S GADGETS

BY JEFF MILLER, UNIVERSITY OF WISCONSIN-MADISON, MADISON, WISCONSIN

What's in your bag of tricks? Have you modified some piece of photo equipment or come up with that nifty special something to aid in your creative process? *Gaffer's Gadgets*, a new standing feature in *The Contact Sheet*, wants to know.

To submit an entry, e-mail your contact information, and no more than a 250-word description and two low-resolution photos illustrating your gadget to jbmille1@wisc.edu. Please include "Gaffer's Gadgets" and a brief title of your idea in the e-mail subject header field. High-resolution photos of selected items will be requested for publication. The column editor will choose one or two of the best submissions to be featured each issue.

MODIFIED TTL CORD
Submitted by Jeff Miller/UW-Madison, jbmille1@wisc.edu

One of my secrets to quickly setting up off-camera TTL flash lighting is to make use of a modified TTL sync cord. As an alternative to using the standard 3' coiled Nikon SC-17 cable between camera and flash, I had a local camera repair facility replace the coiled cable with



a 20' straight cord. That cord includes the nine or so tiny embedded wires needed to maintain complete functionality of sync, TTL and CPU communication between camera and flash. If you're good with electronics, you can likely attempt this modification yourself, but I found that a local repair facility already had access to the specific gauge of AV wiring needed. Total cost of the modification several years ago, not including the provided SC-17 cable, was roughly \$60 for materials and repair labor.

To use the modified TTL cable, I mount a 1/4"x20 threaded post to the cord's hot shoe footing and often place in a Bogen umbrella adapter atop a light stand. The resulting setup allows me to have enhanced mobility and complete TTL control of a tethered, off-camera flash. If you have ever attempted this by connecting a few SC-17 cables, you may also be familiar with the dreaded "rubber band/pull your light stand over" effect that can be introduced when accidentally pulling too hard on a coiled cable.