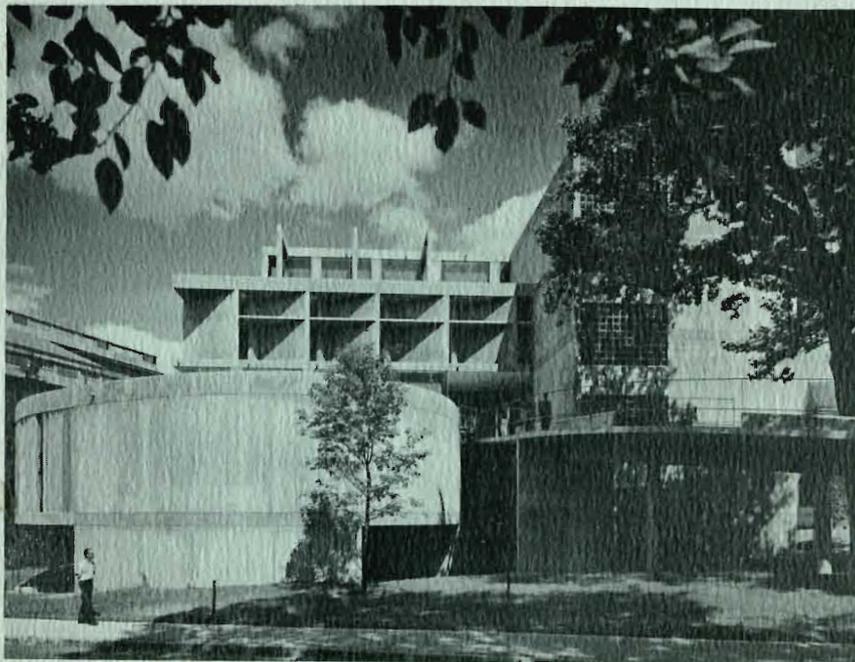


**UNIVERSITY
PHOTOGRAPHERS
ASSOCIATION**

**U. P. A.
JOURNAL**

Vol. 3, No. 1
April, 1964



Carpenter Center for Visual Arts
Harvard University

SITES FOR THE THIRD ANNUAL NATIONAL U.P.A. CONFERENCE

Sherman Union
Boston University



UNIVERSITY PHOTOGRAPHERS ASSOCIATION JOURNAL

Editor—Nathan S. Tilley

Vol. 3, No. 1

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SEE YOU AT THE
THIRD ANNUAL NATIONAL UPA CONFERENCE

HARVARD UNIVERSITY

APRIL 2,3,4, 1964

The UPA Conference is only a few weeks away, and the response to our first announcement indicates an excellent attendance. As the advance registrations continue to arrive at Harvard we are assured of the success of a most outstanding meeting.

Now, as the time grows short, we look forward to an even greater response. You should know that the Conference in Cambridge will offer a unique opportunity for you to join the greatest assembly of UPA members ever held, and a wonderful chance for you to exchange ideas with your colleagues in the university field. You should know, also that talks, discussions, and bull sessions will cover virtually every detail of university photography. And - you will have a chance to talk shop with other experts not only during the formal program, but during meals, coffee breaks, and after hours at the hotel, if you like. In short, this Conference is certain to be a most valuable, rewarding, and enjoyable experience.

NOW is the time to stand up and be counted. Apply NOW for your travel allowance; SEND the hotel reservation form to the Sheraton Commander and the advance registration to Bill Tobey at Harvard. By the way, please note the hotel would like to have as many room reservations as possible by March 15, BUT, all late-comers will be ac-

commodated. If you cannot make definite plans until the last minute, you may still get a room at the Sheraton Commander, and you may make a late choice of the meals planned for the Clubs.

Take a look at the schedule of program topics shown in this issue of the Journal; note the outstanding speakers; and you will realize that you can't afford to miss this important Conference. Audience-participation is the keynote -- there will be discussions following each talk. Benefit yourself; benefit your college or university; JOIN US IN APRIL. Worthwhile experience guaranteed.

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UPA MEMBERS IN THE NEWS

Herb Barnett of Carnegie Tech was recently elected president of PHOTOGRAPHERS IN INDUSTRY, PITTSBURGH, for 1963-64. This is an organization of about 100 photographers from industry, research labs, and universities in the metropolitan Pittsburgh area.

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John Adams of University of New Hampshire has a photograph printed in the 1964 International Photography Year Book. It shows the university library reduced to tones of pure black and white via Kodalith film.

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Adrian Bouchard of Dartmouth has had a month long one-man show of his work at the University of New Hampshire.

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Bill Simmons of New York University has completed a 6 weeks tour of Europe and the Middle East on photographic assignments for NYU and the Ford Foundation. Bill covered a European Workshop for the NYU School of Education visiting Paris, Bonn, and Rome. In Turkey, NYU has been excavating an archaeological site for the past three years. This year the site was sufficiently cleared for photographic work. Bill spent fifteen days photographing not only the site itself, but the work in progress as well as items found in the dig. He has written an article for the JOURNAL which will appear in the next issue.

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THE PROGRAM IN PHOTOGRAPHY AT OHIO UNIVERSITY

by CLARENCE H. WHITE

Begun in 1937 as an extracurricular activity for a group of interested students, with an art instructor as the faculty advisor, by 1941 a program of photography had developed at Ohio University in the Art Department to a point where the University could offer a major in this area leading to the degree of Bachelor of Fine Arts. In 1942 the program was expanded further to include a major in photography for the Master of Fine Arts degree. Now, in 1964, it is possible to earn the Doctor of Philosophy in Art History with a minor in photography as well as the BFA and MFA with the major in photography.

In the current year, 1963-64, the Department of Photography has 179 students enrolled in courses in photography. Of this total some 95 are majoring in photography, 13 as candidates for the MFA and the balance for the BFA. Five of the graduate students are graduate assistants with responsibilities in the teaching program under the guidance of instructors. There are four full time instructors: Walter Allen in basic workshops as well as



CLARENCE H. WHITE, Head, Department of Photography, Ohio University, Athens, Ohio, since 1949. Trained in the Clarence H. White School of Photography, founded by his father in 1910, he was in photographic illustration and advertising after completion of his training in 1927. Joined the staff of the White School as an instructor in 1931, became assistant director in 1932, and co-director in 1937. Director in 1940. He served with the U. S. Navy during World War II. Clarence resumed the career of teaching in 1947, and has been at Ohio University since 1949. He is also serving as Regional Representative for Region 2 of U. P. A.

the advanced problems programs; Joseph L. Anderson in the 16mm film production program; Elizabeth Truxwell in newspaper and magazine photography, portraiture and advanced problems programs; and Clarence H. White in photographic processes, history, commercial and illustrative, and advanced problems programs.

The program in photography at Ohio University is oriented to a broad general college education for the photography major coupled with training in his major subject. During his first year on the campus as a candidate for undergraduate degree, he carries a basic program of English, science (physical or social) or mathematics, an introductory course in art history, a basic course in drawing and design, physical education, speech, and a basic course in photography. During this period he is enrolled in the University College as are all freshmen. On completion of twenty-five hours of undergraduate courses the student transfers to the College of Fine Arts as a candidate for the BFA. In his second year he continues his studies in English, the program in art history completes the program in art (considered as part of his major), and carries two courses in photography (photographic processes and workshop in photography). In his third year he completes the minor in art history and carries a course in portraiture to complete the requirements in photography.

During the third year, and in some cases in the second year, the student begins his elective studies designed to prepare him for a career in some area where he is interested in applying his photographic skills. There are the electives in photography: newspaper and magazine photography, 16mm film production, commercial and illustrative photography, color photography, and other areas handled through the advanced problems setup. The student may continue his studies in art in figure drawing, painting, ceramics, sculpture, jewelry, print making, textiles advertising design, and others or he may carry additional course work in art history. Through the several colleges of the University it is possible for the individual student to carry electives in such areas as business administration, languages, the sciences, journalism, radio-TV, dramatic art, agriculture, industrial arts, government, history, sociology, and many other subjects.

Through this wide selection of courses in areas outside of photography, it is possible for the student to prepare himself thoroughly for specialized applications of photography, and this results in our graduates find-

ing success in a wide range of photographic occupations.

A number of our graduates, those having earned the BFA, remain at the University, or return at a later date, to continue their studies and earn the MFA degree. Other candidates for this degree come from programs of other schools, some having degrees with majors in photography, some with a minor (at least twelve hours in photography and six hours in art), while others carry a semester or two of undergraduate work to prepare themselves for graduate studies. For the MFA in photography the minor area of study is in art history. In the program leading to the undergraduate degree, the BFA, the student completes 124 hours of undergraduate study; for the MFA degree 48 hours of graduate study is required, including four hours of thesis and two hours of studio thesis, the latter in photography. The particular emphasis in graduate study is upon the development of the individual into a skilled photographer with a clear specialization in some area to which his photography will, or could be, applied.

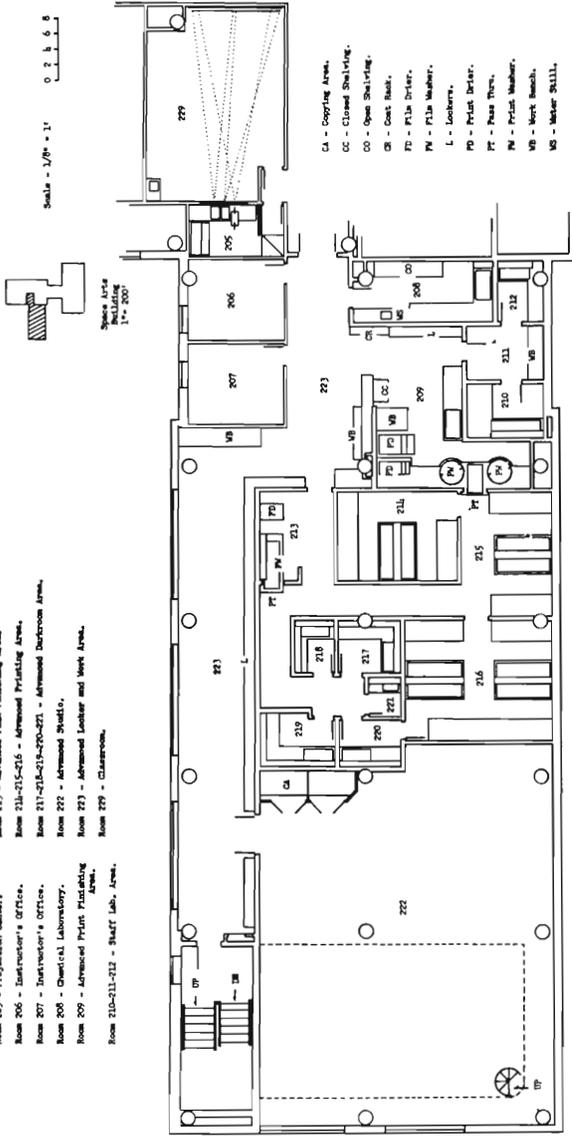
In the fall of 1962 the department moved into its new quarters in the recently completed Space Arts Building. With some 10,500 square feet of space designed specifically for the teaching of photography and for student experience in photographic practices, the department has facilities that are being developed as new equipment arrives, to give the training and experience required to prepare the student for success in the application of photography in education, industry, manufacturing, research, communications, and the military.

(Editor's Note - Please see illustrations of the layout of Ohio University Photographic Department)

The facilities are divided into four areas: (1) those used by all of the photographic students - classroom, equipment issue, chem lab, storerooms, and the student supply store, carrying supplies for both the students in photography and in art and architecture; (2) basic area for students in basic courses - three darkrooms, one loading room, a printing room equipped for 12 students, basic finishing area, a studio, and necessary facilities for storage and other purposes; (3) the advanced area for students in courses above the basic level - five darkrooms, three printing rooms with a capacity of sixteen, a studio with ceiling heights of 12 feet and 25 feet, advanced finishing area and necessary facilities for storage and other purposes; (4) and the 16mm film production area - equipment room, editing room, printing room, film processing laboratory, and sharing the advanced studio

DEPARTMENT OF PHOTOGRAPHY - OHIO UNIVERSITY

- DEPARTMENT OF PHOTOGRAPHY - SPACE ARTS BUILDING - Second Floor.
- Room 205 - Projection Center.
 - Room 211 - Advanced Film Finishing Area.
 - Room 214-215-216 - Advanced Printing Area.
 - Room 217-218-219-221 - Advanced Darkroom Area.
 - Room 222 - Advanced Studio.
 - Room 223 - Advanced Locker and Work Area.
 - Room 229 - Classroom.
 - Room 210-211-212 - Staff Lab. Area.

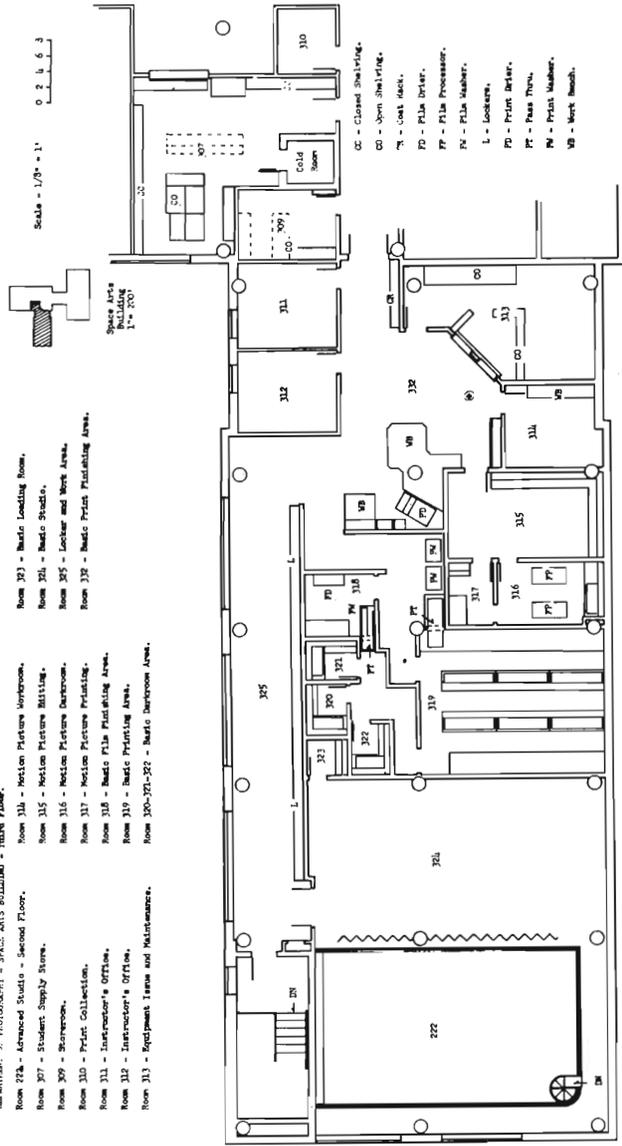


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- CA - Copying Area.
- CC - Closed Shelving.
- CO - Open Shelving.
- CR - Coat Rack.
- FD - Film Dryer.
- FM - Film Maker.
- L - Lockers.
- PD - Print Dryer.
- PT - Pass Thru.
- PM - Print Maker.
- WP - Work Bench.
- WS - Work Station.

SPACE ARTS BUILDING- Second Floor

- DEPARTMENT OF PHOTOGRAPHY - SPACE ARTS BUILDING - Third Floor.
- Room 274 - Advanced Studio - Second Floor.
 - Room 307 - Student Supply Store.
 - Room 309 - Storage.
 - Room 310 - Print Collection.
 - Room 311 - Instructor's Office.
 - Room 312 - Instructor's Office.
 - Room 313 - Equipment Room and Maintenance.
 - Room 314 - Motion Picture Intercom.
 - Room 315 - Motion Picture Billing.
 - Room 316 - Motion Picture Darkroom.
 - Room 317 - Motion Picture Printing.
 - Room 318 - Radio Film Finishing Area.
 - Room 319 - Radio Printing Area.
 - Room 320-321-322 - Radio Darkroom Area.



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- Room 292 - Radio Loading Room.
- Room 301 - Radio Studio.
- Room 305 - Locker and Work Area.
- Room 312 - Radio Print Finishing Area.

- CC - Closed Shelving.
- CO - Open Shelving.
- CR - Coat Rack.
- FD - Film Dryer.
- FM - Film Processor.
- L - Lockers.
- PD - Print Dryer.
- PT - Pass Thru.
- PM - Print Maker.
- WP - Work Bench.

SPACE ARTS BUILDING- Third Floor

itional classroom space is available in the building as well as an auditorium with a seating capacity of over 200. Besides offices, there is a gallery for exhibition of work by students as well as exhibits of faculty work and outside material.

Over the years some production work for the University has been done by various students, some for publicity purposes and some for training purposes, but the department is primarily a teaching organization with production a very secondary responsibility. Ten years ago the University hired a photographer to do public relations photography, a position held by a senior undergraduate or a graduate; and three years ago an assistant was added to help carry the increasing load of work coming in through the Office of University Information. This staff will be increased still further in the next year or two as space becomes available and the film production program, 16mm films, gets into full operation. As the production aspect develops, the involvement of the teaching area will be principally as a source of personnel rather than a production source.

The average undergraduate student will carry about 40 hours in photography and 12 hours in art (the major), 18 hours in fine arts history, 12 hours in English, 6-10 hours in mathematics or the sciences, 2 hours of physical education, and hour of speech, and the balance in courses of general cultural value and/or background for specialization in their photography. The average student will have about 30 hours of photography, nine hours in art history, the six hours of thesis, and hours in other areas designed for preparation for the area in which the graduate will perform during his career. This last is for the graduate student.

About one-quarter of the work of a student in photography, those majoring in this area, is in classwork and theory. Three-quarters of their photographic studies consist of the carrying out of assignments calling for their own initiative and effort in studio, field and laboratory. They acquire a personal understanding of photographic techniques and practices through actually doing the work themselves. This results in widely divergent viewpoints and techniques, but results that can be satisfying to both the student and the teacher.

Students holding the undergraduate degree, the BFA, are to be found working as laboratory technicians, photographers, managers, supervisors and owner-operators

technicians, photographers and in supervisory capacities with photographic units in industry; as photographic technicians, photographers, and in editorial capacities with leading publications; as salesmen, technical representatives, writers, editors, and in supervisory positions with photographic and reproduction manufacturers; as enlisted photographers and photographic officers with the Armed Forces; and as photographic technicians, photographers, and in supervisory capacities with educational organizations.

Students holding the graduate degree, the MFA, are to be found in a wide variety of positions in which their skills are utilized. A number are instructors in colleges and universities such as Syracuse, Miami (Florida), Ohio State, Ohio, Minnesota, Kansas State, and State University of New York at Buffalo. A number are photographers with educational institutions such as Colorado State University, and a number are in the audiovisual programs of such educational organizations as the University of Delaware. The junior college program finds graduates at Foothill College in California and Everett Junior College in Washington. One graduate is a film editor with the Air Force, another is in charge of service for a manufacturer of high speed motion picture equipment, and another is coordinator of photographic services with a large manufacturer of photographic materials.

From a background in photographic design, technique, and practice, coupled with art and art history and a broad general college education, with or without the advantage of the experience of advanced study at the graduate level, comes a product of great variety, some are outstanding and others just satisfactory. Among the outstanding ones, the ones we feel have met our goals, we find men and women who should play an important part in the growth of photography over the years ahead. It is in these that we find our satisfaction in teaching.

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ITEMS NEEDED FOR NEXT ISSUE OF UPA JOURNAL

Your editor is in need of material for the next issue of the JOURNAL. Among the columns planned are the following: Gadget Chatter; Positions wanted & positions available; Surplus equipment for sale by members; Book Reviews, (need editorial copies for review); Members' Exhibits; Regional News; plus FEATURE articles on all subjects.

UPA THIRD ANNUAL NATIONAL CONFERENCE

Harvard University, April 2-4, 1964

PROGRAM HIGHLIGHTS

Thurs., April 2 (at Harvard & Brandeis)

"MANY APPLICATIONS OF UNIVERSITY PHOTOGRAPHY" - A panel discussion of the uses of photography at Harvard News Office, Library, Museum, Science Labs, College Observatory, and Audio Visual Department.

"COLLEGE PHOTOGRAPHER, A PUBLIC RELATIONS REPRESENTATIVE" With special mention of the problems associated with a one-man photo operation, by M. Richard Fish, College Photographer, Smith College.

"LIGHTING FACES, A STUDY IN PORTRAITURE" - A talk and demonstration by Adrian Bouchard, Director of Photographic Service, Dartmouth College.

"A NEW LOOK AT ID CARDS" - Lester C. King, Supervisor, Photographic Services, Auburn University. To be followed by a discussion of money-saving gadgets you can make yourself.

"TEACHING PHOTOGRAPHY AS PART OF GEN. EDUCATION" - Dr. Charles M. Rice, Assoc. Professor of Industrial Arts, Western Washington State College.

Fri., April 3 (at Harvard)

"RESPONSIBILITIES OF THE UNIVERSITY PHOTOGRAPHER" - Ernest B. Robertson, Jr., Photographic Center, the University of Tennessee.

"ADMINISTRATIVE PROCEDURES OF A PHOTO SERVICE" - Harry D. Williams, Head of the Photographic Department, University Library, University of Calif., Los Angeles.

PROGRAM HIGHLIGHTS (continued)

"THOUSANDS OF SLIDES PER YEAR" - A look at the audio-visual practices by Nathan S. Tilley, Audiovisual Center, the University of Massachusetts.

"NEWS PICTURES FOR WIRE SERVICES AND TV" - A panel of University, Associated Press, and Television representatives.

"PICTURE REQUIREMENTS OF COLLEGE PUBLICATIONS" - John T. Mattill, Director of Publications, Massachusetts Institute of Technology.

"PHOTOGRAPHING BUILDINGS, COMMENTS ON ARCHITECTURE" - Huson Jackson, Professor of Architecture, Harvard University.

"PHOTOJOURNALISM - A PERSONAL APPROACH" - Gordon Converse, Chief Photographer of the Christian Science Monitor, National Newspaper-Magazine Photographer of the Year, 1960, and recognized as one of the most outstanding photojournalists in the United States.

"FILM MAKING AT THE UNIVERSITY" - William R. Simmons, Director of Photographic Services, New York Univ.

"SPORTS HIGHLIGHTS" - Everett A. Kosarick, University Photographer, University of Massachusetts.
- M. Bruce Harlan, Chief Photographer, University of Notre Dame.

Sat., April 4 (at Boston University)

"THE EFFECTIVE USE OF PICTURES IN THE UNIVERSITY DEVELOPMENT PROGRAM" - Henry L. Freniere, National Field Director, Boston University Development Office.

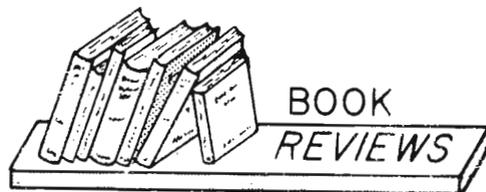
"PRACTICAL APPROACHES TO COLOR" - Prof. Raymond C. Bowman, Chairman, Dept. of Photographic Technology, State University of New York.

PROGRAM HIGHLIGHTS (continued)

"CREATIVE USE OF INTERCHANGEABLE LENSES" - Herbert K. Barnett, Head of Photographic Service, Carnegie Institute of Technology.

"HOW MANY CAMERAS?" - Anthony J. Moscatel, Department Manager, Photographic Services, Boston University.

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"Zone System Manual" (New York: Morgan & Morgan, Inc. 112 pp., \$1.95)

A revised second edition of the "Zone System Manual" by Minor White has just been published by Morgan and Morgan, Inc. Users of the popular Zone System for Complete control in photography will welcome the new tables and additional ideas which Mr. White has incorporated in this popular guide. New readers will find an inspiring fresh approach to creative photography.

"Zone System Manual" contains Minor White's own personal interpretation of the famous Ansel Adams Zone System for Complete Control in photography. The book includes Mr. White's creative outlook and his practical technique, taught successfully for years to his students at the Rochester Institute of Technology and other schools throughout the country.

Previsualization and planning the finished picture from the start constitute the keystone of Minor White's Zone System technique. It provides the photographer with a new creative approach and complete technical control at one and the same time. The interesting step by step text is illustrated throughout with useful charts, tables, line drawings, and photographs to guide each photographer in expanding and improving his own work.

UPA WELCOMES THE FOLLOWING NEW MEMBERS

ARMAND J. DIONNE Harvard University	ALBERT K. PAONE Mass. Inst. of Tech.
JOHN M. THAIN Salem College	BEALER SMOTHERMAN Middle Tennessee State
JAMES H. BARKER Washington State Univ.	HARRY D. WILLIAMS U of Cal., Los Angeles
RALPH TAYLOR DePauw University	ISADORE KNOX University of Wisconsin
DAVID M. SKINNER University of Virginia	RICHARD W. PURDIE University of Denver
RICHARD L. WARE University of Kentucky	CONRAD WALINGER Waldinger Photo
WALTER L. HOWE Harvard University	HERBERT D. POWNALL University of Wyoming
WILLIAM C. DENDLE San Diego City College	FREDERICK H. LEVENSON Howard University
ERNEST L. CAILLAT College of Marin	LOUIS GARDELIA Stevens Inst. of Tech.
JOSEPH WM. SHIELDS Marshall University	DARRELL THOMPSON Emory University
PHILIP A. BISCUTI U.S. Coast Guard Acad.	PETER E. PALMQUIST Humboldt State College
HERBERT WEITMAN Washington University	CHARLES H. WEBER Johns Hopkins University
HERBERT SONNENFELD Yeshiva University	ALLEN E. CARTER Everett Junior College
THEROLD S. LINDQUIST University of Miami	EMERSON A. SNEE U.S. Coast Guard Acad.
CHARLES W. HARALSON Clemson College	JAMES BARCLAY University of Chattanooga
MASAO MIYAMOTO University of Hawaii	LARRY H. PENLEY Appalachian St. Teac. Col.
WILLIAM HULING San Fernando Vall. S. Col.	HERBERT J. HUFFMAN San Fernando Vall. S. Col.
ANNETTE S. GREGOIRE Brown University	JOSEPH O. DIAZ San Francisco St. College
WILLIAM P. BRADLEY Virginia Polytech. Inst.	