

The ContactSheet

Winter2010



Win10

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Photo by Todd Paris

Cover:

The 13,500-foot peak of Mount Deborah in the Alaska Range towers over Bassett Army Community Hospital on Ft. Wainwright near Fairbanks. Speaking about Paris' photos, Scott McCrea, director of UAF Marketing and Communications, says, "We're in a pretty unique location being in the middle of Alaska, and, from a student recruitment standpoint, one of the most powerful messages we have is our appearance (scenic pictures of campus and region)."

The Contact Sheet

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

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

Editor:

Many of you let me know how much you appreciated the column HDTDT. My plan is to run it again in the Spring Issue. So, find those images with unique stories, unusual perspectives, or innovative problem solving solutions, and send them along. Include a before and after image, and a brief explanation on the process of making the photograph. Enquiring minds want to know! Speaking of problem solving, look through your gadget bag and send Jeff Miller, jbmille1@wisc.edu, your creations for Gaffer's Gadgets. With tighter budgets I know that necessity is forcing us all to invent a new device.

As always let me know your thoughts, suggestions, criticisms, and ideas for future issues.

Glenn Carpenter, editor
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News:

Three images made by **Collette Fournier** were featured in an exhibit. One of the images is of two Presidents of the NAACP, Nyack branch and the Spring Valley branch. They are standing at the crossroads of Rt. 59 and Rt. 9W where a marker is located to document the history of an Underground Railroad house in Nyack, NY.



Lindy Baker retired form Western Illinois University on October 31st. Lindy is rumored to be somewhere warm.



Tom Shea, University of Houston, won 2nd place in the 2009 International Photography awards for the Advertising: Calendar Pro category. Check out www.photoawards.com there were nearly 18,000 submissions spanning 104 countries!

Mississippi State University has three talented photographer, **Kristen Hines Baker, Megan Bean, and Russ Houston**. In September their show “*Sidelines: Through University Photographers’ Eyes*.” was on display. Images from a variety of sports filled the gallery.



Contests:

Glenn Carpenter, UPAA President
Moraine Valley Community College



Photo by Dana Lenckus

I believe that an award from UPAA is most prestigious, from any of our competitions, be it the MIC or the annual competitions held at the symposium. These awards carry not only recognition of excellence in photography but affirmation from your peers of a job well done. These are not easy to obtain, the judges are experts and have made similar images themselves. Rest assured winning an award from UPAA through its members is an impressive accomplishment, one you should be most proud to share.

I do hope that you share your success. Share it with your colleagues, supervisor, vice president, and chancellors. You represent the university and when you win the university looks even better. Display the certificate and ribbon proudly in your office. Even better, make a print of the winner and display it along with the award. It was good enough to win it is worth sharing with your college community. You might even send the information to the PR department.

Beyond the recognition and affirmation, these competitions are educational. More than once I have heard fellow photographers comment on the MIC being a source for inspiration, and a goad to work harder. Not only do we as photographers benefit from viewing excellent photography, but those in our offices learn what great photography looks like. Send a link to the monthly winners to your colleagues, it may spark an idea.

Many of us are alone photographically; we are the only photographer at our school. The feedback in the new MIC scoring system lets us know if that image we thought was *all that* really was as good as we thought.

Our competitions are different from most others, we judge ourselves. This characteristic carries a heavy burden, the burden of integrity. I would hope that as each of us views the images, we judge them as independent pieces of art, not as our work or the work of our competitors. In the past there have been instances of scoring sheets being completed with one print scored with a 7 and all the others with a 1. The Print Competition Chairman and the Board are aware of this and are watching. Vince Lombardi said, “Winning isn’t everything, it’s the only thing.” I hope that this attitude does not invade the judging portion of our competitions.

The competitions are not the be-all-end-all for judging photographs and publications. Many times I am surprised when a particularly good image scores poorly, or vice versa. There are several fantastic photographers in this group that have not won the Photographer of the Year award. This fact has not escaped the notice of the Board. In order to recognize that outstanding talent the Board is working on a form of recognition to honor that photographer who produces consistently outstanding work but never seems to gather the POY award, more to come in the next year or so.

MP

Member Profile

Todd Paris University of Alaska Fairbanks *Still Evolving*

By Jeff Miller. University of Wisconsin-Madison

Todd Paris has taken quite a journey from growing up on the plains of Topeka, Kansas, to calling Alaska his home for more than 30 years.

It's been a journey of tangents and life-shaping experiences, from mixing photo chemicals at a now legendary newspaper photo department to working in a commercial fishery to commuting 140 miles a day through rural Alaska. The rich stories just keep coming.

Today, Paris is photo manager for Marketing and Communications at the University of Alaska Fairbanks (UAF). The campus is considered the flagship of Alaska's state university system and is the inland home to nearly 10,000 undergraduate and graduate students, numerous educational and research programs, and one Nanook mascot.

Paris is responsible for creating and distributing photography that supports the university's identity as America's arctic university and one of the country's few Land, Sea and Space Grant institutions. Most of his photography is used for campus publications — both print and online — with an emphasis on student recruitment, marketing, and alumni and donor relations. He estimates that 75 percent of his work is generated through photo requests, with the remainder based on his own ideas or suggestions from others. He also manages a growing collection of campus stock photography, much of which is now featured in an online gallery.

He came to his current role by virtue of a still-evolving set of mostly self-taught skills. "I have to pinch myself because this job is so great," he says.



Pictured in a self-portrait, Paris says, "A lot of people have this vision that (being) a photographer is just a fun, easy job. But after they have experience with me and see all the gear I haul around and time it takes to set up lights and move things around and watching me shoot different angles and make subtle improvements in a scene, (they know) I'm really working."



Moose walk single file near UAF's Northwest Campus in Nome. Megan Damario in UAF's Development Office says the image is one of her favorites because, "It exudes Alaska!"

Paris grew up in the 1970s. One of his earliest photo-related memories is a high school job spent mixing chemicals and rolling film for Rich Clarkson and other photojournalists at the Topeka Capital-Journal. Paris started college at University of Kansas-Lawrence, but quickly realized that he wanted something different.

In 1976, he followed a couple of buddies and ended up as part of a six-man crew on a commercial salmon seiner in southeast Alaska. “Like the fish, I was hooked,” he says.

After returning to Kansas during the next two winters, he moved to Alaska for good in spring 1978. After marrying in July 1980, Paris and his wife moved to Fairbanks so both could attend UAF.

“The first day I had to get to campus for orientation — Aug. 30, 1980 — it just snowed buckets, and I was biking across town for six miles,” he recalls with a laugh. Undeterred by the weather, the couple tried winter camping during their first spring break the following March. All was fine until Paris’ zipper-attached thermometer bottomed out at 20° F below zero, with the temperature still dropping. The two huddled in their sleeping bags and promptly decamped the next morning.

While a student at UAF, Paris served as editor of the campus’s student newspaper. That experience, and the local media connections he made, quickly paid off. A few months before he eventually graduated in May 1983 with a degree in journalism, he was hired as a full-time reporter for one of Fairbank’s three TV stations. That July, Paris’ boss was fired and Paris was promoted to be the station’s news director.

“You know, Alaska is the land of opportunity. Here’s a kid right out of college, and he’s now the news director of the NBC affiliate in Fairbanks, Alaska,” Paris says. “And my first big responsibility was covering ‘the pope and the dope’ — when (President) Reagan met the pope here in Fairbanks at the airport during one of their transcontinental journeys. I was standing next to (national TV reporters) Sam Donaldson on one side and Andrea Mitchell on the other side... true story.”

A year later, the TV station was sold and Paris was transferred to handle other bureau projects until he and several coworkers were laid off. Now with a mortgage and two children, he next accepted a job with the Yukon-Koyukuk School District, which served 700 students living in 11 remote villages scattered throughout a rural area Paris describes as, “geographically the size of the state of Michigan.” Only two villages were accessible by road; others required travel up a river by boat during the summer or by small bush plane during the winter. For nearly eight years, Paris commuted 140 miles each day — stopping for the occasional moose crossing or herd of migrating caribou — to and from his school district office. There, he ran a vocational print shop, did desktop publishing and photography, and taught news writing and media communications to high school students who flew in for two-week stints. Eventually, the school district faced budget cuts and Paris was laid off.

In 1992, after buying office equipment via a school district auction, Paris started his own graphic arts business. A Linotronic imagesetter purchased in Seattle served as the anchor for his business. “I was the first guy in Fairbanks with a Linotronic,” he recalls. “I set up shop with that puppy, along with a big ol’ processor that I got from Alaska Printer Supply, and I started making digital negatives for five or six local printers.”



A photo of top-honor-winning students working on a Sudoku puzzle captured the praise of Megan Damarico in UAF’s Development Office. She says about the photo, “I love the collaborative feel ... [and] also believe it’s an important representation of the strength we have in the math and sciences here at UAF.”



Twin sisters, Anna Coulter and Julia Pierson, both members of UAF’s ski team, stay in shape through the summer months by practicing on their roller skis.



UAF students listen and react to a lecture in their honors history class in a Gruening Building classroom. Although the image looks as if it could be anywhere, Paris says “I included this just to show that there are typical classroom scenes here, too. We’re not so different in a lot of ways. We have quality instruction, we have outstanding students, we have nice facilities....how is that so different [from other universities]?”

While his business was going well, home life was not; Paris and his wife divorced in 1995. Although he enjoyed being self-employed, by then he had three children to help support. In January 2000, he accepted a publication specialist position at UAF and began producing academic catalogues, class schedules and the phone directory. One day, after expressing interest in an old Canon A1 film camera he found stashed in an office closet, he started doing some shooting. His efforts became a win-win situation as his department had been hiring area freelance photographers for most of their publication needs, and were having trouble managing the terms for the photos.

Soon, Paris was handling more photography for office projects. During the early 2000s, he transitioned from shooting film to working with Canon G1 and G2 digital point-and-shoot cameras. A couple years later, his office purchased a Canon D60 digital camera, one of Canon's first-generation, professional DSLRs.

Following a departmental restructuring in 2003, Paris was named photo manager and reclassified from a salaried publication position to an hourly position — a change that seems to suit both Paris and his non-cost-recovery workload.

Although he doesn't charge for his work — calling what he does a “work-for-request service” — Paris continues to regard the Marketing and Communications office's needs, including major institutional communications initiatives, as priorities. And while UAF's athletic department uses a local freelance photographer for sports-action coverage and team-picture needs, Paris also photographs certain sporting events and captures iconic campus imagery.

He considers each request from an outside department on whether it has merit for marketing, development, or stock use, offering alternative resources if he has to turn something down. He accommodates as many requests as possible, though, recognizing the value in making new contacts and finding new shooting opportunities.

“Todd has always been very good at (using his judgment), no matter the need or the time of day,” says Scott McCrea, director of UAF Marketing and Communications. “If he feels that, as our photographer of the university, that what he's seeing is going to make a



Research assistant professor Katey Walter Anthony ignites methane trapped under the ice in a frozen pond. Anthony is working with graduate students and other researchers to document the effects of large amounts of the greenhouse gas being released into the atmosphere each year. When talking about photographing in the extreme cold, Paris says, “It's a challenge to stay comfortable or to stay warm enough to work. That day I was shooting Katey Walter out on that lake and the methane bursts were coming out of the water... yeah, I got kind of cold that day.”

great image that can be used somewhere, he'll go out and get it. And we do give him that type of flexibility.”

Megan Damario, annual giving coordinator in UAF's Development Office, says that she makes frequent use of Paris' photography that is featured in his office's online photo gallery. “Todd's done a phenomenal job representing all the different colleges and schools around campus,” she says.

During a typical week, Paris says his workload includes responding to a lot of e-mail and phone calls, coordinating his schedule, covering five to eight photo shoots, handling a steady stream of digital image processing and cataloguing, responding to numerous photo requests, and supervising a half-time student assistant.

Today, Paris' primarily digital camera is a Canon 5D Mark II with video capture. When asked if he misses using film, he says, “Can I say an emphatic NO? I

know there's all this nostalgia in UPAA about the film days and, 'Oh, the smell of fixer'... but no, I'm not the least bit nostalgic about film. No, it's onward and upward to the future, man."

He acknowledges the challenges in the industry as multimedia communication increases and still photographers grapple with capturing video. "As I'm going around doing my photo shoots, always in the back of my mind is, 'Hey, I could just push this button on the back of my camera and start shooting high definition video.' And some people assume that's just an easy transition to do that. But when you're out on the job, day-to-day, it requires such a different mindset. And I'm struggling with coming to terms of how to accomplish both well. The tripod use, the lighting, the audio ... it's just a whole different ball game."

Although he has had some training with Final Cut Pro software, he says working with Megan Otts, a recently hired multimedia coordinator, has provided the best transition into that specialty. During the past year, he has been working with Otts to produce content for UAF's online multimedia gallery and its growing presence on sites such as iTunes U, YouTube, Facebook and Twitter. He also assisted Otts with production of a video for the development office.

"One of the things that's most impressive about Todd is that he's pretty much a self-taught photographer," says McCrea. "Looking back over the years since he first took on the task as photo manager to where he is now, its phenomenal to see, year after year, how he improves upon himself and incorporates the latest in photo technology to produce greater images."

Paris says that capturing great images that help to tell people stories inspires him the most. "Scenics and wildlife ... yeah, they're great too, but I think people are more interesting," he says. "They have stories to tell, and that's what I like to do. That's what so great about being a university photographer — great stories everywhere you go."

Jan Stitt, creative director in UAF Marketing and Communications and Paris' supervisor, concurs. "Todd just loves working with people," she says. "He's very good at it and he enjoys that. Plus, he's fascinated with the technology aspect of photography, and he keeps up with that as well."



The northern lights, also known as the aurora borealis, shine over a statue of Charles Bunnell on the UAF campus. Scott McCrea, director of UAF Marketing and Communications, says, "Even during the darkest and coldest times of winter, when it's hard for the average person to find the beauty in it, Todd [Paris] manages to capture images of campus and around Fairbanks that still make us an attractive place to be. Some of his winter shots are some of my favorite ones."

Paris says one of his favorite assignments involved flying to a remote community in western Alaska to photograph Annie Blue, a 93-year-old Yup'ik Eskimo who was receiving an honorary doctor of humane letters degree for her lifelong commitment to preserving the Yup'ik language and culture. Blue didn't speak any English and her daughter was interpreting for her during the shoot. Paris also relied on eye contact to connect with his subject.

"I ended up taking 88 pictures of Annie Blue over the course of 40 minutes," he says, "and the first one I took was my favorite one."

Another favorite assignment — volunteering to write and photograph a story about agricultural biofuel research for UAF's magazine, *Aurora* — led Paris to make a personal lifestyle change; he invested in a pellet-burning stove and heat-recovery ventilation system for his house.



Annie Blue

While shooting for America's Arctic University can present a weather challenge, Paris sees the up side. "Alaska — at least interior Alaska — is blessed with this unique light," he says. "In the wintertime here, the sun is so low and to the south that, when it's clear, you get this gorgeous sidelight. It just creates wonderful shadows and tone."

When the darkest period of winter — with only four or five hours of sunlight a day — passes, Paris notes that the summer months typically shine with 20, 22 and even 24 hours of daylight a day. "During the June 21 solstice, it doesn't really get dark. It's just a long dusk that transcends into dawn the next day," he says.

He acknowledges, though, that he prefers summer to winter. "Life is just so much easier," he says. "You don't have to wear all your coats, and gloves and hats. I like wearing shorts and sandals. Plus, you drive down a city street at 11 p.m. on a July night and the town is just alive with people riding bikes, skate-



Fireworks burst above UAF's West Ridge during a 50-year celebration of Alaska statehood in January 2009.



Standing in frigid water, a wader-wearing Paris captured this fateful moment during a campus-sponsored birling competition. In 2009, the photo was awarded best in show in the 2009 UPAA Print Competition.

boarding, roller skiing, pushing their kids in a stroller, walking their dogs ... It's just a whole different mindset in the summertime. And, of course, winter is pretty much the opposite — people hole up inside and huddle by their wood stoves.”

Regardless of the season, family and work remain among the strongest motivating factors for Paris. He remains in contact with his first wife and frequently sees his first three children — Isaac, 27; Andrew, 25; and Ashley, 22 — all of whom live in Fairbanks. Both sons are UAF alumni, and Ashley is currently a junior there. Paris remarried in 2000, and he and his wife, Carly, have a four-year-old daughter, Rosie.

When he's away from UAF, other photography work keeps him busy. For the past 10 years, he has taught a basic Photoshop class at a local community college and has continued a freelance business, shooting weddings, portraits, theater groups and more.

“It sounds dumb, but I'm getting better,” Paris says. “The more I shoot, the better I get. That's another thing that keeps me motivated. I'm learning all the time, and I see the effect of my learning in my daily work.”

Back on campus, Paris notes, “The longer I'm here, the more accepted and welcomed I seem to be, and I'm seeing a noticeable change in attitude around campus as I go about my daily work. I'm serving needs and helping people, and giving people what they want. And there's always that creative side to it where you can experiment and explore — and then the instant gratification when you take that great shot. ... It's such a great feeling and you can't wait to share it!”

To see more of Paris' work, visit:

UPAA Web Extras
www.upaa.org/archives.php

UAF's Online Photo Gallery
www.uaf.edu/multimedia/gallery/

UAF 2009 in Review
www.youtube.com/watch?v=R4MEqu7u6H8&feature=player_embedded

Personal Web Site
www.parispub.smugmug.com/

PV

Personal Vision

Berlin, 20 Years After the Wall

By Kelly Gorham, Montana State University

Berlin had yet to recover from the devastation of World War II when it and the rest of Germany were divided up among France, Great Britain, the United States and the Soviet Union. The divisions that were created at this bargaining table made Berlin a city on the frontline of a struggle between two great superpowers. This tale of political unrest, dominance and oppression played out over the next four decades between the powers of East and West in the city of Berlin.

As a photojournalist and architectural photographer I've always been interested how history and a place can be so closely bound. Unlike the pyramids of Giza, the Eiffel Tower or Empire State Building, the history tied to Berlin is slowly becoming a quiet footnote. This project began after a life-long interest in modern European history, particularly the Cold War era. In 2008, following nearly two years of research, I set out to explore the neighborhoods of former East Berlin to create images for *The Stones Have Memories*. With guidance from historians at home and in Berlin, and from friends who lived on both sides of the Wall, I traced history that I felt was significant back to the location where it happened and photographed the place as it stands today. My guiding creative principal was to let the architecture speak for itself. Is it possible to document emotion without photographing a human face?

November 9, 2009, marked the twentieth anniversary of the fall of the Berlin Wall and end of the Cold War. An entire generation has passed since these events. I hope *The Stones Have Memories* can be both visually engaging and help to communicate a portion of the somber history of the Cold War in Berlin.



A lone chair sits in an interrogation room in the Stasi prison. More than 200 cells and interrogation rooms existed in the interrogation wing of the prison. Prisoners were isolated from the outside world, and expert interrogators subjected them to months of questioning. The interrogators would coerce victims into making incriminating statements.

In a professional career that spans twenty years Kelly Gorham has worked as a staff photographer for several newspapers and as a corporate photographer in addition to a continuous freelance career.

Kelly's editorial and advertising images have been featured in such publications as the New York Times, Sports Illustrated, National Geographic Explorer, Washington Post and USA Today. He has earned honors from the World Food Media Awards, International Color Awards, Montana Newspaper Association, University Photographers of America and Montana Addy Awards.



The Berlin Wall is possibly the most notable symbol of the Cold War. The 165-kilometer, fortified border encapsulated West Berlin from 1961 to November 9, 1989. The German Democratic Republic government constructed the border in order to “stop offensive activities by revisionist and militaristic powers in West Germany.” GDR head Walter Ulbricht referred to the border as an “Anti-fascist Protective Wall.”



The Glienecke Bridge spans the Havel River in the city of Potsdam just southwest of Berlin. In 1952 the East German state closed the bridge, allowing only vehicles from the four occupying powers to cross, making it one of the few links between East and West Germany. In a 1986 article in the New York Times, author James M. Markham dubbed it the “Bridge of Spies.” From 1962 to 1986 three prisoner exchanges were made on the bridge. The most notable of these was the first exchange in 1962, when U.S. pilot Gary Powers was exchanged under the cover of darkness for Soviet colonel Rudolf Abel. Powers had spent nearly two years in a Soviet prison as punishment when his U2 spy plane was shot down over the Soviet Union.

More images of Berlin can be found at www.upaa.org/archives.php

ER Equipment Review

A Serious Compact Digital Camera

By Robert Jordan, University of Mississippi

No photographer wants to be caught without a camera, but sometimes even a small DSLR is more than you want to lug around. I've owned a few 'serious' compact digital cameras that aspire to DSLR-like performance and features, I have found the Canon PowerShot G series cameras to be very capable and feel 'right' in my hands. It's no wonder the G-series cameras are so popular with many professional photographers.

Put any G-series camera in Auto mode and what you get is a point-n-shoot with a very sharp lens and better than average color and dynamic range. But the G-series's easy to operate and intuitive controls practically beg you to participate in the photo making process. If you have used a G7, G9 or G10, you will immediately feel right at home with the G11. The G11, builds on all the best features of the G10, including the same great 5x vibration-reduction 28-140mm $f/2.8-4.5$ lens. The controls of the G11 are unchanged from the G10, on the top-right is the mode dial surrounded by an ISO dial with settings from 80-3200 and Auto. On the other side of the optical viewfinder is the exposure compensation dial. On the rear, to the right of the LCD screen, is an intuitive control pad with surrounding control dial.

The G11 brings back the folding/swiveling LCD screen that was a G-series staple up until the G7. The G7, G9 and G10 all used a 3-inch fixed screen whereas the G11 features a 2.8-inch vari-angle screen. Flip the screen inward, facing the camera body, and the LCD automatically turns off when shooting, perfect for using the optical viewfinder or shooting from the hip. Folding the screen in also protects the screen from damage, making it my preferred position for storing the G11. It only takes a second to swivel the LCD around and fold it flat or set it at an angle to aid in high, low angle or even self portrait photos. The vari-angle LCD may seem a bit frivolous, but you'll be surprised how often you use it once you have the option. Because of the vari-angle screen, the G10 semi-hard case won't work with the G11, but as far as I know, all of the accessories designed for the Canon G10 will work with the G11.

The other big change for the G11's is that pixel count has been slashed from the G10's 14.7-megapixel to 10-megapixel. Reducing the pixel count reduces the noise levels, enabling the G11 to produce images at 1600-iso which are comparable to G10 400-iso images. The ability to shoot low-noise photos in very low light without flash rocks! For me this is the single biggest improvement and the reason I ordered a G11 the day it was announced and sold my G9 on eBay.

The G11 is so DSLR-like that I find myself using the same settings on my G11 as I do my DSLRs. For example, $-1/3$ ev compensation looks perfect to me 90% of the time. When I'm finished shooting, I set the ISO to 400 and the mode to Program so the camera will be ready if I need to take a photo quickly. If I'm not in a hurry, the mode I use most often is Aperture priority, with Manual mode being the second most used mode. Battery life is adequate at about 300-400 shots from a fully-charged battery if you don't chimp too much.

As with any camera, part of the fun is personalizing your G11 with Canon and aftermarket accessories. One accessory I consider essential to any camera is a polarizing filter.



High ISO is not a problem thanks to fewer pixels, this photo was shot @ 1/20 second @ $f/2.8$ ISO 800.

I wish Canon would put 46mm threads on the end of the retractable lens, but the retractable lens can't support the weight of wide angle and telephoto adapters. So every G-series camera has featured a bayonet mount on the camera body surrounding the base of the retractable lens. Mounting a hollow tube to this bayonet allows 58mm filters or accessory lenses to be supported by the tube rather than the retractable lens. Canon's simple 58mm tube approach works fine on G-series cameras with lenses that do not go wider than 35mm. The 28-140mm focal length of the G10/G11 lens poses a bit of a challenge. If the 58mm tube is made long enough to cover the lens at 140mm, the tube would vignette badly at 28mm. Canon's solution is to split the G10/G11 58mm plastic tube in two sections, attach the base section to the camera body to add a filter at wide-angle settings and stack both sections of the tube together to use a filter when zooming to telephoto or adding an accessory lens. The two-piece tube is a cumbersome solution at best.

Lensmate machines a two-section base and extension tube set from aluminum that fits the G10/G11 and accepts 58mm filters and accessory lenses. Lensmate also sells an aluminum extension section that accepts 72mm filters, the standard base and 72mm section sell for \$48. By mounting a 72mm filter rather than a 58mm filter, the tube can be used on the G10/G11 cameras at all focal lengths without vignetting or reconfiguring the tubes. Because of the tight tolerances involved, not any 72mm filter will work, filters must have a thin profile so as not to vignette at 28mm and must mount the filter glass slightly forward, away from the camera, so the lens does not touch the filter when zoomed to 140mm. Lensmate recommends the Kenko Pro1 Slim Digital Circular Polarizer and the Hoya Slim HMC UV filter. I tried a B&W slim circular polarizer that I had already and it works perfectly, unfortunately my B&W slim UV filter just barely comes into contact with the G11 lens at full zoom. If you have any square Cokin-P 84mm or Lee 100mm filters, they can be mounted to the Lensmate 72mm adapter, check the Lensmate website for details. www.lensmateonline.com

Another popular G-series accessory is the Canon E-TTL 270EX strobe. The 270EX packs a lot of performance into a pocket-sized package. The 270EX is a model of simplicity, with only a shoe-lock lever, power switch and LED flash-ready light. The head of the flash has a manual zoom to cover 28 or 50mm, the head also tilts to 60, 75 and 90-degrees. Mounted on the G11, the 270EX flashtube stands about 2" higher and 2" closer to the subject than the G11's built-in strobe this gets the strobe up high enough to shoot over any accessory lens/filter adapter and greatly reduces the likelihood of red-eye. Since the 270EX is powered by 2-AA batteries, the G11 battery is no longer taxed with charging the built in strobe, allowing for quicker shooting and many more shots per G11 battery charge.

I did a little informal testing with the G11 set to 200 iso and Program mode. With these settings, the G11's built-in strobe starts to underexpose at about 20-ft. At the same settings, the 270EX is still providing perfect fill to a back-lit subject at 20-ft. Next I angled the 270EX head up to 60-degrees, bounced the light off a 12-ft residential ceiling and still the 270EX provided the perfect fill light to the subject 20-ft away! The 270EX G11 combo is very well balanced, the flash is light enough that it won't cause the G11 to roll upside down when you shoulder the camera. At under \$150, the 270EX is a very worthwhile accessory.

So what's not to love about the G11? The vari-angle LCD and its' bezel take up a bit more real estate on the back of the camera, making for a smaller spot on the back of the camera to rest your right thumb. I find that I sometimes accidentally press one or more of the buttons on the rear of the G11 with my right thumb. I contacted Lensmate about the possibility of making a thumb rest, similar to one formerly made by Richard Franiac. They agree that a thumb rest would be handy and they are working on a prototype.



With a few extras the G11 becomes a well balanced and powerful little camera that the professional photographer can appreciate.

See more photos from the G11 at www.upaa.org/archives.php

WS

Working Smarter

Light Weight Lights

By Ken Bennett, Wake Forrest University

Not long ago, carrying lights on location meant dragging large cases full of big studio strobes, heavy-duty light stands, modifiers, soft boxes, and hundreds of feet of extension cords. Most publications demanded transparency film, often in medium format, and that required a lot of light.

New technology has reduced the need for heavy lights on location. We can shoot at higher ISO values and use faster sync speeds, making small strobes usable in a wide variety of situations indoors and out. Taking advantage of this change, I recently put together a 4-light kit that fits comfortably inside a carry-on size rolling case. With this kit I can light portraits, events, classrooms, speakers, and even buildings, inside and out, and it's small enough that I always have it in my car.

Kit Details

Case:

I chose the Pelican 1514 case, a rolling plastic hard shell case that meets domestic carry-on requirements. This model comes with adjustable padded dividers.

Lights:

I already had several Canon flash units, so I added a pair of 430 EX II speedlights. That gives me a total of six speedlights, four in the kit and two in my camera bag. All the lights have a Sto-Fen Omnibounce attached.

Stands and Grip Equipment:

Two of the Bogen/Manfrotto 6.5-foot compact light stands will fit inside the Pelican case. I also have two Bogen Justin Clamps, which will mount a speedlight almost anywhere, and four of the little flash feet that came with the speedlights. To mount the flashes to the stands, I have two Lastolite TriFlash brackets, which can hold three speedlights and an umbrella.

Light Modifiers:

Two Westcott 43-inch compact umbrellas, one shoot thru and one silver reflective, easily fit in the case. I also have several Honl modifiers, including three snoots, two grids, four barn door/flags, and four Velcro straps to attach the modifiers to my strobes. I find I use the short snoots most often. A large set of color correction gels and several sheets of black foil fit against the side walls of the case.

Off Camera Sync:

The speedlights are all used in manual power mode. I started with the Canon ST-E2 wireless transmitter, which works using infrared signals. That unit functions most of the time indoors, but it doesn't work well outside, or with flash units in different rooms. Now I am using the new Pocket Wizard TTL system, with a single TT1 transmitter and five TT5 transceivers. This lets me use all six speedlights, with one in the transmitter on top of the camera for on-axis fill light if desired.

Using the Kit

Most of the time I use these strobes in conjunction with the ambient light. I'll set up a main light in an umbrella and use window light or daylight as fill or back-light. Sometimes I'll set up a second strobe as a hair light or separation light,



Using one light with a full CTO gel, direct flash from speedlight.

using a snoot, or rake it across the background to provide interesting light behind the subject. Three speedlights can shoot through one umbrella using the TriFlash adapter, providing more power to sync with the sun, or faster recycle times.

On larger shoots, I use the speedlights as accent or background lights, augmenting my bigger battery-powered Normans or my studio strobes. The speedlights are easily clamped to a bookshelf, a drop ceiling, or a chair, and hidden out of sight.

Limitations

The primary limitation is power. Speedlights are great when used close to the subject, or indoors in controlled situations, but they don't push a lot of light through a large umbrella or softbox. Shooting outdoors using multiple lights in big boxes or far from the subject requires more powerful lights.

The 6.5-foot light stands are fairly short, and work well only when used close to the subject. Many situations require taller stands.

The Pocket Wizard TTL units had a tough introduction. They are currently available only for Canon flash, and radio frequency interference put out by the professional 580 EX II makes that unit almost unusable. However, the PW units work perfectly with the 430 EX II flashes, and recent firmware updates made the system much more consistent. When Pocket Wizard releases their remote power unit, I'll be able to set manual power or TTL exposure compensation at each flash unit directly from the camera.

Available Light

Before I put this kit together, the Normans were my primary location lighting set. They fit nicely in a large rolling case, but their size and weight kept me from carrying them all the time. The speedlight kit is small enough that it can live in my car, easily available for every assignment. All the components are quick to assemble and put away, easy to use, controllable, and provide a nice quality of light.

Putting Together Your Own Kit

The kit can be put together from scratch for about \$2000. Speedlights are the most expensive single item, but most photographers already own several. Using the new Radio Popper JrX radio slaves will save several hundred dollars, though they are limited to manual flash control only, not TTL. Nikon shooters can save even more by using the built-in CLS system, which gets good reviews and is usable in TTL mode as well as manual.



Main light through an umbrella at camera right, separation light at camera left with a snoot, and a blue gelled background light behind the wall lighting the back room.



Shot with three speedlights in an Apollo softbox, 1/400 at f/5.6, ISO 100, using Pocket Wizard Hypersync.



Three lights: One in an umbrella at camera right, one snooted hair light behind the subject at camera left, and one gridded background light clamped to the bookcase at camera right.

This speedlight kit won't replace more powerful strobes for everything, but it has proven to be incredibly useful for many of the assignments I shoot.

Check out more images by Ken Bennet at www.upaa.org/archives.php

BR Board Report

Mid Year Meeting, Rutgers University

This year the Board of Directors met at Rutgers University for the Mid Year meeting. Our host Nick Romanenko provided excellent hospitality, speedy transportation, and valuable information on the greater New Jersey and New York area.

Our day long meeting featured reports on the Web site, retirees, MIC, budget and several new initiatives. Some of these new ideas are the redesign of the Web site, 50th Anniversary Symposium in 2011, and a new award/honor for consistently excellent work. Below is a summary of what was discussed.

Monthly Image Competition

The new system is a big hit, with larger images and a faster voting interface participation is up both in images submitted and members voting.

Retirees

The Board voted to extend the 50% discount on symposium fees for retired members as well as a 50% discount on the partners program. Retirees are also encouraged to contact Steve Mangione, Retiree Chairman to be kept up-to-date on pertinent issues.

50th Anniversary 2011

Jim Dusen is the Chairman for the committee for the 50th Anniversary. Jim will be working closely with Mark Philbrick, host for the 50th Symposium, to make the event memorable. If you would like to serve or have ideas contact Jim.

Web Site

The Web site will undergo a redesign this year to be completed for a January 2011 launch. Martin Vloet will work closely with Chris Hughes and the design team at the University of Waterloo on this project. Chris will also actively begin archiving all UPAA materials. If you have any information for the archive contact Chris.

Incorporation, 501c(3)

Work continues on this important project. UPAA is incorporated in the state of Michigan and we are currently seeking federal tax exception. The constitutional changes voted on at the last symposium will help the process to move forward.

Symposiums

Bill Bitzinger reports planning for the 2010 Symposium is moving forward and the schedule is coming together. David X. Tejada is confirmed as a speaker. Future sites are scheduled through 2014.

Treasurer

The financial state of UPAA is strong. Because of the big name speakers for the Jamestown Symposium there was a charge to the Symposium fund. This fund was established for this very reason. Profits from future symposiums will be deposited into this account. There will be one time expenditures for Web site redesign, 50th Anniversary planning, and archiving. The budget is balanced and there is ample funds to accomplish the goals and objectives.



After the meeting the board headed to the Javits Center for Photo Expo. Steve Mangione and Jim Dusen came along to keep us in line. We were able to make contact with several vendors for possible partnerships. (l to r) Martin Vloet, Bill Bitzinger, Jay Ferchaud, Nick Romanenko, Dawn VanHall, Glenn Carpenter, Steve Mangione, Donny Crowe, and Robert Jordan. Photo by Jim Dusen

Board Elections and Appointments

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Historian, Chris Hughes
50th Anniversary Chair, Jim Dusen