

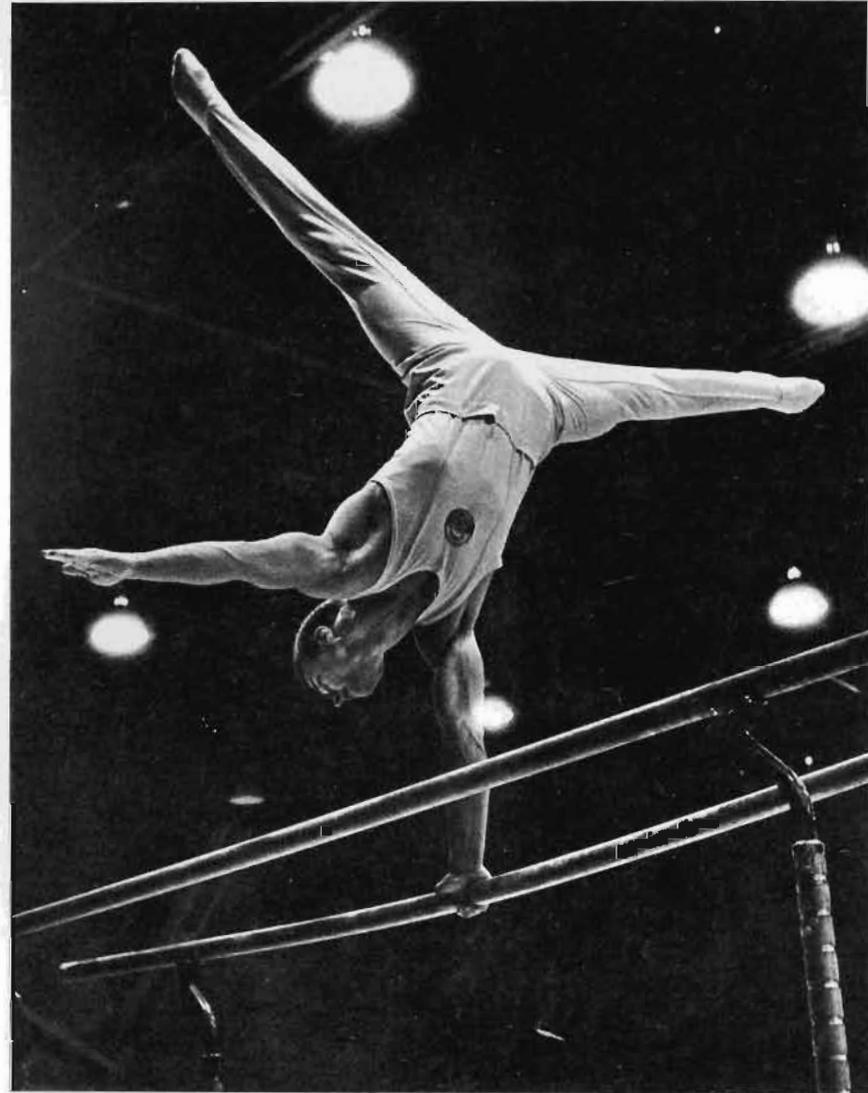
U.P.A.

VOL. 4, NO. 1
JANUARY, 1965

U.P.A.
JOURNAL

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UNIVERSITY PHOTOGRAPHERS ASSOCIATION



Honor Award

Richard W. Purdie
University of Denver

U.P.A. 3rd Annual Conference

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OFFICIAL PUBLICATION OF THE
UNIVERSITY PHOTOGRAPHERS ASSOCIATION

Editor—Nathan S. Tilley

VOL. 4, NO. 1

JANUARY, 1965

4th Annual U.P.A. Conference Advance Information

PLACE AND DATES

The University of Tennessee, Knoxville. April 7, 8, and 9, 1965 (Wednesday through Friday). All sessions to be held in the University Center on U-T's main campus.

COST

Registration will be approximately \$25, including three luncheons, one dinner, a year's UPA membership dues, and \$5 to cover conference costs.

TOPICS

Tentative program includes talks and demonstrations on uses of view and 35mm cameras, slide production, and sports and yearbook photography, and discussions on administrative practices, professionalism, and photography as an element of design technique in publications work.

ALSO PLANNED

Annual members' photo exhibit, business meeting, evaluation of professional photographers on a university payroll, problem solving session, and plenty of time for "corridor conversation."

ACCOMMODATIONS

UPA members may avail themselves of special rates at Hotel Farragut, downtown Knoxville. Several other first-class hotels and motels are also conveniently located near the U-T campus. Knoxville is served by five air lines, two bus lines, and two major railroads.

ARRANGEMENTS

Registration forms and complete program will be mailed in the near future. It is hoped as many participants as possible will pre-register to facilitate smooth handling of the conference by U-T's Extension Division conference office.



SITE OF THE FOURTH ANNUAL UPA CONFERENCE
University of Tennessee, Knoxville

Upper photo: Aerial view of "The Hill", presently the main campus of the University of Tennessee, along the bank of the Tennessee River.

Lower photo: The Carolyn P. Brown Memorial University Center, where all meetings and noon luncheons of the UPA Conference will be held.



Members of the planning committee for the 4th Annual UPA Conference are shown here looking for you to arrive at the University of Tennessee on April 7th. Left to right are: Lewis Arnold, Howard College; Seymour V. V. Toole, Jr., Georgia Institute of Technology; Steve Huffstutler, Alabama College; Ed Blake, Alabama College; Darrell Thompson, Emory University; Les King, Auburn University; and Chairman Ernie Robertson, University of Tennessee.

U.P.A. Now Represents 150 Colleges and Universities Drive to Increase Membership

UPA now has a membership representing 150 colleges and universities. One of our important efforts during the next several months will be to increase this number. Each one of you can help the organization grow by signing a new member at the earliest opportunity. A formal membership drive will be initiated in a few weeks with the help of regional representatives, but we need the continuing cooperation of all members to insure a steady rise in membership and organizational strength. Applications may be obtained from our Secretary Ernest B. Robertson, Jr., 1 Administration Building, the University of Tennessee, Knoxville.

Lewis Arnold Honored at Howard

Howard University students honored UPA member Lewis Arnold this past June. The Howard yearbook *Entre Nous* was dedicated to Lew. It isn't too often that a college yearbook dedicates an issue to the photographer, and this is certainly good news.

The dedication states in part "Not only is Mr. Arnold an excellent photographer but he also has a winning manner that gains the friendship and confidence of Howard students. All student publications, the Public Relations Department, and the Alumni Office are especially indebted to him."

Our sincere congratulations to Lew for this honor.

Care of A. C. Strobe Units

Electronic flash ("strobe") units of the A.C. variety, in use in most studios, should be kept plugged in, and "on", at all times. The electrical current consumption is small when a unit is not being "flashed", so it costs very little to leave it on 24 hours a day.

When the condensers in your strobe unit are kept energized (fully charged) they are less vulnerable to deterioration from humidity, heat, or other environmental causes. The electrical charge doesn't wear them out—on the contrary, it keeps them fresh.

Gerhard Bakker Named Dean of Education at Winona

Gerhard Bakker, M.Photo., (Master of Photography), 2604 E. Park Place, Milwaukee, Wis., has been named Dean of Education of the Winona School of Professional Photography, Winona Lake, Ind. The announcement was made in the November issue of *The Professional Photographer*, official journal of the Professional Photographers of America, Inc.

The Winona School, one of the foremost centers of learning for professional photography, is owned and operated by the PP of A. The School is open for a ten-week period each summer and is attended by 800 students—professional photographers from all fields. Eighteen to 20 refresher courses of one or two weeks are offered. Working professionals, acknowledged leaders and specialists in their respective fields, serve as faculty.

Mr. Bakker is also head of the Department of Photography at the Layton School of Art in Milwaukee. He has devoted 27 years to teaching professional photography at both the Winona and Layton Schools and has appeared as a featured speaker at PP of A Expositions of Professional Photography and other conventions. He is a noted critic and judge at photographic and art exhibitions.

Bakker's photographs have been shown at museums throughout the country, including the Museum of Modern Art, New York. His work has also been featured in many European Exhibitions.

THE GLOW OF A YELLOW LIGHT

BY RICHARD D. MERRITT, F.U.P.A.
University of New Hampshire
(Past President of U.P.A.)

How long has it been since you have made a photograph without thinking about its possible sale or functional use? I would guess that a large percentage of our membership was first attracted to the medium not for monetary reasons, but for something much more intangible. This intangible something that impels us to continue photographing can be dulled if we allow our skill to be utilized solely for financial gain. As we lose that intangible something its loss will be reflected in the quality and individuality of our work.

Very few of us as Professionals ever reach the stage where we can make a living in the field of photography without making photographs that as an individual we would not choose to make. To avoid losing the exhilaration that accompanies the act of self expression via the photographic process it is necessary to also make photographs periodically for pure enjoyment. So I repeat: "How long has it been since YOU have made a photograph without thinking about its possible sale at the moment of exposure"?

The sudden perception of an image

which is significant to YOU as an individual can happen at any time and sets off a series of acts, conscious and unconscious, which when completed can produce a photograph and a great sense of inner well being. A sudden shaft of light catches your eye as it plays upon and transforms an otherwise commonplace subject. You are **aware**. You walk around your subject and take in all its lines, shapes, volumes, tones, and textures. You have **perceived**. You decide on an angle, a lens, a distance for the subject. You have been **selective**. You decide to use a filter, and to under-expose and overdevelop to expand the contrast dropping out many grey tones. You have **interpreted** and **deviated** from reality. Utmost care in development, paper selection, and enlargement to produce a spotless print of superb quality, is followed by mounting and matting in the right color and size proportions. You have made your **presentation**. Your **response** to the image completes the cycle.

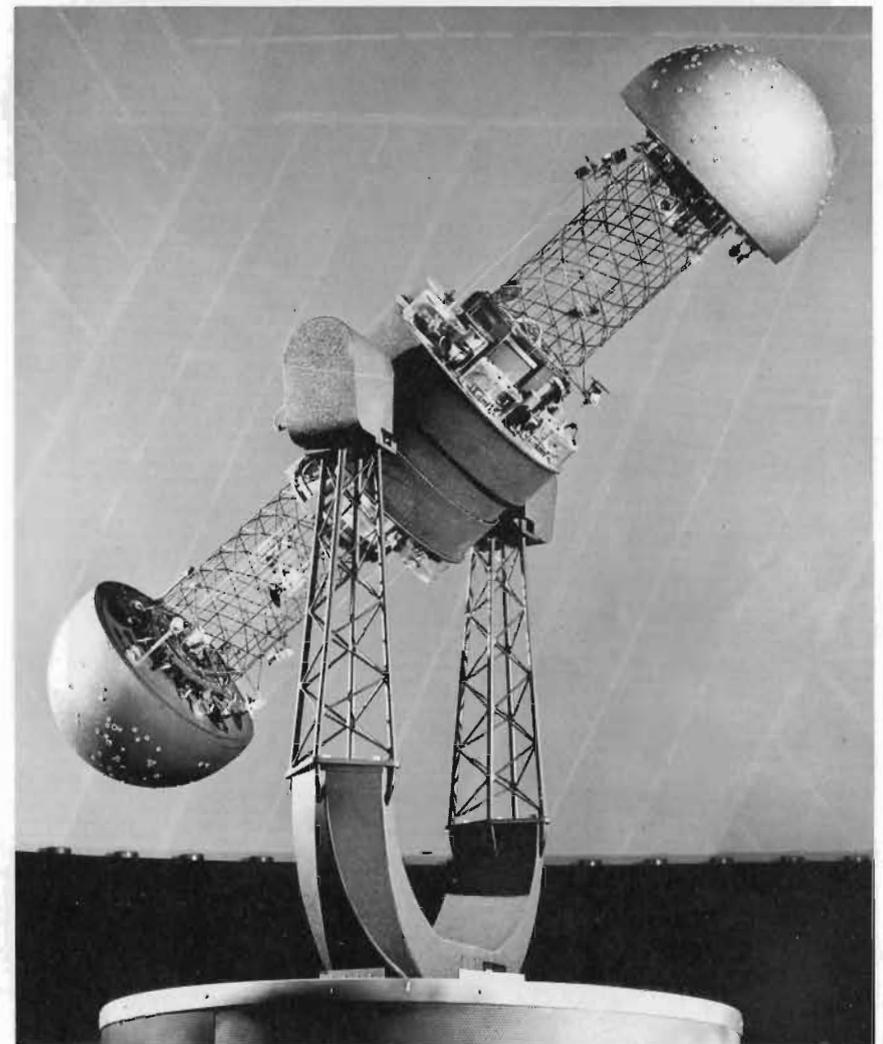
This is self expression, expression which can renew again that first magic moment when the image appeared under the glow of a yellow light.





Honor Award

Al Danegger
University of Maryland
U.P.A. 3rd Annual Conference



Honor Award

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



U.P.A. 3rd Annual Conference, April 1964



U.P.A. 3rd Annual Conference, April 1964

1965 U.P.A. Members' Photographic Exhibit

The University Photographers Association will have an exhibition of its members' work at its 4th Annual National Conference at the University of Tennessee in Knoxville, April 7-9, 1965.

The exhibit should reflect the varied applications of photography in higher education. There are no restrictions concerning subject matter—photographs can relate to any activity of the university or college including student activities, portraits, campus scenes, sports, research, etc.

Each UPA member is allowed to submit **four entries**. Prints **must** be exhibited on **16 x 20 vertical mounts**. A caption or legend should appear below the picture on the left side and the name of the photographer and institution below the picture on the right side.

A special "**University Photographer of the Year**" award will be presented, if appropriate, to the UPA member whose four entries are judged exceptional in excellence and versatility. UPA Honor Awards will be presented for individual photographs judged outstanding by a panel of professional critics. Prints for a traveling exhibit of University photography will also be selected by the panel of judges.

All members are urged to submit prints, even if unable to attend the Conference. It is hoped that every member institution will be represented in the exhibit.

Those attending the Conference at the University of Tennessee may deposit entries at the registration desk. Members unable to attend may mail entries to: Ernest B. Robertson, Jr., Photographic Center, 1 Administration Building, The University of Tennessee, Knoxville, Tennessee 37916.

PRINTS MUST ARRIVE NO LATER THAN MARCH 31, 1965.

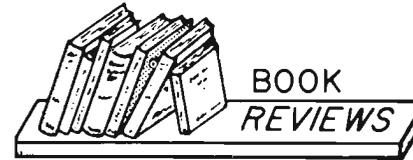
Entries **cannot** be returned to individual UPA members, but the standard mailing cases will be returned if return postage is included in the original mailing.

A Reminder

Our Treasurer, Bill Simmons, wishes to remind all those who have not paid their 1964-65 dues that he is still waiting to hear from you. It is only through the receipt of these moneys that U.P.A. can continue to serve the membership. If you are one who has forgotten this item please send your check to the treasurer now. The address is: William R. Simmons, New York University, 26 Washington Place, Room 61, New

York 3, New York.

While doing this, how about getting a new member for U.P.A.? There may be someone in your own labs interested in joining, or you may know of someone in nearby colleges or universities who are eligible. Write for an application, or send his name to the Secretary. Action will be immediate, for he might well be interested in joining with us at the University of Tennessee in April.



Recommendations

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

Documentary In American Television (New York: Hastings House, Publishers, 312 pp. \$8.95) 'A'

The photographic student, and especially the cinematographer, has in **Documentary In American Television**, by A. William Bluem, a thorough understanding of the documentary photograph.

Bluem's book reads like a combination of history (which it certainly is) and a doctoral thesis on documentaries. This pleasing union of styles gives the reader both the background material and the place of the motion picture documentary in television.

As is pointed out, the motion picture can go farther than the still photograph in creating such documentaries. The series of printed pictures must, for the most part, depend upon the printed word to supplement them; while actions, words, and music augment the motion picture story. However, these actions, words, and music are crutches to the motion picture as much as the printed word is to the still photograph. Bluem differentiates the two with—photography: the fixed moment, and motion picture: the fluid moment.

Tracing the history of documentaries, Dr. Bluem gives credit to the many still photographers who pioneered the documentary. This is a limitless subject for any author to attempt, and Bluem has succeeded in correlating the various aspects—still pictures, radio, television, news reel—into a clear-cut definition of docu-

mentary disciplines. **Documentary In American Television** also includes numerous references for the student plus an invaluable compilation of what the author considers the 100 most important television documentaries. The latter are excellent for study purposes.

* * *

Faulkner's County: Yoknapatawpha (New York: Random House, 159 pp. \$15.) 'A,B'

Faulkner's County, by Martin J. Dain, is one of the major photographic essays published in recent years. Dain knows this country, has lived with the people, and photographed them in their day-to-day living. He has produced, not only a documentary, but a tribute to Faulkner and the people of whom Faulkner wrote.

Some may feel the pictures need no captions. They may like to fit their own Faulkner quotations to them. However, Dain has skilfully interwoven his interpretations of Faulkner's writings to the life of those people.

Faulkner's County is completely absorbing, showing the superlative style of Dain's photography of human life.

There are many pictures throughout the book worthy of contemplative study by all photographers, and especially the student of photo journalism. The jail series is a particularly effective portrayal showing how Dain must have really "lived" these experiences.

Book Reviews (Continued)

Camera Copying and Reproduction

(New York: Focal Press, Hastings House, 276 pp., \$8.95) 'A,C'

Another addition to O. R. Croy's prolific writings has just been published by Focal Press. **Camera Copying and Reproduction** shows the way to successful copy work.

It contains all the elementary information concerning copying—such as filters, films, illumination, cameras, etc. But it goes even farther than the elementals. Croy has included microfilming, filing, how to deal with various originals, office copying, plus a chapter on faults and remedies of negatives, positives, and prints.

Fundamentally **Camera Copying and Reproduction** is written for the uninformed photographer who has need of learning how to do it, and do it correctly. Here is a textbook for the student of photography, and the most complete dealing with copying—whether a painting, photograph, etched glass, or document.

* * *

Design By Photography (New York: Focal Press, Hastings House, 192

Dr. A. D. Holt, President of U-T to Address Conference

According to Ernie Robertson, Chairman of the 4th Annual UPA Conference committee, Dr. A. D. Holt, President of the University of Tennessee will give a talk at the conference on Wednesday, April 7th. His topic at the noon luncheon meeting will be on his evaluation of on-campus photographic services. This is just one of the highlights planned for our Conference to be held at the University of Tennessee from April 7th to April 9th.

pp., \$8.95) 'A,B'

O. R. Croy has spent a lifetime in creating with the camera, besides earning a Doctor of Natural Science, and has shared with the world his various experiences.

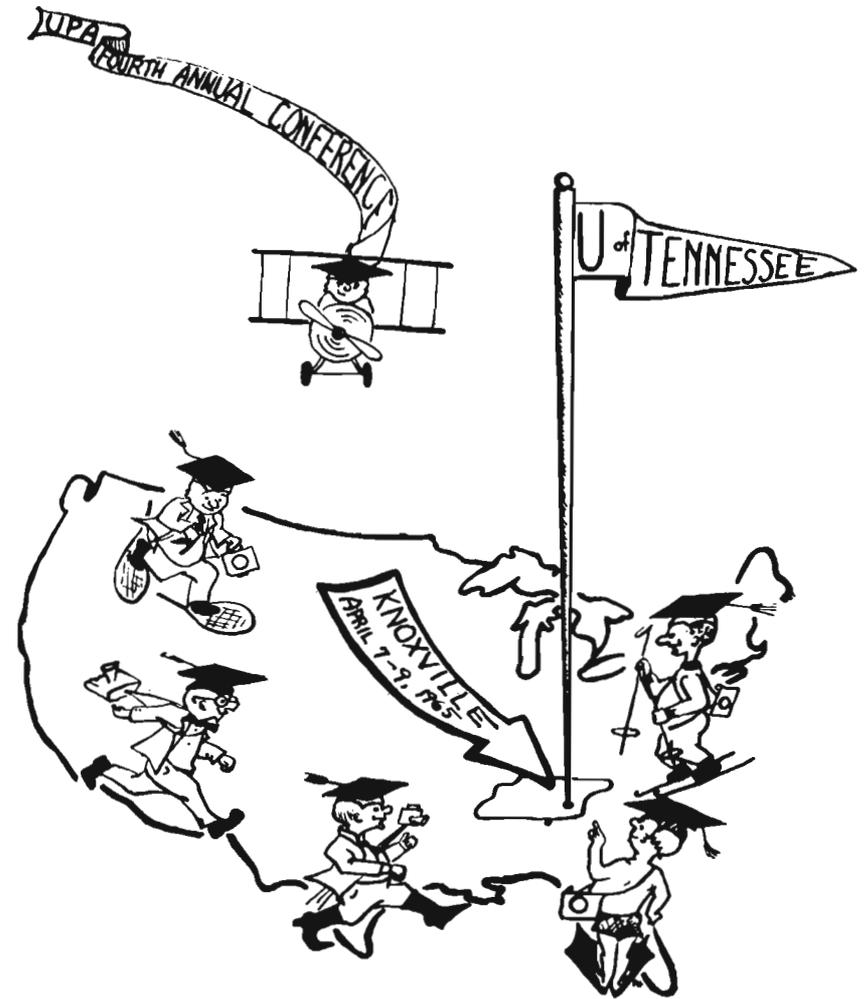
In **Design By Photography** Croy describes the various techniques he has used to obtain graphic effects through combination printing, breaking down by screening, applied fantasy, and building up from the basic elements.

He takes one step by step through the processes included in making the final presentation picture. It would be impossible to single out any outstanding work from the book, for everyone has his own interests. However, his methods of combining texture screens, alone, makes the book of inestimable value.

For the photographer interested and involved in graphic arts, **Design By Photography** is a basic work and text book.

President Tobey Announces Committee Chairmen

President Bill Tobey has announced the following committee chairmen to serve for the coming year. Roger Conant, Norwich University, Conference Site Committee; Earl H. Smith, Colby College, Public Relations Committee; John D. Bardwell, Audiovisual Committee; Anthony J. Moscatel, 1964 Photographic Committee; and Ernest B. Robertson, Jr., 1965 Conference Committee. If any member would like to serve on these or any other committees, please get in touch with Bill. The UPA is your association—so your help in the running of it is most welcome.



See You
At Knoxville
April 7-9, 1965