

U.P.A.

VOL. 3, NO. 2
JULY, 1964

U.P.A. JOURNAL

10-22-64

UNIVERSITY PHOTOGRAPHERS ASSOCIATION



Honor Award

Al Danegger
University of Maryland

U.P.A. 3rd Annual Conference

U.P.A. JOURNAL

OFFICIAL PUBLICATION OF THE
UNIVERSITY PHOTOGRAPHERS ASSOCIATION

Editor—Nathan S. Tilley

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Contents

Election of 1964-1965 Officers	p. 1
Richard Merritt Elected to Fellowship	p. 2
U.P.A. Members in the News	p. 2
\$35,000 Worth of Photographic Equipment in 1,000 Square Feet of Space <i>Ernest B. Robertson, Jr.</i>	p. 3
12 Ways to Kill an Association	p. 6
Slides Needed for Teaching	p. 7
Honor Award Prints from U.P.A. 3rd Annual Conference	pp. 8-11
Archeological Photography in Turkey <i>William R. Simmons</i>	p. 12
Ultraviolet Photography <i>R. A. Bumpas, Judie Deussenberry</i>	p. 14
Book Reviews, <i>N. S. Tilley</i>	p. 15

William H. Tobey of Harvard University New U.P.A. President

Elected at the 3rd Annual Conference of the University Photographers Association were the new officers. William H. Tobey of Harvard University was moved up to President for the coming year. Bill did an outstanding job in putting on the conference this year. It certainly was an event to remember. Nathan S. Tilley of the University of Massachusetts was elected to President-Elect. Nate, a charter member of UPA, was the first Secretary and continued as such until this year. Ernest Robertson of the University of Tennessee was elected the new Secretary. We all know that Ernie will do a good job in this position, as evidenced by his competence in designing a photo lab. (See his article in this issue.) William R. Simmons was reelected Treasurer. Bill, besides his position at New York University, has been an excellent treasurer. He also writes interesting articles.

These, plus Richard Merritt of the University of New Hampshire and George Henderson of Brown University on the executive board, make up your guiding lights for the year. We hope for big things, and expect all members to cooperate in any way they are able. This also means stories, articles, and news from everyone should be written and sent to Nate Tilley, the editor of the U.P.A. JOURNAL. In this way you can help other members, as well as yourselves.

HELP U.P.A. GROW

EVERY U.P.A. MEMBER

GET A NEW MEMBER

Merritt Made Fellow in U.P.A.

The University Photographers Association held its annual conference at Harvard University and presented Richard D. Merritt of the University of New Hampshire its highest award, Fellowship in the Association. It was the highlight of the banquet in the Sheraton Commander Hotel the evening of April 3rd.

The citation read as follows:

"RICHARD D. MERRITT—Founder and Charter Member of the University Photographers Association, you were instrumental in organizing the University Photographers Association in 1961, worked diligently in its growth, and served as its first President from 1961 to 1963. You have continued your interest in the UPA with outstanding service and contributions to photography.

By vote of the Executive Board, we hereby award you FELLOWSHIP of the University Photographers Association, and give you the right to place the letters F.U.P.A. after your name as a FELLOW of the Association."

Signed:

George C. Henderson, President
William H. Tobey, President-Elect
Nathan S. Tilley, Secretary
William R. Simmons, Treasurer

Mr. Merritt graduated from the Rochester Institute of Technology in 1948, majoring in Commercial and Illustrative photography. At present he is University Photographer and Assistant Professor in the Arts at the University of New Hampshire. He served with the Navy from 1942-1945.

U.P.A. Members in the News

UPA members swept the field at the annual convention of the New Hampshire Professional Photographers Association exhibit. Out of the 49 awards given in the print competition, the four UPA members received 13 (over 25%).

Dick Merritt received two seconds, two thirds, and two honorable mentions; Jack Adams one first and two seconds; Adrian Bouchard one first, one second, and one honorable mention; and Al Olson one first.

Mr. W. F. Starkey, UPA member, director of public information and publications at Monticello College, has just received notice that for the third consecutive year one of his photos has been awarded recognition in the annual American College Public Relations Contest, recently held in Minneapolis, Minn.

This year's award-winning picture was entitled "It's a Woman's World," and showed two Monticello students sitting across the table from their dates, who were "getting the word" as only two females can portray. Starkey's award was given in the category called "Humorous."

Ed Blake, UPA member from Alabama College, has joined the administrative staff at AC in the full-time position of Director of Faculty-Student Services.

In this position he directs activities of the photo department, campus duplicating service and audio-visual services.

For the past two years Blake has been a junior assistant in Faculty-Student Services while completing his undergraduate studies.



\$35,000 WORTH OF PHOTOGRAPHIC EQUIPMENT IN 1000 SQUARE FEET OF SPACE

BY ERNEST B. ROBERTSON, JR.

The University of Tennessee

Photographers are literally crawling the walls at The University of Tennessee.

Even though this may sound like a message from a mental hospital (which it could very well be), such is not the case. Instead, this is the solution which can prevent a mental breakdown for those among us faced with the necessity of cramming the proverbial 10 pounds into a five-pound bag.

Our photographic operation at U-T was recently faced with this necessity. We were asked to install additional equipment into quarters that were already (to put it kindly) "snug." And we found ourselves bound in on all sides, with no immediate prospect of more available floor space.

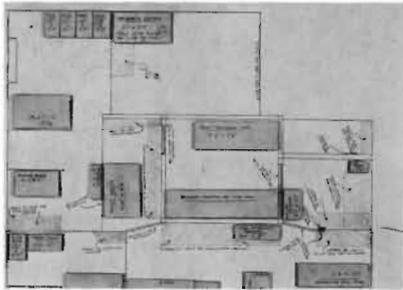
Admittedly, our methods are open to question . . . and the results are far from ideal. But crawling the wall has some rewards . . . and has enabled us to cram and tuck and poke and pack some \$35,000's worth

of working photographic equipment into less than 1,000 square feet of floor space.

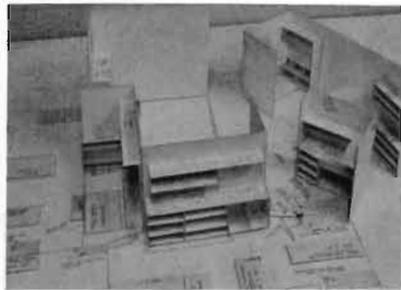
We were doing fine—spacewise—with our modest operation—until a few months ago when it was decided we should stick more than a timid toe into the whirlpool of cinematography.

So we ventured forth with the necessary funds to purchase equipment for working with 16mm B&W films. We have now acquired (in addition to previously purchased cameras) and installed a negative/positive/reversal processor, an edge-numbering machine, an automatic film cleaner, and a film printer . . . plus the many other items necessary for editing double-system movies in A & B rolls.

Now, it doesn't take long to fill 980 square feet of floor space with even a few elementary items . . . such as darkrooms, a studio, space for a copy camera, a couple of desks, various and sundry files, and usually about four warm bodies. And we had



Floor plan of Photographic Center, with colored cutouts showing placement of desks, files, and major pieces of equipment.



Scale models in three dimensions, used in planning vertical "envelopment" of Photographic Center quarters and as "blueprints" for construction.



Reception area, looking into studio. Print display board is at left, alongside file cabinets used for stock prints and bookkeeping essentials.



Studio area, showing permanent copy stand installation at right. Door opens into reception area. Overhead shelf provides storage space.

this place already crammed—or so we thought—without any new equipment.

Our operation, before entering the wide screen world of the movie moguls, consisted almost entirely of furnishing all types of still photography services to the various departments of our University campus community. Among these services were—and still are—photographs of all varieties, slides of every shape and size, a considerable amount of copy work, processing of roll and sheet film, an occasional few feet of movies (processed and printed out of town, with a time lag of several sleepless nights), and a consulting agency for every campus camera buff with prob-

lems ranging from box Brownies to photomicrography.

Our quarters for the past few years have been in the usual basement space allocated to artisans of our profession . . . renovated from what once had been a motor pool garage and electrical shop (before they were moved to a new building of their own). But the renovation was done in good taste . . . our quarters were adequate, if not plush . . . and they left us some windows with a good view of coeds and secretaries.

Of course, we encountered a few initial problems in our present quarters . . . such as a heating system above the drop ceiling (which didn't provide any heat at all during the

first Winter), and a floor laid to conform to sloping drains. However, perseverance paid off . . . and we now have air-conditioning throughout, and wall heaters that keep us warm . . . but our lights and chairs still roll toward the *!\$-? :!*\$ floor drains.

Our most recent problem was not whether to accept the offered funds for new movie equipment (and thus increase our service responsibilities), but what to do with this equipment after it was purchased. New "temporary" quarters were out . . . because it still costs a small fortune to properly relocate a photographic operation—what with required plumbing arrangements, necessity for dark-

rooms, and special electrical needs. And, too, the University expects to ultimately move us to a "permanent" home . . . where we can be politely locked away and left to work our mystical formulations and wizardry in peace and quiet.

Faced with the immediate need of at least another couple of hundred square feet of working area, we looked in all possible directions. We explored corners . . . peeked behind doors . . . looked longingly at unavailable broom closets and hallways . . . and played endlessly with the inevitable cut-outs in all kinds of rearrangement patterns. Finally, we looked up . . . and now actually have



Counter-top and overhead shelving at left. Seven-foot metal cabinets are at right, and movie processor is seen at center in rear of room.



View from front door, looking through print drying area into printing darkroom. Again, overhead shelving provides much extra storage space.

Editing space, showing custom-built overhead shelving and counter-top bench with storage shelves.

Office to showing placement of negative, card, and letter files in corners. Negative files, at left, are on 30" table, allowing storage underneath.



more open floor space than previously.

Simply stated, our answer to the pressing space problem has been to utilize walls as well as floors . . . to build a shelf or work counter in virtually every nook and cranny of the area allocated for our use. In short, if something is not nailed down—or not in use every minute of the day—we have a shelf on which it can be stored . . . and the space it would take is made available for another machine or operation which requires it at the time.

Our dry mounting press, for instance, once had a work table of its own . . . but no more. It now stays on a shelf, out of the way, until it's needed . . . and it's returned to that same shelf even before it's completely cooled. The press is heavy, and it's inconvenient to be always moving it . . . but it stays out of the way.

And we've made plenty of shelf space available to store such items as battery packs, camera cases, rarely used floodlights and roller stands, extra tripods, and the many hundreds of 16 mm reels and cans we now

find it's necessary to stock.

Of particular value to us, in planning the use of our facilities in a vertical as well as horizontal plane, was the use of crude models in three dimensions. We found that with only a little more work we could make these "3-D" models to show complete use of space . . . and to help us judge shelf heights and lengths, the proper location of permanent counter-mounted equipment, etc. (And our carpenters actually used these scale models—in preference to drawings—as their "blueprints" for building the customized shelving and counters we ordered.)

Admittedly, people who work here now should be at least eight feet tall . . . to reach everything. Or we must have a good ladder handy. And it is inconvenient at times. But we've added a new service for the University . . . which, after all, is why we're here in the first place.

And we'll continue to try to do each new assignment just a little better . . . even if it means stepping over—or on—the warm bodies of our co-workers to get to the camera.



1964-1965 U.P.A. OFFICERS—Left to right: Nathan S. Tilley, President-Elect, U. of Mass.; William H. Tobey, President, Harvard U.; Ernest B. Robertson, Jr., Secretary, U. of Tenn.; William R. Simmons, Treasurer, N.Y.U.

12 WAYS TO KILL AN ASSOCIATION

1. Don't go to any of the meetings.
2. But if you do go, go late.
3. If the weather doesn't suit you, don't think of going.
4. If you do attend, find fault with the work of the officers and members.
5. Never accept an office. It is much easier to criticize than to do things.
6. Get sore if you are not appointed on a committee. Should you be appointed, don't attend any of the meetings.
7. If asked to give your opinion on some matter, tell the chairman you have nothing to say. After the meeting is over, tell every one how it should be done.
8. Do nothing more than is absolutely necessary. When others roll up their sleeves and unselfishly use their ability to help matters along, howl that the organization is run by a clique.
9. Hold back on your dues as long as possible, or don't pay them at all.
10. Make no effort to get new members for the club.
11. Don't be sociable either within or outside the organization.
12. If you should get a good idea, smother it at once.

Hauptman Needs Slides for Teaching Sciences

Hale Hauptman, Director of Photographic Services at the Inter American University of Puerto Rico, San German, Puerto Rico, desperately needs slides pertaining to the teaching of scientific courses such as Biology, Botany, Zoology, etc. If there are any UPA members who can spare such slides, they should forward them immediately to Hale.

Equipment for Sale or Trade

One current model 3¼ x 4¼ Super D Graflex, f4.5 Ektar in auto. diaphragm, Graflex flash gun and attache case, like new. \$175 or trade.

One 5 x 7 auto Graflex f4.5 Tessar, 12 septum film magazine and leather case—good condition. \$75 or trade.

One 11¼" f4.5 Voightlander Heliar lens in Ilex Synchro shutter—an exceptionally fine lens. \$125 or trade.

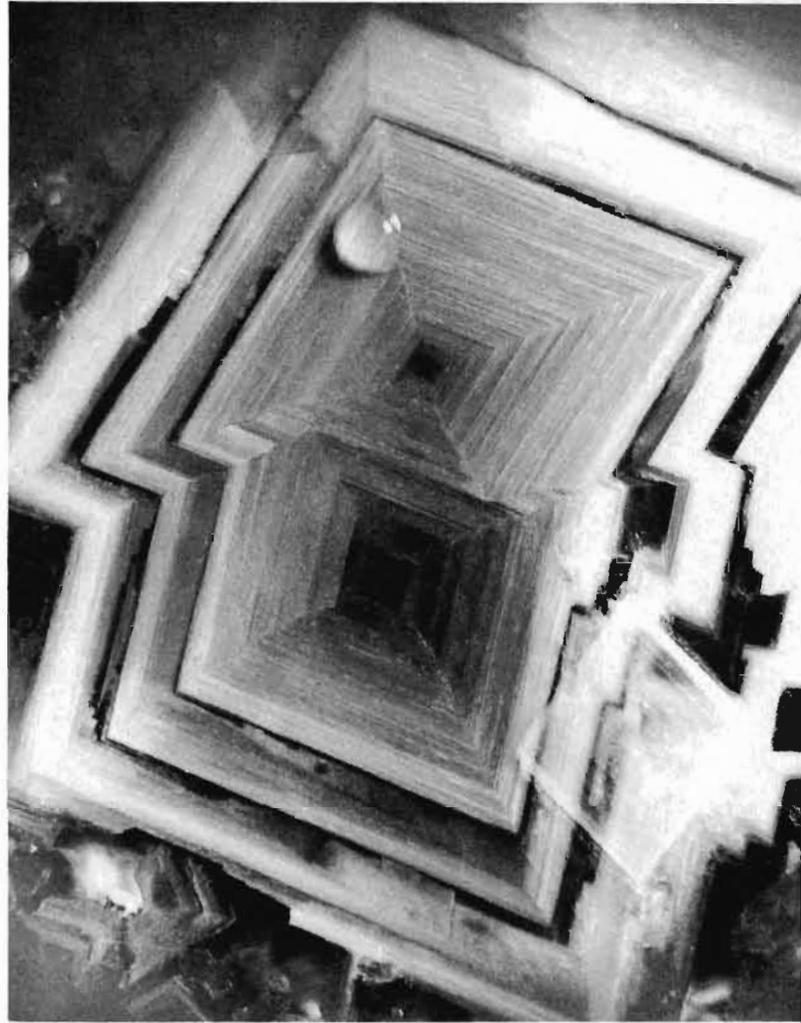
J. J. Jacobson, Chief Photographer, Purdue University, Lafayette, Ind.



Honor Award

U.P.A. 3rd Annual Conference

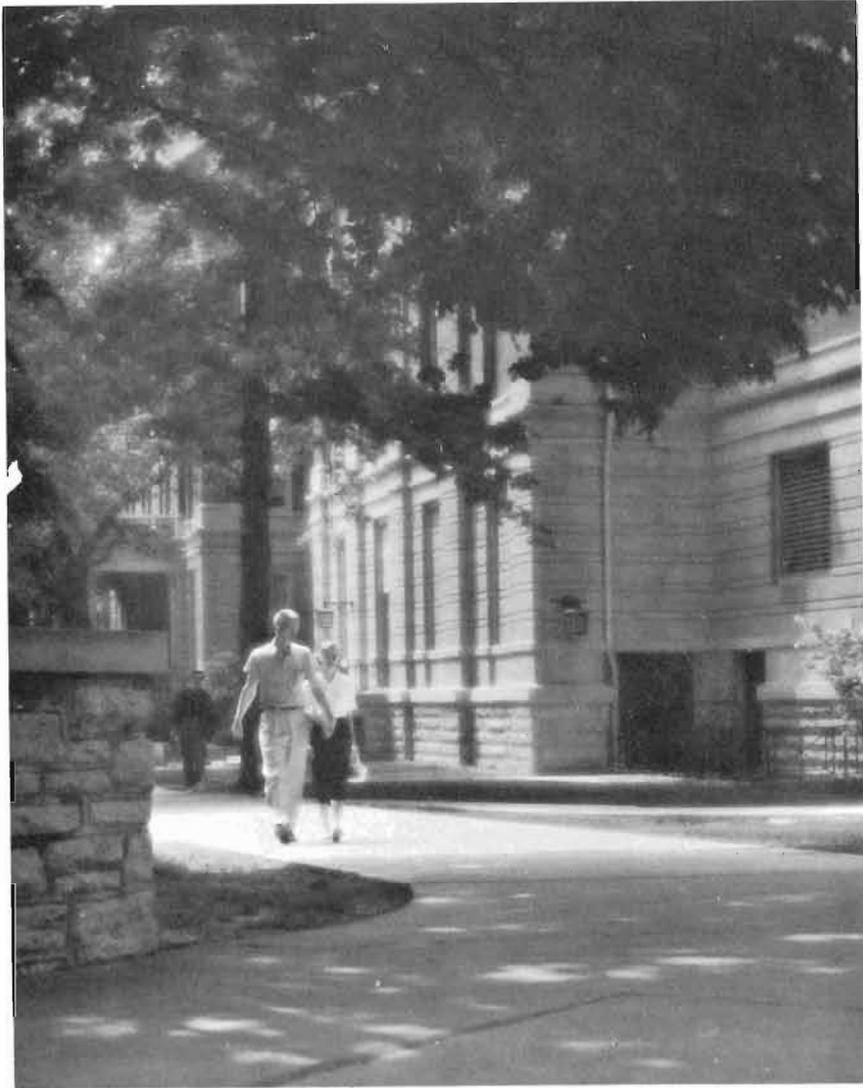
Richard D. Merritt
University of New Hampshire



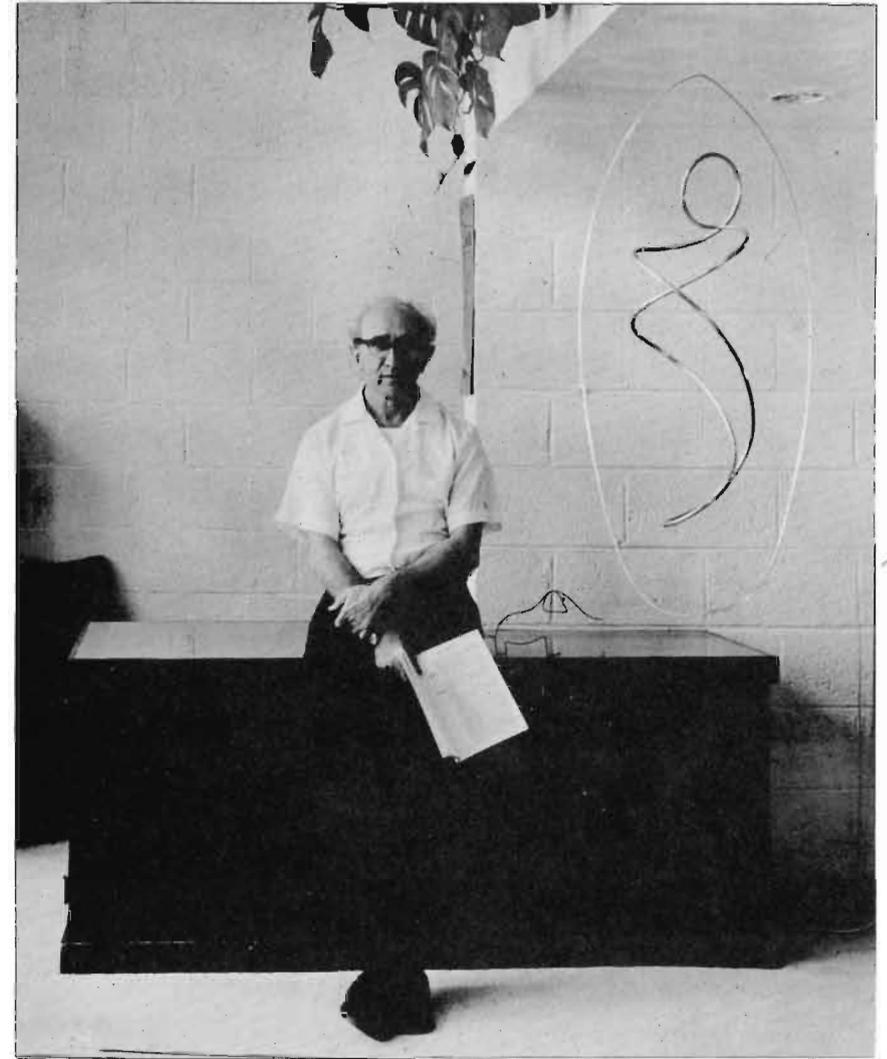
Honor Award

U.P.A. 3rd Annual Conference

Robert A. Bumpas
West Virginia University



Honor Award U.P.A. 3rd Annual Conference Andrew Tau
University of Missouri



Honor Award U.P.A. 3rd Annual Conference William V. Mitcham
Michigan State University

ARCHEOLOGICAL PHOTOGRAPHY IN TURKEY

BY WILLIAM R. SIMMONS

New York University



In 1960 New York University and the Department of Antiquities of the Turkish Government started the excavation of an archeology site in Aphrodisias, a small city of Greek-Roman ancestry in Central Anatolia. The city dates from about 100 A.D. The first two years of digging proved to be so rewarding that in the third year the services of a professional photographer were needed. Working on a typical university budget it became my job to do the work.

The site itself is in a fertile valley about 200km east of Izmir. In traveling from the crowded streets of Izmir the country becomes less and less populated as one goes east. Turning off the main road, about 30km from the site, is like going back in history almost to the time of Christ. The road is dirt, the only form of transportation is donkey, horse, and an occasional camel. The little village of Geyre which is built almost over the site of the diggings (some houses have had to be torn down for the excavations) has no electricity, no running water, no paved streets. The women of the village carry jars to the town well for water and cooking is done on wood fires, dung is

burnt in the fireplaces. While no one had a car, a bus passed through the village twice a day, once in each direction, and a few of the farmers had a tractor. The men of the village usually rode a donkey and the women walked.

For the archeologist (and the photographer) things were a bit better. Our director being a man of more cosmopolitan tastes had imported a small generator, a refrigerator, a bottle gas stove and had fashioned a delightful outdoor shower supplied by a large tank perched on top a stone wall.

The photographic work called for shooting both in black and white and color, plus some 16mm footage. The site had been under excavation a very brief period by a French team in 1904 and by an Italian team in 1937. The things found on those two expeditions were stored in the museums in Istanbul and Izmir. I stopped at those two places on the way and photographed some of the more interesting finds. This proved to be a little difficult because they were all large stone objects weighing several hundred pounds and my budget didn't allow for workmen to move



W. R. Simmons—"At Work"



Aphrodisias "Dig" in Turkey

them and indeed dismount some from the museum walls so I shot them where they were. A tall ladder helped for some and others required squeezing in small places with short lenses. It was not until I reached the site itself that I really got down to work.

The many things that had been found in the last three years were stored in a depot (an old caravansary) in the village. These ranged in size from coins to life size statues with hundreds of bits and pieces in between. Most had to be photographed in black and white and color. Luckily the lighting was very good, bright sun every day. Too bright in fact. To obtain the effect of a softer light I rigged a small "studio" using a wall of the caravansary, some poles, and some cheesecloth. The effect was quite good providing a nice soft shadow. Two workmen were assigned to me to carry things to the "studio." They were most helpful and interesting, and their wanting to learn some English and my wanting to learn some Turkish made for an informal language school.

As for my equipment I did most of the work with the M3 Leica (2) but did some work with the Rollei. The Visoflex proved very valuable for photographing the small objects. For the general pictures of the site I used all of the lenses ranging from 21 to 35 mm. Had the budget permitted I would have liked to do some 4 x 5 but the transportation cost as well as the cost of film, was prohibitive. In all I photographed over five hundred objects plus the general shooting of the site and works in progress. Most of the objects were done in color and all in black and white. This added up to a sizeable bag of exposed film and a very interesting and enjoyable trip for the photographer.

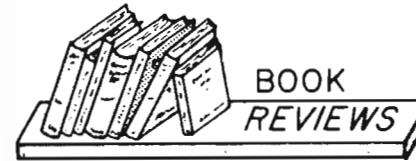
ULTRAVIOLET PHOTOGRAPHY AT WEST VIRGINIA U.

Members interested in medical photography—here's an item from the West Virginia University Medical Center. It concerns the ultraviolet photography of alcoholic rat brains. A Silge and Kuhne Orthophot camera was equipped with a Bausch and Lomb 72mm. f:4.5 Macro Tessar lens was employed to photograph both aspects of control and experimental brains. Ultraviolet light was supplied by a 100 Watt Hanovia lamp (Catalog No. 16180). The light was filtered at the camera lens by a Kodak Wratten 2A filter, and exposures were made on Kodak High Speed Ektachrome film for two minutes.

Incidentally, medical photography is an interesting facet of photography. At their Medical Center, they are confronted with varying tasks. With two photographers, they are kept busy photographing patients, specimens, equipment, etc. In addition they are responsible to every department in the Basic Sciences and Hospital for slides to be used at seminars and lectures. They are greatly aided by a blind technician, Harold Sovereign, who processes all the film.

R. A. Bumpas, Judie Deussenberry
Medical Center
West Virginia University

Articles are needed for future issues of the JOURNAL. Please send them to the editor.



Robert Capa—"Images of War"

"Images of War" (New York: Grossman Publishers, 175 pp. \$15.00) 'A'

One of the best collections of war photographs has just been published by Grossman in a significant book, "Images of War," by Robert Capa.

Robert Capa was killed while on assignment in Indo-China ten years ago, but he will be remembered by soldiers and civilians alike as the outstanding photographic historian of war in this century.

"Images of War" is Capa's life history as a war photographer from

Recommendations

- 'A'—Should be in University or Reference Library
- 'B'—For UPA members' personal use
- 'C'—For students and amateur photographers



Robert Capa—"Images of War"

the Spanish Civil War through the Vietnam conflict.

This is not just a book of pictures—for Capa's diaries, letters, and comments have been used to punctuate his classic photographs. For example, concerning the picture of the little girl, he wrote "A little girl lies on a few bags. She's a pretty little girl, but she must be very tired for she doesn't play with the other children. She hardly moves; only her big dark eyes follow all my movements. It's not easy always to stand aside and

be unable to do anything except record the sufferings around one." Again, about one of his classic photographs of the century—the mothers on Naples lamenting the death of their children—he wrote "Those were the truest pictures of victory, the ones I took at that simple school-house funeral."

Edward Steichen writes "Robert Capa knew and hated war. In his vivid, factual photographs he recorded its horrors and monstrous stupidity with the same fervor and passion revealed in Goya's famous etchings, 'The Disasters of War.'"

John Steinbeck writes an appreciation, a fitting forward for this superbly illustrated and printed book.

"Images of War" should be in every college and university library—a reference volume for both photographers and historians.

"Photography For Your Family" (Des Moines: Meredith Press, 160 pp., \$2.95) 'A,C'

"Photography For Your Family", published by the Meredith Press, is an all-inclusive reference for the photographic minded family. Eighteen chapters deal with all aspects of the photographic art including the taking of children, adults, animals, still life, trick photographs, and movies. These various chapters, naturally, do not contain everything on the subject, but they tend to whet the appetite for further study.

A final chapter is devoted to an alphabetical listing of basic terms and jargon used by photographers.

"Photography For Your Family" is profusely illustrated with excellent photographs—providing camera enthusiasts with many ideas to help improve their own pictures.

"Pocket Photo Data Book" (New York: Morgan & Morgan, Inc., 160 pp., \$3.95) 'B,C'

The third edition of the "Pocket Photo Data Book" has just been published by Morgan & Morgan, Inc.

Those who have used this Data Book in the past will find it thoroughly revised and up-date to include the latest in films and their ASA speeds, flashbulbs, and Polacolor. Those who have not discovered this manual have missed the wealth of material concerning films, filters, flashbulbs, developing formulas, etc. which can be carried in the coat pocket.

Included, also, in this convenient book, are development chart forms for making your own Gamma value charts, and model release forms which could prove useful when photographing in the field.

Its 160 pages are crammed with facts, not frills, a rarity in these days. The "Pocket Photo Data Book" is published in a gold stamped 3¼ x 6¼ inch looseleaf vinyl binder. Additional sheets, releases and charts are available for addition to the manual.

"Creative 35mm Techniques" (New York: A. S. Barnes & Co., 170 pp., \$7.50) 'B'

A. E. Wooley's "Creative 35mm Techniques" presents a wealth of material gained by personal experiences over a period of many years. This practical knowledge is now passed on to his readers—a thorough rendering of his professional work with the 35mm camera.

Subjects treated in "Creative 35mm Techniques" include equipment, techniques, picture taking methods, and darkroom work. It is well worth being in the photographer's library for both casual reading and ready reference.



OFFICERS UNIVERSITY PHOTOGRAPHERS ASSOCIATION

1964-1965

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