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U.P.A. JOURNAL

UNIVERSITY PHOTOGRAPHERS ASSOCIATION
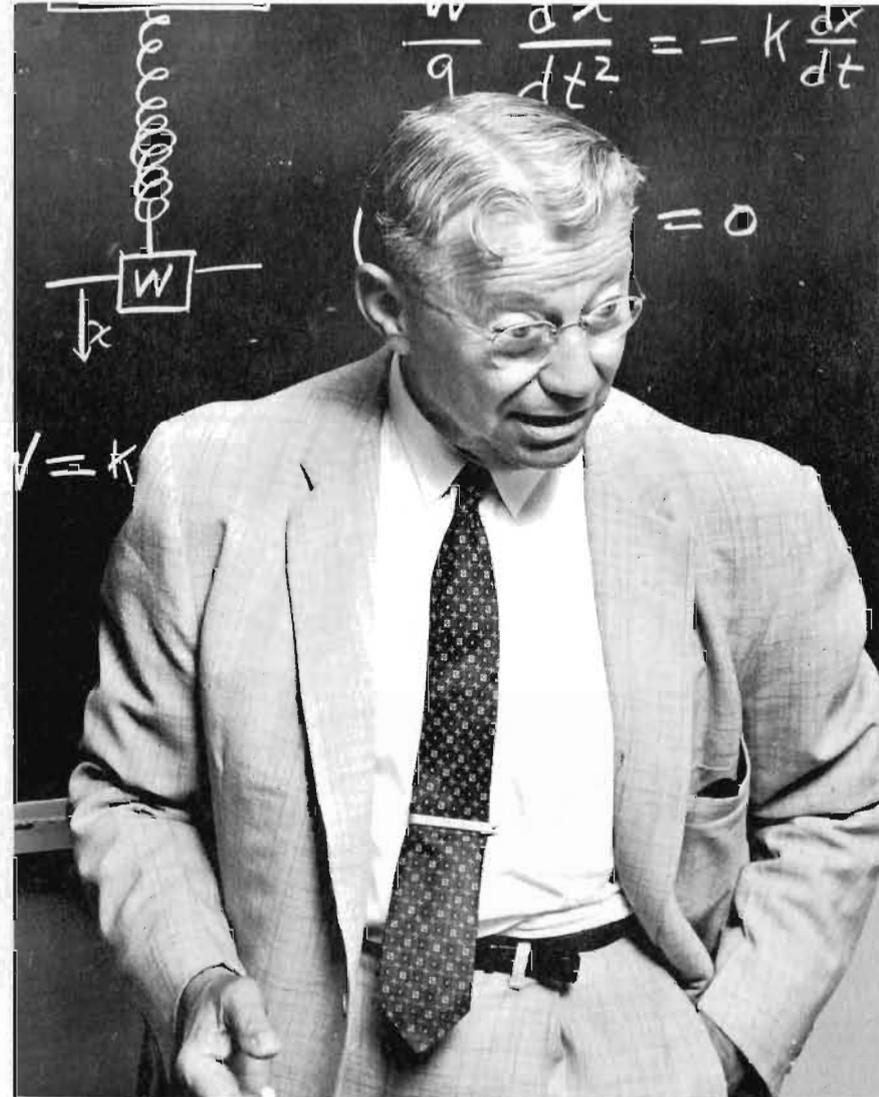
Honor Award

Michael M. Kerper
Ball State Teachers College

U.P.A. 3rd Annual Conference

Contents

U.P.A. JOURNAL

U.P.A. Strength Depends on You
A Message from U.P.A. President William H. Tobey

By editorial comment in the UPA JOURNAL and informative letters from UPA officers, the members can expect to be kept well informed of the important projects and activities of UPA during the coming year. You are reminded, however, that the strength of UPA, and the success of its activities, depends mainly on the efforts of all its members. As you may realize, the membership represents so many different applications of photography that it is difficult for any one project, or any handful of discussions, to benefit greatly each and every one of our members. We need the suggestions for worthwhile programs that cover the several aspects of university photography and the comments on how we can better relate our work to the requirements of the departments under which we operate. We need **most urgently**, written articles, both technical and editorial, for use in the JOURNAL. Please send your contributions to the Editor, UPA JOURNAL, North Amherst, Mass. The officers of UPA are concerned that you get a notable return for your membership in the organization, but this condition can be assured only by your participation and your willingness to help us help ourselves—a fundamental purpose of UPA. Won't you give us a hand?

Invitations for the Conference site, 1966 . . . We are now soliciting invitations from members who would like to host the 1966 meeting of UPA. All invitations must be made by January 1, 1965, should be addressed to Bill Tobey, News Office, Harvard University, Cambridge, Mass., and must include a statement of the facilities offered by the institution with a special note of meeting space, housing, meals (including approximate costs) and transportation available. The invitations will be referred to a special committee which will prepare a report for the Executive Board action. The selection of the 1966 site will be announced at the 1965 Conference.

The 1964 UPA Photo Exhibit is "on the road", and a schedule of showings is being prepared. The 1963 exhibit, "Professors in Action," is also available. Until otherwise notified, if you wish to have either display, send a note to Bill Tobey.

U.P.A. 3rd ANNUAL CONFERENCE
Participants at Harvard University in April, 1964. Were you there?

U.P.A. 4th Annual Conference
to be Held at U. of Tennessee

The Executive Board has announced the site of the U.P.A. 4th Annual Conference to be held in 1965. Make plans now to attend the Conference at the University of Tennessee. Those who were at Harvard certainly will want to be at Tennessee, and those who weren't we hope will join us this year. A continuation of the excellent programming is assured with Ernest Robertson, the congenial host.

Further information will be published in the next issue of the U.P.A. JOURNAL giving dates and details of the Conference.

Meanwhile, start getting your photographs ready for the Print Exhibit, your questions ready for the discussion groups, and yourself ready for a wonderful Conference.

INVENTIVNESS NEEDED FOR PERFECTION

BY BOB WATERS
Colorado State College

Bob Waters, UPA member, official photographer for Colorado State College at Greeley, Colo., is a perfectionist when it comes to small details dealing with photography.

For this reason he seldom handles any assignment in the accepted manner.

This desire to produce a better picture led him to design a strobe filter series which allows him to control fill-in light on available light closeups.

Waters does most of his CSC assignments with a super wide angle Hasselblad, wide, normal and tele-Rollei and once in a while a 35mm Nikon.

He designed the strobe filter system because of his fondness for available light pictures. The neutral density filters are mounted on top of his electronic strobe in a manner which allows him to swing either one, two or all three filters over the light source.

He's spent considerable time measuring the variable amounts of light produced by the filter combinations at varying distances until he can now control it exactly.

According to Waters, "If you shoot a closeup available light you get shadows on the dark side of the face which I don't like. If you use a strobe or flash bulb, you've got just another flash shot. By using my strobe filter system I get the natural light shot without the shadow and without the harshness of the direct light blast."

Because he shoots predominantly available light, many of his exposures are made in the eighth-of-a-second range. "But even at a 60th of a second a lot of photographers, including me, can't always hold the camera still enough to produce a really sharp negative," Waters asserts.

Waters has another reason for using the tripod. He maintains that cameras scare people. He usually sets his tripod and camera down and then moves away from it to work with or pose his models. In this way they forget about the camera and become more at ease.

In addition, when he actually takes the picture, he can watch the people instead of the viewfinder.

There's another characteristic that separates the good photographer from the mediocre one. That is curiosity. Waters tests out practically every new gadget that hits the market. He rejects many and improves upon others. Once in a while, in the process, he comes up with a new invention . . . like the strobe filter series.
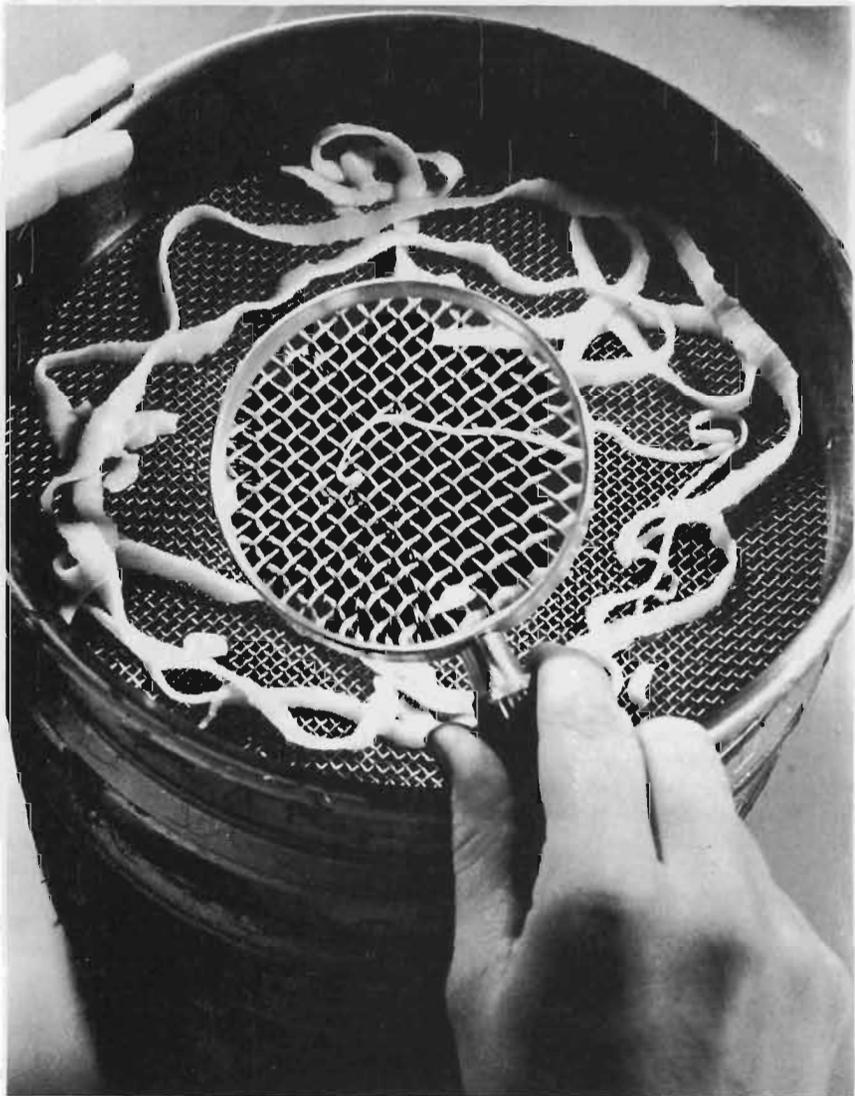
Honor Award   Richard Phillips
                                      West Virginia University

U.P.A. 3rd Annual Conference
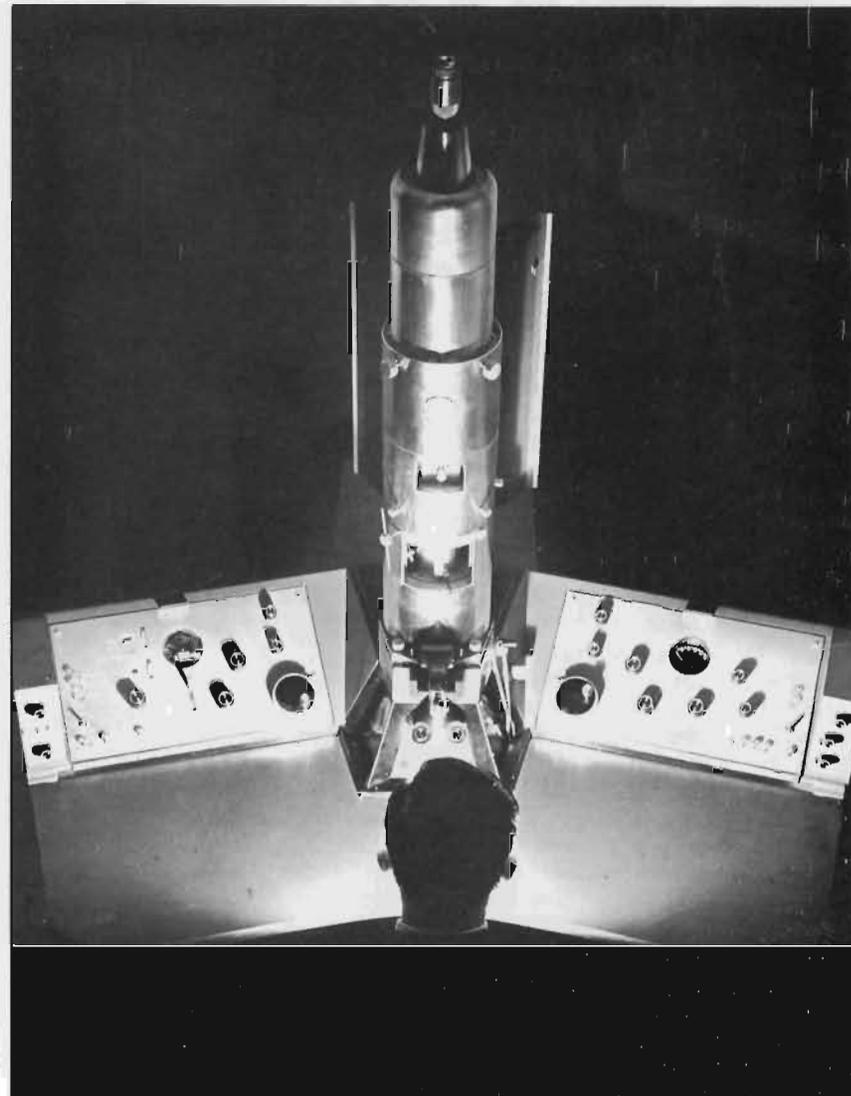
Honor Award   Richard Stewart
                                       University of Delaware

U.P.A. 3rd Annual Conference

A NEW LOOK AT ID CARDS

BY ROBERT W. STOKES
Southern Illinois University

Southern Illinois University was established in 1869 as Southern Illinois Normal University and attained full University status in 1947. For some years after its establishment, Southern operated as a two-year normal school. In 1907 it became a four-year degree granting institution, though continuing its two-year courses until 1936.

S.I.U. has educational programs in operation at Carbondale, in the Madison-Saint Clair County area which is just east of Saint Louis, at Southern Acres, ten miles east of Carbondale and at Little Grassy Lake ten miles southeast of Carbondale.

The Carbondale campus is located in scienic Southern Illinois at the southern edge of Carbondale, a railroad center easily accessible from all directions. The region surrounding Carbondale is noted for its large peach and apple orchards, which attract many tourists during blossom time. Two state parks and four large lakes are located within ten miles of the campus and offer excellent recreational facilities. Incidentally, the surrounding area is the winter home of the Canadian geese on the midwest flyway. I would like to extend an invitation to anyone that is in the area during the season to join us in a hunt.

The campus at present comprises more than 2600 acres and more are to be added.

The general administration office for the Madison-Saint Clair counties area is located at Edwardsville, comprising over 2000 acres of rolling countryside. In April, 1960, consultants began work on a master plan for the new Edwardsville site, which would provide facilities for a daily commuting body of 18,000 by 1970. Construction is now underway at this branch campus.

The final registration for the 1963 Fall quarter was 12,503 students on the Carbondale Campus and 5,707 on the Edwardsville Campus making a total of 18,210 resident students.

Throughout my tenure with S.I.U., the chronic problem has been ID cards. I have more correspondence in my files concerning this area than all other problems combined. When I first came to S.I.U. we used a paper photo ID card which was good for one year only. This card was punched for each event and was good for one school year. It didn't take long for these to become dog-eared and they were quite unattractive.

The beginning of the 1962 school year we started using a plastic ID card. This card contained the student's photograph, and his name, record number and date of birth. This was an improvement, but it still wasn't what we were looking for. However, during this school year we were able to convince the people in the library that this card could be used as a library card. We were able to convince other departments checking out equipment or materials or making charges, that this would help them also.
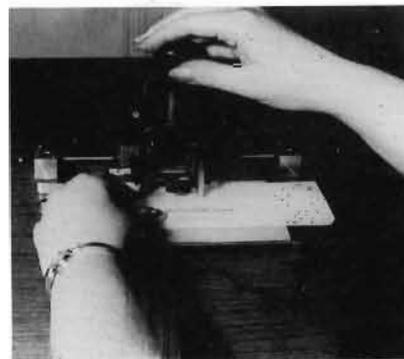

Figure 1

We got the green light from the administration and this past summer and fall we prepared the card that has been passed out among you. The student's name, record number, and date of birth appear in raised letters similar to a credit card. It has the photograph and the student's number punched into the badge in machine language.

I will assume that none of you are familiar with this system and I will explain it from scratch. The IBM cards are sent to us from Data Processing of all the students who have pre-registered. Those who are late registrants have cards typed for them at the time they have their photos made.

We normally provide two cameras which can accommodate about 250 students per camera per hour. This is adequate because we are now dealing with Freshmen, transfer students, and re-entries only. We have each student fill out an envelope addressing it to himself while he is standing in line. By the time he reaches the card files he has his envelope completed and we then pull his IBM card which is filed in numerical order by record number.

(1) These are taken to the camera and a film sequence number is placed on the envelope and the IBM card. The student is seated at the camera and the card goes into position. A picture of the card and a picture of the individual are recorded by separate lenses on standard 35mm film. After the photograph is made, the IBM cards and envelopes are stacked in film sequence order.

The cameras are owned by a company in Chicago and they supply us with the service of processing the film and providing us with a laminated card with the registration hole. This square hole is a positioning hole for the 357 unit.

(2) Within ten days these cards are returned to us and we sort them in to the film sequence order. We take these cards to Data Processing and the machine language (Hollerith code) is punched into the cards first.

Figure 2

Figure 3

The cards are returned to Photographic Service and there we (3) emboss the student's name, record number and date of birth. As soon as the cards are embossed, they are put through a tipping machine which inks the embossing.

At this point the cards are taken to the Library and checked on the 357 Data Collection Unit and are given a trial run. The rejects are remade and the good cards are placed in the mail for distribution.

The prerequisites to the automated circulation control system are: Each book has an IBM master card with the Dewey Decimal Call Number punched into it. Each borrower has a plastic ID card (badge) with the borrower's name and number embossed on the badge and with his number punched into the badge in machine language (Hollerith Code).

The borrower presents his selected book(s) at the Circulation Desk with his ID card.

ID card is verified to be current by clerk, i.e., current "Certificate of Registration" for students or current "Certificate of Appointment" for staff.

The IBM Master Card is removed from the book by the clerk and placed in the IBM 357 Data Collection Unit.

Figure 4

(4) The ID badge is placed in the 357.

The due date is set in on the manual keyboard, and the 357 is activated.

The input unit (357 system) operates an IBM 026 printing keypunch located adjacent to it.

Keypunch punches two cards, a Charge Card and a Return Card, each of which contains (a) the call number information from the IBM Master Card, (b) the borrower's number from the ID card, and (c) the due date from the manual keyboard.

The Charge Card is retained by the Library and the Return Card, along with the Master Card, are placed in the book pocket.

The book and ID are returned to the borrower.

The Return Card in the book pocket can be checked at the door to make sure that the book is a bona-fide charge out.

When a book is returned to the library, the Return Card is pulled from the book pocket, and the book is ready to go back to the stacks.

At the end of the day, the library has all of the Charge Cards for books which have been checked out and all of the Return Cards for books which have been returned.

These cards are taken to Data Processing for computer processing where the charges are added to a magnetic tape file of outstanding circulation and the returns are dropped.

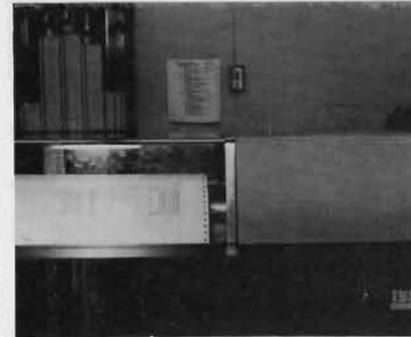(5) A computer-printed list of all outstanding books is prepared in call number order for the library.

Figure 5

If a book is not returned on time, the computer automatically prepares an overdue notice, addressing it to the borrower and giving the call number of the book.

For periodicals, government documents, and other lesser circulating items which do not have a specific identifying number, such as the Dewey Number, or which have a number which does not adapt well to machine coding, or for books which have lost Master Cards, the ID is used like a gasoline credit card.

(6) A three-part card set is imprinted with the ID name and number. The clerk fills out the necessary information on the card. (a) One

Figure 6

part goes with the book to make a bona-fide charge. (b) One part is sent to Data Processing to have the necessary cards prepared. (c) The other part is retained by the library as a record of their manual charge.

By using the ID number and other student and staff information which Data Processing has on magnetic tape, additional data can be determined.

Studies of library usage by students in a particular school or college, class, year, etc.

Monthly and yearly totals of daily check-outs.

Senior check listings. Provides a list of books charged out to graduating seniors for clearance purposes.

Other special research.

(7) In addition to our student and staff cards we are using a courtesy card that accommodates the friends of the University, summer session students, the spouse of faculty members, and the University High School students. The courtesy cards are prepunched in numerical sequence and issued by number. Each card has an expiration date and is voided on that date.

Figure 7

(8) Many departments are using the card as a chargeplate and have their own forms, such as, athletics, R.O.T.C., band, and academic advisement. If a student is sent to town to make a small purchase, an imprint is made on the purchase order and he must present his ID card and purchase order to make any kind of purchase.

Students purchasing beer or drinks are screened by these cards and we feel we have gone a long way in helping solve the underage student drinking problem.

We hope in the near future to be able to check class attendance with these cards by placing equipment in the large classes. We hope that this will free the professor of this clerical duty.

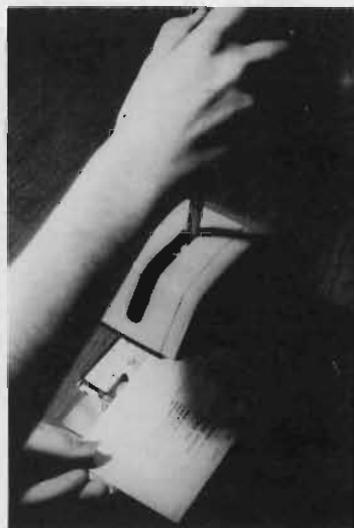The cost of this card runs about seventy cents per card. The school

Figure 8

bears the cost of the original card. If it should be lost or damaged, a replacement can be made for seventy-five cents and this is paid by the student.

* * *

Editor's Note—Mr. Stokes illustrated his talk with a series of 34 color slides, but due to space limitations we could use only 8. He has graciously consented to provide sets of these slides to any who might be interested in the subject of ID cards. Please write directly to him at Southern Illinois University, Photographic Service, Carbondale, Illinois.

Anyone Need a Lens?

The Schneider plant produces an average of 50,000 lenses per month today. . . In fact, more than 8,000,000 lenses have been produced by the company at Bad Kreuznach since the start of operations in September

1913. . . Moreover, there are 300 lens types in the company's catalog (the world's largest), running a gamut of focal lengths from 5.5mm to 1,000mm.

Camera, Periodical from Switzerland Philadelphia: Rayelle Publications, $10.00 per year) "A"

Camera, published in Switzerland is one of the leading European periodicals on photography. It is produced in an English edition which is sold through Rayelle Publications.

Camera contains informative articles on photography plus the best illustrations from photographers all over the world.

The photo essayist (and instructors of photo essays) will find many ideas for their own experimenting.

Also included is a technical roundup of experiments of photographers and manufacturers.

Guide To Audio-Visual Presentations (New York: Wolf Business Publications, Inc., 149 pp., $5.00) "A,B"

Guide To Audio-Visual Presentations, written by the Technical Staff of the Battelle Memorial Institute, is one of the basic training tools for the preparation and presentation of graphic materials.

It is written to the point, with no frills added just to stuff the book. Covered in its 149 pages are techniques for developing a speaker's presentation from start to finish.

The Battelle Staff is to be congratulated for producing a complete, yet concise, guide of audiovisual methods.

Six Better Photo Guides (New York: Amphoto, 96 pp. each, $1.00 ea.) "A"

Six of the **Better Photo Guides**, published by Amphoto, have been received. They include "ABC's of Developing, Printing, and Enlarging," "Beginner's Guide To Better Pictures," "Child Photography Simplified," "Family Movie Fun For All," "ABC's of 35mm Photography," and "Picture Taking At Night."

Although all six have some items of interest to the university photographer in them, the last two mentioned are of especial note.

In "ABC's of 35mm Photography," by Kathy Wersen, there is a wealth of material for the user of the miniature camera. Subjects running the

Litho Film For Transparencies

Photographers who normally stock a line-tone film such as Kodalith, can easily produce continuous tone transparencies from photographic negatives. To soften the film's inherent high contrast characteristics, it is developed in a 10 parts water to 1 part Dektol solution for ½ to 2 minutes, depending upon the amount of contrast wanted.

This process was devised when a professor asked to have several published illustrations reproduced as overhead transparencies. The halftones were copied with Gravure copy film, projected onto 8½ x 11 Kodalith film, and processed in the above manner. After taping them to VuGraph masks and projecting, the complete tonal gradations were very pleasing. This technique is now a "regular" part of the Service.

It is suggested that when Kodalith film is used in the enlarger easel, the negative be printed in reverse. Instructors may then use a grease pencil to write or sketch on the glossy side of their overhead transparency.

Robert B. Jones
Audio-Visual Service
Miami University (Oxford)

A Key to Lens Names

The mystery of lens names—their origin and meaning—was recently clarified by Dr. Hans Sauer, chief lens designer of the Carl Zeiss Works at Oberkochen, West Germany. Usually the names themselves have no meaning, he stated. They are generally invented words—brief and easily pronounced in all the major languages of the world. The endings of the lens names, however, have come to acquire a meaning through the years although there are some notable exceptions.

For example, the great majority of today's lenses ending in "-ar" are of standard focal length, while the ending "-gon" has come to signify a wide-angle lens. One such is the Hypergon, and another the Topogon which revolutionized aerial survey work in the mid-1930's. Today we have the Pleogon. Before the turn of the century, Dr. P. Rudolph of Zeiss gave his photographic anastigmat lenses the standard "-ar" ending. His Protar appeared in 1890; his Planar in 1896; Unar in 1900 and Tessar in 1902.

A lens name that tells a complete story with prefix and suffix is the Zeiss Distagon—an inverted telephoto for wide angle work with single lens reflex cameras. "Dista" denoted the relatively great distance between the rear lens element and the film plane which permits the mirror to move behind it, while "-gon" stands for wide angle.

Book Reviews ...

gamut include developing, cropping, design, typical shooting situations, shadows, reflections, etc. all in a handy guide to possess.

"Picture-Taking At Night," by Kathy Wersen and A. S. Reed, fills a need for a complete manual of the subject. It shows how you not only **can** take pictures at night, but take **great** pictures at night. It is fascinating reading, and thoroughly stimulating—a book one will refer to time and time again.

Welcomes the Following New Members

FRANKLIN CARR
Boise Junior College

RALPH T. BALLEW
Auburn University

ORVILLE JOYNER
Northern Illinois University

OPAL R. LOVETT
Jacksonville State College

DAVID N. BAILEY
Harvard University

ROY BELL
University of Idaho

RALPH G. BINDER
Monmouth College

MILLS W. COWLING
Auburn University

DOUG OLSON
Iowa State University

CHUCK BENN
Iowa State University

WALTER MACAK
Trenton State College

LUIGI PELLETTIERI
New York University

NELSON R. SMITH
Illinois State University

GEORGE H. HOLMES
State College of Iowa

FRED ANDEREGG
University of Michigan

FRED S. RABE
Weber State College

JAMES C. SMITH
University of Minnesota

CHARLES L. ROMAN, JR.
New York City Community College

THAD W. SPARKS
Duke University

HERMAN F. KELLY, JR.
Texas A & M University

GILBERT F. MICHAEL
Memphis State University

CALVIN G. STICKEL
Westmar College

C. K. G. HAHN
University of Waterloo

JOHN T. BENTON
The University of Tennessee

ALBERT C. FRANCIS
Duquesne University

FRANK BERCZIK
New York University

PHILIP EVOLA
New York University

THOMAS FUDOLD
State University of N.Y. at Buffalo